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# MART 221.01: Fundamentals of Digital Image Design

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Media Arts 221-01

Fundamentals of Digital Image Design

Digital Still Image I  
3 Credits

Autumn 2013 - The University of Montana, Missoula

McGill 126 9:10-10:30 a.m. MW

Professor: Jason Gutzmer

Office Hours: MW a.m. email to arrange.

Email [jason1.gutzmer@umt.edu](mailto:jason1.gutzmer@umt.edu)

### COURSE DESCRIPTION

This course provides a thorough introduction to the practices of digital still imagery, with emphasis on concept, layering, and digital manipulation of images. Basic to advanced production techniques, project planning, narrative, and the integration of various forms of digital design are fundamental components of this course.

This course is for the student interested in beginning to use digital imagery as an expressive and communicative art form. Aesthetic, technical, historical and conceptual issues will be addressed through lectures, demonstrations, exercises, projects, and readings. Students are evaluated based on their contribution to the class discussions, critiques, and technical proficiency with various media.

This is a course that emphasizes the integration of aesthetic and technical issues related to digital imagery. Students will be evaluated in these areas and are expected to acquire proficiency to create and produce digital works of art.

### OBJECTIVES

Students will demonstrate understanding of the following principles and techniques through studio assignments:

- Imaging Concepts and Terminology

Compositing

Composition

Color Perception

Image Capture

The Narrative/Storyline

Spatial Relationship

Image Resolution

Retouching

Blending Techniques

Working Color Space

- Application of software for still image based media (students are expected to obtain an intermediate knowledge of Adobe Photoshop CS 6)
- Project Development

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### **TOPICS**

- An introduction to historical references, background, and contemporary concepts of digital still imagery
- Project Setup (including bit depth and optimization)
- Basic Still Camera Techniques
- Framing & Composition
- Color Theory
- Professional Production Techniques (sizing for output, image capture, photo import and manipulation of still images)

## **GRADING**

### **Philosophy**

It is a common misconception that teachers assign grades when in reality it is the student who earns the grade. You are responsible for the effort put into each project therefore you assign your own grade. The purpose of grading, from a teachers perspective, is to clearly and accurately pinpoint the strengths and weaknesses of your progress.

### **Evaluation**

Your overall grade will be based on your understanding of the information and ideas discussed, your formal, technical, and conceptual progress as demonstrated in projects, your participation in class discussions, and professionalism during the course.

Grades will be based on the following formula:

Texture Library will account for **5%** *Shown in schedule as o yellow*

Still Life work will each account for **5% (3 total)** *Shown in schedule as o green*

Base Projects will each account for **10% (3 total)** *CD, typography, prints*

Final Project will account for **25% (1 total)** *Shown in schedule as o turquoise*

**There will be a Midterm Exam and a Final Exam, each accounting for 10% of the final grade.**

**Attendance is 5%**

Each project will be graded on the application of technique and conceptual principles to the creative work, the organization of the production process, participation, technical proficiency with the various software applications, their aesthetic application, problem solving, project presentation and the ability to meet deadlines. The exercises/projects and descriptions are listed on the 15-week schedule sheet.

### **Expectations for class participation**

Participation by all members is critical to the success of this studio. Excellent participation is a given and includes contributing to ongoing discussions and critiques, suggests alternative ways of approaching projects, along with a thoughtful process and strong work ethic.

## **Attendance & participation**

Good attendance and punctuality are expected for this course and will strongly affect your grade. Only three (3) unexcused absences will be allowed. Every unexcused absence beyond this will lower your grade by a letter grade. A total of seven absences, excused or unexcused, will result in you receiving a grade of "F" for the class. Excused absences include religious holidays, a verifiable death in the family or illness with a doctor's note.

## **Classroom etiquette**

You are expected to conduct yourself with proper respect for the classroom environment. Disruptive behavior will not be tolerated. **Turn off your cell phones** and beepers prior to class. (Does anyone even have beepers anymore?)

## **THE LAB**

- **What this lab is.....** This lab has been established so that students in the **Media Arts program** can have a dedicated lab in which to do their course work. You will have griz card access to this lab all day, every day. Be aware, however, that the building is not always open, so you may have to work around that. Our office will establish a class list with Campus Security, whom you may call to get in after hours.

- **What this lab is not.....** This lab will **not** be used to work on things that are outside of the course requirements and will not be used by students outside of the program. If you want to spend time fooling around with your friends, then do it at home. Abuse of this lab will not be tolerated.

