

San José State University
Department of Art and Art History
Art 12 Sec 1, Class#24680 – 2D and Color Concepts – Spring 2018

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Office Hours: **M – W** : 11:00 – 12:00 2:30 – 3:00 **T –TH** – 11:00 – 11:30
Class Days/Time: M - W 8:00 – 10:50
Classroom: ART #301
Prerequisites: No previous experience or prerequisites required
Emergency Phone Numbers: Emergency; 911, Escort Service: 42222

1. - *“Individuals with Disabilities may contact the Disability Resource Center on Campus. 924 – 6000, Administration Building 101, for a variety of formats such as Braille, large print, sign interpreters, assistive listening devices, audio tapes, and accommodations for physical accessibility”*

Department Advising

For information about majors and minors in Art & Art History, for change of major/minor forms and a list of advisors: <http://www.sjsu.edu/art/> or the Art & Art History department office in ART 116, [408-924-4320](tel:408-924-4320), art@sjsu.edu

Course Website: <http://ad.sjsu.edu/foundations/index.html>

Username: arth
Password: TBA

Course Description

This course, Two-dimensional and Color Concepts, is an introduction to the essential formal and conceptual ideas relative to composition and design within the perimeters of two-dimensional space.

Through the course of the semester, each student will begin to utilize the principle techniques, medias, and basic inherent principles of artmaking and design. The ability to scrutinize the major foundations of design, which include line, shape, composition, space, value, pattern, and texture, will be the goal and main objective of the course.

In addition, terms inherent in the design process will play major roles in furthering the student’s investigation of two-dimensional space: balance, reduction, repetition, scale, contrast, emphasis, focal point, grid, hierarchy, organization, weight, and unity. This vocabulary will further the student’s ability to form fresh and effective resolutions to the given problems presented

throughout the course of the semester.

In the introduction to color theory, the student will cultivate an ability to scrutinize the major attributes of color and design, which include basic principles such as hue, value and intensity (or chroma), as well as secondary qualities as apparent weight, distance, temperature, etc., will be the goal and main objective of the course.

In addition, students will become familiar with many complex and interconnected aspects of additive and subtractive color mixing. Color will be viewed from physical, psychological, and artistic perspectives. The introduction to a color vocabulary, emphasizing the theories of Albers and Itten, will further the student's ability to form fresh and effective resolutions to the given problems presented throughout the course of the semester.

Another very important factor during the course of the semester will be consideration of presentation. Each student will learn the importance of presentation of their work, in not only its aesthetic function, but in the capacity to convey the student's understanding of their own formal and conceptual realizations through critique.

Course Goals and Student Learning Objectives

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

LO1: Increase observational and perceptual skills and powers of visual discrimination as applied to form.

LO2: Demonstrate knowledge of the vocabulary of two dimensional concepts through objective testing procedures, writing, class discussions and presentations

LO3: Recognize the three basic concepts of Subject, Form, and Content

LO4: Identify and use the Elements of Design: Line, Shape, Value, Texture, and Color

LO5: Identify and use the Principles of Organization: Harmony, Variety, Balance, Proportion, Emphasis, Movement, and Space

LO6: Solve visual problems in a variety of media and techniques

LO7: Practice good craftsmanship and produce professional level presentations

LO8: Recognize the manner in which new technologies have affected aesthetic development and utilize technology in research and production.

LO9: Recognize the contribution of art in culture and the distinguishing styles developed by artists and designers of the past

LO10: Produce portfolio quality art works that demonstrate various techniques, skills, and styles with evidence of problem solving methodology

LO11: Analyze artwork both orally and in written form through observation, interpretation, judgment and participation in critiques of one's own and others' work.

Suggested Texts/Readings

2-D: Launching the imagination – Mary Stewart. McGraw-Hill Higher Education.

The Design Concept – Allen Hurlburt. Watson-Guption. 1981.

