

DIVISION OF GRADUATE STUDIES

and

risd Department of
Teaching + Learning
in Art + Design



Spring 2015 Syllabus

3 credits GRAD 730G or TLAD 730G

Color Research

Nancy Friese nfriese@risd.edu

Friday 9-12, CIT 217 or 104

Office hours; 8-9 Th/Fr Room 104 or 217 (Email checks: W 6-9 pm)

Color pervades and persuades all that we do in the visual world. Color scholarship can step and stage our own projects. This course will expand our knowledge of color through examples of watermedia. Qualitative looking at historical collections, comparative analyses of artists' or designers' color methods and materials, and an interpretation of color models in ink, gouache or watercolor will deepen our understandings. The class will investigate particular color characteristics in translucency, tonal sequencing, color interaction, and phenomenal hue effects through 10 guided quick projects.

We will start by evaluating selections from the body of 600 British watercolors in the RISD Museum for color cues and material use. Then a range of contemporary color watermedia works will be viewed in galleries to better understand and question newer applications, trends and inventions. A color reader will accompany our visual studies. Next, each participant will complete a comparative color analysis of a historical and contemporary work with a review of methods, means and contexts. How does the artist or designer order tasks in each piece to distinguish a color voice? Which ways does the nature of the color medium heighten meaning? The final project consists of the presentation on one's own color topic with a responsive and corresponding body of watermedia work. Group criteria will contribute to reflections and criticism and lead to a larger conceptual framework for one's own original work. The goal is to integrate scholarship so artists' and designers' studio work has an enhanced color acuity.

Elective Graduate Seminar

Open to all disciplines/divisions

Colour is uncontainable. It effortlessly reveals the limits of language and evades our best attempts to impose a rational order on it... To work with colour is to become acutely aware of the insufficiency of language and theory – which is both disturbing and pleasurable.

David Batchelor *Chromophobia*

Goals:

To question and extend our depth of color knowledge to a more advanced, purposeful and applied level.

To realize our own color conventions or propensities and revitalize and place them in a wider context.

To analyse and respond to historical color usage for deeper understandings, possibilities and trajectories of watermedia.

To investigate watermedia with a color agenda.

To research color methods from scholars of color, practitioners of color, or color works and to transpose these methods or models into original work more decisively.

Outcomes:

A focused working knowledge of watermedia from historical innovators.

A contemporaneous sense of our personal color applications.

Scholarship on a topic of concern within color theory/color work.

Guided inquiries leading to a final distinguished and original body of color work.

Readings from:

David Batchelor *Chromophobia*

Victoria Finley *Color a Natural History of Palette*

Josef Albers *Interaction of Color*

David Hornung *Color: A Workshop Approach*

Michael Pastoreau *Blue: The History of a Color*

M. E. Chevreul *The Principles of Harmony and Contrast of Colors and Their Applications to the Arts*

Marjorie B Cohn, Rachel Rosenfield *Wash and Gouache: A Study of the Development of Watercolor*

Ogden N Rood and Faber Birren *Modern chromatics; students' text-book of color,; With applications to art and industry*

Expectations and Advancement:

Class engagement	10 %
Written responses to readings	5 %
Advanced Color Wheel, 3 Gradients, 5- Color Projects	25 %
PPT Presentations	10 %
Topical Color Projects	50 %

The advancement in this class will be scaffolded through particular color assignments and readings leading or accumulating into independent research and studio application. Class engagement can be realized through conversation in critique situations that will occur in group meetings, small group meetings, peer meetings and individual meetings.

Feedback and conversation in critiques are core to the class growth.

Other ways in which engagement can be shown is in attendance, commitment to the assignments, and extra effort in any one area.

Clarifying, harmonizing, cooperating, inspiring, risk taking, and process checking are also ways of adding to the class engagement and momentum on the whole. The stages in advancement to all original work are often similar, but different processes in studio work highlight and parallel these stages. These involve *conceptual growth, forming or reflecting on one's own objectives and goals in work, declarative and procedural deconstruction and feedback, comparative analysis, integration of new findings and ideas, and adaptation and revision of these leading to a form of synthesis.*

Successful studio assignments will show a sensitivity in the choice of media and a commitment to transposing new color parameters to one's own body of work. Understanding and challenging one's own color conventions will more quickly add to growth. I will supply some materials like a range of watermedia papers (Yupo, Stonehenge, Lanaquarelle, etc.) but you can expect to spend around \$100 for the class depending upon the medium and grounds. I will post the class information under seminars on my blogsite collegiateteaching.com.

Most assignments will have a separate goals, objectives, methods and benchmark sheet. Please feel free to contact me with any questions or concerns.

Criteria for Assessment (incorporated into percentile divisions.)

A

- Exceptional and innovative thoughts and contributions in studio, oral and written assignments and presentations
- Able to transpose broader thoughts about color into one's own discipline in a reflective manner.
- Synthesized and resolved color projects that show growth.
- Research and color insight into selected areas
- Thoughtful responses to readings and selective applications from the readings.
- Consistent growth throughout program
- Engaged participation in critical discussions with peers, group and faculty.
- Asks clarifying and constructive questions
- Is comfortable in failure, trying, and re-adapting in projects.