## **SOFTWARE INFORMATION**

The primary software programs that you will be using are:

- **Adobe Photoshop CS5**

- It is important that throughout the semester you take advantage of the manuals, the program help menu, and related articles downloaded from the web.

## **RECOMMENDED TEXT**

**Photoshop CS5 On Demand, Steve Johnson, Perspection, Inc. (2010)**

**ISBN-13: 978-0789744470**

ISBN-10: 0789744473

Color Harmony Workbook, Rockport Publishing (2001)

ISBN: 1 56496 837 5

Photoshop For Right-Brainers: The Art of Photo Manipulation, Al Ward, Wiley Publishing (2006)

ISBN-13: 978 0 7821 4430 7

ISBN-10: 0 7821 4430 6

**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](http://www.umt.edu/SA/VPSA/Index.cfm/page/1321).

**Fall 2013 THIS COURSE SYLLABUS IS SUBJECT TO CHANGE AT THE DISCRETION OF THE INSTRUCTOR.**

Week 1	Week 2	Week 3	Week 4	Week 5
8/26 <b>Mon</b>	9/2 <b>Mon</b>	9/9 <b>Mon</b>	9/16 <b>Mon</b>	9/23 <b>Mon</b>
Intro	<b>NO CLASS</b>	Image adjustmt	<b>Still Life Critique</b>	<b>CD Design Due</b>
<b>Collage CD Design</b>	<b>HOLIDAY</b>	Modes		
<b>Start Cutting</b>		Compositing	Layer Masks	<b>Critique</b>
			<b>Wed-----</b>	
<b>Wed-----</b>			<b>Production Day</b>	
<b>Present Raw Materials &amp; Plan</b>	<b>Wed-----</b>	<b>Wed-----</b>		<b>Wed-----</b>

	New files	<b>Still Life Session</b>		Textures
Photoshop intro	Layer Mgmt	<i>Light &amp; Shadow</i>		<b>Assign Texture Libr</b>
Scanning	Transforming	<i>w/ Textures</i>		
Selection Tools				

Week 6	Week 7	Week 8	Week 9	Week 10
9/30 <b>Mon</b>	10/7 <b>Mon</b>	10/14 <b>Mon</b>	10/21 <b>Mon</b>	10/28 <b>Mon</b>
Text & Typography	<b>Text-Only Due</b>	Custom Brushes	<b>Still Life Critique</b>	Retouching
		Mixer Brush		Digital Facelift
	<b>Critique</b>			Color Correct
<b>Text-Only Proj.</b>				<b>Fine art print.</b>
<b>Wed-----</b>		Still Life Demo	<b>Midterm Rev.</b>	<b>Wed-----</b>
<b>Production Day</b>	<b>Wed-----</b>	<b>Wed-----</b>	<b>Wed-----</b>	Layer Styles
	Digital Painting	<b>Still Life Session</b>	<b>MIDTERM EXAM</b>	Adjustmt Layers
	Brush Basics	<i>Black &amp; White</i>		Filters
	Color	<i>Painting</i>		Smart Objects
				Smart Filters

Week 11	Week 12	Week 13	Week 14	Week 15
11/4 <b>Mon</b>	11/11 <b>Mon</b>	11/18 <b>Mon</b>	11/25 <b>Mon</b>	12/2 <b>Mon</b>
Vector work with	Preparing for Different			

Illustrator	Types of Output	<b>Still Life Critique</b>	<b>Texture Library due</b>	<b>Final Projects Due</b>
	Video/Web	<b>Production Day</b>	<b>Printing at Library</b>	
Advanced Selections	<b>Production Day</b>		<b>Production Day</b>	<b>Presentation/</b>
Pen Tool	<b>Assign Final Project</b>			<b>Critiques 1 &amp; 2</b>
<b>Wed-----</b>	<b>Wed-----</b>	<b>Wed-----</b>		
	<b>Still Life Session</b>	<b>Production Day</b>	<b>Wed-----</b>	<b>Wed-----</b>
<b>Fine art print series Crit.</b>	<i>Color Painting over Cell Phone Picture</i>		<b>Thanksgiving</b>	<b>Presentation/</b>
<b>Assign Final Project</b>			<b>NO CLASS</b>	<b>Critiques 3 &amp; 4</b>