Art 27, Section 2, Fall 2006 — Beginning Color
Credit: 3 Units - Prerequisite: None
Room: KDM 266, T/TR, 11:00 am -1:50 pm, 9/5/06 -12/21/06
No Class: TR, 10/23/06 (Thanksgiving Recess)
Portfolios & Sketchbooks Due: Thursday, 10/19/06 and Thursday, 12/14/06
Midterm: Thursday, 10/19/06 – Final: Thursday, 12/21/06, 10:15 am – 12:15 pm


Course Description: ART 027, Beginning Color. Investigation of the interactions of color based on the laws of perception, color composition, space, and design. An empirical study of the phenomena of color as developed by Josef Albers and Johannes Itten, and the use of color as a visual experience with acrylic paints.

Course Content: Introduction to color, including theory, practice, historical and cultural development. Special attention is given to the interactions of color in relation to each other and the development of pictorial space using a variety of acrylic painting techniques. Weekly homework assigned in sketchbook concerning color research. There will be a midterm quiz comprised of twenty-five questions on color terms in class. The final will consist of a critique of the final painting project.

Course Objectives: Development of basic painting skills necessary to create form/space relationships through the use of value, color, texture, and composition. Student vocabulary and awareness of color as a visual expression within historical and contemporary context is promoted through lectures, slides, videos and additional materials provided by the Instructor. On exiting the course, the student will achieve competence in manipulating line, value, color, texture and composition using the medium of acrylic on paper.

Requirements: Completion of all assignments; oral participation in classroom critiques and discussions. No late assignments accepted; however, once turned in, an assignment can be re-worked for a better grade. Necessary materials must be brought to class. At least two small (2" x 2" minimum size) paintings are required in the sketchbook each week. Student is responsible for getting assignments and information distributed in class. Regular attendance, make-up work for absences. A maximum of 3 absences are allowed. Unauthorized absences thereafter will result in 5 points taken off the total grade average. Note: 3 tardies = 1 absence. Special consideration is given to unavoidable absences (see instructor for make up requirement). Course outline is subject to modification depending on student response. ✖ Personal electronic devices are not allowed to be on inside the classroom.

Grading Policy: Grades are dependent upon evaluation of all course work completed inside and out of class, attendance, and participation in discussions, class projects, and critiques. In-class midterm & final painting projects are required. 50% of the total grade is the portfolio (reviewed at midterm & one class prior to the final). The remaining 50% of the grade is an average of selected individual assignments and sketchbook. A =100-94, A- =93-90, B+ =89-87, B =86-84, B- = 83-80, C+ =79-77, C =76-74, C- =73-70, D+ =69-67, D =66-64, D- =63-60, F =59-0. Please refer to the CSUS University Policy Manual for definitions of grade symbols at the following web address: http://www.csus.edu/admbus/umanual/UMG05150.htm Refer to included “Standard Grading Rubric for Art Studio Courses” document for additional grade information.
Materials

**Brushes:**
- #6 and #12 or larger round pointed synthetic (Utrecht “sablette” is good)
- #4 long flat synthetic bristle
- 2 inch short bristle flat synthetic (“12 or larger)
- Large wash brush (can use inexpensive house paint brush)
- 1", 2", 3" economy brushes (natural china bristle, wood handle, inexpensive)

**Paper:**
- Small sketch pad with paper suitable for water media, approx. size 9" x 12"
- 19"x 24" Bristol board (vellum) pad or 18" x 24" smooth watercolor pad
- Later in the semester you may want a better quality paper such as 140-pound hot-pressed paper (smooth texture), either in loose sheets (usually 22"x 30") or block form (minimum size 18" x 24"). Cold-pressed paper is absorbent, with coarser texture. Hot-pressed paper is smoother and less absorbent. The final painting will be on quality 22' x 30" paper.

**Additional tools:**
- Paper Palette (large size)
- 1-2 Palette knives (plastic economy okay)
- Water jar (quart size or larger, plastic recommended)
- Roll of paper towels
- Spray bottle for water (optional but helpful)
- HB (#2) pencil or non-photo blue colored pencil (light blue pencil)
- 1” masking tape or blue painter’s tape
- 24” metal ruler
- Container for supplies (fishing tackle box, small tool box or bag)
- Portfolio (folder for work), larger than 18” x 24”
- 24”x32” untreated Masonite, plywood, or other smooth surface for stretching paper (foam core works as a lightweight support for your work)

