

## ART 1133: DESIGN II (Color Theory) - Spring 2018

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Office Hours: t/r 11am-12pm

“Pictures, abstract symbols, materials, and colors are among the ingredients with which a designer or engineer works. To design is to discover relationships and to make arrangements and rearrangements among these ingredients.”

-Paul Rand, 1914-1996

### COURSE DESCRIPTION

Design II is a foundation course in the Mississippi State University Department of Art. This is a required course for all Fine Art, Graphic Design, Photography and Interior Design majors.

The purpose of this course (as well as the other Foundation Courses) is to serve as a launching pad for developing your concepts, technical skills and vocabulary in the visual arts. Through course work, critiques, and group discussions you will gain an understanding of and a proficiency with the elements and principles of color and color relationships. Color is perhaps the most powerful tool at the artist's disposal. It affects emotions and can convey any mood from delight to despair. Because the possibilities of color are abundant, the art of using color well is an open-ended, complex discipline which incorporates many different points of view and poses many questions.

It is also a goal for this class to immerse ourselves in the art community. At a small level this means getting-to-know and interacting with your peers and on a larger level this means attending art exhibitions and art related lectures throughout the semester. These experiences all factor into your growth as a student artist.

### COURSE OBJECTIVES

- Develop a working understanding of the VOCABULARY and LANGUAGE of Painting, to find the place where structure, perception, and invention coincide, all the while holding onto the essential magic of painting.
- Explore the Formal Language: line, shape, color, value, gesture, composition, color theory.
- Explore the possibilities for the plastic organization of COLOR.
- Understand various strategies for making believable SPATIAL structures and to become more knowledgeable about historical antecedents for these strategies---PROCESS!
- TO LEARN TO SEE: perceptual color through color Relationships. To paint what you SEE, not what you KNOW (Responsive over Conceptual).
- To think and respond like a PAINTER: Dealing with Painting Issues, and finding a personal self-expression through Form: Color, Value, Mood, Brushstroke, Pace, Gesture, Rhythm, Weight, Contrast, Tension, Vibrancy, Figuration/Abstraction, Attack (agitated, quiet), Feeling for and Response to Color and Planes (Art for Art's Sake).
- Marry the Responsive to the Constructive to create formally expressive works
- Work with focus and intensity towards developing a painterly 'eye' and creating a body of work, ranging from smaller, quicker works to larger, slower (sustained and developed) paintings. Drawings (studies) will also be important.

### WORK ETHIC:

Throughout the semester each student will grow exponentially in the development of their art-making craft. With that said, personal motivation and discipline are key to a student's success, especially in an introductory course. Motivation and discipline are demonstrated to me by actions, such as coming to each class on-time and prepared, having thoughtful inquiry, involvement in projects, discussions, critiques, and the successful resolution of various challenges presented throughout the semester.

To succeed, students must come prepared to class and maintain a willingness to explore and experiment. Good craftsmanship and an attitude of professionalism are expected. The last 10 minutes or so of every class will be designated as "clean-up" time in the studio.

### ATTENDANCE

Attendance is crucial. This is a ~3-hour long studio class and lessons are mostly taught orally or demonstrated in class, not from a textbook. We'll move through a lot of information quickly and missing a day places you significantly behind the rest of your classmates.

At the beginning of each class, I record attendance. If you are not present by the time I record your attendance you are considered absent. However, if you are late I count you as tardy.

#### **\*3 tardies equal 1 absence**

Each semester, you are allotted 2 unexcused absences. Each subsequent absence after 2 reduces your final grade by 5%.

\*For example, if your final grade for the semester is an 80% B-, and you have three unexcused absences, your final grade will be a 75% C. If you have four unexcused absences, your grade will be lowered to a 70% C-, and so on.

#### **\*6 total unexcused absences is an unconditional failure of the course.**



For an absence to be considered excused the student must provide satisfactory evidence to the instructor to substantiate the reason for absence (doctor's notes, obituaries, etc). The student is also responsible for making arrangements that are satisfactory to the instructor in regard to work missed. These arrangements should be made prior to the absence when possible. The reasons absences are considered excused are the following: Participation in an authorized university activity, a death or major illness in a student's immediate family, or a religious holy day

**\*\*Additionally, a student with perfect attendance and no tardiness will receive an additional half letter grade to his/her final grade. For example an 85% B turns into a 90% A-.**

If you have a medical condition that will affect either your attendance or performance please see me after class.

## **GRADING**

Grading is based on in-class exercises, homework, projects, participation in class discussions/critiques, and attendance.

I assign weekly or bi-weekly projects that are a total of 100 points. We typically critique these at the beginning of class each week. Critiques are the equivalent to a test which means that your project is completed to the standards outlined in class and your participation in critiquing others reinforces the concepts we learn. If you miss a critique it significantly impacts your homework and participation grade as well as your homework being considered late.

Also, part of your grade is dependent upon participation. Your class participation is graded upon an amalgam of your attendance (including tardies), preparedness in-class, participation in critiques/class discussions, engagement with concepts and material, and time/effort put into course-work. Expanding upon the last point, students must work diligently during and outside of class time (expect to spend at least 6 hours a week outside of class working on homework and finishing classwork).

