

# ART 20B: COLOR II

## Foothill College Course Outline of Record

Heading	Value
<b>Units:</b>	4
<b>Hours:</b>	3 lecture, 3 laboratory per week (72 total per quarter)
<b>Prerequisite:</b>	ART 20A.
<b>Degree &amp; Credit Status:</b>	Degree-Applicable Credit Course
<b>Foothill GE:</b>	Area I: Humanities
<b>Transferable:</b>	CSU/UC
<b>Grade Type:</b>	Letter Grade (Request for Pass/No Pass)
<b>Repeatability:</b>	Not Repeatable

## Student Learning Outcomes

- A successful student will be able to use cultural color and meaning in a structured color assignment.
- A successful student will be able to create collages based on color theory, simultaneous contrast, color extraction and color inventories. These successful students will also have improved techniques with cutting color-aid paper and collage techniques.

## Description

An intermediate study of the principles, theories, and applications of subtractive color in two dimensions. Topics will include researching major art historical color systems, art works and color symbolism. Topics will also include application of applied color, simultaneous contrast, color transparencies and color proportions in creative designs.

## Course Objectives

The student will be able to:

- Research the major art historical color notations systems and color organizing systems
- Examine the color usage by major art historical styles and movements
- Demonstrate a working knowledge of color interactions, and simultaneous contrast
- Demonstrate a working knowledge of spatial effects and luminosity of color
- Use color intensity in a color design
- Independently produce finished color creative designs that demonstrate an understanding of color theory and principles in the history of art
- Make individual aesthetic decisions and judgments related to their own artwork
- Skillfully use a variety of artistic materials, techniques and tools
- Use the principles and elements of design and color to create a unified composition
- Critically analyze color, symbolism, meaning and context in the history of art
- Create creative design works based on environmental sources or non-proportional color inventory
- Use the appropriate terminology related to color theory

## Course Content

- Examine the major art historical color notations systems and color organizing systems
  - Albert H. Munsell color notation system
    - History of the Munsell color system
    - Munsell color order, rules and ideas
  - Wilhelm Ostwald color notation system
    - History of the Ostwald color system
    - Rules and ideas of harmonious color
  - Josef Albers color notation system
    - History of the Josef Albers color system
    - Interaction of color
    - Rules and ideas of the Albers color system
- Evaluate color usage by major artists or movements
  - Impressionism - Claude Monet
    - Monet's experiments
  - Post-impressionism - Georges Seurat, Vincent Van Gogh
  - Towards abstraction - Henri Matisse, Vasily Kandinsky, Richard Diebenkorn, Paul Klee
  - Abstraction - Mark Rothko, Ad Reinhardt, Barnett Newman
  - Contemporary abstraction - Howard Hodgkin
- Color interactions, and simultaneous contrast complete designs
- Spatial effects and luminosity of color complete designs
  - Atmospheric or aerial perspective
  - Color and form
  - Color intensity complete designs
- Independently produce finished color creative designs that demonstrate an understanding of color theory and principles in the history of art
- Written self-critiques
- Skillfully use a variety of artistic materials, techniques and tools
- Use the principles and elements of design and color to create a unified composition
  - Color and position
  - Color contrast
    - Color range
    - Contrast and value
    - Color optical vibrations
  - Color proportion
    - Grids
    - Asymmetrical proportions and balance
  - Color and focal point
  - Color and space
  - Color and harmony
  - Color, meaning and context
    - Science of color and meaning
      - Chemistry of color pigments
      - Synthetic material
      - Paint color calculations and chemistry
      - Traditional organic color materials
    - Psychological color and meaning; for example, warm colors will suggest a feeling of heat, and cool colors suggest cool feelings
    - Cultural and symbolic - color meanings may vary between countries and historical times; for example, brides (e.g., U.S. White, Hindu Yellow and China)
      - Cultural and indigenous color
      - Color meaning and evolution through history - cave art, medieval art
  - Intuitive and non-verbal response to color
  - Expressive and emotional response to color - creates a strong emotional response in the viewer; for example, blue and green colors may

express melancholy and depressing reactions, while warm colors may express cheerful reactions

K. Creating creative design works based on environmental sources or non-proportional color inventory

1. Natural objects
2. Manufactured objects

L. Use the appropriate terminology related to color theory: achromatic grays, additive color, afterimage, analogous, bridge tones, chromatic darks, chromatic grays, color harmony, color interaction, color symbolism, color temperature, color wheel, CMYK, complementary hues, co-primaries, dark transparency, earth tone primary, GAMUT, grayscale, high key, hue, hue continuum, inherent light, keyed, low key, luminosity, median transparency, monochromatic, muted colors, non-proportional color inventory, optical mixing, overtone, primary triad, prismatic colors, proportional color inventory, RGB, saturation, saturation continuum, secondary triad, shade, simultaneous contrast, subtractive color, tertiary colors, tin, tones, triadic, value

## Lab Content

- A. Research the Munsell theory.
- B. Create creative designs based on simultaneous color, color transparency, color vibration and afterimages.
- C. Create a collage or painting based on a historical or contemporary great works of color.
- D. Create a non-proportional color inventory based on nature.
- E. Create a creative artwork based on color proportion, a grid or a design principle.
- F. Research and collect color images, color symbols or cultural artifacts.

## Special Facilities and/or Equipment

- A. Adequate work table space and stool for each student; sink area.
- B. When taught via Foothill Global Access: on-going access to computer with email software and capabilities; email address; JavaScript-enabled internet browsing software.

## Method(s) of Evaluation

Evaluation methods may include but are not limited to:

- A. Portfolio of completed work
- B. Oral presentations and class critiques
  1. The student may be evaluated in terms of their overall contribution to the class
  2. Participation in class critiques and discussions and demonstration of interest and overall contribution to the class
- C. Research papers
- D. Lab projects
  1. Individual projects will be evaluated on the basis of some or all the following criteria:
    - a. Design proficiency and originality. Appropriateness of the structure to the assignment
    - b. Craftsmanship - evidence of care in construction and execution, and in final appearance of project
- E. Project portfolio
  1. Progress - evidence of individual's increased understanding and application of color design concepts and techniques
  2. Evidence of understanding principles of design
- F. Computational work
- G. Computer assignments

## Method(s) of Instruction

- A. Lecture presentation using the terminology of major historical color systems, the history of color in major art movements and artworks.
- B. Class discussions using the language of color theory.
- C. Demonstrations based on color transparency, color afterimage, subtractive color, simultaneous contrast and color intensity.
- D. Critique and group presentation of weekly in-progress color theory creative projects followed by in-class discussion and evaluation.

## Representative Text(s) and Other Materials

Bleicher, Steven. Contemporary Color: Theory and Use. Cengage Learning Publishing, 2011.

Although this text is older than the suggested "5 years or newer" standard, it remains seminal in this area of study.

## Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

- A. Copy of a master great works of impressionist, post-impressionist or abstract painting and match the color with color paper or painted paper. Research the artwork, the artist, the style, subject matter, content and symbolism. Write an essay or paper describing the artwork. Write a self-critique describing the process of making an artist copy or study.
- B. Written summary of the color creative design project and written self-critique using appropriate terminology.

## Discipline(s)

Art