

## Digital Arts and Technology Alliance Newsletter

SPRING  
2011  
ISSUE

## DATA'S NEW LOOK



## DATA Graphic Competition

As with many new organizations, DATA faces the challenge of telling people who we are and what we do. One of the most important tools we use for this is a consistent "look" that represents our mission and purpose. This typically includes a standard color palette and logo that make up the basic axiom of our marketing plan.

This spring, DATA sponsored a competition among Meramec students to develop a graphic that would represent Meramec's center of excellence and form the basis of our branding. Students were asked to submit designs that symbolized the organization and communicated something of its nature.

Fourteen students submitted more than 40 different graphics for the competition. **Chuck Groth**, coordinator for Graphic Communications, **Tim Linder**, DATA/CVT faculty coordinator, and **Michael Burks, PhD.**, DATA manager, reviewed the graphics and, after much discussion and examination, selected the top four finalists.

The graphics, created by **Olivia Mosley**, **Zach Pickett** and **Joe Sanders**, were then sent to the Community Relations office at Cosand Center for the final selection.

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### DATA Graphic Competition continued

We are pleased to announce the following results:

WINNING DESIGN:  
**Olivia Mosley**  
\$300 gift certificate  
to the Meramec  
Bookstore



SECOND PLACE:  
**Zach Pickett**  
\$200 gift certificate



THIRD PLACE:  
**Zach Pickett**  
\$50 gift certificate



FOURTH PLACE:  
**Joe Sanders**  
\$50 gift certificate



Thanks again to all who participated and to all who supported the participants!

### There's an App for Symmetry

Over the past few months, DATA/CVT Faculty Coordinator **Tim Linder** has been working with Adobe as a beta tester on Photoshop and InDesign's Folio Builder. This feature allows new documents to be converted to a mobile app, such as those sold through the iTunes and Android App stores. Sometimes referred to as "ePublished issues," these versions of a publication may contain interactive features that make them very different from their print counterparts.

DATA has applied for a developer's account with iTunes to allow us to submit apps for distribution in the App Store. Linder, along with Symmetry's graphic designer Mimi Clarke, have converted the first issue of Symmetry to an iPad App. Look for a special announcement about availability of Mobile Symmetry coming soon!



### Why Multidisciplinary?

Michael Burks, Ph.D.,  
DATA Manager

The Digital Arts and Technology Alliance mission statement:

"The Digital Arts and Technology Alliance's multidisciplinary approach prepares students for employment in the current marketplace and for training in current design technologies."

"Why multidisciplinary?" In past decades, employers emphasized the need for specialists; people with deep knowledge of a particular field. While there will continue to be a need for some specialists, we now see more employers looking for individuals with multiple skills and with knowledge in more than one area.

The amount of knowledge amassed for the increasing complexity of many areas of life certainly calls for some level of specialization. However, completing a large project that involves many specialists requires coordination and direction by individuals with some knowledge of each of the areas involved. Also, the very complexity of many projects requires that people from vastly different disciplines must find a way to communicate and work together.

Education at all levels recognizes these needs. Teachers coordinate their areas of expertise allowing students from different disciplines to work together. Students engage many digital media skills to communicate understanding of assignments. For instance, students can use PowerPoint in interior design classes to

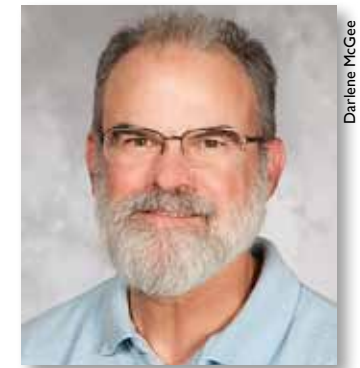
present proposed designs.

Many employers in graphics, web design and digital media require skills in more than one discipline. Employers want graphic designers who can design for the web and web designers who can write for the web. Designers also need to have a basic knowledge of digital photography and to know how to edit and post videos, animations and audio files.

These needs stem from the notion of "the convergence of media." In the past, a media consumer would go to a newspaper for written accounts of the day, to television for moving images of those events and to radio for the audio or to simply listen to music.

Now, consumers need only go to one place – the World Wide Web! Tens of thousands of websites provide slide shows and other types of images along with written descriptions, videos and audios on almost any subject one chooses. New images and information are now available to the entire world in seconds!

DATA takes a multidisciplinary approach because the world has become a multidisciplinary environment.



MICHAEL BURKS

Darlene McGee

### Meet the Staff

Two New Staff Positions

The Digital Arts and Technology Alliance announces the addition of two new positions: full-time Workshop Coordinator and part-time Administrative Assistant.

