UNIVERSITY OF THE INCARNATE WORD
INTD 2364.01 COLOR THEORY
Spring 2016, TTh 9-10:15
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DESCRIPTION OF THE COURSE
The course is designed to examine the fundamental properties of color and color combinations and their effects. Time will be spent studying the psychological and physiological effects of color, light and environmental conditions on the human organism. Student must have a working knowledge of PowerPoint, Photoshop and Illustrator.

COURSE OVERVIEW
Open to Interior Design and non-majors
Degree requirement in Interior Design
Cannot be repeated for credit
No Prerequisite required.

OUTCOMES/ASSESSMENTS (Based on CIDA requirements)
The student:
O. will demonstrate creative thinking and originality through presentation of a variety of ideas, approaches, and concepts (4:d)
A. *discerning incremental changes in color hue is through the development of a color wheel.*
O. will be exposed to a range of design research and problem solving methods (4:f)
A. *to utilize color and design principles and color psychology in the development of a color plan for a residential living space.*
O. will have opportunities for innovation and creative thinking. (4:g)
A. *create signage & wayfinding design color is the combining factor to harmonize the sign with the environment.*
O. will have opportunities to develop critical listening skills. (4:h)
A. *two tests based on lectures and class discussion*
O. will have awareness of team work structures and dynamics. (5:a)
A. *in groups of two, students to prepare a color concept consisting of 16 individual colors based on each team member's perceptions and individual association with the words.*
O. will demonstrate understanding of color principles, theories and systems. (10:a)
A. *identify and reproduce nine steps of the Munsell value scale, Alber's (colorist) terminology and make three colors look like four colors, gain insight into the amount of color combinations by creating desired colors and resulting tints and shades and creating six color schemes with a minimum of four accompanying samples.*
O. will appropriately select and apply color with regard to its multiple purposes(10:c)

A. *to utilize color and design principles and color psychology in the development of a color plan for a residential living space.*

TEXT
Required:
Color and Design, Reed, Ron, Fairchild Books

CLASS MEETING SCHEDULE AND ASSIGNMENTS

Jan.

12 Introduction, go over syllabus, supplies and assignments.

14 Color and Theory, Chapter 1 Discussion.

19 In-class Assignment: Exercise 1-2: Munsell incrementally distribute value scale (3 pts.)

1-2

Overview:

The purpose of this assignment is to identify and reproduce nine steps of the Munsell value scale.

Suggested Supplies:

- *Water color paper, spray mount, metal straight-edge, X-acto knife, cup for water, paint brush, mat board for presentation.*

Procedure:

- *Using provided water colors, water color paper, provided paints place the black value (step 1 in the Munsell value scale) create color and cut a 1" x 4" strip*
- *Create the pure value white (step 9 in the Mussel value scale) and cut a 1" x 4" strip.*
- *Create the 7 neutrals between black (1) to (9) and cut 1" x 4" strips.*
- *Mount these 9 value steps on foam core with contact spray and neatly label each with the correct notations (1–9). Place black (1) at the bottom with white (9) at the top.*
- *Repeat steps above using a color of your choice and mount below above exercise.*

21 In-class Assignment: Exercise 3: Color Wheel (6 pts.)

3

Overview

This is an exercise to become familiar with the relationship of colors to each other and also to examine your creative nature.

Suggested Supplies:

Colored paper, paint samples, watercolor paper, X-acto knife, metal rule, spray mount, foam core (neutral colored). How you represent colors is your own personal preference.

Procedure:

- *Select a set of primary, secondary, tertiary (intermediate 1), and quaternary (Intermediate 2) steps*
- *Rather than create a typical 2 dimension color wheel explore your creative nature and express the color wheel in a 3 dimensional way. Boundaries are limitless, but consider discussing with me for approval.*

Developing a Color Wheel:

One of the best ways to train the eye in discerning incremental changes in color hue is through the development of a color wheel.

