

1-2014

ARTZ 106A.02: Visual Language - 2-D Foundations

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School of Art, University of Montana
ARTZ 106A 02, Visual Language: 2-D Foundations, 3 credits
PREREQUISITES Art 105A
M, W 12:10 PM - 2:00 PM
Fine Arts 404
January 27-May 13, 2014
Instructor: Steven Krutek
Office: Fine Arts 303
Office Hours: M, W 9:00 AM – 10:00 AM
steven.krutek@umontana.edu
Mailbox in art office-"Krutek"

Course Description and Objectives

Art 106 introduces students to the basic principles of two-dimensional design and color theory. The learning process is analogous to learning a language. Students must develop a “design and color vocabulary” and articulate these terms orally, as well as apply them visually. Emphasis will be placed on organizing visual elements in conjunction with developing the creative process. Concepts, terminology, and their application are frequently complex. Design and applied color theory principles, like all artistic endeavors, require a combination of an open mind, a willingness to experiment, and a critical eye. This course will provide a foundation for all your future explorations of the visual arts -- whether it is architecture, drawing, painting, photography, printmaking, or sculpture. In addition, this course will also provide you with the opportunity to utilize digital technologies to create and present your work including:

- Mac and/or Window operating systems
- Digital camera workflow (for printing, internet uploading, and for other forms of digital presentation)
- Epson scanners and Silverfast and/or Epson scanning software
- Photoshop (digital color application, layering, and vector masks)
- ImagePrint *and*
- PowerPoint (for presentations consisting of original images and images found on the internet).

Additional technologies may be used where the instructor sees fit.

Coursework

You will find a syllabus attached, which specifically lists the projects we will undertake. These projects, more than likely, cannot be completed in the allotted class time. You can expect to spend at least 5 hours outside of class per week, per **N.A.S.A.D.** guidelines, in order to satisfactorily complete the assignments. Individual and group critiques will coincide with the completion of the assignments. Students are required to thoroughly evaluate their own work, others’ work, as well as understand/accept criticism given by others. **I DO NOT ACCEPT WORK TURNED IN FOR ANOTHER COURSE. IF THIS IS ATTEMPTED, THE STUDENT WILL RECEIVE AN “F” FOR THE GIVEN PROJECT AND WILL FAIL THE COURSE.**

To be successful in this class, each student must:

- Attend and participate in all scheduled classes
- Actively participate in critiques
- Complete all assignments on time
- Keep notes on technical information
- *Help maintain a safe, clean, and organized studio*

Attendance

Attendance at all classes is mandatory. After three unexcused absences your grade will be dropped one letter grade per absence up to six absences, when a failing grade is issued automatically. Come to class

ready to work; students are not to leave class to purchase supplies. Demonstrations missed will not be repeated; the absent student must obtain notes from another student.

Safety

The studio, if neglected, can be dangerous. Materials utilized in this studio (from this course and others) may irritate one's throat and/or lungs and can cause surfaces to be slippery. **IF EVERYONE DOES THEIR PART TO CLEAN UP APPROPRIATELY, WE CAN AVOID ANY SUCH PROBLEMS.**

Grading

Three factors will be considered in the determining of grades.

1. Quality of the product---inventiveness, sensitivity to materials, technical understanding, compositional effectiveness, and idea development in relation to the assignment. **50%**
2. Quality of learning process---risks taken, range of ideas explored, contributions to class, attendance, effective use of time, enthusiasm, and amount of work done. **40%**
3. Professional demeanor in the studio---clean work habits, **proper treatment of equipment**, attention to studio space, and participation in final darkroom/photo lab clean up. **10%**

A= Excellence in all assignments, highly motivated, innovative solutions to assignments

B= Above average in all work, demonstrates technical growth and ability

C= Completion of all projects, satisfactory class participation---**for those students who are taking the class on a Credit/No Credit basis, they must, at the very least, meet the expectations of a "C".**

D= Incompletes on some projects, inadequate class participation

F= Incompletes on many projects, poor participation, several unexcused absences

EXTRA CREDIT IS NOT AVAILABLE

Incompletes

Incompletes for the course will only be given in cases of extreme emergency. It is the responsibility of the student to keep the instructor fully informed of such situations.

Students with Access/Special Needs

Students with disabilities may request reasonable modifications by contacting me. The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). "Reasonable" means the University permits no fundamental alterations of academic standards or retroactive modifications. For more information, please consult <http://www.umt.edu/disability>.

Fine Arts Building Guidelines

1. Fine Arts Building hours are for currently enrolled students only; art studio use requires being currently registered in a specific studio course as course fees facilitate specific supplies. If not currently enrolled, students will be asked to leave.
Hours: 7 A.M. – 11 P.M., Monday – Sunday
2. No creatures or children not enrolled in courses allowed in studios during class time or open studio times – they will be asked to leave.
3. Studio clean-up is required.
4. Pick up all art work by the scheduled exam day or the last class period. This needs to happen or art work will be discarded. Please do not leave art work in the art office.