We are very fortunate and pleased to hire **Mary Ann Grande** as the DATA Workshop Coordinator. With extensive experience in graphic design, marketing and continuing education workshops, Mary Ann brings excellent skills and knowledge to the job. She has been the part-time Assistant Workshop Coordinator for the past eight years. In that capacity, she has done an excellent job! Her full-time position began April 29. Welcome Mary Ann!

We also welcome **Amiee Shank**, who provides support



MARY ANN GRANDE

Michael Burks

for the CVT as our new administrative assistant. A student in the paralegal program at Meramec, Amiee also brings extensive administrative and writing experience. She was previously employed in the Community Relations/Marketing Department at Maryville University.

## New Software Upgrades for Meramec Digital Media Students

Coming soon to the Meramec campus - Adobe Creative Suite (CS) 5.5 and Apple's Final Cut Pro X. Developed to help users anticipate the trends in ePublishing, these new additions will better support emerging technologies with improved interfaces and tools that easily modify web and application development for use with the growing variety of mobile devices.

CS 5.5 now sports a Dreamweaver that allows users to create designs that better adapt to different media, like mobile phones, desktops and tablets. This new version offers full HTML5 and CSS3 support, with media queries that target specific files, allowing customized resolutions. This gives students an efficient tool to create tight, focused interfaces while using the same HTML source file.

InDesign 5.5 offers a new Folio Builder panel, which allows students to create digital magazines and documents for tablets. With new features like 360° revolution and panoramic viewing, developers can



easily add exciting interactive content for play on the Apple iPad, RIM Blackberry PlayBook and Motorola Xoom.

Flash Professional 5.5 will be packaged with FlashCatalyst 5.5, another interactive tool created for developers, with live application design, full designer participation in development workflow, and deployment for web, desktop and mobile devices. This allows students to quickly develop apps for iOS, Android and Blackberry devices. These form the core of Adobe's ePublishing suite.

The new Final Cut Pro X offers a whole new approach to editing motion graphics. The software boasts magnetic audio and video tracks and non-destructive color correction and filtering, with a timeline that supports resolution-independent footage up to 4K in size. An improved optimization process means most rendering is now done in the background.

According to Final Cut Pro video architect Peter Steinauer at the NAB 2011 Final Cut Pro Users Group SuperMeet, "The venerable editing tool [in Final Cut Pro X] has been rewritten from scratch to support 64-bit architecture, finally releasing it from 4GB RAM virtualization limit of the 32-bit architecture."

It's important to note that Final Cut Pro X is an entirely new product and not simply an upgrade. It provides a new means of organization, better image quality and is more focused on the timeline and contextual tools.

Adobe CS 5.5 and Final Cut Pro X are available in select art department classrooms and in both open labs and classrooms in the CVT.

Serial AT hard drive, 8 GBs of RAM, ATI Radeon HD 5870 1 GB graphics card, 18x Superdrive (DVD), and of course, a keyboard and mouse. The new 27-inch Apple Cinema displays monitor accompanies each computer.

Including the service warranty, DATA spent over \$175,000 on the new hardware. Next year, HE 136, 137 and 138 will receive new computers, pending budget approval.

## The Cintiq Tablet

Olivia Mosley  
Photography Major



Regulars to the CVT lab in HE 138 might have noticed a new addition to our collection of Wacom brand digitizing drawing tablets: The Cintiq 21UX. The Cintiq is a hybrid monitor/tablet which, unlike traditional drawing tablets, allows users to work directly on a 21" LCD screen.

At first glance the Cintiq might look like a regular monitor positioned on an adjustable stand, but with the use of the Cintiq stylus, users have the ability to draw directly on their viewing surface, mimicking the natural feeling of working with one's hands. Perfect for Photoshop and Corel Painter users, the Cintiq combines all the benefits of computer-aided drawing with the ease of drawing on paper:

The Cintiq features a pressure –and tilt– sensitive stylus that can be customized by the user for ideal sensitivity, a feature that is essential for creating realistic sketches and paintings. Although this stylus may appear the same as those used with the Intuos tablets, the Cintiq and Intuos styluses are not cross-compatible, so be certain to request a Cintiq stylus when using this tablet during open lab.

Users familiar with the Intuos 4 tablets will also notice the Cintiq features similar, programmable shortcut buttons that can be customized by the user to create an easier and faster working experience.

The intuitive, natural feel of the Cintiq makes it ideal for fine artists transitioning into digital media or any user who feels they lack the hand-eye coordination required for a traditional tablet or mouse. Experienced users, however, might find the Cintiq awkward to use because of the inevitable blocking of visibility that occurs when working directly on your screen.

