

Office C250B (top of spiral staircase) hours by appointment and in class. **The best way** to reach me > e-mail **lindthomas@aol.com** **WRITE: BC Color** in subject line. I send important course information by e-mail; **Important:** add my address to your contact list and check e-mail regularly. Course information: <http://mybc.net>

ART KIT for **Color**. A custom art kit has been assembled for this class by the BC Bookstore art store staff.

ASK FOR Design: COLOR KIT ART 111, Instructor Thomas

Other costs: supplies not in the kit, photocopies, museum fees, etc. See materials list for other supplies.

TEXT: Color by Paul Zelanski and Mary Pat Fisher, Prentice Hall. ISBN 0-13-080261-1 any edition (available in BC library and easily found used on line). Exams will be based on the text and class notes/PowerPoints.

COURSE DESCRIPTION: An introduction and exploration of both theoretical and practical considerations of color as it pertains to fine arts applications and design. This includes studio practice, lectures, critique sessions, collaboration, peer grading & exams. Projects will involve making a color wheel and various charts and exercises for theoretical understanding. Students will develop original, creative designs that utilize color interactions and practical approaches to color design problems. **Acrylic paint will be the main medium used for projects.**

- OBJECTIVES:**
- 1) To understand the basic principles of color theory.
 - 2) To be introduced to the vocabulary involved in the study of color.
 - 3) To develop skills in mixing and paint application necessary to realizing a design in color from concept to full actualization.
 - 4) To be introduced to the aesthetic and practical purposes of color used in design.
 - 5) To be introduced to the use of color in design and fine art.
 - 6) To use color creatively for individual expression

TOPICS

Basic concepts and vocabulary Hue, Saturation, Value
Color wheel: primary, secondary, tertiary
Tints, shades, tones, Creating neutral colors
Pigments: Transparent/Opaque, Tint strength
Additive and Subtractive color systems;
Color Interaction: simultaneous and successive contrast
Color Temperature: Warm/Cool
Color to enhance space: Atmospheric Perspective
Color schemes: monochrome, complementary, analogous, split complement, double complement, triad, tetrad
Psychology of color /expressive vs. local color, high and low key color
Color theories and systems/Theorists
Artist's use of color: Post-Impressionists, Joseph Albers, Hans Hoffman, et.al.

YOUR QUESTIONS

I appreciate questions. Please ask questions to help clarify assignments during lessons, demonstrations, work time, and via e-mail. It is sometimes difficult to address questions immediately before class.

CHECKLIST

- Always have art materials available for use during class (see lockers)
- **PUT YOUR NAME ON your** art supplies and learn to care for them; they are costly
- Remember to take your materials and personal belongings at the end of class.
- Check e-mail often and use internet for art/design/color information and terms, www.artlex.com
- Hand in homework on time and present it for critique to earn full credit
- Refer to the syllabus for lessons, schedule, requirements, grade formula, etc.

TEACHING PHILOSOPHY

This class should alleviate your anxieties related to color use (AKA: fear of brushes, paint, mixing, choosing, etc.). I emphasize process and support sincere attempts, persistence and hard work. I encourage invention and experimentation. Design is rarely an independent endeavor; **it's extremely important to take advantage of class time as an opportunity for interaction with your peers and me for help and criticism.** Art is not math or science; often there is not a single answer to a problem. It helps to develop some tolerance for ambiguity.

Talent is nothing without work. EVERYONE has **to practice a lot** to master skills and techniques. You will gain confidence as skills develop through practice. **ALWAYS ALLOW EXTRA TIME. Painting, mixing and designing, take time and patience.** Color is fun, appealing and an important tool; the learning process may be tedious and frustrating.

COLLABORATION: Research shows that students who study together do better. Therefore there will be group projects and you will be encouraged to work with a variety students throughout the quarter.

STUDIO GUIDELINES: **Breaks** There will generally be a 10 - 15 minute break half way through class.

Time Studio/class time is for practice of specific skills, exercises, lectures and demonstrations. Some assignments demand a lot of additional time out side of class. **Important: develop your design and experiment with materials and techniques before class** so you can seek out criticism, opinions, and advice in advance of the due date. Thorough notes from presentations will help with exams. Keep an organized notebook for class notes, design process, syllabus, project descriptions, etc.

