

Schedule:	Day 1: <i>Friday, 31 January 2003 (2 hours)</i>
	Lecture: Vocabulary definitions and basic color theory examples Introduce project <u>part A</u> (geometric composition) Review materials list
	Assign/ Begin in Class: Emotionally neutral, geometric composition design (15 pencil thumbnails) Collection of cut out magazine color samples (minimum of 100) to be presented loose and spread out on a table for viewing Study and understand vocabulary definitions. Be able to use terms descriptively when discussing your project
	Due: Beginning of next class
	Day 2: <i>Monday, 3 February 2003 (2 hours)</i>
	Critique: Emotionally neutral, geometric composition design (15 pencil thumbnails) Collection of cut out magazine color samples (minimum of 100) to be presented loose and spread out on a table for viewing Use of vocabulary definitions as descriptive language
	Lecture: Discuss and show examples of color theory and key vocabulary terms Introduce project <u>part B</u> (including list of "emotions")
	Assign/ Begin in Class: Transfer approved geometric composition to three boards Choose three different "emotions" from assigned list Research and fully understand the meaning of the words you have chosen. Type definition Choose a specific point of view for the viewer Type three short papers, one for each scheme, describing your intent List the color theory terms and their definitions (at least three terms per board) you will employ in each scheme in order to accomplish your intent.
	Due: Beginning of next class
	Day 3: <i>Friday, 7 February 2003 (2 hours)</i>
	Critique: Transfer of approved geometric composition to three boards Selection of "emotions" Typed definitions Three typed short papers, one for each scheme, describing your intent List the color theory terms and their definitions (at least three terms per board) you will employ in each scheme in order to accomplish your intent.
	Lecture: Discussion of cultural biases in color selection.
	Assign/ Begin in Class: Create 15, 1-1/2"x2", mini color study thumbnails (5 each of your three color compositions/schemes) from your color swatches that you cut out of magazines.
	Due: Beginning of next class

Day 4: *Monday, 10 February 2003 (2 hours)*

Critique: Create 15, 1-1/2"x2", mini color study thumbnails (5 each of your three color compositions/schemes) from your color swatches that you cut out of magazines.

Lecture: Discussion of basic color psychology.
Studio work day to prepare for final critique next class

Assign/

Begin in Class: Final selection of colors and their proportions, proximities and appropriateness
Final application of painted colors onto the three boards
Mount three boards
Attach assigned papers to the back of each board
Students should be prepared to speak to the class about their solutions

Due: Beginning of next class

Day 5: *Friday, 14 February 2003 (first 1/2 of class, 1 hour)*

Final Critique: Final selection of colors and their proportions, proximities and appropriateness
Final application of painted colors onto the three boards
Mounting of three boards
Assigned papers on the back of each board
Students should be prepared to speak to the class about their solutions

Project Objectives:

Using the vocabulary below, students will be able to identify and define color theory terminology and demonstrate the application of at least three concepts of color theory (in each of three boards) in this two-dimensional project. Further, students will demonstrate the application of the basics of color psychology, and cultural sensitivity (western culture for this project) in their project. As demonstrated in class, students will be able to recognize and execute a high level of craftsmanship and attention to detail in their final product.

Vocabulary:

Achromatic color	Hue	Secondary colors
Additive color	Intensity	Simultaneous contrast
Analogous colors	Intermediate color	Spectrum
Chroma	Local (objective) color	Split complements
Chromatic	Low-key color	Subjective (color)
Chromatic value	Monochromatic	Subtractive color
Color tetrad	Neutralized color	Tertiary color
Color triad	Neutrals	Value
Complementary colors	Pigments	
High-key color	Primary colors	Asymmetrical balance

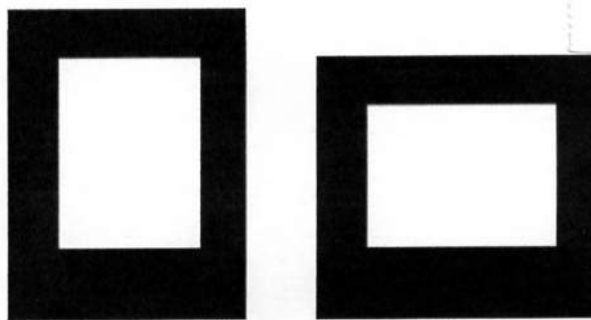
Materials:

- Three 6"x8" 300 pound cold press illustration boards, white
- Ruler, pencil, eraser, tracing paper, graphite paper, sketching paper
- Scissors, x-acto knife, metal straight edge
- Various magazines with good color photographs in them (to cut up)
- Various colors of acrylic paint. (Note: use the paints in your design kit. You will be mixing the colors you need for your design. Additional colors may be purchased, if necessary.)
- Painting tools and supplies: brushes, mixing palettes, water container, paper towels, palette knife, etc.
- Three black presentation boards (either 10" x 13" for vertical format or 11" x 12" for horizontal format) on which to mount your final boards.

