1. **TYPE OF ACTION** (circle appropriate)
   A. **Addition**
      1. Regular
      2. Experimental
      3. Other Articulation (specify)
   B. **Deletion**

2. **NEW ALPHA, NUMBER AND TITLE**
   (ART) Foundation Studio: Color 114

3. **OLD ALPHA, NUMBER AND TITLE**

4. **NEW DESCRIPTION**
   Emphasis on fundamental objective and subjective aspects and theories of color and their practical application.

5. **PREQUISITES OR RECOMMENDED PREPARATION**
   ART 101; or concurrent registration in ART 101.

6. **STUDENT CONTACT HOURS PER WEEK**
   2 Lecture, 4 Lab, Other (specify)

7. **PROPOSED DATE OF FIRST OFFERING**
   Fall 1983

8. **CREDITS**
   3

9. **CREDITS**
   03

10. **THIS COURSE IS (REQUIRED) FOR ART MAJORS AT UHM**

11. **THIS COURSE (INCREASES) (DECREASES) (MAKES NO CHANGE) IN THE NUMBER OF CREDITS REQUIRED FOR THE PROGRAM.**

12. **SIMILAR COURSES OFFERED ELSEWHERE**
    College(s): UH Mānoa

13. **THIS COURSE IS (ALREADY ARTICULATED) (APPROPRIATE FOR ARTICULATION) TO BE ARTICULATED (NOT APPROPRIATE FOR ARTICULATION)**
    PROVIDE DETAILS OF EXISTING OR DESIRED ARTICULATION (Date, college(s), purposes, pre-major or major, etc.):
    Required for Art Majors at UHM and other colleges/universities offering Art Majors.

14. **REASON FOR INITIATING, MODIFYING OR DELETING COURSE OR OTHER PERTINENT CONTENT:**
    To be consistent with plan to offer all of the Art Foundation courses (although all courses will not be offered every semester); this will enable WCC students who transfer to UHM as Art Majors to fulfill their prerequisites.

**REQUESTED BY:**
Humanities
J. Nickles
10/8/82

**APPROVED BY:**
Curriculum Committee
Philip R. Haagstrom
11/12/82

Dean of Instruction
Ray H. Fujimoto
12/15/82

Provost
Petri T. Roger
3/4/84
LEVELS OF REVIEW OF COURSE PROPOSALS AT WCC

1. Subject Area (one or more instructors in the area)
   Snowden Hodges

   signatures

   9/29/82

2. Division
   [Signature]
   department chairperson

   date

   10/8/82

3. Administrative Confirmation of System Requirements
   [Signature]

   date

   1/10/82

4. Curriculum Committee First Review
   Disapproved
   Reason:
   Further Information Required
   Please provide the following:
   Approved for review by other divisions
   Cirriculum Committee Chairperson
   (target date:)

5. Curriculum Committee Second Review
   Approved
   Disapproved
   Reason:
   [Signature]
   Cirriculum Committee Chairperson
   (11/12/82)
   date
7. AUXILIARY MATERIALS:
   Slides/Projector

8. METHODS OF INSTRUCTION:
   lecture/demonstration
   skill & technique development during studio
   critiques

9. EVALUATION:
   see attached.

10. OTHER

11. SYLLABUS: CONTENT AND TIME SCHEDULE:
    see attached.
WCC CURR. FORM 2

GENERAL OUTLINE FOR PROPOSED COURSE

Course (ART) Foundation Studio: Color 114
Transfer X Nontransfer New X Modified

1. COURSE DESCRIPTION:
Emphasis on fundamental objective and subjective aspects and theories of color and their practical application.

2. HOURS PER WEEK: LEC 2 LAB 4 OTHER TOTAL 6

3. PREREQUISITIES:
Art 101 (or concurrent registration)

4. SPECIFIC COURSE OBJECTIVES:
See attached.

5. TEXTBOOK AND MATERIALS:
Recommended Text: *The Elements of Color*, by Johannes Itten
Van Nostrand Reinhold Co., New York, 1970

Supply list will be given to students by instructor.

6. REFERENCE MATERIAL SAMPLES:

7. AUXILIARY MATERIALS:
A. Goals of the Course

Upon completion of this course, the student should:

1. Be aware of the contextual and relational properties of color.
2. Have an understanding of the fundamental color theories as applicable to the needs of the artist.
3. Have command of a common vocabulary/terminology in order to describe their processes and perceptions of color.
4. Have an understanding of the three fundamental approaches to painting;
   a. Opaque application
   b. Transparent layer on layer (printing, glazing, water color)
   c. Optical mixtures

B. Objectives of the Course

The student should be able to:

1. Demonstrate an understanding of the relationship between color agent and color effect, as well as skills in perceptual analysis of color-light relationships.
2. Solve problems in mixing and using colors, in painting with opaque paint, transparent layer upon layer mixture, and optical mixture.
3. Demonstrate basic understanding in use of pigments, binders, and diluents.
4. Develop stepped scales, i.e., gray scales, compliments and their admixture; pure hues aligned with their equivalent grays, pure hues and their tints and shades.

