

ART 266 & COMM 266 INTRO TO NEW MEDIA
EXERCISE NO. A - THEME-BASED PHOTO MATRIX

Now it is time to raise the standards, to stop applauding the fact that we can do art with the aid of a computer at all, and apply as critical judgment to our results as to any other works of art.

Leslie Mezei, Toronto, Canada, July 1975

The Problem: Determining a point at which to begin our investigation of the technical parameters and creative/visual possibilities of the broad array of digital imaging technologies in existence today is a challenge. Beginning with the process of manipulating some “found” photographs makes some sense in that it affords us an opportunity to: (1.) examine the tools for visual creation and (2.) examine the impact that this form of imaging has upon the broader creative process (both for creator and consumer of the image.)

Assignment: Create a photo matrix image (an image constituted of sub-images placed in the form of a structured grid or table) which displays a dynamic and visually engaging combination of images based upon a single “THEMED” subject. You will employ images found on and downloaded from the web. Employing your new knowledge of selection, placement, sizing and rotation techniques consider the visual possibilities of various color, texture and image relationships which you feel would reflect the character of your chosen theme. Save your file as **MATRIX_FLASTNAME_F16**

- Note:
- A. This image will be 10” (720 pixels) wide and 10” (720 pixels) high (be certain to set these parameters for your image (file) before you begin copying and pasting work into it).
 - B. Please also note that the when you open your image you will most likely be in "Index Mode". Please reset this (under the Image menu) to RGB.
 - C. Check under IMAGE> IMAGE SIZE. In the image size window be certain that the resolution is set to 72 pixels/inch.
 - D. Remember that Photoshop employs a new LAYER for each element you paste into the image. Be certain that you are working on the right layer in your image. To identify a layer select an object with the move tool while holding down the control key and a dialogue box will appear identifying the layer.
 - E. Take good clear notes during your software demonstrations. It is very difficult to recall the information which is presented to you from memory. I will ask to see your notes when you have questions.

Objectives:

1. To introduce students to basic principles and techniques for operation of the personal computer and to begin building a vocabulary related to this.
2. To investigate and discuss the historical roots of the new media in general.
3. Familiarize students with the layout of OSX desktops, GUI interface, etc.

4. Introduce students to Adobe CC software, especially Photoshop CC with emphasis on document set-up, layers and image mode options.

5. To begin examining some of the major questions surrounding the use of computers as an expressive medium (i.e. what is uniquely characteristic of the computer as an expressive medium.)

Evaluation: You will not receive a full grade on this assignment. You will receive a small number of achievement points. Please don't overdo it for this project but have fun and pay particular attention to saving your files properly so that you don't lose any saved work !

DUE DATE: _____ **(at the beginning of class)**

ART 266 & COMM 266 INTRO TO NEW MEDIA
EXERCISE NO. B - MONA TRANSFORMATION

In the name of progress, our official culture is striving to force the new media to do the work of the old.

I wouldn't have seen it if I hadn't believed it.

Marshall McLuhan (1911 – 1980)

The Problem: One of the great capabilities of the digital image and various “graphics editors” such as Photoshop is the ability it gives us to manipulate images. In some cases these manipulations can involve expressive or enjoyable play with an existing image in other cases they may involve deliberate manipulation of information. The discriminating user of the technology has an ethical responsibility to understand the difference between these.

Assignment: Employing the image of Leonardo’s “Mona Lisa” create a transformation of the famous painting which personalizes the image for you and also relates the image to contemporary culture in some manner. Photoshop will be the program employed for this project and you will focus on your acquired skills in image selection and filtering to achieve your results. Specific parameters may be added to the this content by the instructor so be certain to incorporate these into your design. Save this file as **MONA_FLASTNAME_F****

The final size of your image will be partially dependent upon the pixel size of the downloaded version of the Mona Lisa chosen for the assignment. It is anticipated that this size will be approximately 1024 X 728 pixels.

Objectives:

1. To extend your basic understanding of the operation of the personal computer and to continue building a vocabulary related to this.
2. To examine the broad impact of digital imaging technology on contemporary culture. To inquire about the ethical responsibilities of the contemporary artist when using these technologies.
3. To continue to enhance your knowledge of the Photoshop software program especially with regard to the **selection** of image elements and the **filtering** of these image selections. Additional capabilities of the program may be included if time permits.

Evaluation: You will not receive a full grade on this assignment. You will receive a smaller number of achievement points. Please don't overdo it for this project but have fun and pay particular attention to saving your files properly so that you don't lose any saved work !