Academic Misconduct and the Student Conduct Code

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at www.umt.edu/SA/VPSA/Index.cfm/page/1321.

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Syllabus

- Mon. Jan. 27 Introductions.
Course description, objectives, etc.
Supply list
Syllabus
- Wed. Jan. 29 Introduction to Color and Design.
Hand out outline and discuss **Problem 1 - 50 Characters.**
- Mon. Feb. 3 **WORKDAY**
- Wed. Feb. 5 **DUE: Problem 1 - 50 Characters**
Critique.
Hand out outline and discuss **Problem 2 – Three-Tone Value Grids---with at least 5 Characters from Problem 1.**
- Mon. Feb. 10 **WORKDAY.**
- Wed. Feb. 12 **WORKDAY.**
- Mon. Feb. 17 **NO CLASS---PRESIDENTS' DAY.**
- Wed. Feb. 19 **DUE: Problem 2 – Three-Tone Value Grid---with at least 5 Characters from Problem 1.**
Critique, using new terms to discuss pieces.
Hand out outline and discuss **Problem 3 – Value and Complementary Color Gradients.**
Agnes Martin, Paul Klee, and Chuck Close slide presentation (utilizing grids).
- Mon. Feb. 24 **WORKDAY.**
- Wed. Feb. 26 **DUE: Problem 3 – Value and Complementary Color Gradients.**
Hand out outlines for **Problem 4 – Interaction of Color: Tints, Tones, and Shades.**
- Mon. Mar. 3 **WORKDAY.**
- Wed. Mar. 5 **WORKDAY.**
- Mon. Mar. 10 **DUE: Problem 4.**

Critique.
Hand out outline for **Problem 5 – A Digital Color Scheme Application Process.**

- Wed. Mar. 12 Discuss and Demonstrate **Problem 5 – A Digital Color Scheme Application Process:**
Utilizing Epson and/or Silverfast scanning software to scan a portion of one of the designs from Problem 2.
Applying colors schemes to this achromatic design digitally, using Photoshop layers and vector masks.
Uploading images to the internet via Moodle
WORKDAY.
- Mon. Mar. 17 Printing images using ImagePrint software
WORKDAY.
- Wed. Mar. 19 **WORKDAY.**
- Mon. Mar. 24 **DUE: Problem 5 – A Digital Color Scheme Application Process.**
Critique.
Hand out outline and discuss **Problem 6 – Camouflage Collage (Home): color matching with acrylic paint to printed images.**
Short presentation: Hannah Hoch.
- Wed. Mar. 26 Individual meetings (if necessary) to review absences/grades
WORKDAY.
- Mon. Mar. 31 **NO CLASS---SPRING BREAK**
- Wed. Apr. 2 **NO CLASS---SPRING BREAK**
- Mon. Apr. 7 **DUE: Problem 6 – Camouflage Collage (Home): color matching with acrylic paint to printed images.**
Critique
Hand out outline and begin to discuss **Problem 7 – Still-Life Paintings\Digital Montages Inspired by David Hockney’s Photo-montages.**
Presentation: David Hockney’s Photo-montages.
Demonstration: Digital Camera Workflow Utilizing a Point-and-Shoot Camera.
- Wed. Apr. 9 Continuation of Demonstration
WORKDAY.
- Mon. Apr. 14 **WORKDAY.**
- Wed. Apr. 16 **DUE: Problem 7 - Still-Life Paintings Inspired by David Hockney’s Photo montages.**
Critique.
- Mon. Apr. 21 Discuss **Problem 8 – FINAL PROJECT**
- Wed. Apr. 23 **WORKDAY**

Mon. Apr. 28 **DUE: Sketches for Problem 8.**

Wed. Apr. 30 **WORKDAY.**

Mon. May 5 **DUE: Problem 8 – FINAL PROJECT**
Critique.

Wed. May 7 **DUE: Problem 8 – FINAL PROJECT**
Critique.

Tues. May 13 **DESIGNATED FINAL TIME: 10:10 AM -12:10 PM.**

MANDATORY CLEAN-UP OF STUDIO!

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Supply List

OPTIONAL TEXT: *Launching the Imagination* (reserved copies are available)

Golden Acrylic paint kit

Acrylic varnish retarder

Princeton paintbrushes: 8B, 6B, 2Fb, 2R **OR** 1R

12" x 16" Art Advantage mixing palette

(2) 11" x 14" **OR** 12" x 16" canvas boards

(2 pk.) 16" x 20" Art Advantage pre-stretched canvases

(2) 15" x 20" Crescent illustration boards

(100 pk.) 4" x 6" un-ruled index cards

Black and Gray construction paper

(2) 11" X 17" Hahnemuele photo ink jet paper

Kimberly Graphite Drawing Pencil Kit

Factus extra soft eraser

Black Sharpie twin-tip marker

Nori 1.84 oz. paste

#1 X-acto knife, with #11 blades

yardstick **OR** meterstick

large container for water

rags for cleaning