

Reading assignment: Creative Color: A dynamic approach for artists and designers, by Faber Birren, pages 12 – 21. See Moodle for a Word.docx copy of the reading.

Supporting information:

Creative Color, by Faber Birren

Interaction of Color, by Josef Albers

Color: A Natural History of the Palette, by Victoria Finlay

A Color Notation, by Albert Henry Munsell

The Elements of Color: A Treatise on the Color System of Johannes Itten
Based on His Book The Art of Color.

Design and form: the basic course at the Bauhaus, by Johannes Itten

Learning Objectives: *entire project is due April 22*

- Be able to mix color with gouache/acrylic paint and apply it to Rives BFK
- Improve ability to think in color specifics, mix color systematically and accurately, and be able to see color and mix to match it.
- Apply color theory and ideas in this project to paper through mixing colors
- Be able to translate between color as mixed on the palette, and the color as it appears when dry on white paper.
- Utilize studio skills in organizing of the individual color projects into an accordion book
- Draw and execute a design using the various color concepts described below.

Materials and Supplies:

Paint: Turner Acryl Gouache Set of 6 (black, white, red, yellow, blue, green) * set is about 12.99 at Jerry's Artarama (On sale \$10.) Please talk to be about any alternative paint.

Mixing tray: art stores have these or you may use an old white plate
. (We have several used palettes at school that you can use for class, but they can not go home with you.

Brushes: Short handle, Small and medium synthetic paint brushes

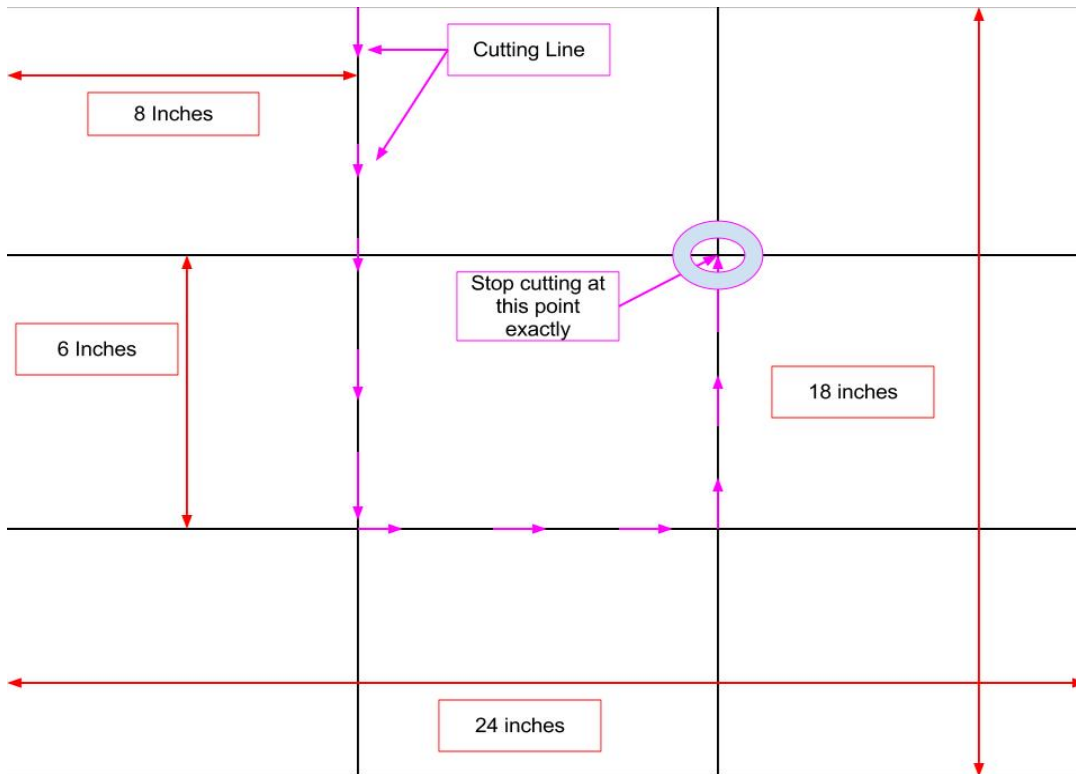
** soft bristles but not ink brushes ("for acrylic" should be on label or display case)

** minimum of 4 brushes- small and medium of each round and flat brush style – more is OK, but choose quality over quantity

Paper: Rives BFK paper as our paint surface for all painting projects

Procedure:

Take one 22 x 30-inch piece of Rives BFK and fold it very carefully into thirds in both directions (see illustration below). The more accurate you are with your measuring, cutting, and folding the more even and polished your book will be when you are finished.



