Art 148 Color Theory, Fall 2014
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Office: Classroom when available or office in AC602
Office hours: 5-6:30 PM Mondays and Wednesdays 5-6:30 PM in AC602. Most of the time we can discuss issues informally but when more time is needed make appointments through the Art Advisement Office.

COURSE DESCRIPTION (University catalog)
Prerequisite: Art 140. An introduction to basic theories of color.
It will be helpful if you know Photoshop, Illustrator, Paint or have taken Art 200. Later in the semester we will have the option of executing selected projects digitally.
Investigations of color harmony and its development as applied to two and three-dimensional visual form. Introductory studies of psychological and physiological aspects of color are investigated.

Course description (instructor)
Focus on the basic visual and aesthetic interactions of color, the science of color perception and the metaphysical nature of color perception and use in fine art and applied design. The course utilizes the major theories of colorists such as Itten, Albers, Goethe, Hofmann, etc. as a primary structure in which to study distinct color properties and functions. The course combines lecture, demonstration, and critique with intensive hands-on color exploration. There will be intensive exercises in color mixing focused on exploring hue, value, intensity, temperature, transparency, color interaction, etc., in the first half of the semester. The second half of the semester will consist of more digitally completed projects as an option to project completion (as opposed to painting for those with the digital skills) that may require the student to develop a conceptual model and apply these basic concepts and incorporate additional color concepts such as color harmony, symbolism, space, etc and also incorporate art principles and elements as well as employing alternative media and technologies.

Art Program Goals
Basic skills: developing a foundation of art knowledge, theories, skills, craftpersonship and technologies, where ideas and concepts are communicated in writing, speaking and art making.

Art knowledge broadening: knowledge of ancient through contemporary art and to develop an understanding of art within theoretical, cultural, and historical contexts.

Critical thinking: analyzing, interpreting, and questioning traditional methodologies and pre-conceived notions of art and art making through the process of generating and solving problems.

Interdisciplinary connections: exploring and engaging in interdisciplinary forms of art making.

Global perspectives: promoting an appreciation and tolerance of diverse
perspectives dealing with art, culture, teaching and learning.

**Collaboration:** encouraging both individual and collaborative art experiences among students, faculty, and community.

**Professional preparation:** developing career paths for various art professions and an understanding of the demands and expectations of those areas.

**Arts and Humanities Goals**
Goal: Students will understand the rich history and diversity of human knowledge, discourse and achievements of their own and other cultures as they are expressed in the arts, literatures, religions, and philosophy.

**Student Learning Outcomes**
Students will:
1. Explain and reflect critically upon the human search for meaning, values, discourse and expression in one or more eras/stylistic periods or cultures;
2. Analyze, interpret, and reflect critically upon ideas of value, meaning, discourse and expression from a variety of perspectives from the arts and/or humanities;
3. Produce work/works of art that communicate to a diverse audience through a demonstrated understanding and fluency of expressive forms;
4. Demonstrate ability to engage and reflect upon their intellectual and creative development within the arts and humanities;
5. Use appropriate critical vocabulary to describe and analyze works of artistic expression, literature, philosophy, or religion and a comprehension of the historical context within which a body of work was created or a tradition emerged;
6. Describe and explain the historical and/or cultural context within which a body of work was created or a tradition emerged.

**Specific course goals and student learning outcomes for art 148**

1. Develop and demonstrate a basic working understanding of the visual nature, behavior, and interaction of color including color dimensions of hue, value, intensity, temperature and contrast in both additive and subtractive modes.
2. Develop and demonstrate a foundational understanding of the role and application of color in the history of art and design and color’s cultural and emotional dimensions.
3. Develop and demonstrate a basic understanding of color as relates to composition and form
4. Develop and demonstrate a basic knowledge and understanding of prominent color theorists and their writings regarding color
5. Develop and utilize in critiques a vocabulary for discussing color as pertains to art and design
Course Structure
This is a studio course involving significant in-class and outside work time for assignments, as well as an introduction to materials, demonstration of processes, discussion of principles and properties of color, discussions of historical examples, PowerPoint lectures, and critiques of student work.

Topics include:

1. Color Perception: Psychological and physiological
2. Introduction to color systems, circles, solids, visual color wheel, mixing color wheel
3. Introduction to color theorists: Aristotle, Albers, Hofmann, Itten, Goethe, Munsell, Newton, Chevruel, Rood, etc.
4. Historical examples of the employment of color theories/principles in art and design
5. Interactions of hue, value (gradation, interval, contrast), warm and cool color temperature, chromatic compliments and neutrals.
6. Saturation
7. Simultaneous contrast and color relativity
8. Color hue, intensity, temperature, and value as a means to define space: Hoffman’s “push-pull”, aerial perspective, etc.
9. Color harmony systems and disharmony
10. Extension and proportion of light in composition
11. Color as pertains to digital, photographic and three-dimensional applications

COURSE REQUIREMENTS AND GRADING PROCEDURES:

General Policies

The University withdrawal policy is followed in this class.