DUE DATE: _____ **(at the beginning of class)**

ART 266 & COMM 266 INTRO TO NEW MEDIA
ASSIGNMENT NO. 1 - TWO PORTRAITS / GOING FURTHER INTO PHOTOSHOP

"The artist must have something to communicate, since mastery over form is not the end but, instead the adapting of form to internal significance"

Wasily Kandinsky

The Problem: One of the very powerful functions of the computer as an imaging tool is its ability to perform repeated mechanical functions. We can cut, copy, paste, spin, rotate and otherwise remake the same image into an infinite variety of iterations transforming it from its original state. In addition, by applying various mathematical and computational models (known as effects and filters) to both photographic and drawn/illustrated artwork present in the computer's memory, the computer offers extensive opportunities for manipulating these images. These properties of the computer have served for some artists as the aesthetic and formal basis for their work within the medium.

The concept of self-portraiture is nearly as old as art itself. For thousands of years now artists have sought to represent themselves. In some cases these artists represented themselves for practical reasons (it might be hard to get someone else to model for them) in others they represented themselves for philosophical reasons. For these artists there might be an interest in documenting the transitions of age or some personal meaningful stage in their lives. Van Gogh, Rembrandt, Rubens, Cindy Sherman are all possible examples of the tradition of self-representation in the visual arts.

Assignment: Create two computer images with the following specifications:

A. SELF PORTRAIT - In many of my other courses I teach students to employ themselves as subject matter. There is a long and illustrious history of self-portraiture in the visual arts as pointed out above. In this assignment we will continue the tradition and bring the new capabilities of the computer to it. You will be provided with a series of image files scanned from various forms of newspaper, magazine and other forms of text content Using the variety of selection techniques defined in lecture you will reconstruct the various values of your face using the content of the various text files. Please consider the usefulness of all the Photoshop techniques we have discussed to date as well as any additional techniques discussed during this assignment.

The final size of your piece should be 20" X 16" (for a vertical format) or 16" X 20" (for a horizontal format) with a resolution of 150 ppi. This image will need to be reduced in size to be placed on your website.

You will save your FINAL image as a .TIFF file named **COLLAGEPORT_FLASTNAME_F**** in a folder named **SELFPORT_FLASTNAME_F**** on a USB memory stick. You will submit your files for grading by copying them to the desktop of your instructor's computer. You may also be asked to print out your images in black and white on the laser printer in the lab.

*Don't forget to back up all your original assignment files on a regular basis!

B. MANIPULATED SELF PORTRAIT - We will record several images of your face and upper torso which will be saved in the JPEG file format. Using the Photoshop program advanced effects such as filtering, rotating, ballooning (as well as cutting & pasting) and the like, you will transform these initial photographic images into an expressive representation of yourself. You will save your FINAL image as a TIFF file named **PHOTOPORT_FLASTNAME_F**** in your folder named **SELFPORT_FLASTNAME_F**** on a portable hard-drive or USB memory stick. You will submit your files for grading by copying them to the desktop of your instructor's computer. You may also be asked to print out your images in black and white on the laser printer in the lab

Note: A. The initial size of your photo image will be determined by the input from your photo file. The final size of your piece should be 20" X 16" (for a vertical format) or 16" X 20" (for a horizontal format) with a resolution of 100 ppi. Make certain that your overall resolution is satisfactory before you begin work on your design.

This image will need to be reduced in size to be paced on your website..

B. Please also note that when you open your image you may be in "Index Mode". You will need to reset this (under the Image menu) to RGB in order to use various filter and other effects.

C. Check under IMAGE> IMAGE SIZE. In the image size window be certain that the resolution is set to 72 pixels/inch.

D. Remember that Photoshop works in LAYERS. Be certain that you are working on the right layer in your image.

E. Take good clear notes during your software demo. It is very difficult to recall the information which is presented to you from memory. I will ask to see your notes when you have questions.

Objectives:

1. To introduce students to basic techniques for image manipulation of the personal computer and to begin building a vocabulary related to this.
2. To continue learning terminology relevant to various New Media.
3. To begin examining some of the major questions surrounding the use of computers as an expressive medium (i.e. what is uniquely characteristic of the computer as an expressive medium.)
4. Begin investigating the pros and cons of various file formats.

Evaluation: Your work will primarily be evaluated according to the following criteria:

1. Evidence of a commitment to physical quality in the execution of your work. gradually you will become aware of what is good technique and how the absence of appropriate technique may distract from the effect you wish to achieve in your image.
2. I am constantly in search of originality and creativity. Does the work which have submitted demonstrate to me that you have sought original solutions to the problem posed in the assignment? Have you used your knowledge and skills to explore new possibilities, taken risks and so forth?