Project Description, Part A:

- Create a nonrepresentational, *emotionally neutral* layout/composition of geometric shapes, in black and white (outline.) Use a minimum of 5 different shapes. Focus on achieving asymmetrical balance in your composition through the use of scale, proportion, relative size, space, etc. (15 thumbnail pencil sketches)
- Composition must be approved by instructor before transferring to your three boards.
- Your geometric composition cannot be changed once it is approved by your instructor.
- Execute three identical copies of your approved *emotionally neutral*, geometric composition outline, in layout line pencil on your three 6" x 8" illustration boards.
- Use scissors to cut out a minimum of 100 magazine pieces (approximately 1"x1") of different colors to use as color swatch samples.

- Project Description, Part B:**
- Choose three *different* “emotions” from the list of words provided.
 - Research and fully understand the meaning of the words you have chosen.
 - Type a detailed definition of each of the three “emotions” you have chosen.
 - Choose a specific point of view for the viewer, such as: gender, child, economic status, race, etc.
 - How will you choose colors to embody the emotions selected? What hues, values, etc. are appropriate to convey your intended meaning? Write three short papers (min. 200 words each, typed), one for each scheme, describing your intent. Discuss the meaning of each color scheme from the specific point of view you have chosen, such as: gender, child, economic status, race, etc. Point of view may be different for each “emotion.”
 - Include with each of your papers a list of the color theory terms and their definitions (at least three terms per board) you will employ in each scheme in order to accomplish your intent.
 - Choose colors from your magazine samples that best express your three chosen “emotions.” (It may be necessary to find more color samples at this point.)
 - Using your magazine pieces, develop three distinct color schemes appropriate to convey your three different emotions to the specifically chosen viewer.
 - Create 15, 1-1/2"x2", mini color study thumbnails (5 each of your three color compositions/schemes) from your color swatches that you cut out of magazines. Arrange color samples for proportion and proximity. To make the 1-1/2"x2" thumbnails, cut and paste paper color pieces to look like the composition you developed in Part A of this project.
 - Final three color schemes must be approved by your instructor before painting onto your boards.
 - Using acrylic paint, apply one of your approved color schemes to each of the three geometric composition boards (white, 6"x8" cold press illustration boards) prepared in Part A of this project.
 - No white board should be left showing in any of the final compositions. The entire board should be painted, even areas intended to be white.
 - Mount your work on three separate black presentation boards in either a horizontal or vertical format, depending on the orientation of your composition (either 10" x 13" board for vertical format or 11" x 12" board for horizontal format.) There should be a 2" border at top and sides 3" border at bottom, as shown below.



- On the back of each of your final boards, attach:
 1. Typed detailed definition of the “emotion” that applies to the particular board.
 2. The short paper you have written (min. 200 words each, typed) describing your intent for the color scheme illustrated on the board.
 3. Typed list of color theory terms and their definitions (at least three terms per board) applicable to the board.

Choose Your 3 Emotions: **Emotion:** n. A strong surge of feeling, as in love, hate, or fear.

Choose three *different* "emotions" from the following list:

Passive	Anxiety	Vulnerable
Brazen	Rage	Sentimental
Supercilious	Tranquil	Confrontational
Angst	Volatile	Arrogant
Disdain	Despair	Isolated
Euphoria	Contentment	
Ennui	Overwhelmed	

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Creative Implementation
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01.30.2003

Materials:

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- Scissors, x-acto knife, metal straight edge
- Various magazines with good color photographs in them (to cut up)
- Various colors of acrylic paint. (Note: use the paints in your design kit. You will be mixing the colors you need for your design. Additional colors may be purchased, if necessary.)
- Painting tools and supplies: brushes, mixing palettes, water container, paper towels, palette knife, etc.
- Three black presentation boards (either 10" x 13" for vertical format or 11" x 12" for horizontal format) on which to mount your final boards.

Vocabulary:**Color:**

The visual response to the wavelengths of light identified as red, green, blue, and so on; having the physical properties of hue, intensity and value.

Hue:

Designates the common name of a color and indicates its position in the spectrum or on the color wheel. Hue is determined by the specific wavelength of the color in a ray of light.