Respect. Maintain appropriate behavior in class—treat everyone with respect—and remember we are here to learn and work. Listen to instruction and student comments. Avoid rude behavior e.g. side conversations, headphones or texting during lectures or critiques. Please program-off cell phones, pagers, etc. except for emergency or on-call. Arrive on time with materials and ideas. If you work on other assignments, don't participate, or leave early you may be considered absent for the day. Your participation in critiques/discussions is welcomed and will add to the learning environment: contribute but try not to monopolize. Help and encourage your classmates. Maintain academic honesty; be careful of plagiarism; it is intellectual theft. Please review *Student Procedures and Expectations, Arts & Humanities Division* on the BC web site.

CLEAN UP—Take full responsibility for yourself; clean and put away everything you use. Return my materials/handouts, pick up project materials, check floor, clean the sink area after your use and recycle paper, plastic bottles, etc. There is a coat rack for personal items. **Remember: NO paint down the drains.**

ATTENDANCE: Because this is a studio class **100% attendance is required.** Art is traditionally taught in a studio where an instructor can help you achieve the stated objectives. Learning and skill acquisition occur through class participation. If you work on other assignments, don't participate, or leave early you may be considered absent for the day. **Absence** and arrive-late/leave-early incidents directly affect your effort grade and final grade. If you have an obligatory, "planned" absence, please inform me ASAP and e-mail the specifics of your absence **in writing**. Complete missed assignments. Ask instructor for missed **handouts**.

LATE to Class: I give instructions/demonstrations/handouts at the beginning of class. If you must be late consistently select a different time. **If you are late or absent you are responsible for all missed information, changes and assignments.** Please get that information from a classmate, the syllabus, or text.

PORTFOLIO You may want to compile a portfolio of projects for future academic/employment applications. Color photo copies (8 ½ " x 11") are generally better quality than digital print enlargements. .

Design: Color Preliminary Schedule of Assignments and Topics Fall 2011 Instructor: Linda Thomas
 Schedule is subject to change at any time—confirm with classmates and instructor

Week 1		Introductions, Materials, Syllabus, etc. Value Demo: Paint: Mixing Gray scale, Tape edges
2	Syllabus quiz, Intro color wheel / color vocabulary Work on Gray Scale	Due: Gray Scale
3	12 Spectrum hues color check Intro: Value of Spectrum Hues	Due: 12 Hue Color Wheel Intro: 8 Step value chart
4	Due: Value of Spectrum Hues	Due: 8 Step Value Intro: Consistent Value Change/Partner work: Intro: Saturation Scale Color :Complementary, Analogous
5	Due: Consistent Value Change Intro: Transparencies Partner work: consistent value change	Due: Saturation Scale Transparency mixing Intro: Spatial Design
6	DUE Transparencies Atmospheric Perspective, Linear Perspective Intro: Flat Design	Due: Museum Visit x-credit Quiz Due: rough to scale for Spatial/Flat Designs
7	Due: Spatial Design Repeat Quiz	Due: Flat Design Intro: Color Interaction
8	Due: Color Interactions Intro: Module Based Pattern	Partner work on Pattern Intro: Masterwork
9	Due: Module Based Pattern Intro. Portrait	Intro. Color Schemes Work Day: Masterworks & Portrait Tomorrow is 1 st Thursday Free Museums
10	Due: Convert A Masterwork I & II All Late Work Film: <i>Rivers and Tides</i> (90 min.)	Quiz Work on: Portrait Sign off: Contour for Portrait
11	Due: Portrait Final Critique Quiz-second chance	Pick up work Please pick up all design work during scheduled final exam. Artwork not claimed is discarded
	Reminder: First Thursdays Seattle Museums are FREE. Remember the entry fee to the permanent collection is ALWAYS a donation determined by YOU.	There may be additional free days for students-check the website.. Students always pay reduced fees.

GENERAL ORDER of PROJECTS: Do NOT matt your projects

- #1 Gray Scale
- #2 12-Hue Color Wheel
- #3 Value of Spectrum Hues
- #4 8 step value chart (Value, Tints, Shades)
- #5 Consistent Value Change partner project
- #6 Saturation Scale
- #7 Transparencies (simulated/actual)
- #8 Spatial Design
- #9 Flat Design
- #10 Color Interaction (Simultaneous/successive Contrast)
- #11 Museum Visit x-credit
- #12 Module-Based Pattern Team project (Color Variations and Bezold effect)
- #13 Convert a Masterwork Version I (original must have at least 6 different hues)
- #15 Self-Portrait
- #16 Presentation ?

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LABELING YOUR WORK (Reminder: I will not grade any work that is not labeled). Label template on course site. Label the back of each project. Include the following information:

Your Name and contact info. e.g. phone # or e-mail address
 B.C. Color: ART 111, room C-154 Quarter/ Year
Assignment # and Title e.g. Assignment #1 *Gray Scale*
 Mark an **^ Arrow** for top,
 List brand of paint and pigment mixtures in each hue
Include other information depending on the project: e.g. color scheme, name of artist, title of work, partners, pattern diagram, notes to me, etc.