The Art of Color – Johannes Itten

Interaction of Color – Joseph Albers

Munsell: A Grammar of Color

Course outline to be covered:

- Composition** – Grid
Symmetrical/Asymmetrical balance
Proportion
Balance
Unity
Harmony
Picture Plane
Scale
Focal Point
Figure/Ground
- Line** – Varying degrees/terms and weight
- Value** - Varying/terms and contrast
- Shape** - Form , edge, and weight

Concepts and Terms -

Content
Density
Emphasis
Pattern
Repetition
Texture
Weight

- Color terms** - Hue
Value
Achromatic
Chroma
Complementary
Analogous
Warm-cool
Simultaneous
Extension
Saturation
Focal Point

- Illusions** - Transparency
Space
Weight
Temperature
Vanishing and vibrating boundaries

- Color Usage** - Impressional
Expressional
Symbolic

Calendar (All dates and assignments subject to change):

Jan 24th – Introduction to class, materials, and semester

Jan 29th, 31st – Assignment #1 – Line studies

Feb 5th, 7th – Continue work on Assignment #1, due Feb 13th. Begin Assignment #2 – Deconstruction of form/object.

Feb 12th, 14th – Continue work on Assignment #2

Feb 19th, 21st – Continue work on Assignment #2, due Feb 27th. Begin Assignment #3.

Feb 26th, 28th – Continue work on Assignment #3.

Mar 5th, 7th – Continue work on Assignment #3, due Mar 13th. Begin work on Assignment #4

Mar 12th, 14th – Continue work on Assignment #4, mid-term meetings

March 19th, 21st – Assignment #4 due. Mid-term meetings. Begin Assignment #5

Mar 26th, 28th – Spring Break, no class

Apr 2nd, 4th – Continue Assignment #5

Apr 9th, 11th – Assignment #5 due. Begin Assignment #6.

Apr 16th, 18th – Assignment #6 due. Begin Assignment #7.

Apr 23rd, 25th – Assignment #7 due. Begin Assignment #8

April 30th, May 2nd – Assignment #8 due, Begin Final assignments.

May 7th, 9th – Continue Assignments

May 14th – Assignments #9 and #10 due. Final class critique.

Vocabulary for 2D and Color Concepts

Asymmetrical balance – An equilibrium among visual elements that differ in size, number, weight, color, or texture. Asymmetrical balance is generally non-axial and highly dynamic.

Balance – An equilibrium among interacting and/or opposing forces in a visual composition.

Calligraphic line – Derived from Greek words for beautiful and writing, a flowing and expressive line that is as personal as handwriting.

Composition – The combination of multiple parts to create a harmonious whole.

Concept – A well-developed thought or comprehensive generalization.

Content – The emotional and/or intellectual meaning or message of an artwork.

Contrast – The degree of difference between compositional parts or between one image and another. High contrast tends to be eye-catching and is often used by graphic designers to create dynamic, highly readable images.

Density – The extent to which compositional parts are spread out or crowded together.

Emphasis – Special attention given to some aspect of a composition, which gives it prominence.

Figure/Ground Reversal – An arrangement in which positive and negative shapes alternatively command attention. Also known as positive and negative interchange.

Grid – A visual or physical structure created from intersecting parallel lines. A grid can provide the compositional framework for a design.

Harmony – A pleasing or soothing relationship among colors, shapes, or other design elements.

Line – A point in motion. A series of adjacent points. A connection between points, or an implied connection between points. Line is one of the basic elements of design.

Negative Shape/Space – A clearly defined area around a positive shape; the receding shape or ground area in a figure/ground relationship.

Pattern – A design composed of repeated elements that are usually varied to produce interconnections and implied movement.

Picture Plane – The flat surface on which an artist creates a pictorial image.

Positive Shape – The principal or foreground shape in a design; the dominant shape or figure in a figure-ground relationship.

Proportion – A comparative relationship between the parts to a whole.

Repetition – The use of the same visual element or visual effect a number of times in the same composition. Can be used for rhythm, or emphasis.

