

Policy Statement and Syllabus:

Digital Imaging for Visual Artists - Fall 2009

Art 3700-01; T TH 12:25 pm - 3:20 pm

Art Department, Room 258

Instructor: Edward Bateman

Office: Art 269; Office Hours: See posted hours and by appointment

Office Phone: 581-7982; Personal Cel Phone: 554-0465

E-mail: capteddy@xmission.com

Web Information for using Fine Arts Server

Server space: fs.finearts.utah.edu Help info: <http://help.finearts.utah.edu/>

Pre-requisite:

First Year Studio Program. This class also assumes a basic understanding of computers.

Course Description

Today, it is essential that all artists have an understanding of digital image-making technology. This class will focus on making images that are meaningful, creative, and communicate, through an exploration of digital tools including Adobe Photoshop, Adobe Illustrator, and others. These applications have become standard tools used by fine artists, photographers, graphic designers, web designers, and broadcast and video professionals. Additionally, they have become essential tools for artists to be able to submit work for shows and competitions as well as create self-promotional materials. Students will develop an understanding of these tools, both in terms of technical knowledge and creative potential. We will also cover elements of art theory and art history. **This class is about art and creativity not just technology.**

Projects include (subject to change): Imagining Time using the scanner as camera, Surreal Composite Image, Second State (Pushing project image further), Colorization and Color as expression, Simple Art Animation, Icon/Logo creation, Expressive Typography, Preparing promotional images and files, personal portfolio project, and a brief class presentation.

Materials

USB micro drive (strongly recommended but not required)

Access to a color printer (we may be getting a new printer in the Photography area - we will discuss this in class)

Personal photographs and images

Use of a Camera or digital camera (strongly recommended but not required)

Required Books

None.

These books will be referred to in class and may be useful to you (but are not required):

Professional Photoshop; The Classic Guide to Color Correction - Dan Margulis

Photoshop CS3 / CS4 Wow! Book (8th Edition) - Linnea Dayton and Cristen Gillespie

Teach Yourself VISUALLY Photoshop CS4 - Michael Wooldridge, Linda Wooldridge

Understanding Comics; The Invisible Art - Scott McCloud

Photoshop CS4 Bible - Stacy Cates, Simon Abrams, and Dan Moughamian

Adobe Photoshop CS4 Classroom in a Book & Adobe Illustrator CS4 Classroom in a Book; Adobe Creative Team

Basic Course Requirements

In-Class Instruction

This consists of demonstrations where students are expected to follow along using files provided by the instructor. Students are expected to use these files outside of class to practice with and gain competency in the techniques that are introduced in class.

Like most skills, practice is necessary for mastery.

Exercises

Exercises are short-term projects, and are generally due the next class period. They are designed to focus on technical skills and software familiarity, but many also have opportunities for creative expression. They are basically graded as pass/fail with extra consideration for creativity. **Unless prior arrangements have been made, exercises will not be accepted after the due date.**

Tests

Each unit in this class will have a test. These are typically multiple choice and you are allowed to use handouts, your own notes, and your computer. Test times will be announced and a brief review scheduled. If you cannot attend class on that day, make arrangements with the instructor **prior to that day.**

Projects

Projects are designed to explore aesthetic concepts using the tools and techniques studied in class. We will also use these projects as a way to understand what makes an effective and engaging work of art. Each project will have a handout stating project goals and evaluation criteria. This handout will also discuss due dates for the assignment. **Late assignments that are not presented during the critique will have lowered grades. Unless prior arrangements have been made, projects will not be accepted after one week from due date.** Evaluations will be based on meeting the assignment goals, demonstrating your skills, understanding of the technology, formal mastery, and conceptual richness. Projects must meet or exceed the minimum evaluation criteria. Assignments are subject to change. Any changes will be announced in class. You are responsible for being aware of them. **If you have a problem with a deadline, please contact the instructor before the due date to make arrangements for turning in the assignment.**

Participation, Critiques, and Attendance Policy

ART 3700 is considered a studio class. This means that in-class exploration and work time is an important part of this class, but please note that outside work time will be necessary to practice the demonstrations and to work on projects and exercises. Another practice in studio classes is critiques. A critique is a discussion where we analyze work in a critical way. (By critical, we don't mean in a harshly judgmental way, but characterized by careful, exact evaluation and judgment.) Not attending, presenting work, or verbally participating in a critique or adding to the discussions will lower your grade on that project.

As part of class participation, each student will also develop a short presentation for the class on a topic relevant to the course subject. A handout will be provided detailing the presentation with suggested topics and a sign-up sheet will be circulated.

