Course Outline for VCOM 51

COLOR FOR DESIGN

Effective: Fall 2009

I. CATALOG DESCRIPTION:
   VCOM 51 — COLOR FOR DESIGN — 2.00 units

   A basic-level course highlighting color as an element for communication and expression in all visual fields. Covers key color systems and their relevance to graphic and other visual arts, creative and technical aspects of color available in the Adobe Creative Suite applications including color expression, color theory, color interaction, color psychology, color perception, using color for an ethnically diverse, international audience, color theories, color trends, color reproduction, pre-press and screen view considerations.

   1.00 Units Lecture 1.00 Units Studio Lab

   Prerequisite
   VCOM 48 - Intro to a Design Studio

   Grading Methods:

   Discipline:

	MIN
Lecture Hours:	18.00
Studio Lab Hours:	72.00
Total Hours:	18.00

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: 1

III. PREREQUISITE AND/OR ADVISORY SKILLS:
   Before entering the course a student should be able to:

   A. VCOM48
      1. Turn on and turn off computers in a design studio lab;
      2. Access and navigate the computer desktop and server, cross-platform, at the most basic level;

IV. MEASURABLE OBJECTIVES:
   Upon completion of this course, the student should be able to:

   A. Identify key digital color systems and models and their relevance to graphic and other visual arts for print and screen;
   B. Participate in discussions and critique using industry standard color vocabulary terms;
   C. Articulate and incorporate color theories as expressed by Itten and Albers into basic-level compositions;
   D. Create basic-level compositions utilizing the psychological effects of color re: perception (e.g., emotional, symbol, cultural, age and gender associations influences);
   E. Implement several strategies to choose/design color palettes;
   F. Show basic-level technical ability to select, mix and combine color for print and screen by creating swatches using Adobe Create Suite software;
   G. Identify color management issues related to web and screen;
   H. Identify color reproduction problems that affect the environment;
   I. Assess and critique color used in personal, peer, and professional print materials, web sites and multimedia;
   J. Temper personal feelings with good research when specifying color in design.

V. CONTENT:
   A. Key color systems and models relevant to graphic and other visual arts
      1. Color perception
         a. The eye functions like a movie camera
         b. Rods detect lightness and darkness
         c. Cones detect color sensations.
         d. The visible spectrum emits vibrating wavelengths.
      2. Additive – color system of white light
         a. Primaries: red, green and blue
         b. Secondaries: cyan, magenta and yellow
         c. Pixel depth
         d. Uses: TV, digital imaging, and photographic processes
      3. Subtractive—system of mixing color pigments

          a. Primary hues: red, yellow, blue
          b. Secondary hues: green, purple, orange
          c. Tertiary hues: Fall between primary and secondary
      4. Analogous hues: found adjacent on the color wheel
  B. The Language of color/terminology
      1. Hue (color)
      2. Saturation (color purity)
      3. Chroma (quantity of a color present in a pigment)
      4. Value (light and dark)
      5. Tint (addition of white)
      6. Shade (addition of black)
      7. Tone (gray value)
      8. Monochrome (single hue with tints, shades or tones)
  C. Color theory and application
      1. Johannes Itten: Seven color contrasts
          a. Contrast of value, hue, saturation, complements, temperature, extension, simultaneous contrast
      2. Josef Albers: Color interaction
          a. Color creates context for itself.
          b. Color environment affects color perception.
  D. Psychology of color: Color as message
      1. associations: emotional, symbolic, cultural
      2. re: gender and age
  E. Designer's perspective and process when designing with color
      1. Strategic color choices
          a. Color decisions must support the communication message.
          b. Make each color count.
      2. Creative thinking with color
      3. Color interaction
      4. Reference past and current color trends.
      5. Emerging color consciousness worldwide
      6. Develop palette strategies.
          a. Color triads can be used to build a color scheme
          b. Color triads can be built from 2 related colors and a complement
          c. Establish a color hierarchy
  F. Technical aspects of specifying color; choosing, creating and defining color from a printed fan and directly from design software applications
      1. Spot color (solid and process)
      2. Solid PMS color
      3. Process color (CMYK)
      4. Web color (RGB)
      5. Tips and tricks of correct color usage in software applications
  G. Color spaces and color management issues for web and screen
      1. Vector vs. bitmap color and how it appears in a variety of media
      2. Web safe palette
      3. Translating RGB to CMYK
      4. Cross-platform
      5. Calibrations: monitor, scanner, camera
  H. Color reproduction and the ecology
      1. Overview of ink and paper choices
  I. Understanding color use in the visual communications industry
      1. Publications,
      2. Web sites
      3. Other multimedia projects
  J. "Checking ego at the door"
      1. Select color according to project/client need
      2. Temper personal feelings
  K. A Guide to presentation, critique or feedback in design
      1. Strategy and concept development
          a. What is the purpose of the design?
          b. What information must be communicated?
          c. Does the design meet the objectives?
          d. What is the design concept?
          e. Does the design concept fit the strategy?
      2. Design
          a. Did the designer use principles of visual space such as balance, emphasis, rhythm and unity?
          b. Did the designer experiment? Did the designer take a creative leap or produce a competent piece?
          c. What visuals were used and why?
          d. What point of view was expressed, if any?
          e. What creative approaches were employed?
          f. Is the design solution (e.g., design, color, type, style, personality) appropriate for the client's product/service? Can you suggest improvement(s) to the next iteration?
      3. Craft
          a. Did the techniques and materials used best represent the design concept?
          b. Is it well-crafted?
          c. It is presented professionally and appropriately?