3. Your intellectual involvement in the development of your ideas and your images. Have you taken an idea as "far as it can go", or have you simply touched the surface and left it at that?
4. Evidence of the awareness an application of principles and concepts presented through any assigned readings in the course text, lectures or other sources.

DUE DATE: _____ **(at the beginning of class)**

ART 266 / COMM 266 INTRO TO NEW MEDIA
ASSIGNMENT NO. 1A - SOUND/IMAGE

"Begin again, assuming abundance,
unemployment, a field situation,
multiplicity, unpredictability,
immediacy, the possibility of
participation"

John Cage

The Problem: Contemporary digital technology has greatly expanded the arena of the visual artist and those working in theater, musical and the literary arts. With the advent of multimedia programs, virtual reality, etc. the artist's expressive range has grown. This is clearly evident in the area of sound/audio. In the past, artists like Joe Moss, Harry Bertoia and various others sought to use sound as an aspect of the total creative experience. These artists had very few tools at their disposal and their sounds were often an outcome of some direct action of material upon material (i.e. metal striking metal).

With the advent of digital sound manipulation, the computer has extended to visual artists the opportunity to employ sound as a dynamic component of their work. Audio experience may now be used by the visual artist to refine a specific vision for their audience. In multi-media artworks it is a part of the total tapestry which defines the expressive experience of the artwork.

A. ALIEN RING TONE - Using the Audacity program, which will be demonstrated for you, create a sound of exactly 15 seconds length which illustrates (causes you to see in your mind) the following:

1. A ring tone on the cell phone of an alien/extraterrestrial (we can try to put this on your phone)
2. A greeting-message on an alien/extraterrestrial answering machine
3. A received message from an alien/extraterrestrial answering machine

Special note: - your assignment could be modified to have a public service characteristic. You could create a sound and use it in a radio public service campaign. You might want to do a campaign on congestion in the environment, as above, or select some other topical issue. Your total broadcast time is 15 seconds and you may only use spoken words during 5 contiguous seconds of the broadcast. You would have to inform me of your choice of topic prior to beginning work on the assignment. Your final grade will be labeled SOUND_FLASTNAME_F**.

Objectives:

1. To introduce students to basic principles and techniques for manipulating sound in conjunction with the personal computer and to begin building a vocabulary related to this.
2. To investigate and discuss the potential for linking sound to visual images - electronic or otherwise.

3. Demonstrate means for integrating sound file content onto websites.
4. Familiarize students with various sound file formats and the various parameters of the file formats

Evaluation: Your work will primarily be evaluated according to the following criteria:

1. Evidence of a commitment to physical quality in the execution of your work. At this stage you are gaining awareness of what is good technique and how the absence of appropriate technique may distract from the effect you wish to achieve in your image. Follow through and "do it right". If it doesn't look or sound "good", do it again until it does. If you're having mechanical problems see me - well before your assignment is due!
2. I am constantly in search of originality and creativity. Does the work which you have submitted demonstrate to me that you have sought original solutions to the problem posed in the assignment? Have you used your knowledge and skills to explore new possibilities, taken risks and so forth?
3. Your intellectual involvement in the development of your ideas and your images. Have you taken an idea as "far as it can go", or have you simply touched the surface and left it at that.
4. Evidence of the awareness and application of principles and concepts presented through any assigned readings in the course text, lectures or other sources.

DUE DATE: _____ at the beginning of class.

**ART 266 / COMM 266 INTRODUCTION TO NEW MEDIA
ASSIGNMENT NO. 2 IMAGES IN MOTION/CINEMA AS ART**

"The United States should be proud of its films, because the motion picture is America's art form -"

**Sidney R. Yates
Congressman. Illinois**

"If you let the machine determine what you do, then its not going to be very interesting. The machine has to become an instrument".

Rudolph Arnheim

The Problem: The cinematic medium has many unique dimensions which distinguish it from such traditional media as paint and marble. It would be impossible in a short span of time to explore and understand all of the differences and their impact on image-making in this new medium. In order to begin on a very basic level, it might be helpful to look at several of the broader differences in which film treats the issues and representation of time, both in the process of construction of a cinematic work and in its presentation.

Animation provides a very enjoyable and informative means by which to begin exploring the concept of time and its role in cinematic art. Animated cinema has an extensive history of its own and its current popularity in both commercial film making (Toy Story, Shrek, Mulan, etc.) and in contemporary advertising (recent major campaigns by Coca Cola, Chrysler, Hudson's, etc.) demonstrate its expressive viability.

Assignment: Complete these three animated cinema projects with the following specifications: (before beginning your final pieces you may be asked to create a storyboard for each work.)