Your experiences will determine how comfortable you are using the Cintiq but, regardless of your background, no digital artist should pass up the opportunity to experience this unique and powerful tool.

## DATA Presents at the League for Innovation

As one of the founders of the League for Innovation in Community Colleges, St. Louis Community College sends a contingent to the league's national conference each year. This year, **Yvonne Johnson, PhD.**, dean of humanities and social sciences at Meramec, and **Michael Burks, PhD.**, DATA manager, presented, "Developing and Marketing a Multidisciplinary High Tech Program at STLCC."

The presentation, accompanied by still and motion graphics, explained the multidisciplinary nature of DATA, its purpose and mission and the marketing plan that was developed and is now being executed. The presentation itself is part of the plan to heighten recognition and visibility of DATA.

Several thousand representatives gathered in San Diego, CA, for the 2011 Innovations Conference. Seminars and presentations covered all manner of topics relating to community colleges, from "Teaching an Old Dog New Tweets" to "Recalibrating Leadership to Meet the Mission." Speakers for the general sessions ranged from informational to inspirational.

## High-Definition Projectors

By now, students in digital media classes held in HE 136 and HE 233 have noticed a bright light at the front of the classrooms (in addition to the instructors!). During the fall semester DATA purchased and installed a new high-definition digital projector for each of these classrooms.

These Mitsubishi FD630U projectors produce full, 1080p high definition images. The images are brighter, sharper and display more detailed images. Each projector also has the capability to project full-motion video images.

## Meramec Student Awarded for Excellence in Design

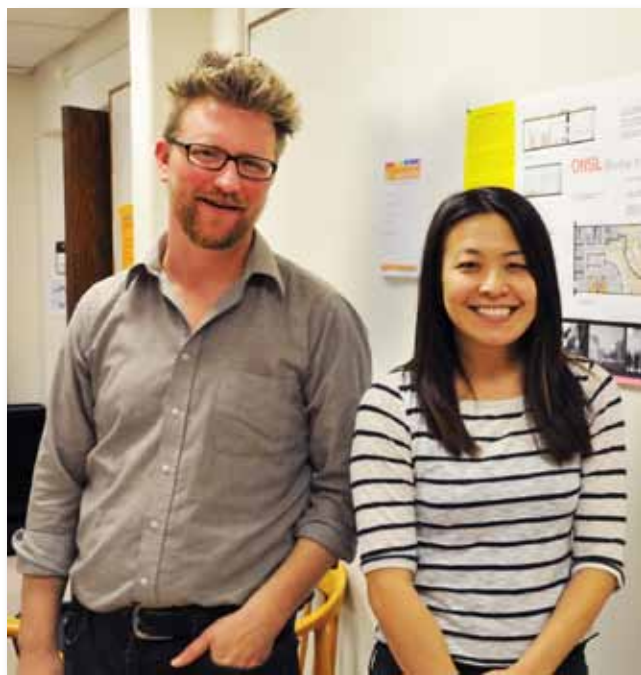
Amiee Shank,  
DATA Administrative Assistant

Interior design students from STLCC-Meramec were recognized for their innovative layouts at several state and national competitions this past spring semester. **David Burnett, Sandy Chiu, Kelly Collett, Tricia Bisoux** and **Elizabeth Enberg** received awards honoring their projects created in the Interior Design and Kitchen and Bath Design programs.

Burnett, Chiu, Collett and Bisoux worked in pairs to design community health care facilities for submission into the Interior Design Educators Council (IDEC) Student Design Competition. Burnett and Chiu placed as one of the top three Midwest regional finalists and advanced to the international competition in Denver, Colorado. Collett and Bisoux were also recognized with an honorable mention among the Midwest winners.

The competition required students to design a health care facility for an area in their hometown they felt was underserved in terms of medical and social

DAVID BURNETT AND SANDY CHIU PLACED IN THE TOP THREE IN THE IDEC STUDENT COMPETITION



support. Both teams focused on North St. Louis City and designed centers that took a hybrid approach to healing by combining traditional medicine with contemporary treatments.

"Students had to research everything from an area's census information to health care statistics and health care trends to design a space that incorporated an inclusive and sustainable design," said Erin Le Clerc, Interior Design and Kitchen and Bath Design program director. "They had to learn about building and regulatory codes and to research third-party certification for green products in order to create an accessible environment where a diverse group of people would feel comfortable."

Burnett and Chiu designed The Old North St. Louis (ONSL) Healing Art & Wellness Center not only as a health care facility but also as a resource center to provide tools and services for the support and welfare of area residents.

"Old North St. Louis has had a lot of problems but they're undergoing a sort of renaissance. There are now more people that care, so our goal was to create an anchor point for the neighborhood and to help the community to heal," Burnett said.