B

- Solid, in-depth work in all areas
- Integrates knowledge to own discipline well.
- Extends information in one's discussions, documents assignments.
- Evidence of growth throughout program
- Is able to question readily to advance learning.

C

- Completing the minimum in all areas
- Completing a satisfactory group of projects and presentations but minimal introspection is indicated
- Some growth is shown in presentations, assignments, discussions
- Minimal input in community of class
- Does not integrate, transpose, or embrace wider ideas for one's studio works

D

- Late, incomplete, poorly done written and oral assignments
- Minimal involvement and little growth exhibited
- No participation in discussions
- Is not collegial in classroom and does not participate
- In constructive group dynamics.

F

No final portfolio, responses, attendance, etc.

First Week: Friday Feb 13

In-Class: Introduction and Syllabus Review
Class questionnaire.

Assignment: Free color response piece

Due Feb 20

Lay a cool color down as *ground* use a warm color on top as a second *figure* color or vice versa.

Possible Variants: Two colors as complementary colors
Two colors close in value
Top color with ten tones (light-dark)
One color light, the other dark
Colors transparent or solid
Either color positive or negative
Colors alternate figure/ground, line/shape
One color bright, one dull
Any intentional combination of this list.

Read: Andrew Wilton & Anne Lyles, The Great Age of British Watercolors (1750-1880)

Color Definitions

Objective: To use parameters or limitations to create new color relationships
To exhibit one's own focus or interest in art/design
To be alert to how one intermixes or weaves color intention
To demonstrate how limiting colors can keep a piece fresh/mixing more colors can create muddiness.

Outcome: A color piece intentionally using the interplay of hues in selected ways to carry one's own content or a piece where the color choices become the content.

Second Week: Friday Feb 20

In Class: Color Works Group Review looking for color decisions, color a light/mood/dynamic. Incorporate Wilton reading information into critique.

Advanced Color Wheel and Color Options

Assignment:

Due Feb 28

Reading: Cohn + Rosenfield. Pp 41-57
(techniques, washes, materials, and color options in watermedia)

PPT: Scrutinize and summarize one type of color usage or one designer's or artist's methods and materials from intention to application and present in a ppt to the class for 10 min. each. Explain use of hue, value, saturation/intensity. What are the color options that are effective or signature in the work? What methods are used to insure effective color relationships within the work? How does color become the core content of a work and why?

Color Wheel and Gradient:

Using primaries and co-primaries, mix each color on the extended color wheel layout. Complete secondary, tertiary, complementary colors, tints, tones shades, and three gradations of equal steps of 10. You may do this with any medium.

Goal: to refresh our color mixing and color range as a baseline and common resource for the term.

Third Week: Friday Feb 27

In Class: Group Color Review and Ppts.

Assignment:

Due Mar 6

Reading Batchelor and Rood

Create a **Color Interpretative Piece** in response to your presentation.

Goal: Comparative analysis and transposing ideas advance critical thinking and application.

Fourth Week: Friday Mar 6

Individual meetings **no group class**
Plan for research project.

Assignment: Read Museum check lists
Create first piece of your project.

Due Mar 13
Due Mar 20

Fifth Week Friday Mar 13

In-Class: Museum Prints, Drawings and Photographs Visit
Meet at 10 am in lobby of Chace Center

Goal: Learning from original objects and from media
outside of our focus can expand our ideas and expressions.

Sixth Week Friday March 20

In-Class: Group review of research projects.

Assignment: Hornung Reading and Project

Due Apr 4

Friday March 27 NO CLASS SPRING BREAK

Seventh Week Friday Apr 3

In-Class: Review of Hornung Color Project
5 Albers Color Projects in class

Assignment:

Due Apr 17

Reading Chevreul

Advancing Research Pieces

Goal: Through reading we can see our work in a larger or different context.
Readings can spur change and instigate change and enrich studio.

Eighth Week Friday Apr 10

In-Class: Visiting Artist/Designer

Assignment:

Reading Finley

Ninth Week Friday Apr 17

In-Class: Small group Reviews
Three small group peer reviews

Assignment: Reading Pastoreaux

Due Apr 24

Select your own color reading and bring to class.

Tenth Week Friday Apr 24

in-Class: Individual Review No Group Class

Assignment: Reading Matisse, Hoffman, et al.

Eleventh Week Friday Apr 24

in-Class: Individual Review No Group Class

Twelfth Week Friday Ma 1

In-Class: Peer to Peer Reviews with Feedback Response Sheets

Thirteenth Week Friday Ma 8

In-Class: Final Group Review of Semester Work
Final Group Summary of Personal Readings

Fourteenth Week Friday Ma 15

Individual Meetings of Total Semester Projects
Final Written Reading Synopses

Name

Major

Graduation Year

Past Color Expertise or Classes?

What types of medium for color are you interested in?

What types of guidance would you like?

What artists' or designers' color do you look at currently?

What is the role of color in your body of work?

How can this course help advance your work? Your thesis?

What types of techniques are you interested in doing?

Advanced color wheel

Color studies progressively advancing

Color presentations

Are you available to take a field trip to see Peter Halley Show in CT on Friday
Returning by 12:30.

Which of these interests you?

Visiting Artists

Techniques, if so which ones?

Open-ended Assignments

Particular and Individualized Assignments

Is there anything else you would like to tell me about yourself and this course?