

ART 3301: Studio Conc Digital Design**Spring 2026:** M-W 9:30pm-12:45pm, VAPA 201**Instructor:** Ramon G. Deanda**Email:** ramon.deanda@sulross.edu**Office Phone:** 432-837-8258**Cellphone:** 915-269-5693

Office Hours: M-W 5-6, T-TH 10am-11am VAPA 009

Course Description:

Students will use Adobe Illustrator and Adobe Photoshop to create and manipulate digital imagery. Presentations and hands-on demonstrations will help reinforce ideas and techniques used to create digital imagery.

- A. Principles of digital image processing and digital painting. Emphasis on raster-based imaging and the creative aspects of electronic illustration for commercial or fine art applications. End-of-Course Outcomes: Use advanced concepts and concerns associated with image resolution and file size; demonstrate digital editing and use of printing/web tools; create, edit, and paint digital images; color correction and manipulation of photographic images; save and output images on various devices.
- B. Course Competencies: Upon successful completion of this course each student will have demonstrated through examination and projects a competent understand of:
 1. The use of the computer as a graphic tool
 2. Digital drawing software
 3. Advanced design process and techniques
 4. Industry standards for output and publication
 5. Terminology of digital publishing as it pertains to the graphic arts industry

Supplies

Class Fee:

We begin working on the second day of class. I will supply the initial materials for you.

Course Objectives

By the end of this course students will:

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-Acquire experience and technical skills in the use of a variety of artist's materials and studio processes;

-Show an understanding of basic design principles, concepts, media, and formats. The ability to place the organization of design elements and the effective use of drawing media in producing a specific aesthetic intent and a conceptual position. The development of solutions to aesthetic and design problems should continue throughout the degree program.

-Understanding of the possibilities and limitations of the drawing medium

-Learn to objectively analyze personal and peer artworks and present a critical review or commentary in both oral and written forms;

-Understand the process of creative thinking;

-Experience and enhance problem-solving skills and concept development through the exploration of various brainstorming strategies and design exercises;

PLO's:

Student Learning Outcomes:

1. Students will be able to expressively communicate an original idea or concept visually through an original artwork.
2. Students will demonstrate proficiency in writing within the art discipline.
3. Students will demonstrate knowledge of professional practices pertaining to their area of specialization.

Marketable Skills:

1. Creating ideas with independence of thought.
 - a. Students will learn to produce work in a timely manner.
 - b. Use of original concepts and non-clichéd ideas.
 - c. Demonstrate the ability to create and curate a cohesive professional exhibition of well-crafted and thematic work with a defined technique or personal style.
 - d. Ability to produce professional documentation including advertising (posters & postcards), artist statement, press release, resume, digital records.
 - e. Faculty will integrate the information into lectures, workshops, etc.
2. Communicating professionally through written and spoken presentation.
 - a. Students will demonstrate the ability to create a cohesive capstone with a defined technique or personal style.
 - b. Ability to produce a professional portfolio that meets current industry standards.
 - c. Faculty will integrate the information into lectures, workshops, etc.
3. Solving problems through critical thinking.
 - a. Students will learn to produce work in a timely manner.
 - b. Use of original concepts and non-clichéd ideas.
 - c. Demonstrate the ability to create and curate a cohesive professional exhibition of well-crafted and thematic work with a defined technique or personal style.
 - d. Ability to produce professional documentation including advertising (posters & postcards), artist statement, press release, resume, digital records.

Structure:

You are expected to take each project to a conceptual, creative, and innovative solution. This can be achieved only through adequate content and visual research, sketching ideation, and roughs to thoroughly develop the design. Only then should you go to start your final version.

Content research refers to any research, notes, readings, interviews, or anything that helps you understand both the project and the subject matter of the project. These should be collected and organized in your process binder.

Visual research refers to design examples you find that interest you or are related to the project, and imagery that gives you ideas to try out in your sketches or things you saw anywhere. You will be expected to collect at least 50 images for inspiration and/or research.