A. DIGITAL THAUMATROPE - create a two frame digital flipbook (digital Thaumatrope) which contains a surprise/unanticipated event.

B. HYPER-MOVIE (100 images) – using appropriated images and the sound files provided to you create a rapidly paced animation based on a popular social theme. You might deal with racism, child abuse, global cooling, etc. You may reflect any view you choose (you needn't be politically correct but you must be honest). You may modify the sound file if desired. Your movie will be very brief and may not exceed 4 seconds in length and must contain no fewer than 100 images. You will create a short storyboard for this film and it will be the basis for discussion of your proposed film.

C. PHRASE ANIMATION - Using the ADOBE FLASH program create an animated interpretation of a well-known spoken phrase (see ANIMATION NOTES). Your finished work will be exactly 15 seconds in duration and may only incorporate letters and numbers along with geometrical shapes of color. The finished animation will include a sound accompaniment (see SOUND NOTES at the end of this sheet for FILE parameters).

Save your final animations from A and B above as "THAUMATROPE_FLASTNAME_F**".
CYCLEANIM_FLASTNAME_F** AND PHRASEANIM_FLASTNAME_F** respectively Save
your sound file as "PHRASE SOUND/initials". Place all these files inside a new folder named "
ANIMPROJECT_ FLASTNAME_F10 " on your USB or portable hard drive.

- NOTE:
1. Final Phrase Animation projects must have a total run-time of 15 seconds (no more-no less) Your sound will need to be 15 seconds in length or less!
 2. Your screen size should be set to 640 X 480 pixels if it is not your image may be too large or too small to use on your website.

C. FILM REVIEW - The feature length animated film Persepolis by directors Vincent Paronnaud, Marjane Satrapi (or another selected by the instructor) will be shown in class. This film from 2007 is a "poignant coming-of-age story of a precocious and outspoken young Iranian girl (Marjane 'Marji' Satrapi) that begins during the Islamic Revolution" in Iran. After viewing the film, you will write a three-page analysis (typed and doubled spaced - put your name and class information on a cover sheet). In writing this paper, address at these three issues:

1. How does this artwork differ from other film works which you have seen either recently or in the past? Be very specific - cite examples of imagery, events, dialogue and any other information necessary from this film or comparative films to support your point-of-view.
2. Does this film relate in any way to other trends we are witnessing in other art forms: in painting, in music or the theater for example?
3. Are there any unique approaches to the cinematic language which you experienced in this film? Be specific! If so, were they used effectively or not? Explain!

"Movies, the most widespread form of art on earth, have . . . created a particular way of seeing life, and their swift transitions, their sudden bringing together of disparate images, their effect of documentation inevitable in photography, their economy of storytelling, and their concentration on mute action have infiltrated the novel and play writing without being . . . realized at all."

Arthur Miller

Objectives:

1. To introduce students to basic mechanical concepts and techniques fundamental to the creation of cinematic works of art.
2. To investigate the historical roots of the cinematic/animation medium.
3. To begin examining some of the major questions surrounding the use of cinema as an expressive medium (i.e. is cinema art? how does cinema differ from other more traditional media such as painting and sculpture?)
4. To investigate the critical importance of time as an element of cinematic expression.

Evaluation: Your work will primarily be evaluated according to the following criteria:

1. Evidence of a commitment to physical quality in the execution of your work. At this stage you should be more aware of what is good technique and how the absence of appropriate technique may distract from the effect you wish to achieve in your image. Follow through and "do it right". If it doesn't look "good", do it again until it does. If you're having mechanical problems see me - before the assignment is due!
2. I am constantly in search of originality and creativity. Does the work which you have submitted demonstrate to me that you have sought original solutions to the problem posed in the assignment? Have you used your knowledge and skills to explore new possibilities, taken risks and so forth?
3. Your intellectual involvement in the development of your ideas and your images. Have you taken an idea as "far as it can go", or have you simply touched the surface and left it at that.
4. Evidence of the awareness an application of principles and concepts presented through any assigned readings in the course text, lectures or other sources.

DUE DATE: _____ **(at the beginning of class)**

***SOUND NOTES:**

Your sound will be generated in "Audacity". Be certain to save your sound in the **Audio IFF** file format. Your sound may only have "one" channel - if you have a multi-channel sound simply use the "mix" command found in the "effects" menu. After your sound is saved it will be imported into FLASH and the cast member will be placed in the sound channel of the score of your work.

***ANIMATION NOTES:**

In order to record your animation to video the stage size for your program must be set to 640 x 480. To set stage size choose MODIFY> MOVIE> PROPERTIES. Select your stage size from the menu in the upper left corner. Note that this size is a bit larger than traditional video. Image elements appearing near the edges of the stage may not be visible in the final video.