All students are required to attend the full class period and be prepared to work on projects and exercises, and to participate in discussions and critiques. Attendance is crucial since there is no textbook for this class. Attending lectures, studio work time, interacting with the instructor and other students, as well as participating in critiques are essential parts of this class. Participation in these activities will be one way of demonstrating an understanding of class information. Please try to avoid emailing, web surfing and texting during class; wait until break times.

It is important that this class starts on time. Late arrivals and early departures can be disruptive to the class. Try to be considerate of your fellow students. More than three absences will lower your grade one step with additional absences continuing to lower your grade. Three unexcused late arrivals or early departures will be marked as the equivalent of one absence. Unless prior arrangements have been made, six consecutive absences will result in failure. Absence from a class is not an excuse for skipping a lecture, quiz, or project. You are fully responsible for following up on missed work and obtaining missed handouts. **Please contact me immediately if an attendance problem arises.** We can often resolve problems if caught early enough - if you wait until the end of the semester, it is generally too late.

Extra Credit and Assignment Re-dos

These will be dealt with on an individual basis. To be eligible for a project re-do, you must have turned the original project in on time. **All work (excluding the final project), including Re-dos must be completed one week, prior to the end of each unit.** Please note policies on late projects and exercised detailed above.

Final Grade Percentages:

- Projects (30%)
- Exercises (25%)
- Tests (30%)
- Participation (15%)

A = Excellent. Generally awarded to the strongest and most dedicated students who have produced work that addresses technical, conceptual, and formal issues.

B = Good. Work reflects technical competency with improved sense of formal and conceptual skills.

C = Fair. Problems with attendance, effort, and quality.

D = Poor. Inconsistent attendance and effort. Missing many of the class's objectives.

Additional Information

The Americans with Disabilities Act requires that reasonable accommodations be provided for students with physical, sensory, cognitive, systemic, learning, and psychiatric disabilities. Please contact the instructor of the course at the beginning of the semester to discuss any such accommodations for this course.

This document does not constitute a contract.

Art 3700 - Digital Imaging for Visual Artists • Fall Semester, 2009

Instructor: Edward Bateman

Office: Art 269; Office Hours: See posted hours and by appointment

Office Phone: 581-7982; Personal Cel Phone: 554-0465 E-mail: e.bateman@utah.edu

Schedule

(Subject to change based on class needs and interests)

All changes will be announced in class.

Week 1

Aug 25 (Day1) Introduction to class, discuss syllabus and class expectations, sign up for server space
Lecture/Discussion: What is art?
Exercise 1: Critical Viewing - hand out

Aug 27 (Day 2) Introduction to Photoshop: Demo and Presentation
Due: Exercise 1: Critical Viewing
Announce/Handout: Exercise 2: The Power of Cropping - Three Triptychs
Announce Exercise 3 - Scanning, Scaling, Sharpening, and Printing

Week 2

Sept 1 (Day 3) Starting an image. Resolution and Cropping Presentation
Resolution, Scanning, Cropping, Perspective Cropping,
Announce Project 1: Imagining Time

Lecture: Types of Printing
Lecture: Copyright

Sept 3 (Day 4) Cloning, Canvas Size, Cutting and Pasting Layers, Canvas Transformations, Sharpening, and Color Range Sharpening,
Announce/Handout: Exercise 4: Symmetry
DUE: Exercise 2: The Power of Cropping - Three Triptychs

Week 3

Sept 8 (Day 5) **CRITIQUE**
DUE: PROJECT 1 - Imagining Time
DUE: Exercise 3 - Scanning, Scaling, Sharpening, and Printing (as a print)
DUE: Exercise 4: Symmetry
Announce PROJECT 2 Surrealism - Handout
Lectures: Brief History of Surrealism

Sept 10 (Day 6) David in Frame
Making Selections, Cutting & Pasting, Moving, Modifying just the selected area (and protecting the inverse).
Announce Exercise 5 - UFO composite
File Formats (Lossless & lossy)

Week 4

Sept 15 (Day 7) Continue Selections, and Saving Selections, Channels
DUE: Exercise 5 - UFO composite

Sept 17 (Day 8)
Dino Exercise
Layer Masks, Channels Palette

Week 5

Sept 22 (Day 9) **CRITIQUE**
DUE: Project 2 - Surrealism
Announce Project 3: Second State Project - Handout
DUE: Exercise 7: Grayscale Correction with Curves
Lecture: Blending Modes
DUE: Exercise 8 - Color correction - Lighthouse
Exercise 9: Color correct faded photo
Lecture: Perception and Composition

Sept 24 (Day 10) **Announce: Exercise 7 - Grayscale Correction with Curves**
DUE: Exercise 9: Color correct faded photo
Exploring Color Tools: Color, Profiles, gamuts, and modes, color tools, color correction, adjustment layers,
Lecture: Color.

