Course Description  This course builds on the foundation and knowledge gained from Art 2200. The second semester of drawing continues the two-dimensional description with form and space using the visual element of value. The final two-thirds of the semester concentrate on color. Students begin with basic color mixing and work with a series of color theory problems dealing with relativity of color, color illusions, psychological effects and ideas pertinent to basic color harmony. Problems are both design orientated and representational in nature. Pre Art Major class. Offered spring semester.

Course Fee
$15.00 (Included in tuition) Fees are used to:
- Purchase some student materials
- Maintain department image database
- Staff department labs and workshops related to course content

Content Overview- This class will begin exploring full tonal drawing with an emphasis on creating the illusion of space on a two-dimensional surface. The final two-thirds concentrate on an exploration of color through a series of design-based problems as well as observationally-based exercises. The class will use a variety of subject matter, including but not limited to still life, and self-portraiture.

Course Objectives: Students will leave this course with an understanding of basic drawing principles and techniques. They will also have a basic, workable understanding of color and its function. In addition they will have improved observational skills and a greater appreciation of color as a unique perceptual experience.

Teaching and Learning Methods
This is a hand’s on class. Students will work from various subject matter during which the instructor will circulate, offering one-on-one assistance. Homework will require students to use some of the same techniques as in the class problems with the intent of furthering his or her understanding and resolving issues time did not allow. Several times throughout the semester, the class will pause to critique work. Each student is expected to contribute to these group sessions by applying learned concepts.

Evaluation Methods
Participation & Grades
The student’s grade will rest on the completion of all assigned work, participation/attendance, grasp of the basic concepts and participation in class critiques as well as effort and improvement. This is not an independent study. Students are allowed up to three absences, each additional absence could result in a half letter grade deduction. Students will be required to keep a portfolio
that will include assignments done in class and out. It is expected that the student will spend an equivalent amount of time outside of class on assigned work. Work assigned to be completed outside of class must be in on the assigned date. Work will be accepted after the initial deadline for up to one week but will receive a half letter grade reduction for each class period after the deadline. It will not be accepted after that and will receive a failing grade.

**Evaluation Procedures:** Final grade for this course will be determined according to the following:

- Timely completion of studio and homework projects that fulfill course criteria.
- Studio projects you submit for this course will reflect your ability to successfully integrate into an artwork the strategies identified in each assignment. Studio projects are to be presented for critique in a completed and finished state.
- Quality of the technical execution.
- Challenge piece presents to the student both technically and conceptually.
- Verbal presentation of artworks during critique.
- Active participation in all group critiques of studio projects.
- Adherence to the attendance policy, (see above) outlined in this syllabus.
- Responsible studio behavior as outlined in a subsequent section of this syllabus.

**Electronic Devices**
Cell phone usage of any kind is not permitted during class time, no phone calls, and no text messages No headphones will be allowed.

**Faculty and Student Responsibilities**
All students are expected to maintain professional behavior in the classroom setting, according to the Student Code, spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies prescribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations, it is the faculty responsibility to enforce responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee.

**ADA statement**
The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Union building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations.

**Course Calendar** *(As of January 12 subject to change)*

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan 12</td>
<td>Intro to class materials</td>
</tr>
<tr>
<td>Jan 14-26</td>
<td>Heightened Drawing (felt or steel  gray)</td>
</tr>
<tr>
<td>Jan 28-Feb 4</td>
<td>Heightened drawing on dark gray</td>
</tr>
<tr>
<td>Feb 9-11</td>
<td>Temperature Drawing</td>
</tr>
<tr>
<td>Feb 18-23</td>
<td>Intro to color lecture(don’t miss, )Value/Temp Grid</td>
</tr>
<tr>
<td>Feb 25-Mar 11</td>
<td>Still Life Grid</td>
</tr>
<tr>
<td>Mar 23-Apr 8</td>
<td>Chuck Close</td>
</tr>
<tr>
<td>Apr 13-22</td>
<td>Observational piece</td>
</tr>
<tr>
<td>Apr 27</td>
<td>Critique final assignment, portfolio turn in.</td>
</tr>
</tbody>
</table>
Important dates
January 26     Last day to add
January 19     Last day to drop
March 6        Last day to withdraw from classes
January 19     Martin Luther King Jr. Day
February 16    Presidents Day
March 15-22    Spring Break
April 28       Last day of class

Materials list
Be prepared with the appropriate materials. This is a specific palette and not having the specific colors will greatly handicap your grasp of the course content and success. Please make me aware of any problems issues concerning class materials.

