

# ART 113

# DIGITAL STILL IMAGES

Rhodes College | Spring 2005 | Buckman 212 | MW 6-8:30 p.m.

## Instructors

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\* I check my e-mail and phone messages during the week only, so please do not leave me a message during the weekend as it will not be received

## Course Description

This course teaches students the fundamentals of digital art. Emphasis will be placed on developing basic art-making skills using digital image editing, 3-D modeling, and Web design programs. Specifically, students will learn to acquire non-computerized materials through digital photography and scanning; to create, modify, and assemble digital images using applications such as Photoshop; to build basic scenes in a 3-D modeling program and render them as 2-D still images; and to design effective Web pages that may serve as digital art portfolios or art projects in their own right.

## Course Requirements

- o Project 1: Scanning and Imaging = 25%
- o Project 2: Space/Place = 25%
- o Project 3: Web Portfolio = 25%
- o Sketchbook: 10%
- o Participation: 15%

## Keys to Success

- o Practice is the key to any creative endeavor. If you aren't satisfied with your first attempt, keep trying until something clicks.
- o This course requires you to think resourcefully as you tackle the challenges posed by the assignments. Creative risk taking and problem solving will be rewarded.
- o Do not be fooled: Digital technology is not any "faster" than any other art-making tool. This class will be time consuming, so plan to spend at least six hours a week outside of class on all assignments.
- o You do not have to be a first-rate computer geek to use the computer as an art-making tool. Even novice users will receive enough training to complete the assignments successfully. You will, however, be responsible for practicing the techniques you are taught until you are capable of applying them on your own.

- You will be asked to use materials outside of the obvious digital offerings. Expect to use your own drawings, photographs, writing, and other materials in this class. Begin collecting interesting and potentially useful things in a sketchbook right away.

### **Grading**

All requirements will be graded on an "A" to "F" scale and weighted as outlined in the list of course requirements above. Your grade will be based on the following criteria:

- Conceptual development = your ability to develop your artistic ideas using the given materials
- Technique and initiative = your ability to experiment and engage with the technical processes introduced, and your willingness to refine and practice new skills
- Aesthetic ability = your ability to apply color, lines, shapes, text, design, and other visual elements in a coherent and sophisticated manner

With each assignment your skills and abilities will improve, thus grading expectations will become higher. Please note that this is not meant to frighten you, but to encourage you to take the techniques learned from each assignment into the next.

### **Policies**

- Attendance is critical to success: You cannot learn if you are not here. Therefore, you are allowed two absences this semester (with the exception of critique dates), no questions asked. Each absence beyond that will result in a lowering of your final grade one full letter.
- You are responsible for any material missed should you be absent. Do not expect us to "fill you in" on what you missed or provide make-up materials unless you were absent for a serious—and documented—medical or family reason. Please note that even documentation will not excuse you from missing critique dates.
- Walking in late is disruptive to the class. If you are more than 20 minutes late, you will be counted as absent. If you are habitually late—even for a few minutes—your participation grade will suffer.
- Unless we specifically designate an assignment as a group project, all work must be individual. Plagiarism, collusion, and multiple submissions are not acceptable. If we find out you are passing off someone else's work (in full or in part) as your own, relying on someone else's help, or receiving credit in other courses for projects we assign, you risk failing the course. You are responsible for knowing and following the Rhodes Honor Code.
- You must respect U.S. copyright law in your treatment of source materials (see attached summary). Using "found" objects—old photographs, scraps of paper, news clippings, etc.—in a collage or mixed media composition—is acceptable. So is parody of and allusions to the work of others. Make sure that any material you include in your projects falls under the copyright law's "fair use" exemptions.
- You are responsible for making backup copies of all assignments you turn in and for keeping them until the end of the semester.
- Please turn your cell phones off before class begins. It is rude and disruptive for everyone when a phone rings during class time.
- We reserve the right to change the syllabus at any time with proper notice.

## Schedule

Jan. 12: Introduction to course	Feb. 9: Color theory	Mar. 28: Lighting and rendering
Jan. 17: MLK Jr. Day—no class	Feb. 14: Workshop	Mar. 30: Light and shadows
Jan. 19: Scanning exercise; bring an object to class that is small enough to hold in your hand and a color photograph.	Feb. 16: Project 1 Critiques	Apr. 4: Workshop
Jan. 24: Introductory Photoshop tutorial and workshop; digital cameras	Feb. 21: Introduction to 3-D modeling	Apr. 6: Project 2 Critiques
Jan. 26: Introduction to Project 1; workshop	Feb. 23: Introduction to Project 2: Space and Place	Apr. 11: Introduction to Amaya and HTML authoring
Jan. 31: Selection techniques, type, and layers in Photoshop	Feb. 28: Creating and applying textures	Apr. 13: Introduction to Project 3: Anatomy of a good Web portfolio
Feb. 2: Text as a visual element	Mar. 2: Texture; texture exercise	Apr. 18: Advanced HTML: using tables to control design; tips & tricks
Feb. 7: Managing color in Photoshop	Mar. 7-11: Spring Break	Apr. 20: The art of good design
	Mar. 14: Collage	Apr. 25: Project 3 Critiques
	Mar. 16: Talk by filmmaker Lewis Klahr; workshop	Apr. 27: Course wrap-up and evaluations
	Mar. 21: Additional modeling techniques	
	Mar. 23: Composing a scene	