Demos: Any new material or idea introduced will be led by a detailed demonstration or presentation. Attendance is mandatory as students' presence and participation in

demonstrations is crucial to the learning process.

Exercises: The best way to learn how to draw is to practice! In class, exercises will be assigned to reinforce terminology and develop technical skill.

Sketchbook Assignments: Do not expect that you can develop good conceptual design through only one idea or variation. You will be expected to have many ideas at critique and from those ideas, develop the best into a final solution. There will be Sketchbook Assignments assigned as homework to reinforce technical skills covered in exercises. This sketchbook will be a record of your interests, progression, and art making practice. Always bring your sketchbook to class as you will be required to work in it during class. Developing a sketchbook practice is an important step in becoming an artist – I recommend decorating the cover and bringing it with you wherever you go!

Unless otherwise stated, 15 sketches in small size are expected from you to attempt to solve the projects. Sometimes, this will be enough but other times, it will not be sufficient. This may be uncomfortable for you, but consider that in this industry, you are expected to have an ample and savvy visual vocabulary. The only way to excel at being a well-versed designer is to exercise your creative mind through sketching and problem solving.

Projects: Each project will present new challenges and techniques to investigate. They will be given in conjunction with themes and techniques to be covered. Projects are more formal, finished works of art. You will be given time to work on these in class but will also require time outside of class. Projects will be formally critiqued by the class.

Documentation is part of each project. For each project you will submit design documentation or final process binder that includes, but is not limited to, preliminary sketches including thumbnails, roughs, color studies, etc., sequentially and neatly organized into a three ring binder, an ITOYA portfolio, or other appropriately bound form and handed in with the final comprehensive.

Deadlines will be met in this studio. Late projects will not be accepted unless a natural disaster or an unavoidable tragic event has taken place. Due to the tight scheduling of projects, extensions will not be given. Work will be evaluated by a point system. An evaluation form will be returned with each project grade to give an objective appraisal of the work. Redoes will not be accepted for a higher grade. All projects and quizzes must be completed to receive a passing grade in this studio. Projects are due at the beginning of class. No exceptions. ATTENDANCE IS MANDATORY and will be taken at the beginning

of each class. You are expected to arrive on time and stay until the class is over. Arriving late and leaving early are disruptive and you will be considered absent if this is habitual. If illness is going to affect your attendance, please bring a doctor's note. Please note that excused and unexcused absences are both counted as absences. For both types of absences you are responsible for NOTIFYING ME ASAP. If you miss a demo, critique, or studio clean up, it is YOUR responsibility to initiate getting the required information from myself and your fellow classmates.

You are permitted five excused or unexcused absences during the semester. Each subsequent absence, up to 9 absences or 20% of scheduled classes, will result in your course grade being lowered by 5 points. After 9 absences, you will fail the course. If you are late three times (by more than 10 minutes) that will count as an absence. If you are late by more than 30 minutes you are counted absent. Sul Ross policy states a student may be dropped after 9 (nine) absences and that one absence is equal to 50

minutes. More than two absences from a studio class will result in the lowering of the final evaluation by one letter grade. You may be dropped with Three (3) absences. Tardiness, and leaving early will be considered as partial absences, three of which will equal an absence. More than 8 minutes late is a tardy.

After 5 absences (including excused) = grade dropped by 5 points

3 tardy arrivals = 1 absence

9 absences = failure

If for some reason you encounter an issue which makes you unable to attend class for an extended period of time (ie. -family situation, medical issues, etc.), please NOTIFY ME IMMEDIATELY so it can be discussed and reasonable accommodations can be made. If you are worried about your attendance and participation score I have extra assignments that can be done to boost your grade.

Disabilities: Please notify me if you have a disability that requires accommodation. If you would like to request such accommodation because of a physical, mental, or learning disability, please contact the ADA Coordinator for Program Accessibility in student life/ the Student Center.