## **CLASS POLICY**

- No Cell phones, laptops, or headphones of any kind. Phones should be turned off.
- No excessive chatter, especially that which is unrelated to class topics.
- No text messaging.
- No food in class.
- Have all materials at every class.
- Be ready to work at the start of each class.
- Good work ethic, attitude, and effort.
- Be willing to experiment and take risks.
- Participate in critiques.
- Show respect for classmates, instructor.
- Clean up studio at end of class.

## **MISSING/LATE WORK**

Late work is deducted -10% for the first offense, -20% for the second, -30% for the third, and so on (unless you have sufficient excused absence documentation that prevents you from being able to make the project deadline). Late work must also be given to me in a timely manner, otherwise it is counted as a zero. In addition, you must e-mail me with all project information, dates turned in, location, etc. so I have accurate documentation in writing and we're all on the same page.

## **MISSISSIPPI STATE STUDENT HONOR CODE**

Mississippi State has an approved Honor Code that applies to all students. The code is as follows: "As a Mississippi State University student, I will conduct myself with honor and integrity at all times. I will not lie, cheat, or steal, nor will I accept the actions of those who do." Upon accepting admission to Mississippi State University, a student immediately assumes a commitment to uphold the Honor Code, to accept responsibility for learning, and to follow the philosophy and rules of the Honor Code. Student will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the MSU community from the requirements or the processes of the Honor Code. For additional information, please visit:

<http://honorcode.msstate.edu/policy>.

### **\*\*Title IX**

MSU is committed to complying with Title IX, a federal law that prohibits discrimination, including violence and harassment, based on sex. This means that MSU's educational programs and activities must be free from sex discrimination, sexual harassment, and other forms of sexual misconduct. If you or someone you know has experienced sex discrimination, sexual violence and/or harassment by any member of the University community, you are encouraged to report the conduct to MSU's Director of Title IX/EEO Programs at 325-8124 or by e-mail to [titleix@msstate.edu](mailto:titleix@msstate.edu). Additional resources are available at <http://www.msstate.edu/web/security/title9-12.pdf>, or at <http://students.msstate.edu/sexualmisconduct/>.

### **Support Services**

Students who need academic accommodations based on a disability should visit the Office of Student Support Services, 01 Montgomery Hall, call 662-325-3335, or visit the website at [www.sss.msstate.edu](http://www.sss.msstate.edu).

## **Campus Resources**

\*indicates a required area under AOP 13.03 – Faculty Responsibilities in Instruction and Curriculum.

This policy also requires that the syllabus be available on the first day of classes and there will be no variation.

*\*\*statement required by General Counsel, effective Jan. 8, 2015.*

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## **MATERIALS LIST**

Most materials can be purchased from:

Campus Book Mart

318 East Lee Boulevard, Starkville MS

662.323.7660

- ◆ Pencils + Kneaded Eraser
  
- ◆ Liquitex Basics Acrylic Paint –
  - Mars black
  - Titanium White
  - Purple
  - Cadmium Red Medium
  - Primary Blue
  - Ultramarine Blue
  - Cadmium Yellow Medium
- ◆ Assorted Synthetic brush pack ~\$8-10(Michaels or Hobby Lobby – clear blue handles with either white or brown bristles, Artist Loft brand)
- ◆ Color-Aid Paper
- ◆ metal palette knife
- ◆ illustration board scraps, cardboard, anything large and flat that can be used as a palette
- ◆ Buddy cups or the non-name brand clear plastic cups at Campus Book Mart (the more the better)
  
- ◆ Tracing paper 9” x 12” or 11” x 14”
- ◆ Sketchbook, at least 8”x10” white paper
- ◆ loose sheets of white paper (for collages)
- ◆ 15” x 20” illustration boards (2.69 each)
  
- ◆ X-acto Knife + extra replacement blades
- ◆ 12” or larger Metal Ruler
- ◆ \*\*Self-Healing Cutting Matt (~12" x 18")
  
- ◆ Rubber Cement
- ◆ Rubber Cement Pick Up (square-shaped plastic object that cleans up rubber cement)
- ◆ Scotch tape
- ◆ Blue painter’s tape – 1” thick
  
- ◆ a container to carry all your supplies safely

\*\*Some sort of flat portfolio to keep projects safe (some of the best ones are hand-made from foam core boards and duct tape)

\*Other supplies may be necessary to purchase throughout the semester, but nothing extravagant.

## **Recommended Resources**

Design Principles and Problems, by Zelanski/Fisher

Charles Hawthorne “Hawthorne on Painting”

Ralph Mayer “The Artist’s Handbook of Materials and Techniques”

[www.powersofobservation.com](http://www.powersofobservation.com)

Robert Henri “The Art Spirit”

Hans Hofmann “Search for the Real”

[www.midwest-paint-group.org](http://www.midwest-paint-group.org)

<https://paintingowu.wordpress.com/>

[www.paintingperceptions.com](http://www.paintingperceptions.com)