Approximate distribution of grade weight
Color Journal @10%
Tests: Two @10%
Projects @65%
Final Project @15%

Attendance Policy:
Attendance is required. Class begins at the scheduled class time and I will take roll at that time or some time during the class. The following will be applied in determining the final grade in the course.

- Three absences are allowed without penalty. More than three absences will result in a lower final grade in the course.

  The three allowed absences are given for illness and other unavoidable events. A doctor’s note will not excuse more than three absences. If illness requires more than three absences, a medical withdrawal from the course is recommended.

- Roll is taken every class. Three late arrivals or early departures will be counted as an absence.

- You may ask at any time for your attendance and grade information.

A total of 5 absences may result in a failing grade, my option.

If you arrive late it is your responsibility to let me know you are present. Students are responsible for completing any work missed during their absence. I might make adjustments and changes to the class schedule so I recommend that you exchange contact information with your fellow classmates. It is your responsibility to be informed about materials, class schedule, assignments and due dates.

Each day there will be introductions of topics, demonstrations, some slide lectures, and critiques of in class and homework assignments. It is essential for you to be here ON TIME, and WITH ALL REQUIRED MATERIALS in order to keep up with the material and to learn and progress.

*Showing up to class without the required materials= 1 absence.

**GRADING POLICY**

Each project, assignment and test will be worth a predetermined amount of points

Project, assignments and test grading is built on the unit of 4 pts. On a quiz or project worth 4 points. Grades are as follows:


On more complex projects or tests grading of these will be on multiples of 4 pts. A complex project can be worth 8, 12, or 16 pts. Etc. In each case you will determine your grade by dividing your total points by the multiplier value of the project.
Example: Project worth 48 pts. Multiplier value = 12
You earn 48 divided by 12 = 4, which is an A
You earn 36 divided by 12 = 3, which is a “B”
You earn 24 divided by 12 = 2, which is a “C”

At the end of the semester I will add up total points, total multipliers, divide and that will be your grade. Recognize that my grading system is not based on percentages!

Example: If the total end-of-semester points available are 840. The divisor is 210 (divisor obtained by dividing 840 by 4)

A total of 840 pts ÷ 210 = 4.00 which is an “A” for the class.
A total of 720 pts ÷ 210 = 3.43 which is a “B/B+” for the class
A total of 420 pts ÷ 210 = 2.00 which is a “C” for the class

A-, A = outstanding; B-, B, B+ = very good; C-, C, C+ = average; D-, D, D+ = barely passing; F = failure. See the University catalog for grade symbols and GPA figure equivalents:

Incompletes: Incompletes will be given only in extremely extenuating circumstances and at my discretion. Work commitments, travel, family obligations, sports team activities, etc. do not meet the definition of extenuating circumstances. From the catalog: “The symbol “I” indicates that a portion of required coursework has not been completed and evaluated in the prescribed time period due to unforeseen, but fully justified reasons, but that a substantial portion (at least 60%) of the course requirement has been completed with a passing grade and that there is still a possibility of earning credit. The work that is incomplete normally should be of such a nature that it can be completed independently by the student for later evaluation by the instructor. An “Incomplete” shall not be assigned when a student would be required to attend a major portion of the class when it is next offered”.

Late work: ALL in-class and homework assignments must be kept throughout the semester. No excuses regarding lost or destroyed artwork will be accepted. Late assignments will be reduced in grade 25% for each class period the work is late. At four class periods it will count as a “0” in the grade book. It is better to turn in something partially finished rather than turning in nothing at all. You are allowed to turn in reworked projects for a better grade if those projects were turned in complete and on time on the day it was originally due. When redoing a project both the original and redone work must be submitted. However habitually turning in incomplete projects and reworking them for a better grade will preclude you earning an “A” for the semester no matter how well the reworked projects are executed.

I will evaluate your work using the following criteria as a matrix although some projects may use only a partial list of these criteria in the grading matrix.
• Grasp of the project objectives
• Ability to follow instructions
• Ability to solve the problem in an inventive way
• Composition- dynamic design
• Your initiative and growth as an artist
• Your integration of technique, process and content
• Sensitivity in your use of the materials
• Presentation
• Completion on time
• Concept: The idea behind your work

The plus/minus system of grading is used in the final grading for this course.