ANIMATION TECHNIQUES:

There are many distinct techniques in existence today for transforming static picture elements into a dynamic animated image. This list contains a limited sampling of some of the techniques currently in use. This techniques listed here are sometimes combined to create additional methods for animating.

A. Hand drawn animation - As with direct film drawings, you may now create movement by photographing small changes in a drawing. This is the way early Disney animation was done (frame animation). Each frame was drawn ahead and then separately photographed. For a freer, more spontaneous effect, you may simply work on a drawing and photograph it in increments as it is created.

B. Cell animation - This is the classic technique which many of us associate with "cartoons". It is the technique employed for years by the large animation entertainment giants like Disney, Hannah - Barbera. In this technique background scenes are painted like sets for a play. The individual figures are animated on top of these by hand-painting each animation frame on a clear acetate sheet.

C. Object movement - Physically move an object around in small increments between frames of the animation. You may actually include human subjects in your film animation this way, although its easier to work with inanimate objects to begin with.

D. Collage technique - Cut-out picture elements are moved about and photographed in between movements in order to give kinetic qualities to otherwise lifeless entities. Photographs are very popular for this purpose, but Xeroxes and prints, etc. may also work well. Monty Python and other popular humor shows frequently used this technique, it is direct, spontaneous and is often powerful for purposes of social expression.

E. Rotoscoping - Film footage of real life subjects is projected on a screen and each frame traced out by the artist in as much or as little detail as desired. These drawings are then re-photographed as in traditional cell animation.

F. Claymation - Here, the objects being animated are made of flexible materials (i.e. like a toy Gumbie). These objects are moved through small increments and photographed each time in order to create the final animated effect. This is much the same as object animation described above except that in this case the objects themselves are moved about for the animated effect.

G. Computer animation - Today, much of the mechanical work of animating films has been taken over by the computer. Disney's recent holiday hit Toy Story was largely created on the computer.

FRAMES PER SECOND - TIMING YOUR ANIMATION:

Traditional motion picture films are recorded at a set rate which is expressed in frames per second (f.p.s.). In order to recreate the timing of the originally recorded events these films are projected at the same rate at which they were recorded. For 16mm films, the traditional recording and projection rates were 18 frames/second (silent) and 16 mm film - 24 frames/second (sound). Modern video also presents single frames of information. Video is usually recorded and viewed at 30 frames/second. This is essentially how your computer information is presented on your monitor. Every 1/30th of a second a new frame is sent to the screen.

Being knowledgeable about these concepts may help you to time events and synchronize some effects in your own animations. For instance, if you know that you wish to create a piece 15 seconds long and you are working at 15 (f.p.s.) then you will need 15 X 15 or 225 total frames.

If the frame rate at which an image is recorded/created is changed, then the actions presented on the screen will appear to be either faster or slower than those of the actual recorded event. If you have an animation that should be presented at 15 (f.p.s.) and is instead presented at 30 (f.p.s.) then the action will appear to occur twice as fast. Similarly, if this animation were presented at 10 (f.p.s.) it would appear slow in comparison to the original.

Slow-motion effects are created by recording the subject at a higher than normal rate (f.p.s.) and then projecting the image at a normal or lower than normal rate. This technique can slow an event considerably so that an actor might, for instance, require an eternity to fall and so forth.

Fast-motion effects are created by reversing this process and recording events at a very slow rate and then projecting them at normal or higher than normal rates (f.p.s.). In exaggerated cases, a flower which takes days to bloom may do so in a matter of seconds when recorded by

SOME ISSUES CONCERNING TITLES:

The titling of films and animated films can be an independently engaging subject. When creating titles for your own productions, you may wish to consider some of the following possibilities:

- A. **PLACEMENT** - Where you place your title may affect how others respond to it and its relation to your imagery. In traditional Hollywood films of the thirties and forties titles were nearly always first, today, however they may be in the middle, shortly after the beginning or wherever the artist deems it expressively appropriate.
- B. **METHOD** - There are numerous means for creating simple and effective titles for your films. Consider these options:
 - 1. Draw one letter at a time on your film.
 - 2. Let the letters morph into one another.
 - 3. No title at all.
 - 4. Natural part of the subject - a sign, or other naturally occurring object might serve as or contain your title. This may speed up your storytelling and help to establish your effect more immediately if you are working in a narrative fashion.

ART 266 / COMM 266 INTRODUCTION TO NEW MEDIA
EXERCISE NO. 3A CLICK ART

" Ask the engravers and the potters. They will tell you that what is most authentic in art is tinkering, and even musicians and architects will not deny it. This tinkering is the hand of technique."