Scale – A size relationship between forms to separate objects or images.

Shape – A flat, enclosed area created when 1) A line connects to enclose an area. 2) An area of color or texture is defined by a clear boundary. 3) An area is surrounded by other shapes.

Symmetrical balance – A form of balance that is created when shapes are mirrored on either side of an axis, as in a composition that is vertically divided down the center.

Texture – The surface quality of a two-dimensional shape or three-dimensional volume. Texture can be created visually using multiple marks, or physically, through surface variations. In a two-dimensional composition, it is the implied tactile quality of a surface.

Unity – The oneness, or wholeness, in a design that occurs when all parts work together to create a cohesive whole.

Value – The lightness or darkness of a color. The relative lightness or darkness of a surface.

Weight – The visual or physical heaviness of an object or image.

Three major properties of color:

Hue – Pure state of a color. The name of a color, e.g. redness, blueness.

Value – Relative lightness or darkness with or without the presence of hue.

High value is light. Low value is dark.

Intensity – Purity or strength of a hue. Synonymous with the terms saturation and Chroma.

Attributes

Primary Colors – Those hues from which all others can be produced.

i.e; Blue, Red, Yellow

Secondary Colors – Colors formed by combining two primary colors.

Tertiary Colors – Colors formed by a mixture of a primary and secondary hues.

Color Wheel – Also referred to as a color circle, is a visual representation of colors arranged according to their chromatic relationship.

Achromatic – Having no discernible hue. As in white, black, and greys (neutral)

Monochromatic – Containing only one hue

Complementary Colors – Those colors located opposite each other on the color wheel.

Analogous Colors – The colors located close together on the color wheel.

Warm Colors – examples: Orange, Red, Yellow –Orange

Cool Colors – examples: Blue, Green, Violet

Tint – A pure color plus white

Shade – A pure color mixed with black.

Tone – A pure color plus grey

Split-Complementary Colors – One hue, plus two others adjacent to its complement

Triad - Relationship - Three hues equally spaced on the color wheel

Itten's Color Contrasts –

The Contrast of Saturation

The Contrast of Light and Dark

The Contrast of Extension

The Contrast of Complements

Simultaneous Contrast

The Contrast of Hue

The Contrast of Warm and Cool

The Bezold Effect – An optical interaction in a design wherein one dominant hue is substituted with another to change its visual appearance

Classroom Protocol

Attendance

Attendance is mandatory and extremely important . Maintaining a level of seriousness and completing the course work is instrumental to success in the course.

Cell Phones: Students will turn their cell phones off or put them on vibrate mode while in class. They **will not** answer their phones in class.

IPODS and MP3 Players: Are allowed in class while drawing, but not during any lectures or critiques.

Requirements

Regular attendance and work during class time, along with participation in class critiques and discussions, is mandatory. All assignments must be handed in on time. Any assignments handed in late will be graded down a whole grade.

(Note: According to University policy F69-24, “Students attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to insure maximum benefit for all members of the class. Attendance per shall not be used as a criterion for grading.”)

Grading

Grades will be determined by the following percentages:

Class work, including participation in discussions and critiques, - 100%

Homework : will be part of class assignments and work.

Grading breakdown:

4.0 – A	2.2 – 2.7 - C
3.7 – 4.0 – A-	2.0 – 2.2 – C-
3.5 – 3.7 – B+	1.7 – 2.0 – D
3.2 – 3.5 – B	0.0 – 1.7 - F
3.0 – 3.2 – B-	
2.7 – 3.0 – C+	

Materials list for 2D and Color Concepts

1 Tool box to hold the following items

Pencils: HB, 2B, and 4B (Brand Staedtler recommended)

! small metal pencil sharpener

! white staedtler eraser

1 magic marker. Black. (1/4 inch)

Black point pens: 01, 03, 05, and 08 (Pigma Micron recommended)

1 18" or larger metal ruler

1 roll of masking/white artist's tape. Low tack. (one inch width)

1 bottle of rubber cement.

