

SYLLABUS

Color influences everything we encounter, shaping our perception by accident or design. It may communicate complex interaction of association and symbolism, or a simple message conveyed more plainly than words. Are there universal truths about our interpretation of colors, or is everything relative? There are various ways of seeing and using color to shape our environment; we will explore the application and interaction of color to science, psychology, design and to itself. Working with color can be difficult but many people embrace new and exciting uses of color.

This course aims to combine key elements of color theory and practice and to provide an exploration of the issues that one should consider when working with color regardless of our personal likes and dislikes. As well as to develop through experience—by trial and error— an eye for color. The course also stresses craftsmanship.

This course will include lectures, class exercises and home assignments. Students will be encouraged to discuss and comment on the projects. With inspiration and information you will emerge equipped to apply color with confidence.

AREAS COVERED

► *Definitions*

Color in context

color in modern life
color in culture and creativity
color in nature
in search of color
color psychology

Color theory

the trichromatic theory
additive and subtractive mixing
seeing color differently
optical illusions
partitive color
dimensions of color
color and illumination

Color systems

color wheels
color harmonies
color at the bauhaus [Itten and Albers]
Munsell's tree
psychological color systems

► *Designing with color*

Color composition

basics of composition
composing with color

Color in art and design

color in publications
color in at the point of sale
color in branding and advertising
digital Color

COURSE POLICIES

It is imperative that all projects be executed with the given colours and any additional colour used in a project will be considered as a fail

Please be on time late attendance is considered absent

Have all your required materials present at all time

Grading will be based on assignments, participation and class work

Penalty will be exercised for late submissions

Mobile phones are not allowed in class

SELECTED BIBLIOGRAPHY ON COLOUR

The Art of Colour, Johannes Itten

The Colour Star, Johannes Itten

The Elements of Colour, Johannes Itten

Color and und et Communication, Jean-Paul Favre

Colour, Ambrose / Harris

MATERIALS

Brushes: small 001, 1 Medium 4, 6 Big 8, 10

soft any brand Rowney, Habiko, Windsor and Newton, Art etc... Round tips and Square tips
(Sable or synthetics) extra brush

Gouache Tubes: process cyan, process magenta, process yellow or pthalo blue, spectrum yellow,
bengal rose (closer to process pink than magenta) by windsor and newton, permanent white, jet
black or titanium white, ivory black.

there are different brands, the best are listed here in priority: Windsor and Newton- Daler Rowney-
Maimeri-Lukas

Palette with deep wells

Aquarelle paper, not less than 180gr, acid free, Cotman paper [windsor and Newton] good
choice, avoid using Canson or Daler

White board for mounting work

Plastic cups

Pencils mainly HB

Eraser

Protractor and compass

Metal Ruler

30°/60° and 45° angle set of triangles [medium or large]

Small sketch book, A5

tape 1" [green box], and masking tape 1", Magic Film optional

Tracing /butter pad the lightest weight

Glue [rubber cement] and 3M spray mount

Scissors

Exacto-knife

Cutting pad

Gum tape and Sponge [for using when wetting paper], **we wet the paper, then tape it down**

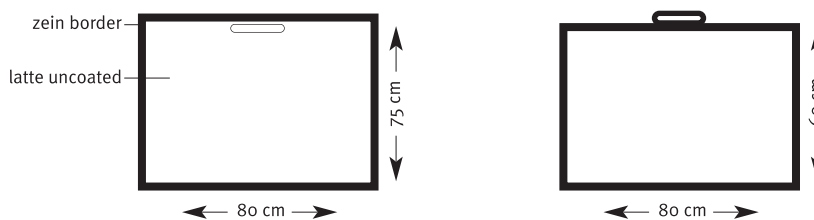
Box of Tissue or scraps of Fabric

A wooden board to execute you work on; can be fabricated in the AUB workshop.

type of **wood for border: zein**, type of wood for **working area: latte**

working space should not be varnished so that the brown gum tape will stick to surface.

[you can purchase them from last years' class]



Start a file of collected color paper from magazines, printed pieces, bags etc., look for one color
example to two to more complex, patterned designs as well as printed materials with type.