- *Select the primary colors*
- *Continue this process by finding the hue that is a mixture of the primary hue and the secondary hue resulting in the tertiary colors.*
- *Find the quaternary colors—a mixture of the primary hue and the tertiary colors.*
- *Hues selected MUST be chosen so that they are equally spaced.*
- *Place the hue yellow at the top of your composition, as it is the lightest of all hues.*
- *Any shapes and design \ may be used. Considering sketching out different designs configurations and shapes/sizes before proceeding.*
- *Include a title block as every year these get a lot of attention and is nice to be recognized. The title block should include the class number/name, project name (Color Wheel), date, and the Professor.*
- *Refer to Chapters 1 and 7 for additional information on color wheel.*

26 Color Wheel Presentations and Critiques

28 In-class Assignment: Exercise 4: Albers Theory application (3 pts.)

4

Overview:

The purpose of this exercise is to use Alber's (colorist) terminology and make three colors look like four colors.

Suggested Supplies:

Black/white foam core, X-acto knife, metal ruler, and variety of colored papers or paint samples.

Procedure:

- *Place a color sample on two different backgrounds.*
- *Select the background color so that simultaneous contrast makes the sample appear to be two different colors.*
- *From colored papers select a color sample. It should not be too light or dark, too strong or too gray because such selections would make it difficult for you to find backgrounds with enough contrast to affect the sample strongly. Cut the sample into two pieces, one to go on each background.*
- *Before you select the background colors, think about the change in appearance that you want to achieve. Since value contrast has a strong effect, one background should be a dark color and the other should be a light color. Try putting one piece of the color sample on a black paper and the other on a white paper to see what happens.*
- *After you have found backgrounds that make a large change in the sample's appearance, cut the papers neatly so the sample sits like a puzzle piece inside the two backgrounds.*

Feb.

2 **Due**: Exercise 4: Albers Theory application In class Critique **Approval of Environmental Project.**
Color and Psychology and Perception, Chap. 2 Discussion

4 In-class Assignment: Exercise 5: Chair Wrap (8 pts.)

5

Overview:

You have designed a pattern that will be manufactured potentially as wallpaper, fabric for both clothes and upholstery and rugs. The first application that will be marketed, however, is on a chair. It is your job, using Photoshop or technology of choice, to apply the fabric to the chair drawing (which I will give you) showing both front and back views.

Suggested Supplies:

Black/white foam core, X-acto knife, metal ruler, and variety of colored papers or paint samples.

Procedure:

Using a pattern you find or create you are to wrap this pattern to scale on the chair I provide. Mount this when completed on black foam core and identify the name of the pattern, repeat, fiber content, your name, course and Professor.

9 Continue with Exercise 5 **EP Procedures**

11 **Due** Exercise 5: Chair Wrap with Hall Critique. Color and Balance, Chap. 3.

16 In-class Assignment: Exercise 6: Residential Interior (11 pts.)

6

Overview:

The major purpose of this project is to utilize color and design principles and color psychology in the development of a color plan for a residential living space. A well-balanced color plan must be achieved through a sufficient variety and interest of hue and design elements. Attention should be given to color distribution throughout the individual spaces for balance of the entire color solution. Emphasis will also be placed on the utilization of color psychology and color harmonies as discussed earlier to achieve the desired effect.

Suggested Supplies:

Supplied floor plan of a residential living and dining room, X-acto knife, metal ruler straight edge, rubber cement, double sided-tape, transfer tape, or other type of adhesive and foam core.

Procedure:

- *Using the given floor plan, select interior colors.*
- *Select colors for the floor plan (furniture, flooring, walls, ceiling, etc.)*
- *Mount the floor plan and colors on a black presentation board approximately 11"x 17".*
- *Label each of your color samples to correspond to their location within the floor plan*
- *Leave at least a 1⁄2" border around the sides and top of study. This will leave approximately 2–3" at the bottom for attaching a title block. The title block should include the class number/name, project name (phenomenon being illustrated), date, and the instructor's name.*
- *Journal: Include a one-page on the back to explain why the color solution satisfies the design concept.*

Evaluation:

The evaluation of this project will be based on subjective judgment of the instructor relating to the following:
6 - Color distribution, variety in color palette, texture, and material

3 - Balance of intensity, value, and hue
2 - Presentation, construction, execution

18 In-class Assignment: Exercise 6 continued

23 **Due** In-class Assignment: Exercise 6 Hall Critique.