Mikel DuFrenne
Art & Technology: Alienation or Survival?

The Problem: The ADOBE ILLUSTRATOR program is a very popular graphic design tool widely used by artists and in the graphic design world. As a program, it is very different in orientation than the pixel based (bit-mapped) paint programs (sometimes referred to as raster graphics) which you have worked with previously. The Adobe Illustrator program provides for object-oriented graphics (sometimes referred to as vector graphics) in which defined objects are manipulated on the computer screen rather than individual pixels. Vector graphics generally provide more concise control over your images and better resolution within your designs, since the objects you create exist as "mathematical descriptions" within the computer's memory. As a result, you may zoom into a design and, as it is magnified, it maintains its detailed character rather than exploding upon the screen as a series of ever-larger pixel squares.

Assignment: In order to begin exploring the use of the Adobe Illustrator program and object/vector graphics, we will begin by creating some simple black-and-white designs employing the machine properties offered by the computer.

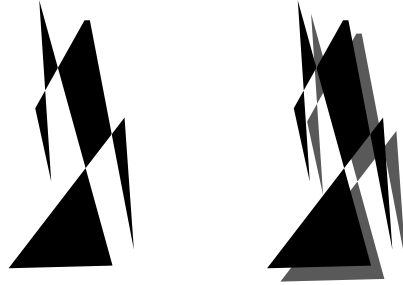
A. TEN CLICK DESIGN (HARD EDGED) - You will create a form by simply using the pen tool (with the fill option set to 90% black) and moving about your screen clicking as you go. You may not select any more or less than ten anchor points. Doing this, create a simple shape in which positive and negative shapes form a pleasing and visually interesting relationship with one another. While creating your composition pay close attention to the relationship of your design to the frame of the image. You will submit a black and white laser print hard copy and one file of your image on disk - name this file "10CLICKHARD_ FLASTNAME_ F**".

B. TEN CLICK DESIGN (SOFT EDGED) - Following the same instructions as (A.) above create a design using no more or less than ten anchor points. In this design use the convert direction point to give your form curvilinear edges. You will submit a black and white laser print hard copy and one file of your image on disk - name this file "10CLICKSOFT_ FLASTNAME_ F**".

C. TEN CLICK DESIGN (DROP SHADOW) -Following the same instructions as (A.) above create a design using no more or less than ten anchor points. Make a copy of this design and placed it behind the original design to act as a drop shadow. You will submit a black and white laser print hard copy and one file of your image on disk - name this file "25CLICKS_ FLASTNAME_ F** " .

PLACE ALL THESE FILES FROM THIS ASSIGNMENT IN A FOLDER TITLED "CLICKART_ FLASTNAME_ F** " ON YOUR USB or PORTABLE HARD DRIVE.

(sample image)



E. Locate three (3) interesting examples of type faces being used in magazine publications and make a xerox copy of each example. In your group of three you must include one each of the following:

1. A serif typeface
2. A sans serif typeface
3. A specialty typeface

Paste each of your **xerox copies** onto a separate and appropriate page in your **WORKBOOK**. In pencil, on this page on which you pasted your sample, write your name, the publication name, date of the publication and page of the source material. You will submit these Xerox copies in your **WORKBOOK** with your assignment.

Note: Magazines of these and other vintages are available on the lower level of the SMC library in the bound periodicals area. You may only submit copies of the pages. Do **NOT** submit actual pages and do **NOT** cut materials from these bound periodicals - copy them in the library.

Objectives:

1. To begin investigating the use of the computer for the generation of applied art work. To explore rudimentary issues of design and composition related to these topics.
2. To introduce specific features of a new software program
3. To investigate the use of techniques (i.e. such as drop shadow, filters, fill methods, etc.) for image enhancement.
4. To build familiarity with the anchor point mechanism for image manipulation within Adobe Illustrator.
5. To re-introduce and review the concept of Vector (object) graphics in electronic imaging.

Evaluation: Your work will primarily be evaluated according to the following criteria:

1. Evidence of a commitment to physical quality in the execution of your work. At this stage you are aware of what is good technique and how the absence of appropriate technique may distract from the effect you wish to achieve in your image. Follow through and "do it right". If it doesn't look "good", do it again until it does. If you're having mechanical problems see me - before the assignment s due!
2. I am constantly in search of originality and creativity. Does the work which you have submitted demonstrate to me that you have sought original solutions to

the problem posed in the assignment? Have you used your knowledge and skills to explore new possibilities, taken risks and so forth?

3. Your intellectual involvement in the development of your ideas and your images. Have you taken an idea as "far as it can go", or have you simply touched the surface and left it at that?