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GRADES: If you work hard you will do well. Most students who attend every class session and complete all requirements on time should achieve a level of design mastery that earns a B final grade. “A” grade requires outstanding designs, outstanding skills and consistently demonstrated mastery of the objectives.

ALL WORK WILL BE EVALUATED AND GRADES BASED ON THE FOLLOWING:

Effort-- apparent in quality of design work/craftsmanship—care taken and use of techniques
 Completion of specifications of the project
 Process, quality of investigation, problem solving/exploration/imagination, engagement in daily activities
 Proficiency in mastering course objectives, i.e. successful demonstration of specific skills
 Individual progress (improvement and use of skills and knowledge)
 As the quarter progresses skills should improve; work will be evaluated in relation to acquired skills/knowledge

LATE WORK. I ACCEPT LATE WORK. Late work will be lowered in grade by .5 and may take longer to grade and return. Late technical charts must be turned in within one week (at the beginning of class). More than one late work affects your effort grade. Homework not presented (hung) for critiques will be considered late and lowered in grade by .5. (gray scale, color wheel, value of spectrum hues, 8 step value chart, saturation scale). All late work must be labeled and in 1 week before the last class session (consult for extreme cases).

MISSING Work. Missing work receives an “F” or 0 points. Don’t expect an “A” grade if you have missing work or habitually late work.

“I” Grade or Incomplete. If an extended illness or specific emergency warrants an Incomplete grade, you will need to notify your instructor. 70% of course work must be completed for an Incomplete “I” grade.

REQUIREMENTS FOR CREDIT :

1. **ATTENDANCE AND PARTICIPATION** (in-class, group work, peer grading and critiques) see Guidelines
2. **COMPLETE** all assignments, final project and written work.
3. **PRESENT ALL ASSIGNMENTS** during class for critique as scheduled.
4. **Exams** based on Zelansky/Fisher text and/or class
5. Peer Grading
6. **GROUP PRESENTATION** (PossibleTBA) re:Color History/ Theories from TEXT readings
7. **MUSEUM VISIT:** Visit one designated museum and document. List name of museum/ exhibit, date, attach ticket/receipt. Make sketches with color noted, identify artist, title, medium, date, and if possible include reproductions. Write your comments/ opinions; including observations on use of color, e.g. color scheme, value, contrast, intensity, expression, etc
(Extra credit .02 x grade Example: 4.0 x .02 = .08) 3.33(B+) + .08 = 3.41 (A-)
8. **KEEP ALL WORK UNTIL THE FINAL GRADE HAS BEEN POSTED.**

Basic Grading Formula

Decimal Grades	Letter Grade Equivalencies	Number Grade Equivalencies
3.8 - 4.0	A	97-100
3.4 - 3.7	A-	92 -96
3.1 - 3.3	B+	87-91
2.8 - 3.0	B	84-86
2.4 - 2.7	B-	80-83
2.1 - 2.3	C+	77-79
1.8 - 2.0	C	74-76
1.4 - 1.7	C-	70-73
1.2 - 1.3	D+	67-69
0.8 - 1.0	D	64-66
0.5 - 0.7	D-	60-63
0.0 - 0.4	E/F	57-59

100% In-class work, assignments, process work, exams, attendance, participation, effort, group presentation, etc
Extra credit Museum Visit,

LOCKERS: You will need to share a locker with two other people. Write names/class on the label on the locker. You or your locker-mates must provide a lock. Be sure to remove your materials by the last class.

OPTIONS FOR STUDENTS WITH DISABILITIES Students with disabilities who have accommodation needs are required to meet with the Director of the Disability Resource Center (Room B132) to establish their eligibility for accommodation. www.bellevuecollege.edu/drc (425) 564-2498 or TTY (425) 564-4110. In addition, students are encouraged to review their accommodation requirements with each instructor the first week of the quarter.

AFIRMATION OF INCLUSION Bellevue College is committed to maintaining an environment in which every member of the campus community feels welcome to participate in the life of the college, free from harassment and discrimination. We value our different backgrounds at BC, and students, faculty, staff members, and administrators are to treat one another with dignity and respect.

Many of the required materials are in the BC custom made **COLOR KIT (list p.6)** compiled specifically for this class. It is considerably less expensive than the individual items. The kit is available for a reduced price at the BC Art Supply Store in the C Building near the cafeteria. * indicates materials in the **COLOR KIT**.