25 In-class Assignment: Exercise 7: Wayfinding (12 pts.)

7

Overview:

Within signage and wayfinding design, color and contrast are important factors to effectively communicate a message. Colors have different meanings and work together in various ways in creating contrast. Contrast between the foreground and background is one of the most important factors for the ease of reading. If colored text is used on a bright background the contrast will be weak. Optimal contrast results are created with white text against dark colored backgrounds. In signage and wayfinding design color is the combining factor to harmonize the sign with the environment. Colors can distinguish signs from each other and can offer an indication of the message without having to be able to understand the language of the sign.

Suggested Supplies:

Supplied floor plan of a commercial space, X-acto knife, metal ruler, rubber cement, double sided-tape, transfer tape, or other type of adhesive and foam core.

Procedure:

- *Using the given floor plan, select color, style and font for signage.*
- *Mount the floor plan and colors on a presentation board approximately 11" x 17".*
- *Label each of your color sign samples to correspond to their location within the floor plan.*
- *Leave at least a 1⁄2" border around the sides and top of study. This will leave approximately 2–3" at the bottom for attaching a title block. The title block should include the class number/name, project name (Wayfinding), date, and the instructor's name.*
- *Journal: Include a one-page or less explanation of why the color solution satisfies the design concept. Attach to the back of the assignment.*

Mar.

1 In-class Assignment: Exercise 7 continued

3 In-class Assignment: Exercise 7 continued

8 **Mid Term Test 1**

10 Color and Rhythm, Chap. 4 Discussion.

15 **SPRING BREAK**

17 **MORE SPRING BREAK**

22 **Due.** In-class Assignment: Exercise 7 Hall Critique.

24 Color and Emphasis, Chap. 5 Discussion

29 In-class Assignment: Exercise: 8 Color Schemes (7 pts.) **Status on the Environmental Project**

8

Overview:

The purpose of this assignment is to introduce color palettes, finish selection and interior design presentation techniques and learn how to organize samples into related and contrasting color schemes. Design principles will also be illustrated in this exercise. From various finishes, develop 3 color palettes based on the color schemes below. Each of the 3 color schemes should have a minimum of four accompanying samples.

8a. Color Scheme 1 Monochromatic Color Scheme ***or***

8b. Color Scheme 2 Complementary Color Scheme

8c. Color Scheme 3 Split-Complementary Color Scheme using violet as the dominant color ***or***

8d. Color Scheme 4 Analogous Color Scheme: Keyed to Yellow

8e. Color Scheme 5 Analogous Color Scheme: Keyed to Blue or

8f. Color Scheme 6 Multi hue color harmony, paying attention to proportion and keyed to a dominant hue for unity, use a minimum of five hues.

Suggested Supplies:

Cutting tools, ruler, pencil, one black sheet of mat board, bond paper, or cardstock in white or tones of gray or cream, double-sided tape, Elmer's glue, access to a computer and printer for labeling finishes and title block (hand printing will not be accepted for this assignment).

Procedure:

- *Presentation size: 11" x 17 ".*
- *You should work toward clean craftsmanship and composition.*
- *Label each sample within each color scheme board. Label with appropriate scheme such as "8e"*
- *Use double-sided tape, fabric glue, and/or glue stick for adhering samples to board.*
- *Make sure all samples are cut evenly and that each fabric sample has the exact type of finished trimmed edge.*
- *Place your name in the lower right corner of each illustration board.*

31 In class work on Exercise: 8 Color Schemes

Apr.

5 Color and Proportion and Scale, Chap. 6

7 **Due** Exercise: 8 Color Schemes Hall Critique
Color, Unity and Harmony, Chap. 7.

12 Chapter discussion continued.

14 **In class work on EP**

19 Color and Variety, Chapter 8 discussion.

21 **Environmental Scheme Project due. Presentation.**

26 Color and Culture, Chap. 9

28 **Test 2**

ACTIVITIES, GRADING CRITERIA AND GUIDELINES

1. 20% Tests. 2 @ 10% Mastery of topics discussed, assigned readings, and lecture material.