**Paint / 2 oz, 4 oz, tubes or jars of acrylic**
- alizarin crimson
- cadmium red medium (hue)
- cadmium orange (hue)
- cadmium yellow medium (hue)
- Hansa yellow light
- yellow ochre
- phthalocyanine “thalo” blue
- ultramarine blue
- dioxazine purple
- phthalocyanine “thalo” green
- permanent green light
- burnt umber
- Payne’s gray
- mars black
- Titanium white (large tube)
- 8 oz jar gloss medium
- 8 oz jar matte medium
Brush Glossary

BRISTLE The best quality bristles come from a strip running across the back of wild pigs in China. The hairs are still and coarse with natural curl and have a V-shaped split called a "tagged tip." Brushes formed with this facing turned into the ferrule offer the most spring, shape retention, and control. Bristle brushes are best suited for oils and acrylics.

CAMEL HAIR This is the trade name for brushes made of camel, goat, pony, bear, sheep, or a blend of the above. They range greatly in softness, quality, and cost. Actual camel hair is too woolly for brushes.

FITCH (Not to be confused with brush shape of same name). This hair comes from tail of the polar or North American skunk. It can be used as an inexpensive alternative to red sables for oil painting. Fitch ranges in color from dark brown to black and also can be called Black Sable.

HORSE HAIR Commonly used in Oriental calligraphy brushes, the best horse hair is creamy brown in color and comes from horse's belly and ears. Strong, resilient and somewhat coarse, the hair is very absorbent and does not hold the shape well. Brushes with horse hair are usually stiffer than the ferrule or wrapped with sheep hair for shaping. Each hair contains numerous pockets that trap water and color, making them especially suitable for watercolor painting.

KOLINSKY SABLE This is the most valuable and expensive soft brush hair. It comes from the tails of "mustela sibirica," a marten found in the cold river valleys of Siberia. Brushmakers obtain the tails from furriers. Martens from the coldest winters produce the longest and best hairs for brushes. Strength, thickness, spring and fine point are the qualities associated with Kolinsky red sable. This hair makes the finest watercolor brushes.

OX HAIR The best quality hairs come from the ears of South American and European oxen. They are strong in body, have good springiness and tapered points. Natural shades range from white to black. Suitable for oil and watercolors, ox hair is used alone or blended with other hairs. Because of its elasticity and color carrying ability, ox hair makes an excellent brush for heavier colors.

RED SABLE This soft brush hair comes from the tail of the Asian weasel—type of marten. Golden red in color, the hairs are not as fine or springy as kolinsky sable and are only half as expensive. Red sable hair makes outstanding brushes for watermedia and oils.

SABLELINE This name is applied to the finest grades of light ox hair, dyed to resemble red sable. Used primarily for watercolor and lettering, sableline brushes yield good results at a cost below red sable.

SHEEP & GOAT HAIRS These are used alone, or blended, for sumi and calligraphy brushes. These hairs are yellowish in color and are boiled for straightening. While hairs have excellent absorbency and pointing ability, they lack spring.

SQUIRREL HAIR This soft, absorbent hair points well when wet, but has little spring. Kazan, the best squirrel hair, has good elasticity—ideal for washes, lettering, and smooth painted finishes.

Brush Shapes

BRIGHT Resembling a flat with shorter hairs, it is used for short and controlled strokes and impasto.

DAGGER STIPPER Used for making continuous strokes on smooth surfaces, it is a popular style in the automotive industry.

FAN BLENDER Although gently sloped in point, it is useful for blending surface color in all media.

FILBERT Capable of yielding thick to thin strokes without hard edges, it is shaped like a flat or oval bright with rounded corners.
**ART SUPPLIES**

**Sacramento:**
Art Ellis
2508 J St.
448-1865

Office Depot
7933 Stockton Blvd.
682-7910

Officemax
4440 Florin Rd.
399-1212

University Art
2601 J St.
443-5721

Utrecht
1612 Howe Ave.
641-6400

**Elk Grove:**
Aaron Brothers
7401 Laguna Blvd.
691-1100

Michael’s
7611 Laguna Blvd.
691-1195

Utrecht
1919 University Ave.
(510) 649-0808

**San Francisco:**
Pearl Arts & Crafts
969 Market St.
(415) 357-1400

San Francisco Art Institute Store
800 Chestnut St.
(415) 771-7029

Utrecht
116 New Montgomery St.
1-800-961-9612

**Mail Order:**
Daniel Smith
P.O. Box 8428
Seattle, WA 98124-5568
1-800-426-6740

Dick Blick
P.O. Box 521
Henderson, NV 89015
1-800-447-8192

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1995 University Ave.
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