C. Course Content

1. The components of white light.
2. Subtractive/additive color theory, i.e. differences between light mixtures and color mixtures.
3. Three systems for color mixing
   a. Opaque mixing
   b. Optical mixing
   c. Transparent layer on layer mixing
4. Paint Structure
   a. Body pigments
   b. Glaze pigments
   c. Binders
   d. Diluents, etc.
5. Dimensions of color
   a. The 12 hue color circle
   b. Hue Value—relative lightness or darkness of hue
   c. Hue saturation (intensity) relative degree of purity—saturation; dilution, brightness, dullness
   d. Hue temperature—relative warmth/coolness
6. Color Effects
   a. Apparent space—advancing/receding hues
   b. Apparent size
   c. Hue interaction which causes adjacent or surrounding hues to change their apparent hue, value, or intensity

D. Procedure

During the semester six or seven projects will be assigned. Each is selected to illustrate a major consideration relevant to the use of color and light. For each major principal, an illustrative example will be given, followed by its application in an original solution by each student. Attention will be given to the conceptual grasp of course material and the development of certain technical skills.

E. Evaluation of student work will be based on the following criteria:

1. Ability to accurately appraise problems and selection of appropriate and imaginative means for their solution.
2. Quality and intensity of involvement.
3. Class attendance and punctuality in observing due dates.
4. Personal growth with each student's range of abilities.

F. Terminology will be developed in accordance with the attached list.

G. References

ART 114 - TERMINOLOGY

1. Color - That part of the visible spectrum which is a component of white light. It is a form of radiant energy which when converted into neural impulses, is interpreted as color sensation in the brain.

2. Hue - The actual color of anything identified by a common name such as red or greenish yellow. A specific section of the spectrum that can be measured in terms of wave length.

3. Chroma - The hue and saturation, or degree of vividness of a color other than black, white, or gray. It is the dimension that distinguishes the so-called chromatic colors from those in the black-white scale. Chroma is one of the three coordinates in the Munsell system of color notation.

4. Saturation - The relative purity of a hue with respect to its vividness or brightness. The word "intensity" is a synonym.

5. Tonal Value - The artist's term which refers to its degree of lightness on a scale of gray's running from black to white. Chromatic colors can be similarly evaluated. The darker ones are said to be lower in value or lower in key. The scientist's term for value is lightness.

6. Value Patter - The light-dark relationships established between shapes or areas.

7. Tone - A color mixture which combines a black and white grey and a pure hue. (Also see "tonal value" above).

8. Tint - A color or hue modified by the addition of white or by the addition of a relatively small amount of another color.

9. Shade - A color or hue modified by the addition of black.

10. Tonality - An ordering of color tones used consistently throughout a composition. (1) A general impression of lightness or darkness. (2)

11. Grey Scale - A movement from dark to light through a number of intermediate steps. The extreme range will be determined by the limitations of the materials used.

12. Achromatic - White, black and gray as distinguished from chromatic colors. In an achromatic situation we are unable to identify a color response.

13. Spectrum - The band of rainbow hues which are seen when light is passed through a prism. It represents the visible wave lengths of radiant energy having violet at the left end and red at the right end.

14. Additive Color Mixtures - Referring to mixtures of light colors where by the addition of one primary to another, new hues are formed. Mixtures in light result in successively lighter mixtures.

15. Subtractive Color Mixtures - Mixtures of pigments as well as paints, dyes, and inks in which each element of such a mixture subtracts another segment from the light absorbed. Pigment colors absorb or "subtract" all the hues in white light except the particular one which is reflected back to the retina of our eyes.
16. Light Primaries - Red, Green and Blue light colors. From these three, all other light colors can be produced.

17. Pigment Primaries - The three pigment hues in the spectrum which cannot be produced by a mixture of pigments. Red, Yellow, and Blue. (Green is sometimes called a primary in certain color systems.)

18. Tertiary Colors - Hues produced by mixing one primary and one secondary hue together which are adjacent to each other in the color wheel.

19. Analogous Hues - Closely related hues, especially those in which we can see a common hue. Hues which are neighbors on the color wheel.

20. Complimentary Hues - 1. Two hues which appear directly opposite each other on the color circle. (Pigment)
   2. Two hues of the spectrum that combine to form white light or whitish light. (Light)

21. Triads - A group of three hues spaced evenly on the color circle.

22. Monochromatic - Composed of a single hue.

23. Polychromatic - Composed of several hues.

24. Color Effect - The total appearance of a color, including all of its color properties and physical properties, as vividness, opacity and value. The term is frequently used in reference to the suitability of a particular color for a specific use.

25. Color Notation - Any numerical system of classification and identification of colors according to their optical properties, as hue, value, and saturation, the two most widely used systems of color notation are the Munsell system and the Ostwald system.

26. Munsell System - A system of color notation which covers a comprehensive range of chromaticity variations, arranged in the form of a "color solid." It makes a distinction between chromatic and achromatic sensations and identifies four distinct color sensations as fundamental. They are red, green, yellow and blue. 24 "foundation hues" are graduated with both black and white to form the "color solid."

27. Optical Mixture - In painting, the close placement of small strokes or dots of separate hues on a painting surface so that when the painting is viewed beyond a certain distance, they create the effect of mixed hues of considerable brilliance or luminosity.

28. Body Color - A painter's term for opaque color effects.

29. Glaze Color - A painter's term for transparent color effects.
30. Chromatic Greys - Greys which are produced by the admixtures of two or more hues.

31. Achromatic Greys - Greys which are produced by the admixture of black and white.

32. Simultaneous Contrast - A term which describes the optical phenomena in which the human eye spontaneously perceives the compliment of a hue if it is not already present. The simultaneously generated complimentary hue occurs as a sensation in the eye of the beholder and is not objectively present.