Evaluation & Grading Policy:

Grading: An average grade is based on perfect attendance, class participation and completion of all assignments. Your final participation grade will reflect your attendance, participation in critiques and discussions, active participation in studio work days, completion of assignments, and studio maintenance and cleanliness. Evaluation of assignments will be based on your concept, craftsmanship, and how well your craft supports your concept. If you are unhappy with a grade you may resubmit any assignment before the last day of class. There will be a mandatory class clean-up at the end of the semester.

Assignment Requirements: Assignments will be evaluated based on:

Completion: Basic requirements are met and assignment guidelines are followed.

Technique: Demonstration of ability to utilize material, processes, and techniques effectively.

Formal skills: Based on compositional solutions and your ability to creatively problem solve. This includes balance, value, and the improvement and development of formal ideas and perceptual skills.

Concept/Idea: Invention of unique and personal or symbolically meaningful imagery; research and sketches involved in the development of imagery; originality in interpretation of prompt.

Presentation: Based on clean borders, no fingerprints on front or back, paper is evenly trimmed and square, frame ready.

Participation, Preparation, Stewardship: Attendance, punctuality, participation in class discussions and critiques. Maintaining sketchbook, preparation for class and responsible use of class time. Maintaining a tidy work area and responsible use of materials and tools.

NOTE: Re-submitting work is encouraged. A new grade will be assigned, but any reduction in the original grade for lateness will still be part of new grade.

Projects are graded on a 5-letter scale:

A 100% - 90% SUPERIOR / signifies that the evaluation criteria has been performed and completed to the highest possible quality and is excellent in both concept and execution

B 89% - 80% ABOVE AVERAGE / signifies that the evaluation criteria has been performed and completed to an above average quality and is very good in both concept and execution

C 79% - 70% AVERAGE / signifies that the evaluation criteria has been performed and completed to average quality and is good concept and execution

D 69% - 60% BELOW AVERAGE / signifies that the evaluation criteria has been performed and completed to a below average or poor quality in both concept and execution

F <60% FAILURE / does not meet the basic standards of acceptance for work requirements

Classroom Policies:

Studio Etiquette: You are responsible for cleaning up after yourself in the classroom. Improper use of equipment/materials and leaving a mess in the classroom is unacceptable and will result in a lowered grade. The room is both a classroom and a creative environment, and behavior must be appropriate for both purposes. Anyone who is disruptive, disrespectful to others, or endangers the health and safety of others will be asked to leave, marked absent, and/or referred to administration. Good classroom conduct must be observed at all times, including appropriate language and attire. During work time, please behave in a way that is peaceful and conducive to getting work done and be quiet and respectful of others.

Phones and Music: In general, phones are not allowed during class time in an effort to promote a positive and respectful learning environment. Please silence your phone and resist the urge to text. Using your cell phone during a critique or demonstration will result in a lowered participation grade for that assignment. It is disruptive to others, disrespectful to the instructor, and distracting to you. Phones may be used to search for image or research inspiration during brainstorming periods. Headphones are permitted in class during work periods but please leave one ear bud out as you might miss out on important information.

Inclusivity: In order to foster individual development as artists, it is integral to feel comfortable expressing ourselves in an honest, open, and non-judgmental environment where our ideas will be treated with respect and dignity. In critiques, we will encourage an open dialogue discussing the positive and negative compositional and technical aspects of each work, as well as considering context and subjective

meaning. Under no circumstances, however, will discussion be permitted that is personally disrespectful. We will treat each member of the class with the same measure of respect, regardless of age, ethnicity, religion, gender, sexual orientation, personal appearance, disability, or any other visible or invisible differences.

Note taking: Your notes are your best resource for success. For each technique, I will provide you with a handout, written by me, that mirrors my demonstration and tries to codify exactly what I show you in class. I highly encourage you to take your own notes, clarifying the process in language that makes sense to you. I will only supply you with the physical handout once, and I expect you to keep these handouts in a convenient place so you can refer back to them as needed.