2. 30% Environmental Color Scheme research project. **Due Apr. 21.**
The objective of the project is to create a color scheme of a residential interior space that has been inspired by nature. Attention needs to be given to color distribution throughout the space that duplicates the color, proportion and values of the object/animal.

The best way to proceed with this project is to do the following:

- Select a photograph of a living organism found in nature (animal, plant, insect, seashell, etc).
- Select a photograph of an interior residential space that appeals to you. It would be best to do a space that allows for a wide application of color (living/dining – bedroom/bath – family room/kitchen).
- Identify all the colors in the nature selection, determining value and proportion expressed in percentages. Knowledge and use of Photoshop/Illustrator is required.
- Create a black and white line drawing of the interior space by tracing, Photoshop or Illustrator.
- Color/render the interior space duplicate the "color scheme" found in nature.
- Mount the picture of inspiration with color bars to the side or below in the same proportion and percentage assignment of each color.
- On the same board mount the finished interior representing the application of the color scheme found in nature.
- This should be mounted on 11" x 17" foam core.
- Leave approximately 2"–3" at the bottom for attaching a title block. The title block should include the class number/name, project name (phenomenon being illustrated), date, and the instructor's name.

Grading Criteria

The evaluation of this project will be based on subjective judgment of the instructor relating to the following:

8% identification of all the colors in the nature with correct values and proportions expressed in percentages.
5% black and white line drawing of the interior space
10% picture of inspiration with color bars in the correct proportion and percentage assignment of each color
7% mounting and presentation skills

3. 50% In-class Exercises. These exercises are described in "Class Meeting Schedule and Assignments".

Supplies:
Black foam core for mounting research projects.
Watercolor paper
Water colors and mixing tray for exercises (I will supply these)
Mounting glue, spray mount
Paintbrush
Metal, cork backed straight edge
X-acto knife and blades
Plastic cup for water
Black marker medium tip
Double-sided tape, fabric glue, and/or glue stick
Rendering media (colored pencils, makers, watercolor, etc.)

Note: Read each exercise prior to class and determine the supplies that your need. The supplies listed are suggested materials. You may need additional items dependent on your mode of presentation.

GRADING CRITERIA
A (94-100) A- (90-93)
Indicates a superior/excellent grasp of the subject matter of the course, initiative and originality in attacking problems, and ability to relate knowledge to new situations. The quality and the solutions demonstrate an excellent understanding of the requirements. The student has gone far beyond the outlined requirements indicating initiative, commitment and resolve to the assignment.
B+, (88-89), B (84-87) and B-(80-83)
Indicates a better than average to average grasp of the requirements and subsequent solutions. All solutions indicate an ability to apply principles with intelligence and to clearly and concisely fulfill the assignment.
C+(78-79) and C (70-77)
Indicates a fair grasp of the essentials of the requirements and solutions of the assignment. The student has met the minimum requirements, indicated a normal understanding and effort and shown a minimum effort in fulfilling the assignment.
D+(68-69), D (64-67) and D- (60-63)
Indicates a poor performance in meeting the requirements and solutions of the assignment. The quality of the work and demonstrated effort is limited.
F (59-below)
Indicates failure to master the minimum essentials of the requirements.

INTERIOR DESIGN DEPARTMENTAL POLICY

1. PARTICIPATION
Participation means your body (on time and awake) and your mind (having completed the assignments and

ready to work) are in attendance. Participation means you are expected to make relevant comments and ask questions in class, and show respect toward others in the class by acting appropriately (turn cell phones off, be on time and courteous, do not disrupt the class by whispering or leaving the room during class, etc.). You are sharing during class discussion periods, reflecting one's view in a professional manner and taking ownership of the class. Positive attitudes make you available to consider new ideas.