Retouching Demos, Making Brushes, Combination effects
Color Correction continued - Exploring Color Tools: Color, Profiles, gamuts, and modes, color tools, color correction, adjustment layers
Announce Exercise 8 - Color correction - Lighthouse

Week 6

Sept 29 (Day 11) **CRITIQUE**
DUE: Project 3 - Second State
Announce Project 4 - Color
Retouching Demos + Liquify + Filters, Making Brushes, Combination effects
DUE: Exercise 10: Liquify Exercise with Heads
Announce Project 4 - Art in Motion
Animation in Photoshop
Review and Special Topics
Exercise 10: Liquify Exercise with Heads
Exercise 11: Working with Textures

Oct 1	(Day 12) Making and working with textures; Filters Color decisions for commercial printing DUE: Exercise 11: Working with Textures Announce: Exercise 12 - Mandala Exercise
Week 7	
Oct 6	(Day 13) CRITIQUE PROJECT 4 (Subject to change) DUE: Project 4 Hand Coloring Demonstration and Exercise DUE: Exercise 12 - Mandalas Photoshop Test review
Oct 8	(Day 14) Photoshop Test Work on Final Photoshop Project - (Last day to turn in any additional Photoshop Projects) DUE: Project 5 - Art in Motion
Week 8	
Oct 13	Fall Break - No class
Oct 15	Fall Break - No class
Week 9	
Oct 20	(Day 15) CRITIQUE - Photoshop Project 5 - Art in Motion Introduction to Adobe Illustrator Announce Illustrator Project 1: Personal Icons. Announce Exercise 1: Icon sketches
Oct 22	(Day 16) Explore Illustrator Tools + Paths DUE: Exercise 1: Icon sketches Announce Exercise 2: The Bear
Week 10	
Oct 27	(Day 17) Paths, Eye dropper Demo, Patch Demo, Compound Path Demo, Clipping Mask Demo, Pathfinder Demo DUE: Exercise 2: The Bear Announce Exercise 3: Illustrator Brain Teaser - The Target Announce Exercise 4: Cat trace
Oct 29	(Day 18) CRITIQUE DUE: Illustrator Project 1: Icons. DUE: Exercise 3: Illustrator Brain Teaser - The Target DUE: Exercise 4: Cat trace Typography Announce Exercise 5 - Type Styles Announce: Illustrator Project 2: Wordplay Project
Week 11	
Nov 3	(Day 19) Color: Swatches and PMS colors, Gradients, Gradient Meshes, Transparency DUE: Exercise 4 - Type Styles
Nov 5	(Day 20) Critique DUE: Illustrator Project 2: Wordplay Project Announce Illustrator Project 3: Promotional Card Swatches +PMS BOOK, Gradients, Transparency, continued Announce Exercise 6 : Illustrator Brain Teaser - Three Colored Layers
Week 12	
Nov 10	(Day 21) Distortions & Transform Palette, Perspective Presentation, Filters & Effects, Appearance and Styles, DUE: Exercise 6 : Illustrator Brain Teaser - Three Colored Layers Announce Final Project Announce: Exercise 7 - 3D Bottle Announce: Exercise 8 - Illustrator Brainteaser - Perspective
Nov 12	(Day 22) CRITIQUE DUE: Illustrator Project 3: Promotional Card DUE: Exercise 7 - Illustrator Brainteaser - Perspective; Exercise 6 - 3D Bottle
Week 13	
Nov 17	(Day 23) Patterns, Brushes, Symbols, Moving files between Illustrator into Photoshop, Rasterize, Export, Auto Trace Review for Illustrator Test
Nov 19	(Day 24) Illustrator Test Introduce and explore Adobe InDesign
Week 14	
Nov 24	(Day 25) Explore Adobe InDesign
Nov 26	Thanksgiving Break
Week 15	
Dec 1	(Day 26) Final project work time
Dec 3	(Day 27) Final project work time and reviews
Week 16	
Dec 8	(Day 28) Last day to turn in any missing Projects (Illustrator Unit) - Final project work time
Dec 10	(Day 29) Last day of Class - Final Projects DUE - Critique