

SAULT COLLEGE OF APPLIED ARTS AND TECHNOLOGY

SAULT STE. MARIE, ONTARIO

COURSE OUTLINE

COURSE TITLE: COLOUR THEORY

CODE NO.: FA 152

PROGRAM: VISUAL ARTS (FINE ARTS)

SEMESTER: FALL 1996

DATE: SEPTEMBER 1996

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SIGNATURE: *M O'Connell* DATE: *Sept 96.*

Dean, School of Native Education,
Creative Arts and Criminal Justice
Programs

Description

Colour Theory is an in-depth study of the interaction of colour using both additive (light) and subtractive (pigment) theories. Colour systems designed by J Itten (Bauhaus), A. Munsell, and others are examined to establish a context for working with colour today. Hue, value and intensity, and the physiological effects of colour will be explored. Students will take part in observational experiments, and complete exercises using acrylic paint, and cut papers.

Learning Outcomes

Outcomes of successful completion of this course:

- 1) ability to adjust the hue, value, and intensity levels of any colour sample to create a match;
- 2) ability to predict the results of specific colour contrasts among colour sample groupings;
- 3) ability to develop colour harmonies suitable to an end purpose;
- 4) ability to use your knowledge of the contrasts and harmonies of colour to support and extend the reach of your intuitive work with colour;
- 5) ability to work in colour with comfort and familiarity.

Topics

- 1) Refraction.
- 2) Spectrum.
- 3) Additive and subtractive colour; pigments.
- 4) Health and safety concerns associated with some art.
- 5) Colour Wheel.
- 6) Hue, value, and intensity.
- 7) Seven colour contrasts: hue, value, temperature, complementary, simultaneous, saturation, extension.
- 8) Colour Star and Colour Sphere.

Evaluation

Students will be evaluated by the following:

- 1) Written test on theory, terminology, and observation exercises.
- 2) Exercises marked complete/incomplete.
- 3) Painting assignments, graded A/B/C/incomplete.

Requirement for credit: completion of all assignments and tests, and achievement of minimum average of 60%.

Supply List

Text: Johannes Itten, <u>The Elements of Colour</u>	\$33.70
Resource: Michael McCann, <u>Health Hazards Manual for Artists</u> , 4th Revised Edition	\$13.50
HB pencil	\$1.05
Vinyl eraser	.85
Ruler, Staedler cork-backed metal, 18"	6.55
Xacto knife	1.80
#11 blades	1.65
cutting mat	
double-sided tape	3.10
Pilot Hi-tec point V5 fine black	2.10
Liquitex acrylic paints:	
Cadmium yellow medium	9.90
Cadmium red medium hue	7.50
Naphthol crimson	7.50

Cobalt blue	14.15
Ultramarine	6.25
Dioxazine purple	8.75
Mars black	5.30
Titanium white	5.30 8.35

Brushes:	H.J. Series 970,	#2	(\$3.00)
		#7	(\$4.00)
		#12	(\$6.00)

Optional: Colour compass

Paint mixing tray:	margarine or yogurt containers		
	12 pot "egg tray"		\$3.60
	6 pot "egg tray"		\$1.80

Water container

Roll paper towels

Papers:

Sketchbook	8 ½ " x 11"	\$ 8.80
	14 " x 17"	\$18.50

Exact index (coverstock) paper, white 8 ½ " x 11" approx. .10 each (\$0.30)

Exact index (coverstock) paper, grey 8 ½"x 11" approx. .10 each (\$0.30)

Black construction paper 24" x 36" \$0.23

Coversheet paper: any white or off-white semi-transparent lightweight paper, including bond, tracing, onionskin, newsprint

#79 Peterborough illustration board, 30" x 40" \$6.75

or

Hi-art illustration board, 30" x 40" \$6.75

Quantities of papers, paints used will vary according to each student's work habits.

I strongly suggest that no supplies be purchased until they have been discussed in class.

Learning Experiences

Colour theory and terminology will be presented by lecture, examination of printed visual material, slides and use of text.

Students will be required to take notes on theory, terminology, and observation exercises; and will be tested on this information.

Students will take part in group observation exercises related to colour perception.

Students will complete exercises using cut papers to demonstrate the results of juxtaposing colour samples that create specific colour contrasts.

Students will mix and paint colour samples to study the properties of hue, value, and intensity; and create two-dimensional colour compositions to illustrate their knowledge of colour harmony.

Special Notes

ALL painting of colour samples must be completed in daylight. This establishes consistency of materials and light conditions for observation. Paper cutting, assembly and presentation must be completed outside of class time.

Since painting materials are messy, and permanently staining, it is recommended that students wear old clothing; or bring a lab coat, smock, or old shirt to cover good clothing.

For reasons of health and safety, as well as protection of students's work, **NO FOOD OR BEVERAGES ARE PERMITTED** in the studio.

*Colour Theory course outline is subject to change; any change will be given to students in writing.