**Student Conduct Code**

Students are expected to "act at all times with integrity and with respect toward all members of the campus community. The University assumes that all students will conduct themselves as mature, responsible, and law-abiding citizens who will comply with University policies and regulations." See the CSUN student code of conduct for additional rules and clarification here:  
http://www.csun.edu/a&r/soc/studentconduct.html

**Classroom Ethics**

• Those students who arrive first have their selection of seats. If you want a preferred seat get to class early. Do not expect someone who is already seated and set up to move to accommodate you. There may be times when we will need to move a number of people to change a set up etc. but in general, when you come in to class you can choose from any remaining seats/space etc.
• Store all of your bags, art bins, portfolios etc. in front of your drawing horse or under your seat. Keep walkway areas between benches and rows clear. This is to allow both students and myself to walk amongst the benches.
• No IPods or headsets may be used in this class. I do bring speakers for every day, and you are welcome to play music on them, as long as it is “music that we can paint/collage to.” I reserve the right to veto.
• You are expected to clean up after yourself and to help put away still life materials at the end of class.
• You are expected to take part in class critiques.
• Turn off all cell phones during class. Text messaging and phone calls are prohibited in this class. If I have to ask you more than once to turn off cell phones etc., it will be noted in the grade book and it will lower your final grade by one point for each time I need to speak to you about this. If there is an emergency that requires your leaving either of these on please let me know ahead of time. Basically I do not want to see a cell phone or hear one ring.
• You are welcome to bring a laptop computer to class however if you are seen working on another class project or checking email etc. during class time I will ask you to stop. Just as with cell phones if I have to ask you more than once it will affect your final grade.
• You are welcome to bring light snacks and/or drinks into class. However make sure that
all drink containers have a tight fitting, spill proof lid. Keep all food items and drinks away from all art work at all times. Please clean up after yourself so that we may continue this privilege. No food (Salads, Hamburgers, Pizza, Potato Chips, etc., no sounds or smells!) in the classroom, at all, ever!

**The role of critiques**
A critique is a group activity where an artwork’s content, ideas, formal qualities and relationships to contemporary art practices are discussed. The following are very general guidelines for a successful critique:

1) Always be courteous and respectful of others in a critique.  
2) Give honest, thoughtful and constructive feedback.  
3) Speak to/about the work and not to/at the maker.  
4) Try to differentiate between your taste and your critical evaluation of the formal properties of a work.  
5) Support your comments with objective, concrete observations of the work.  
6) Leave your ego at the door, listen to comments objectively and do not take negative criticism personally nor get too excited about positive criticism, your critics can be wrong about both.

**To earn an A or A- you must do the following**
- Earn an overall grade of at least an A- on the above mentioned projects
- Meet all deadlines
- Have no more than three absences.
- Be on time to class and do not leave class early (unless emergency)
- Have the necessary supplies to work in class
- Take notes and/or sketch lecture material
- Begin to grasp color and compositional terms and communicate this with me by using them in class
- Demonstrate enthusiasm about the subject by being involved in the class - share ideas; ask questions etc.

**To earn a B+, B or B- you must do the following**
- Earn an overall grade in the B range on the above mentioned projects
- Meet all deadlines
- Have no more than three absences.
- Be on time to class and do not leave class early (unless emergency)
- Have the necessary supplies to work in class
- Take notes and/or sketch lecture material
- Begin to grasp color and compositional terms and communicate this with me by using them in class
- Demonstrate enthusiasm about the subject by being involved in the class - share ideas; ask questions etc.

**Academic Dishonesty**
Academic dishonesty is an especially serious offense for which a student may be expelled, suspended or awarded a failing grade to an assignment, examination or the entire course. Academic dishonesty includes cheating, fabrication, facilitating academic
dishonesty and plagiarism. Any person found to be committing academic dishonesty in my class will be reported to the Office of the Vice President for Student Affairs and the most severe disciplinary action will be taken. See the University catalog.

Additional Notes
If, for any reason I need to cancel a class I will do my best to email you and let you know in advance. However, if it is due to illness, I may only be able to let you know 24 hours or less in advance. If it is due to snow and the I-5 is shut down I may not know until the morning of class day. Therefore you might want to check email prior to coming to school, especially if you are only coming to campus for this one class or if you have a significant commute.