Use a bone folder, if available, to create nice sharp creases along your fold and cut lines. Once you have made all of your folds with sharp, crisp creases cut along the line marked with magenta arrows with scissors. Again cut slowly and with care to maintain accuracy.

Improvised non-objective drawing to serve as a painting template as needed for this project: The Instructor will give instructions on how to carry out the drawing exercise when needed.

Goal:

When you are finished with your Color Mixing Book you executed several color mixing studies. You will have completed 9 different studies and designs that will make up the body of your book. You will have free rein to design the cover page of your book, in addition to the 9 Pages you will also have designed and colored your title page.

The cover for your book: The one constraint that you have for the book's cover is that it is relevant to the project contained within. The studies are important steps for artist in the understanding and implementation of this most important art element.

Color categories to be accurately portrayed and included in the book:

Monochromatic Color Variations (Tints, Tones, and Shades): Target due date is Thursday, March 21

Use 3 non-primary colors of your choice and mix three different Monochromatic color scales for each one:

5 tints for each color

5 tones for each color

5 shades for each color.

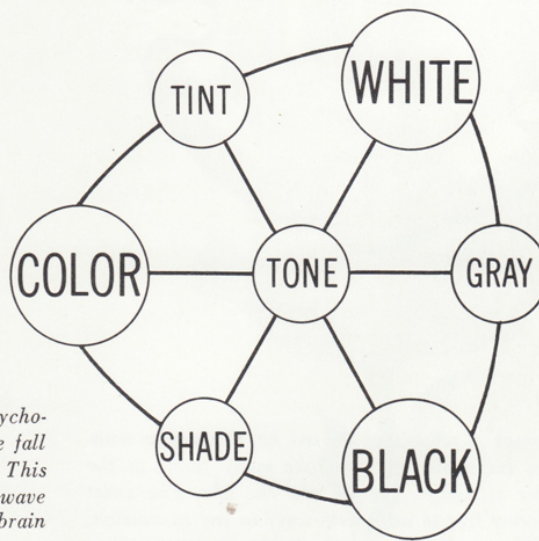


Figure 1. The Color Triangle. Visually and psychologically considered, all colors seen by the eye fall into one of the seven forms indicated here. This is color perception. Although innumerable wave lengths and degrees of brightness exist, the brain tends to give them simple order.

Color triangle is from Faber Birren's book: *Creative Color*

Next create a color triangle using one primary color (see illustration above): The color triangle will represent all of the color seen by the eye (It will represent the full range of your primary color at least). (Birren 1961) Then simply follow the pattern of the triangle, which sets the color in question at one corner, where the white, gray, and black circles act as the color's hypotenuse. Then simply mix a midway tint between for the tint circle, a mid-gray and color for the tone circle, and finally a middle shade of the chosen color for the shade circle of the diagram. This color triangle can take up one whole page. If you want to go farther, design the page so that you can do a whole color theme in the color triangles mode (i.e. color triads, a pair of complementary colors, or maybe 3 analogous colors.)