Portfolio
Drawing board (24" X 36")
One pad Bristol paper (plate finish) (14" X17")
Sheet of glass at least 14" X 18"
One spray bottle
Roll of 1" masking tape
Nylon brushes "1/4" flat, #1, #6 (watercolor) rounds
Charcoal pencils ( Generals brand) soft, medium white,* FaberCastell #188 sanguine,#188, #192 Indian red)
Erasers (Kneaded, Retractable)*
Canson Mi Teinte charcoal paper 19" X 25" (1 felt gray 1 steel gray, 1 dark gray, 2 Ultramarine

Tube (one each) of the following acrylic colors:
Hansa yellow light or cadmium lemon yellow
Cadmium Yellow medium
Yellow Ochre
Cadmium Red medium or Naphath Red light
Quinicridone Red
Alizrin Crimson
Phalo Green
Hookers Green (liquitex)
Phalo Blue
Dioxizine Purple
Ultramahine Blue
Black
White
Burnt Umber and Sienna
Raw Umber and Sienna
A container for water (at least a half gallon is recommended)
Roll of paper towels

There are seven kinds of color contrast, they are:
1) Hue
2) Value
3) Temperature (warm/cool)
4) Complementary
5) Simultaneous contrast
6) Saturation
### Glossary

**Hue**
Color name (red, yellow, blue)

**Value**
Light or dark

**Chroma/Saturation**
Refers to the intensity of a color

**Temperature**
Refers to the quality of the color on a scale ranging from warm colors i.e.: red, orange to cooler colors i.e.; blue, green. The addition of white also cools a color.

**Complementary**
The color opposite a color on the color wheel. Orange/Blue, Yellow/Violet and Red/Green are complements (note: The complement of Red-Orange would be Blue-Green etc.) Compliments give the greatest degree of contrast to any color.

**Shade**
Creating a darker value by adding black

**Tint**
Creating a lighter value by adding White (remember this will also cool a color)

**Local color**
the hue or generalized color of an object

**Complements**
Experiment with your palette trying to construct colors with complementary pairs that are either warm or cool. (i.e. mix cad red with a warm and a cool green. Than mix alizarin crimson with your two greens. You can always use a complement to shade (or darken) a color as well as reduce the saturation level. You can do this to create a contrast between fore and background. Forms in the foreground have a greater value range and are more saturated.

**Black**
Blacks can be made by mixing any pair of complements (i.e. Ultramarine Blue and Burnt Umber) Try to use colors that are within the spectrum of the color family you are using. In the case of Ultramarine and Burnt Umber it works well because it contains both warm and cool colors. It is preferable to a pure black because it does not reduce the saturation of the color it is mixed with and it does read as a color within a spectral range. Alizarin Crimson and Sap Green is another where you have both warm and cool complements as is Dioxazine Violet and Raw umber

**Spectral color**
is color that utilizes the darker values within a color family (rather than traditional shade and tint) and therefore maintains a higher saturation. It also utilizes temperature as well as value. It is much more complex and richer. Try the following mixtures:

<table>
<thead>
<tr>
<th>Color</th>
<th>Mixtures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yellow (cool)</td>
<td>hansa yellow/white, ochre pale, raw umber, thalo blue (violet complement)</td>
</tr>
<tr>
<td>Yellow (warm)</td>
<td>white/cad yellow, yellow ochre pale, raw sienna, burnt umber (violet complement)</td>
</tr>
<tr>
<td>Red (cool)</td>
<td>white/quinocradone red, cad red deep, cad red medium,</td>
</tr>
<tr>
<td>Color</td>
<td>Description</td>
</tr>
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<td>--------------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Alizarin Crimson, Dioxazine purple</td>
<td></td>
</tr>
<tr>
<td>Red (warm)</td>
<td>cad red/ cad yellow, Cad red deep, Alizarin Crimson, burnt sienna, burnt umber (green complement)</td>
</tr>
<tr>
<td>Green</td>
<td>The Range for warm/cool depends upon the quantity of yellow or blue. (warm) Sap green, (cool) Pthalo Green, viridian, Prussian Green (red complement)</td>
</tr>
<tr>
<td>Blue (cool)</td>
<td>Phthalo</td>
</tr>
<tr>
<td>Blue (warm)</td>
<td>Ultramarine</td>
</tr>
</tbody>
</table>

Remember: With Green as well as Orange as the color moves down in value, use the darker valued Yellows (ochre, siennas, umbers).

Color is life; for the world without color appears to us as dead. Colors are primordial ideas, children of the aboriginal colorless light and its counterpart, colorless darkness. As flames begets light, so light engenders colors. Colors are the children of light, and light is their mother. Light, the first phenomenon of the world reveals to us the spirit and the living soul of the world through colors. – Johannes Itten