Bring all required materials to class as instructed. You cannot complete assignments without the necessary materials. Not being prepared with materials will result in a tardy entered on your attendance record. It's your responsibility to be prepared. I do not provide materials! If you must borrow materials from a willing and kind classmate, remember to return the materials! That which is borrowed with no intent to be returned is stolen!

I make every effort to insure artwork submitted to me by students is kept as safe as possible from loss or damage. However, accidental damage, or loss or damage is a rare but possible occurrence. I assume no liability for such loss or damage. Projects to be accomplished with materials (i.e., glass, plastic, resins, etc.) other than traditional drawing and painting materials appropriate for the class must have prior approval from the instructor before being produced and submitted for grading. Students should cover or reasonably package (no oversized boxes, foam beads, etc) artwork to minimize possible damage.

Recommended Texts: You should be able to find these in the Library, these are not the only books on color theory, only the ones I have read so far so I can recommend.

- The Elements of Color by Johannes Itten
- The Interaction of Color by Josef Albers
- Color by Betty Edwards: A Course in Mastering the Art of Mixing Colors - Betty Edwards
- Bright Earth: Art and the Invention of Color - Philip Ball (excellent book!)
- Color: A Natural History of the Palette - Victoria Finlay (a personal account of explorations of the origins of certain pigments, nice read, philosophical)
- Designing with color- Chris Dorosz and JR Watson, ISBN 978-1-56367-859-2 (pithy and excellent illustrations, good on color and composition)
- Black, the history of a color, Michel Pastoureau, ISBN 978-0-691-13930-2 (the 
The history of Black as a color in a European context, interesting, good but difficult read


**SUPPORT SERVICES FOR STUDENTS**

- How to do Library and Internet Research: [http://library.csun.edu/Research_Assistance/strategies.html](http://library.csun.edu/Research_Assistance/strategies.html). How to use the library catalog, ways of conducting Internet searches and how to recognize valid Internet sources.

- Citation Style Guides for Writing: [http://library.csun.edu/Find_Resources/e-books/estylegd.html](http://library.csun.edu/Find_Resources/e-books/estylegd.html). Provides guidelines and samples for referencing and citing sources.

- Learning Resource Center: [http://www.csun.edu/lrc/](http://www.csun.edu/lrc/), 818.677.2033, Bayramian Hall 408. The mission of the LRC is to enable students to improve their academic performance through a variety of learning programs including workshops, one-on-one and group tutoring, Supplemental Instruction classes and interactive subject area computer programs and videos. Students who use LRC learning programs will develop and strengthen their critical thinking skills, study strategies, writing skills and performance in subject matter courses.

- Academic Advisement: [http://www.csun.edu/ugs/advisement.html](http://www.csun.edu/ugs/advisement.html). The college-based academic advisement centers are available to assist students in selecting courses and programs of study and in choosing or declaring a major or minor. Visit the website to locate the advising center for your major, or for undeclared majors.

- University Counseling Services: [http://www.csun.edu/counseling/](http://www.csun.edu/counseling/), 818.677.2366, Bayramian Hall 520. UCS provides resources and information to assist students in dealing with a variety of large and small psychological obstacles that may interfere with academic progress and/or relationship satisfaction. Services include individual, group and crisis counseling.

- Center on Disabilities: [http://www.csun.edu/cod/studentservices.htm](http://www.csun.edu/cod/studentservices.htm), 818.677.2684, Bayramian Hall 110. The Center on Disabilities serves students with a wide range of visible and hidden disabilities, in a confidential environment. Students are encouraged to
meet with the professional staff and explore the services available to support their academic, career and personal goals. Discover accommodations and strategies for help with disabilities in an academic setting.

- The Career Center: [http://www.csun.edu/career/students/](http://www.csun.edu/career/students/), 818.677.2878, University Hall 105. Need some help in deciding on a career? Or do you know your career and need to meet employers? Perhaps your resume needs some sprucing up? The Career Center offers a variety of services for students, from those new to the University to those about to graduate into the world of work.
Art 148 Contract

I have read the syllabus for Art 148 Color Theory and I am fully aware of the Objectives, Requirements, Evaluation Procedures, Attendance Requirements, classroom behavior standards, my responsibility for learning, keeping updated on changes in the calendar or assignments, and the Instructor’s Office Hours. I know and am especially aware that late work is unacceptable and will lower my final grade.

I realize that excessive absences may result in dismissal from class and/or no credit (failure). I will be responsible for dropping this class if I find I am unable to attend.

Date_____________________

Student Signature

_______________________________
Student Name (Please Print)

_______________________________
Student Phone and e-mail (to be used in emergency only)

_______________________________
Student Address City Zip Co