BASIC TOOLS FOR DESIGN

Cutting mat (minimum size: 12"x18")

Metal ruler (cork backed) 18" or 24"

Scissors

X-acto knife

***Artists tape, Blue, Black or White**

Erasers: plastic duoplast or white staedler,

Pencils hard and soft

Rubber cement, and rubber cement pick-up, or **'Yes' Paste, or acrylic medium**

Frisket film (for stenciling and masking curved designs)

Box or bin something to hold your supplies

Portfolio large enough to hold your board and paper.

Drawing board, to hold 16" x 20" paper

T-square, Triangle(s): 30°/60° or 45°/90° (the 30/60 is most useful if its 12" on its longest edge)

Compass (inexpensive)

PAPER & BOARDS

Paper: * 11"x 15" pad of cold press **watercolor paper**, 12-sheet, 140lb
One or two sheets of transfer/graphite paper or pad of **tracing paper** 11"x14"
 large enough to transfer/trace your designs to the painting surfaces.

Presentation Board: You may purchase board and presentation materials as needed throughout the quarter.
 4-5 sheets of 32"x 40" cold press **illustration board** or 8-10 15" x 20" sheets.
 ¼ sheet of achromatic mid-gray **matte board**.(share one sheet with 4 students)
 Optional: Bristol pad 11" x 14"

Photo Copies: You may need to make photo copies for some projects and color copies for the portfolio. Half-price copy coupons to print on line at www.thesurvivalkit.com -- honored by most copy stores

Photo of yourself for the self portrait

PAINT AND PAINTING MATERIALS

***PAINT:** You will use **ACRYLIC PAINT** for this class; get "**Graham**" brand acrylic paint.

***Color wheel** the large color wheel and *** Gray Scale** by "Color Wheel Company"

***Palette knives/** mixing knives. Metal knives are flexible and last longer ; plastic knives cost much less

***Palette** for mixing paint > *12 x 16 Canson Paper Palette (disposable palette sheets)

20-30 empty 35mm film canisters(generally free anywhere they develop film) or *small plastic containers with airtight caps for storing mixed paint.

Large plastic containers to hold water (quart size, transparent are best)

***Brushes:** ½" and ¾" flat synthetic watercolor brush (watercolor brushes have short handles and very soft bristles). A small round brush soft water color or (# 3 or # 4) stiff long handled acrylic brush

Art 111 Kit: Thomas--price varies Includes Items listed below

11" x 15" Watercolor pad
 ¾" x 60 yd Blue Artist Tape
 12" x 16" Paper Palette
 Seat-A-Palette Refill Cups Package (x2)
 ¾" Flat Watercolor Brush
 ½" Flat Watercolor Brush
 5 oz. Titanium White
 2 oz. Cadmium Yellow Light (x2)
 2 oz. Ivory Black
 2 oz. Pyrrol Red
 2 oz. Quinacridone Rose
 2 oz. Ultramarine Blue
 2 oz. Permanent Green Light
 2 oz. Phthalocyanine Blue
 4 oz. Matte Medium
 4 oz. Acrylic Retarder

Color Wheel**Gray Scale**

Plastic palette knife (x2)

If you already have acrylic paint they can be used--depending on their quality; underlined pigments are preferred, others are substitutes. However, mixing different brands of paint or mediums, additives etc. can have bad results.

Other possible colors:

black: ivory, carbon, or lamp (not mars)
white: titanium
red: pyrrol red, quinacridone rose, quinacridone red, cadmium red med.,
 naphthol red, permanent red medium,
yellow: hansa yellow opaque, cadmium yellow light, or hansa yellow med.
blue: phthalocyanine blue red shade or ultramarine blue
green: permanent green light

other hues useful for mixing secondary & tertiary mixtures are: burnt umber, yellow ochre, burnt sienna

Color Bibliography:

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 Jennings, Simon. *Artist's Color Manual: The Complete Guide to Working with Color*. Harper Collins, 2003, ISBN: 0-8118-4143-X
 Koenig, Becky, *Color Workbook*, 2nd. Ed. , 2007, ISBN: 0-13-195577-2
 Miller and Wiley, *Color for Interior Architecture*.
 Pentak, Stephen; Roth, Richard, *Color Basics*, Thompson/Wadsworth, ISBN 0-534-61389-6
 Pile. *Color in Interior Design*. McGraw-Hill.
 *Zelanski, Paul, and Mary Pat Fisher. *Color*. (any edition) Prentice Hall. ISBN 0-13-080261-