Originality/ Copyright/ Fair Use: All work created in this class must be original and may not be made in or used for credit in any other course. Violations of this policy will be treated as academic dishonesty and will result in an (F) for the project in question, a referral to the Student Conduct Office, and possible failure of the course. Refer to the Academic Integrity Policy in the Student Handbook for more information.

All work and imagery used in this course must be your own, or fall within the confines of fair use if incorporating existing copyrighted material. Fair use means that artists cannot use existing copyrighted material in a way that does not generate new artistic meaning, and that merely changing the medium of a work may not be enough to meet this standard. Refer to CAA's Code of Best Practices in Fair Use for the Visual Arts for general guidelines on fair use.

Storage: There is a small amount of drawer space available. But space is limited, so be prepared to bring materials with you as needed each day. The VAPA is not responsible for damage, theft, loss, or destruction of personal property including items left unattended in a hallway, restroom, classroom. Thefts have occurred from drawers in the past so avoid leaving valuables here.

Email Communication: All emails should be school generated emails.

Reproduction of Photographic Images: During the semester your instructor or other representatives from Sul Ross State University may photograph you or your artwork for promotional, educational and or accreditation use. If you wish not to have images of you or your work used by SRSU or the VAPA (FAB), please submit a written statement to the Department office so that we may honor your request.

Studio Access (After Hours): Students have authorization to use all assigned classrooms and studios for each class in which they are enrolled. Access is permitted during official building hours except when other scheduled classes are in session. All students are encouraged to work independently outside of class and are welcome to use the Art Department facilities as long as they conduct themselves responsibly. Students should regard and abide by all studio safety policies. Work areas must be thoroughly cleaned after use and all tools and equipment must be properly used and maintained.

2-D Imaging

*Dates and Assignments may change throughout the semester

WEEK 1: Introduction

1/14 Syllabus: Start sketching, research.

WEEK 2: Introduce Project 1

1/19 Lecture and Demo time. Start sketching.

1/21 Finish sketch; start prepping materials

WEEK 3:

1/26 Work Day

1/28 Work Day.

January 29: Last day to drop a 16 week term course without creating an academic record

WEEK 4: Introduce Project 2. Demo Project 2.

2/2 Lecture. Start researching for ideas. Finish project 1?

2/4 Show sketches, or keep sketching. Or begin printing.

Visit Chinati Foundation?

Week 5: Keep working on Project 2.

2/09 Work Day. Critique Project 1.

2/11 Work Day.

WEEK 6: Finish Project 2.

2/16 Demo and lecture for Project 3. Start to use Emulsion.

2/18 Continue with demos for project 3 and start sketching.

WEEK 7: Continue with Project 3.

2/23 Work Day

2/25 Work Day/Critique project 2.

WEEK 8: Introduce Project 4.

3/2 Lecture/Demo: Start sketching ideas.

3/4 Work Day. Submit project 3.

Spring Break March 08- 13

WEEK 9: Review, refresh and keep working on project 4.

3/16 work day.

3/18 Work Day.

WEEK 10:

3/23 Studio Work- Demo framing, matting and installing prints.

3/25 Studio work. Critique Project 4.

WEEK 11 Introduce Project 5

3/30 Studio work

4/01 Studio work.

WEEK 12: Work on Project 5

4/06 Work day

4/08 Work Day 5.

Friday April 10: Last day to withdraw from the 16-week course/term with grade of 'W'. Drops must be processed and in the university registrar's office by 4 p.m.

WEEK 13

4/13 Work Day

4/15 Studio work

WEEK 14: If we have extra time, we will do a last project. Print on shirts

4/20 Students will continue their last project.

4/22 work day

WEEK 15: Finish prints

4/27 Work Day/ Clean up

4/29 Dead Day

FINAL MAY 5TH 3:00-5:00P.M.