Unacceptable participation is demonstrated by:

not attending class

attending class, but not being physically or cognitively engaged (e.g. not listening, not attempting to participate in class discussions, working on other work, text messaging or emailing, etc.)

making non-constructive comments or negative non-verbal gestures

2. ATTENDANCE REQUIREMENTS

Professors are required to take attendance. Attendance to class is mandatory. Students are expected to attend class, arrive prior to the beginning of class and remain the duration of the class. An attendance sheet will be posted in the classroom before the beginning of class. IF A STUDENT DOES NOT SIGN IN, HE/SHE WILL BE MARKED ABSENT FOR THAT DAY. Attendance of all classes is expected and students are to make productive use of this time. This is the most logical time for feedback to occur among members of the class as well as with the professor. It is necessary that the professor see evidence of your progress occurring during class hours.

Absence from class is absence from class. Absences in excess of one impair the student's ability to take part in the content of the course. Regardless of the reason for absence, the quality of a student's course work is significantly impacted by being removed from the lecture/studio environment, from the interaction that typically occurs with the faculty, and from interaction that occurs with peers.

TWO tardies/leaving early = 1unexcused absence. If a student is tardy, it is his/her responsibility to tell the professor that he/she has arrived in class at the end of the class session. Otherwise, the student will be marked absent for the day.

TWO unexcused absence = drop one letter grade (A-to B+, B to B-).

THREE unexcused absences = need to consider withdrawing based upon content missed.

THREE excused absences = no penalty.

Athletes = responsible for turning in work that is due prior to the absence.

If you are repeatedly absent, you are more than likely not learning the material, causing inconveniences for the professor, irritating fellow classmates, or all of the above.

As a professional courtesy, it is always preferable to notify your professor BEFORE class begins that you will not be attending. It is always your responsibility to find out what you missed.

DOCUMENTATION FOR ABSENCES

Excused documented absences are limited to:

Court appearances

Religious observations

Death in the immediate family (brother, sister, mother, father, grandparents)
Hospitalization of self or immediate family member
Illness/health situation requiring a visit to your physician or emergency room
Vehicle breakdown with dated paperwork
Participation in an athlete event

Unexcused absences are:

Work that prevents you from attending class
Family issues that prevent you from arriving to class on time
Personal vacation travel scheduled during class
Missing the first 30 minutes of class

3. MAKE UP EXAM/WORK POLICY

Make-up exams (quizzes, "mini exams", can not be made up) will be given only in cases when a student is absent with documented, justifiable cause (i.e., medical, legal, intercollegiate activities, etc.). Authorization for missing an exam should be arranged prior to the scheduled exam date for the class. Make-up exams will be scheduled on an individual basis. If you miss an exam on the day that it is given, you will not be allowed to take the same exam.

If the professor agrees to a make-up exam, it will be a more comprehensive subjective test (short answer or comprehensive essay format with emphasis on detailed course information), as the professor deems appropriate. The department does not take missed exams lightly. It is advisable if you know that you may miss an exam to discuss this with your course professor and set a make-up date.

Late work is not popular with the department either. As the interior design program is training you, the student, to be employable, promptness and responsibility are at the top of our list.

- Late work = accepted up to a maximum of 48 hours from the class due date. The 48-hour period will start at the end of the class in which the assignment was due.
- Each 24 hr. late = ten (10) points will be deducted from the original starting grade. After this, the work will **not** be accepted or graded. This is only fair to the other students and to the professor.

This policy applies to all assignments given by the professor such as project submissions, drafting assignments, graphic, computer literary and CAD assignments, research papers, etc. This deadline is the same for classes meeting once or twice a week.

4. FACILITIES USE

You should treat all classrooms and resource areas with the respect and care that you would give to your own home. Many students have to use these areas, and they should not have to use messy, dirty, or broken equipment, work in a messy environment or clean up after you. To avoid the loss of privileges, please be mindful of this at all times. In addition, please be aware of the people using the department areas and resources and report anyone who you do not believe should be in the area.

Due to complaints and damage to student work, eating will not be allowed in the classroom, during class (lecture or lab), or in the sample room. You may eat in the student exhibit area outside the classroom. If you

come up during the weekend, you should also follow these constraints. Drinks may be allowed at the discretion of each professor, but if allowed, must be in a closed container and handled carefully so as not to destroy class work.