4. Evidence of the awareness and application of principles and concepts presented through any assigned readings in the course text, lectures or other sources.

DUE DATE: _____ **(at the end of class)**

**ART 266 / COMM 266 INTRODUCTION TO NEW MEDIA
EXERCISE NO. 3B SYMBOLS AND SIGNS**

"Industrial technology is said to be a technology based on power; postindustrial technology, one based on information. Industrial technology is embodied in machines which replace animal or muscle power, postindustrial machines which extend the nervous system or brain".

Kathleen Woodward

The Problem: One of the very valuable aspects of the computer is its ability to do "WORK" for us. That is, to complete simple or complex tasks on a repeated basis. In the broadest sense, the computer then is a machine - albeit a sophisticated one - which can replace hand labor. This is certainly true in the realm of art and communications. In the past several decades hundreds of thousands of traditional communication/design careers have been lost to the advent of the computer and related information technologies. The "good news" is that the careers lost have been replaced with an even greater number of career opportunities for those with both the intellectual and technical resources to take advantage of these new information technologies.

Assignment: In order to continue exploring the use of the Adobe Illustrator program you will be creating some simple Black and white designs employing symbol and sign imagery.

- A. MODIFIED SYMBOL** - You will begin by transforming a modified international direction symbol into an image which comments whimsically on the nature of life in our times. You might for instance take the standard male restroom symbol and modify it to make a statement about men in contemporary society). You will then print this on a Laser Printer and mount it. It will then be presented in a public space appropriate to the message or expression intended by your design.
- B. NEW SYMBOL** - You will now create an international direction symbol of your own choosing. This symbol should likewise comment humorously on the state of modern society. This is a chance to lampoon the foibles of your own age as well as, if you desire, your own or your parent's generation. You might for instance create a symbol with a Polar Bear to comment upon global cooling in the U.S. Your image will be submitted as an electronic file.

Note: save your files in a folder titled "**SYMBOLS_FLASTNAME_F****". Save the file for the modified symbol as "**MODSYMBOL_FLASTNAME_F****" and save the file for part "B" as "**NEWSYMBOL_LASTNAME_F****".

- C.** Locate one interesting example of combined typeface usage from each of the following time periods and make a Xerox copy of each. You may use any publication you choose and if the page is quite large you may wish to reduce it in size during copying. Paste each of your examples into the appropriate pages in your **WORKBOOK**. In pencil, on the page, write your name, the publication name, date of the publication and page of the source material. You will submit these Xerox copies in your **WORKBOOK** with your assignment.

- a. From a magazine dated between 1930 and 1940
- b. From a magazine dated between 1950 and 1960

c. From a magazine dated between 1990 and 1997

Note: Magazines of these and other vintages are available on the lower level of the SMC library in the bound periodicals area. You may only submit **copies** of the pages. Do **NOT** submit actual pages and do **NOT** cut materials from these bound periodicals - copy them in the library.

Note: If you do not complete this element of your assignment you will automatically receive an "F".

Objectives:

1. To investigate the use of the computer for repeated tasks (copy, cut, paste, etc.) in the generation of applied designs.
2. To explore rudimentary principles of vector graphics. And to distinguish them from raster/bit-mapped graphics.
3. To investigate the use of techniques (i.e. such as gradient, filters, pattern generation methods, etc.) for image enhancement.
4. To build familiarity with the concept of positive/negative (figure/ground) shape relationships in page design.
5. To continue discussion of means for importing graphical material into the computer.

Evaluation: Your work will primarily be evaluated according to the following criteria:

1. Evidence of a commitment to physical quality in the execution of your work. At this stage you are aware of what is good technique and how the absence of appropriate technique may distract from the effect you wish to achieve in your image. Follow through and "do it right". If it doesn't look "good", do it again until it does. If you're having mechanical problems see me - before the assignment is due!
2. I am constantly in search of originality and creativity. Does the work which you have submitted demonstrate to me that you have sought original solutions to the problem posed in the assignment? Have you used your knowledge and skills to explore new possibilities, taken risks and so forth?
3. Your intellectual involvement in the development of your ideas and your images. Have you taken an idea as "far as it can go", or have you simply touched the surface and left it at that.
4. Evidence of the awareness and application of principles and concepts presented through any assigned readings in the course text, lectures or other sources.

DUE DATE: _____ **(at the beginning of class)**

**ART 266 / COMM 266 INTRODUCTION TO NEW MEDIA
EXERCISE NO. 3B MORPHED MONA**

"the wheel is an extension of the foot, the book is an extension of the eye, clothing, an extension of the skin, electric circuitry, an extension of the central nervous system"

The Medium is The Message, Marshall McLuhan

The Problem: You are already familiar with the concept of morphing in time-based media such as animation and in conjunction with special effects in contemporary cinema. Morphing can also have a powerful effect in quasi time-based visual artworks such as visual sequences and the like.