Intensity:

The saturation, strength, or purity of a hue. A vivid color is of high intensity; a dull color is of low intensity.

Value:

1. The relative degree of light or dark. 2. The characteristic of color determined by light or dark or the quantity of light reflected by the color.

Spectrum:

The band of individual colors that results when a beam of white light is broken into its component wavelength, identifiable as hues.

Additive color (light):

Color created by superimposing light rays. Adding together the three physical primaries (lights)—red, blue and green—will produce white. The secondaries are cyan, yellow and magenta.

Pigments:

Color substances that give their color property to another material by being mixed with it or covering it. Pigments, usually insoluble, are added to liquid vehicles to produce paint or ink. Colored substances dissolved in liquids that give their coloring effects by being absorbed or staining are referred to as dyes.

Subtractive color (pigment):

The sensation of color that is produced when wavelengths of light are reflected back to the viewer after all other wavelengths have been subtracted and/or absorbed.

Triadic color wheel: Colors placed, in their (equilateral) triangular arrangements, around a circle. The twelve-color wheel is made up of a primary triad, a secondary triad, and two intermediate triads.

Warm and cool colors: Referred to as color "temperature". Red, orange and yellow are associated with the sun or fire and are thus considered warm. Colors containing blue are associated with air, sky, earth and water and are thus considered cool.

Primary colors:

The preliminary hues that can't be broken down or reduced into component colors. The basic hues in any color system that in theory may be used to mix all other colors.

Secondary colors:

A color produced by a mixture of two primary colors.

Tertiary color:

Color resulting from the mixture of all three primaries in differing amounts or two secondary colors. Tertiary colors are characterized by the neutralization of intensity and hue. They are found on the color wheel on the inner rings of color leading to complete neutralization.

Intermediate color:

A Color produced by a mixture of a primary color and a secondary color.

Neutrals:

1. The inclusion of all color wavelengths will produce white, the absence of any wavelengths will be perceived as black. With neutrals, no single color is noticed—only a sense of light and dark or the range from white through gray to black. 2. A color altered by the addition of its complement so that the original sensation of hue is lost or grayed.

Neutralized color:

A color that has been grayed or reduced in intensity by being mixed with any of the neutrals or with its complementary color.

Chromatic:

Pertaining to the presence of color.

Monochromatic color:

Having only one hue; the complete range of value of one color from white to black.

Achromatic color:

Relating to differences of light and dark; the absence of hue and its intensity.

Chromatic value:

The value (relative degree of lightness or darkness) demonstrated by a given color.

High-key color:

Any color that has a value of middle gray or lighter.

Low-key color:

Any color that has a value level of middle gray or darker.

Chroma:

The purity of hue or its freedom from white, black, or gray.

Complementary colors:

Two colors directly opposite each other on the color wheel. A primary color is complementary to a secondary color, which is a mixture of the two remaining primaries.

Analogous colors:

Colors that are closely related in hue(s). They are usually adjacent to each other on the color wheel.

Split complements:

A color and the two colors on either side of its complement.

Color triad:

Three colors spaced an equal distance apart on the color wheel forming an equilateral triangle. The twelve-color wheel is made up of a primary triad, a secondary triad, and two intermediate triads.

Color tetrad:

Four colors, equally spaced on the color wheel, containing a primary and its complement and a complementary pair of intermediates. This has also come to mean any organization of color on the wheel forming a rectangle that could include a double split-complement.

Simultaneous contrast:

When two different colors come into direct contact, the contrast intensifies the difference between them. Also referred to as "vibrating edges."

Local (objective) color:

The color as seen in the objective world (green grass, blue sky, red barn, etc.)

Subjective color:

1. That which is derived from the mind reflecting a personal viewpoint, bias, or emotion.
2. Subjective art (color) tends to be inventive or creative.

Symmetry:

The exact duplication of appearances in mirror-like repetition on either side of a (usually imaginary) straight-lined central axis.

Asymmetry:

Having unlike, or non-corresponding, appearances—"without symmetry." An example: a two-dimensional artwork that, without any necessarily visible or implied axis, displays an uneven distribution of parts throughout.

Balance:

A sense of equilibrium achieved through implied weight, attention, or attraction, by manipulating the visual elements within an artwork to achieve unity.

Asymmetrical balance:

A sense of equilibrium achieved through implied weight, attention, or attraction, by manipulating the visual elements while maintaining uneven distribution of parts.

Source: *Art Fundamentals: Theory and Practice*. 9th Ed. Ocvirk, Stinson et al. ISBN 0-07-240700-X

Sources:

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Peterson, Cullen. ISBN 1-56496-293-8

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