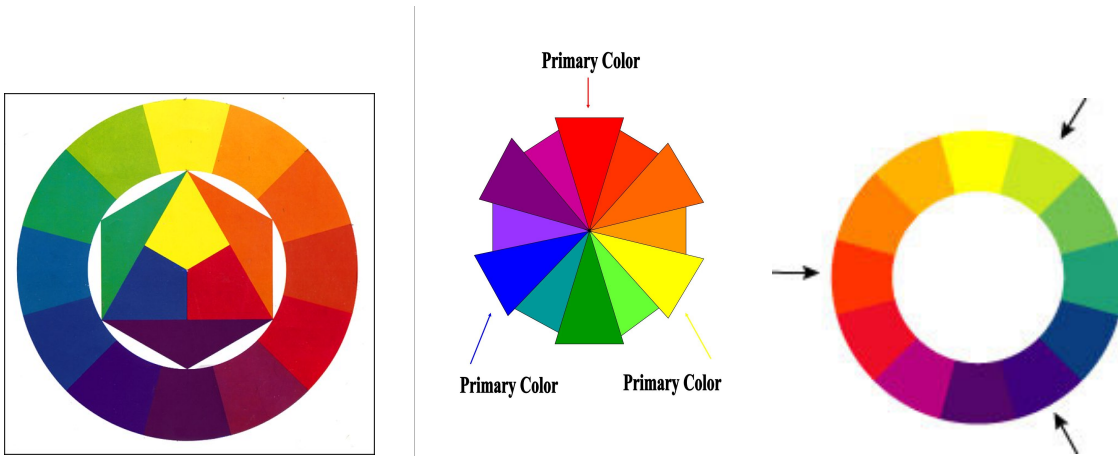
The Color Wheel (12 Hues) due date: April 2

This exercise needs to be a variation on the 12-step color wheel. You may use Johannes Itten's design for the 12-step color wheel (see below), or base your design on any of the ones that I have shown you in class, or come up with your own take on this classic color exercise.

Constraints:

All of the secondary, and tertiary (intermediate) colors must be mixed from the 3 primary colors. If you have the set of Turner Acrylgouache you may not use the green that comes with the set on this exercise. Take care to make sure you have your colors in the proper order. The viewer should be able to use your color

wheel as a guide to the basic color concepts (i.e. Complementary color such as blue and orange are directly opposite each other on your color wheel).



Itten's 12- step color wheel

Intensity Studies: due date April 4th

For this study you will use one pair of complementary colors. You will mix an intensity scale by arranging the pure color swatches at each end of the scale. Then proceed to mix a little bit of one complement into the other complement so that by the fifth step away from one end you have neutralized both colors so that neither is dominant. The hue is neither warm nor cold. You will have to mix and paint more swatches then the 11-step scale requires to create nine even steps for a proper intensity scale. You can then apply the constraints of this palette to a simple design or drawing that you have already made. Your palette shall consist of the pair of chosen complementary colors and the various intensities, tints, tones, and shades created with you complimentary colors and black and white.

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Analogous Studies: due April 9

You can also approach this concept as an exercise the temperature of color if you choose your colors wisely. Analogous hues lie next to each other on the color wheel or circle. They can also be termed as adjacents. The adjacents of

yellow are yellow-orange and yellow green; the adjacents of red are red-orange and red-violet; the adjacent of blue are blue-green and blue-violet.

For this study you might like to start with a tint/shade scale for each of the 3 adjacents, and then use the rest of the book page to carry out a design that only uses your three analogous colors and their various tints, tones, and shades.

If you would like to emphasize the warm and cool color palettes, do the above exercise using an analogous set from the warm side of the color wheel, and one from the cool side.

Pure Primary Hues (Triadic Color): due April 11

At least one fairly elaborate scheme should be designed to contain all seven forms of each color in the triad. You might try some scheme that involves three triangles (one for each of the primary colors) and then mix the tints, tones, and shades for each color in the triad so that each color has its own color triangle within the design

If there is time you can repeat this exercise with the secondary color triad of violet, orange, and green

Split Complimentary Color: due April 11

A split complementary color palette consists of three colors, an anchor color and the two colors that are adjacent to the anchor color's complement. For example if my anchor color were blue my other two colors would be yellow-orange and red-orange as they are adjacent to orange (blue's complementary color) on the color wheel. There are no scales, triangles, or circles for this exercise, unless of course they show up in your improvised non-objective drawing. You simply use the three colors with black and white to develop tints, tones, and shades and then paint your design.

Evaluation Criteria:

- Achieving a broad range of mixed colors within the various color exercises is paramount.
- Accuracy mixing and labeling colors according to the categories assigned; ability to achieve the colors desired; demonstrated understanding of color concepts.
- Execution of nine individual color theory designs and diagrams into a cohesive, aesthetically interesting whole
- Craft— putting down pigment in even bands and keeping clean edges (using the swatch method can help immensely with this issue); legible presentation, accurate labeling, folding, and cutting of the accordion book; absence of glue smears and fingerprints
- Meeting the deadline and finishing all the details of the project on time.