Assignment: In order to continue exploring the use of the Adobe Illustrator program you will be asked to create a five element sequenced image which employs the live trace/live paint features of Adobe Illustrator.

C. MORPHED MONA - You are already familiar with the iconic image of the Mona Lisa having employed it in an earlier assignment in this course. For this assignment you will revisit this image but this time employ it as the first visual element in a morphed transition to another likeness which you feel is equally as famous/notorious in contemporary culture (Lady Gaga, et al). Your transition sequence will consist of 5 images which have been modified using the Live Trace / Live Paint feature of Adobe Illustrator.

Your five image sequence will be presented on your website as an animated GIF. For this purpose you will need to export your vector files and convert them into raster images.

Note: save your files in a folder titled "**MORPHEDMONA_ FLASTNAME_F****". Save EACH file for the sequence as "**MORPHEDMONA1_ FLASTNAME_F****", "**MORPHEDMONA2_ FLASTNAME_F****", etc.

Objectives:

1. To investigate the use of the computer for the creation of sequenced images and time-based effects in a static image.
2. To elaborate upon the use of the Live Trace / Live Paint feature of Adobe Illustrator.
3. To continue exploration of the use of anchor points and their significance to manipulating imagery on vector-based image software.
4. Further investigate the various tools and capabilities of vector based software using the Adobe Illustrator program.

Evaluation: Your work will primarily be evaluated according to the same criteria identified in Assignment 1.

DUE DATE: _____ (at the beginning of class)

ART 266 INTRO TO NEW MEDIA
ASSIGNMENT NO. 7 WEBSITE / FINAL PORTFOLIO

FINAL PORTFOLIO WEBSITE

Your final portfolio for the semester will be submitted in the form of a website which you design and put on the WWW. When designing your website please pay close attention to the following expressive / design issues:

A. Navigation: How will visitors enter your site? Will there be a splash page that greets them when your site appears in their browser window for the first time or will they encounter your home page first?

How will visitors connect to the various areas of your site. Will your links be arranged to simulate a very direct page-to-page movement as in the form of a slide show or will you segment your site into various areas that your visitor can choose from?

How will menus be presented on your pages and what types of links (flash buttons, traditional text links, image mapping, etc.) will you employ? Will you have navigation bars on your pages?

B. Thematic unity: How will you give your site a sense of thematic unity. Will your visitors have a clear sense that they are on YOUR site based upon the visual character of each page's design. Consider the sample websites we have viewed in class and the sample student sites presented to you (how did these student's achieve unity).

C. Site efficiency: Your site should reflect thoughtfulness in planning and construction. A well designed site will avoid oversized images or media content which entail long and potentially frustrating downloads. Are your images too large or too small for your target browser window (there is little that is more frustrating than having to scroll around an image in a browser window). Are the elements (images, sounds, animations) of your site clearly labeled and identified.

REQUIRED COMPONENTS

Regardless of your design decisions your portfolio website must conform to the following parameters:

A. Number of pages: Your site is required to have a minimum of 5 pages and a maximum of 9 pages. These numbers may only be altered with the express permission of your instructor.

B. Link techniques: You must employ at least three of the following link/faux link techniques on your site:

1. Graphical link
2. HTML text link

3. image mapped link
4. Flash button
5. show/hide effects
6. drop down/jump menu
7. frames
- 8.
- 9.

C. **Audio:** you must include one page in your site which contains audio content. This audio must offer a start and stop option for the visitor.

D. **Page composition:** You must include at least one separate page on your site that employs TABLES and one separate page that employs LAYERS (aka AP Div) for determining composition.

E. **Course identity:** Somewhere on your site you must identify the course name, course number, instructor and semester for the in which your website was created. This need not be extremely prominent but must be present and legible on one of your pages (you are obviously free to remove this at the completion of the course).

F. **Course works:** Your site must contain the following assignment elements in order to be complete:

1. Matrix image
2. Modified Mona
3. Collage self-portrait
4. Manipulated self-portrait
5. Sound
6. Digital thaumatrope
7. Digital hyper movie
8. Phrase animation
9. Click art
10. Modified symbol
11. New symbol
12. Morphed Mona

DUE DATE: **By the end of the last class meeting**

For purposes of evaluation in this course any assignments which have not been submitted by the conclusion of the last class meeting will receive a failing grade and no achievement points will be awarded for the missing assignment(s).