VI. METHODS OF INSTRUCTION:
  A. Practical exercises creating color palettes on and off the computer
  B. **Lecture** -
  C. **Discussion** -
  D. Peer-to-peer presentation and discussion of technology techniques
  E. Viewing examples of student and professional work
  F. Computer lab time with direct instructor and cooperative peer support
  G. Student critique sessions
  H. **Demonstration** -

VII. TYPICAL ASSIGNMENTS:
  A. Hands-On project: Using the psychology of color 1. Project objectives: a. Work thematically and expressively with a color scheme. b. Explore different triad color schemes that communicate a theme. c. Work with a palette that offers a variety of

color contrasts. d. Arrive at the color scheme through a process of researching the subject. 2. Project criteria and instructions: a. Design a color collage composition for one of the four seasons. b. Research the season, and create a color palette scheme consisting of a triad and one accent color. c. The design should consist of graphic elements that depict the season, and equally important, the mood of the season. d. Work with scale changes, economy, and directional changes to enhance the composition. e. Establish a visual hierarchy, and use color to create depth. f. Final size: 11" x 14" mounted on a board with a 3" border. B. Written and hands-on quiz/project 1. Define the following terms: Monochrome; Analogous, Complementary, Value in a Word document. 2. Open the color wheel Illustrator or Photoshop documents available in the class folder on the server. 3. Create a digital palette for each document, and provide a compositional example that represents each of the following terms: Monochrome, Analogous, Complementary, and Value.

VIII. EVALUATION:

A. **Methods**

1. Exams/Tests
2. Papers
3. Oral Presentation
4. Projects
5. Other:
   a. Methods:
      1. Written assignments, design exercises and projects including presentation
      2. Discussion and critique sessions
      3. Tests

B. **Frequency**

1. Frequency:
   a. Weekly and bi-weekly exercises
   b. Bi-weekly projects including presentation, oral and visual
   c. Final project including presentation and critique
2. Examples
   a. Written test and project:
      1. Identify key digital color systems and models and their relevance to graphic and other visual arts for print and screen; use a set in an abstract 5" x 5"composition;
      2. Through discussion and critique use industry standard color vocabulary terms; assess and critique color used in personal, peer, and professional print materials, web sites and multimedia;
      3. Through written and hands-on assignment: articulate and incorporate the color theories of Itten and Albers;
      4. Hands-on project: Create a composition utilizing the psychological effects of color re: perception (e.g., emotional, symbol, cultural, age and gender associations influences)
   b. Test questions:
      1. Describe 3 color issues related to web and screen.
      2. Describe 2 color reproduction problems that affect the environment.

IX. TYPICAL TEXTS:

1. Krause, Jim *Color Index 2: Over 1500 New Color Combinations for Print and Web Media, CMYK and RGB Formulas.*, F & W Media, 2007.
2. Online resources such as camera and press color informative sites, adobe color information (adobe.com/support/techguides/color/colortheory/main.html), theoretical sites: (colormatters.com/colortheory.html)
3. Online resource: valcasey.com.color theory

X. OTHER MATERIALS REQUIRED OF STUDENTS:

A. Required list of supplies to complete all of the assigned studies