

Design: Color Art 111
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Winter 2011

Instructor:

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; please add my address to your contact list and check e-mail regularly. Course information: **HYPERLINK "<http://mybc.net>" <http://mybc.net>**

ART KIT for **Color**. A custom art kit has been specially assembled for this class by the BC art store staff. The art store is in the C Building hallway between the student lounge and the cafeteria.

Other costs: supplies, photocopies, museum fees, etc. See materials list.

TEXT: *Color by* Paul Zelanski and Mary Pat Fisher, Prentice Hall. ISBN 0-13-080261-1 any edition (available in BC library) Exams will be based on assigned chapters and class notes.

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, 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 systematic 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.

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; I believe it's 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 if you can 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 in your abilities 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, however the process may be tedious and frustrating.

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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.

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.

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 regularly

Use the internet to access art/design/color information and terms **HYPERLINK** "http://www.artlex.com" 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.

STUDIO GUIDELINES:

Time Studio/class time is designated for practice of specific skills, exercises, lectures and demonstrations.

Assignments demand additional time out side of class. It helps if you develop your design and experiment with the necessary materials and techniques before class and seek out criticism, opinions, and advice in advance of the due date. Notes taken during slides and lectures will help with exams. I recommend a notebook for syllabi, 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.

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

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 from class** and arrive-late/leave-early incidents will directly affect your effort grade and your 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. .

Week 1	Introductions, Materials, Syllabus, etc.	Value Demo: Paint: Mixing Gray scale, Tape edges
2	Due: Gray Scale Intro color wheel / color vocabulary	12 Spectrum hues color check Intro: Value of Spectrum Hues
3	Due: 12 Hue Color Wheel I	Due: Value of Spectrum Hues Intro: step value chart
4	Intro: Consistent Value Change Color schemes: Complementary, Analogous	Due: 8 Step Value Chart Intro: Saturation Scale
5	Due: Consistent Value Change	Due: Saturation Scale Transparency mixing Intro: Spatial Design
6	DUE Transparencies Atmospheric Perspective, Linear Perspective	Due: Museum Visit Flat Design
7	Due: Spatial Design	Due: Flat Design Intro: Color Interaction
8	Due: Color Interaction Intro: Module Based Pattern	Intro: Masterwork

9	<p>Due: Module Based Pattern Intro. Portrait or Color Schemes</p>	<p>Work Day: Masterworks & Portrait Museum visit compensation day Tomorrow is 1st Thursday Free Museums</p>
10	<p>Quiz Film: <i>Rivers and Tides</i> (90 min.) Work on: Masterworks & Portrait Preliminary crit. Logo All Late Work</p>	<p>Due: Convert A Masterwork I & II Sign off: Contour for Portrait</p>
11	<p>Due: Portrait Final Critique</p>	<p>Pick up work <u>Please pick up all design work during scheduled final exam.</u> Artwork not claimed is discarded</p>

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

Reminder: First Thursdays Seattle Museums are FREE. There may be additional free days for students—check the website. Remember the entry fee to the permanent collection is ALWAYS a donation determined by YOU. Students always pay reduced fees.

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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
- #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)
- #14 Convert a Masterwork Version II
- #15 Four Panel Painting Color Schemes or 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:

B.C. Color: ART 111, room C-154 Quarter/ Year
Your Name and contact info. e.g. phone # or e-mail address
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.

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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. 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
5. Peer Grading

6. Exams based on Zelansky/Fisher text and/or class
7. GROUP PRESENTATION (PossibleTBA) re:Color History/ Theories from TEXT readings
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

85% In-class work, Assignments, Museum Visit, Exams, process work, group presentation, etc.

15% Attendance, participation, effort

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. HYPERLINK "<http://bellevuecollege.edu/drc/index.html>" 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.

Syllabus is subject to change at any time. ©Linda Thomas 2006

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MATERIALS LIST

Instructor:

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 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

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Finlay, Victoria. *Color, A Natural History of the Palette*. Ballantine Books.

Fraser, Tom and Banks, Adam. *Designer's Color Manual: The Complete Guide to Color Theory and Application*, Chronicle Books, 2004. ISBN: 0-8118-4210-X

Gage, John. *Color and Meaning: Art, Science, and Symbolism*. University of California Press.

Guild, Tricia. *Think Color*. Chronicle Books, San Francisco, ISBN 0-8118-3670-3

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-

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