1 rubber cement pick-up.

1 #11 exacto knife and blades.

1 pad of disposable palette sheets for mixing paints

1 container for water

1 14" x 17" pad of vellum Bristol board, containing 15-25 sheets.

1 11" x 14" pad of tracing paper. A role of trace is also acceptable

Construction paper: Black, White, and Gray

1 small inexpensive compass

1 roll of scotch tape

1 small pocket color wheel

Acrylic Medium –

Liquitex Gesso

Acrylic Paint or goauche– 1 tube of each:

Titanium White Light Yellow

Ivory Black Med Orange or Cadmium Red Light

Napthol Crimson Ultramarine Blue

Cerulean Blue

Brushes:

Watercolor rounds and flat: sizes #5 or #6 Round (Either sableline or synthetic)

#12 or #14 Round (Either sableline or synthetic)

1" Flat

One inexpensive foam brushes

3/4 or 1" Flat Brush

*- The following will be needed throughout the semester:

Sheets of illustration board, copying charges, and inexpensive portfolio

Overall estimated cost for entire semester: \$125 and up

Supplies Available at:

Blick Art Materials (Online)
University Art, 456 Meridian Ave, San Jose.
Online Stores (Dick Blick and Amazon)

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester's [Catalog Policies](#) section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the [current academic calendar](#) web page located at

http://www.sjsu.edu/academic_programs/calendars/academic_calendar/. The [Late Drop Policy](#) is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the [Advising Hub](#) at <http://www.sjsu.edu/advising/>.

Academic integrity

Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. The [University's Academic Integrity policy](#), located at <http://www.sjsu.edu/senate/S07-2.htm>, requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website](#) is available at http://www.sa.sjsu.edu/judicial_affairs/index.html.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include your assignment or any material you have submitted, or plan to submit for another class, please note that SJSU's Academic Policy S07-2 requires approval of instructors.

Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with disabilities requesting accommodations must register with the [Disability Resource Center](#) (DRC) at <http://www.drc.sjsu.edu/> to establish a record of their disability.

Student Technology Resources

Computer labs for student use are available in the Academic Success Center located on the 1st floor of Clark Hall and on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library.

A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include digital and VHS camcorders, VHS and Beta video players, 16 mm, slide, overhead, DVD, CD, and audiotape players, sound systems, wireless

microphones, projection screens and monitors.

The Learning Assistance Resource Center (LARC) is located in Room 600 in the Student Services Center. It is designed to assist students in the development of their full academic potential and to motivate them to become self-directed learners. The center provides support services, such as skills assessment, individual or group tutorials, subject advising, learning assistance, summer academic preparation and basic skills development. The [LARC website](http://www.sjsu.edu/larc/) is located at <http://www.sjsu.edu/larc/>.

SJSU Writing Center

The SJSU Writing Center is located in Room 126 in Clark Hall. It is staffed by professional instructors and upper-division or graduate-level writing specialists from each of the seven SJSU colleges. Our writing specialists have met a rigorous GPA requirement, and they are well trained to assist all students at all levels within all disciplines to become better writers. The [Writing Center website](http://www.sjsu.edu/writingcenter/about/staff/) is located at <http://www.sjsu.edu/writingcenter/about/staff/>.

Peer Mentor Center

The Peer Mentor Center is located on the 1st floor of Clark Hall in the Academic Success Center. The Peer Mentor Center is staffed with Peer Mentors who excel in helping students manage university life, tackling problems that range from academic challenges to interpersonal struggles. On the road to graduation, Peer Mentors are navigators, offering “roadside assistance” to peers who feel a bit lost or simply need help mapping out the locations of campus resources. Peer Mentor services are free and available on a drop –in basis, no reservation required. The [Peer Mentor Center website](http://www.sjsu.edu/muse/peermentor/) is located at <http://www.sjsu.edu/muse/peermentor/>