

Lecture Contact Hours: 24-27, Outside-of-Class Hours: 48-54,
Laboratory Contact Hours: 72-81, Outside-of-Class Hours: 0,
Total Student Learning Hours: 144-162

CUYAMACA COLLEGE
COURSE OUTLINE OF RECORD

Art 119 – Color Theory

1.5 hours lecture, 1.5 units
4.5 hours laboratory, 1.5 units
Total units: 3

Catalog Description

In the visual arts, color theory is the body of practical guidance for color mixing and the visual effects of a specific color combination. As an element of visual expression, color is both physical and psychological. This course will explore the principles, theories, and applications of additive and subtractive color in two dimensions. Topics will include major historical and contemporary color systems, production of projects in applied color, and the elements of design as they apply to the optical perception of color.

Prerequisite

None

Course Content

- 1) Application of the art elements and principles of design in color theory.
- 2) Exploration of the physical properties of color theory: hue, value, and saturation.
- 3) Technical skills such as mixing color, creating a palette and color application techniques.
- 4) Evaluation and application of basic principles of color theory applied observationally and theoretically.
- 5) Incorporation of expressive form and color theory in complex, logical and expressive compositions.
- 6) Various appropriate art media, vocabulary, and color use in technology.
- 7) Cultural influences on color usage and symbolism.
- 8) Studio, equipment, and material use safety and handling procedures.
- 9) Critical evaluation and critique of class projects.

Course Objectives

Students will be able to:

- 1) Create logical and expressive designs by applying the principles and elements of two-dimensional design with color theory.
- 2) Analyze color use of various epochs, cultures, and personal styles.
- 3) Create artwork utilizing various art media and techniques.
- 4) Apply the principles of perceptually and theoretically based color theory to projects.
- 5) Make individual aesthetic decisions and judgments related to their own artwork.
- 6) Safely handle and employ studio materials and equipment.
- 7) Create a portfolio of work that demonstrates a working knowledge of:
 - a. Color systems, color organization, and color interaction,
 - b. Principles of color perception - light, vision, and the brain,
 - c. Value, hue, intensity (chroma), and color temperature,
 - d. Additive and subtractive color (light and paint),
 - e. Relationships between color and composition,

- f. Color usage in contemporary art and design.

Method of Evaluation

A grading system will be established by the instructor and implemented uniformly. Grades will be based on demonstrated proficiency in the subject matter determined by multiple measurements for evaluation, one of which must be essay exams, skills demonstration or, where appropriate, the symbol system.

- 1) Group and individual critiques of artwork in oral and written formats looking at form and technique.
- 2) Written assignments, which may include a report on a museum visit or a response to an article or other assigned readings.
- 3) Quizzes and exams on color theory vocabulary as well as a written final.
- 4) Portfolio of completed artwork including value scales, color wheel, color charts, complimentary scales, simultaneous contrast, monochromatic scales, color scheme studies, and color interaction designs.

Special Materials Required of Student

Appropriate art media and equipment as selected by instructor.

Minimum Instructional Facilities

Studio space with appropriate tables and easels, wall space, adequate lighting, sinks with traps, storage, audiovisual equipment, whiteboard, and adequate ventilation.

Method of Instruction

- 1) Lecture
- 2) Group discussion and activities
- 3) Individualized instruction
- 4) Demonstration of painting techniques
- 5) Field trips as appropriate
- 6) Utilize culturally responsive teaching methodologies and fully accessible course materials to address the diverse demographics our student body.

Out-of-Class Assignments

- 1) **Readings:** lecture notes, course materials, textbook chapters, articles, books, essays, manuals, and content on websites.
- 2) **Writing:** discussions, reflections, assignment drafts in sketchbooks, project outlines, presentations, and content for projects.
- 3) **Other:** field exercises including visits to historic sites and museums, portfolio of artworks, exercises and projects.

Texts and References

- 1) Required (representative example):
 - a. Goldsmith, I. *Color Theory for Artists: Everything you need to know about working with colour*. London, UK: Ilex Press, 2024.
 - b. Albers, Josef. *Interaction of Color*. New Haven, CT: Yale University Press, 2013. (Classic)
- 2) Supplemental: Selected technical materials and specifications provided by the instructor.
 - a. Perryman, Laura. *The Color Bible: The Definitive Guide for Artists and Designers*. New York, NY: Prestel Publishing, 2021.
 - b. Bleicher, Steven. *Contemporary Color: Theory and Use*. Clifton Park, NY: Delmar, Cengage Learning. 2012.

Exit Skills

Students having successfully completed this course exit with the following skills, competencies and/or knowledge:

- 1) A comprehensive understanding of Color Theory. Including but not limited to: Warm and Cool; Receding and Advanced (Saturation); Positive and Negative; Subtractive and Additive
- 2) Color Abstractions: Value; Chroma; Hue
- 3) The Color Wheel: Primary, Secondary, Tertiary; Color Relationships
- 4) Color Mixing: Achromatic; Tints, Tones, and Shades
- 5) The Psychological Effects of Color: Cultural differences regarding interpretation; Social effects of/on color perception
- 6) Technical skills using aqueous and/or dry chromatic media.

Student Learning Outcomes

Upon successful completion of this course, students will be able to:

- 1) Create designs that employ specific color theory components and the elements and principles of art and design.
- 2) Analyze and interpret ideas and communicate emotion or expression in subject matter through works of art.
- 3) Articulate complex relationships between major works or significant individuals in art, from various historical periods, and their cultural, historical, and economic contexts.