5. ACADEMIC INTEGRITY

University of the Incarnate Word is strongly committed to the nurturing of academic excellence. The University expects its students to pursue and maintain truth, honesty and personal integrity in their academic work. Academic dishonesty, in any form, constitutes a serious threat to the freedoms, which define an academic community. The following definitions and guidelines have therefore been established to secure the maintenance of academic integrity at Incarnate Word.

Forms of Academic Dishonesty include, but are not limited to:
Cheating: Fraudulent or deceitful work on tests, examinations, or other class or laboratory work.
Plagiarism: Appropriation of another's work and the unacknowledged incorporation of that work in one's own written work offered for credit.
Counterfeit Work: Including turning in, as one's own work that which was created, researched or produced by someone else.
Falsification of Academic Records: Knowingly and improperly changing grades on transcripts, grade sheets, electronic datasheets, class reports, projects or other academically related documents.
Unauthorized Reuse of Work: The turning in of the same work to more than one class without consent of the instructor involved constitutes academic dishonesty.
Theft: Unauthorized use or circulation of tests or answer sheets specifically prepared for a given course and as yet not used or publicly released by the instructor of a course, or theft of completed tests.
Collusion - Involvement in Collusion: Unauthorized collaboration with another to violate a provision of the Code of Academic Integrity.
Facilitating Academic Dishonesty: Intentionally or knowingly helping or attempting to help another to violate a provision of the Academic Integrity Policy of the University.

Students are expected to submit their own original work for all assignments. Breaches of academic integrity include turning in a paper that has been written by anyone other than yourself or contains portions that have been written by someone other than yourself and copied into the paper from the internet, an electronic database, or a local source such as another student; as well as improper citation practices, such as copying exactly an author's words without using quotation marks and citing the source, paraphrasing in your own words an author's work without citing it, or faking a citation.
The person who plagiarizes is stealing somebody else's words and also lying by claiming that they are their own. This is using another's words, images or ideas without giving proper credit through the use of footnotes or endnotes, counterfeit work such as turning in work as one's own, work done by someone else, or forging a doctor's note. They show contempt not only for the author who they plagiarized but also for me as a professor, for other students who are fulfilling the assignment with honesty, and for the entire academic enterprise. Most importantly, they are cheating themselves of the very point of getting a college education, which is to learn valuable skills such as conducting research, thinking and analyzing, organizing, writing, planning, and

managing time.
Any breach of academic integrity will be treated with the utmost seriousness. The student will receive an "F" for that assignment. Based on the seriousness of the offense, he or she could receive an "F" for the course and be brought to disciplinary action. (See your Student Handbook)

6. DISABILITY ACCOMODATION

The University of the Incarnate Word is committed to providing a supportive, challenging, diverse and integrated environment for all students. In accordance with Section 504 of the Rehabilitation Act – Subpart E and Title III of the Americans with Disabilities Act (ADA), the University ensures accessibility to its programs, services and activities for qualified students with documented disabilities. For more information, contact the Student Disability Services, Administration Building, Suite 105, Ph. (210) 829-3997, and Fax (210) 829-6078, Website: http://www.uiw.edu/sds

7. STUDENT WORK

The Interior Design Department reserves the right to keep student work in order to remain in compliance with CIDA, the Interior Design accrediting body. Student work is often placed on the racks inside the classroom prior to filing into storage. You are not allowed to "go through" or remove any work without the professors approval.

8. CELL PHONE USE

It is important, with the advancing use of cell phones, to establish rules of etiquette that foster respect for those around you. With this in mind all cell phones must be cut off during class, thus prohibiting the in-coming/out-going calls during the class period. This includes any "sound" that is emitted from your phone such as a reminder that you have message, text, etc. Please put your phone in the vibrate mode. If you have an emergency please inform the professor prior to class and put your phone in the vibrate mode. Leave the classroom if it is a 911 call. If you leave the class at any time during a test to talk on the phone, your test will be taken up and you will receive an automatic F on the test. This applies to both lecture and studio classes.