The ONSL Center is equipped with a large community classroom for yoga instruction, cooking demonstrations and art exhibits. Exam rooms approved by the ADA (Americans with Disabilities Act) allow access to private medical and psychological counseling for patients of all abilities. A rooftop garden of native vegetation helps reduce the area's urban heat island effect while large, acrylic windows let natural light into the waiting area, reducing the need for artificial lighting.

Collett and Bisoux's facility, The North City Community Health & Wellness Center, provides residents with high quality health care as well as mental illness counseling. Their research showed that awareness and treatment of mental illness in the North St. Louis area is greatly underserved. The overarching goal in their design was to create a foundation of health that would translate into reduced rates of drug addiction, gang violence, domestic abuse and poverty for this at-risk population.

STLCC-Meramec was the only community college represented in this year's IDEC competition. Funding from DATA allowed interior design students to join the organization and to compete against larger universities.

"I'm just really proud of ourselves that, coming from



ELIZABETH ENBERG PLACED THIRD IN THIS YEAR'S NKBA'S ANNUAL STUDENT COMPETITION.

a community college, we were able to place with all of these major four-year design universities," Burnett said.

Elizabeth Enberg, a student in the Kitchen and Bath Design Program, also represented Meramec in a national competition. Enberg's bathroom layout won third place at this year's National Kitchen and Bath Association's (NKBA) Annual Student Design Competition.

Enberg designed an elite yet calming space for a fictitious high-profile urban couple living in downtown Chicago. Developing a "Beach Spa" concept, Enberg

used natural elements like stone and driftwood to create a soothing environment where a husband and wife can unwind after a long day of networking.

"This was designed for an older power couple who wanted comfort and relaxation but also needed accommodations for their busy lives," Enberg said. "I also created it with the intention of future use by using universal access standards."

The open floor plan allows the couple to share the space during their morning rush while a flueless fireplace over the whirlpool tub warms the room for a tranquil evening. A wheelchair accessible vanity and zero-threshold shower gives the design longevity by following ADA standards, accommodating the couple in their later years.

Congratulations to these students and their instructors, **Erin Le Clerc, Virginia Heisler and Jamie Boyd.**

## Fine Art and Digital Media Students Compete in Annual Show

Every year, for nearly fifty years, students from St. Louis Community College at Meramec look forward to competing for entry into the Annual Meramec Student Exhibition. This year, students submitted more than 600 pieces of art from a variety of disciplines for inclusion in the popular, year-end show.

(continued)

## Classes at SCEUC

By Janet McNamara  
DATA Administrative Assistant

South County Education and University Center (SCEUC) is an off-campus extension of St. Louis Community College at Meramec, located at the corner of Lemay Ferry and Meramec Bottom roads. The 59,000-square-foot complex provides state-of-the-art computer labs and interactive classrooms, as well as access to the Internet via wireless ports throughout the facility. SCEUC partners with the University of Missouri-St. Louis to offer on-site upper-division classes.

In Fall 2009, digital media and architecture classes expanded class offerings at the SCEUC location. The classroom used for DATA courses is a "smart room" with technological features that enhance teaching and learning. The classroom is equipped with 25 Windows-platform student workstations. The computers are housed in automated "garage" desks that hide the monitors when not in use, leaving a flat desktop area. The computers provide access to the most current versions of Adobe Creative

Suite Design Premium and Autodesk Architectural Suite software, in addition to Microsoft Office and other standard programs.

The instructor's station provides the ability to switch from the instructor's pc to a laptop with a click of the mouse. A Macintosh workstation allows the instructor to demonstrate alternative platforms. The room features a color laser printer that accommodates letter and tabloid size prints along with a Hewlett Packard large-format plotter. A flat file drawer system stores students' work and serves as a work area for project compilation.

DATA's core objective to meet the increasing need for technologically enhanced curriculum will be achieved by expanding the offerings of the professional workshop series to the SCEUC off-campus extension. SCEUC is 12 miles from the Meramec campus (approximately 20 minutes), easily accessible via highway 55, exiting at Meramec Bottom Road and going east. For more information regarding the SCEUC, contact 314-984-7200 or visit the web at: [www.stlcc.edu/campuses/education\\_centers/](http://www.stlcc.edu/campuses/education_centers/)

Anticipating so many submissions from such a diverse range of medium, this year, the Art Department divided the competition into two categories, Fine Arts and Applied Arts. Works of traditional media, such as drawing, painting, photography, sculpture, ceramics and printmaking were judged as Fine Arts, while interior design, architectural design, graphic communications and digital media fell under Applied Arts.

Pieces from more than 100 students were selected for the exhibition with each category awarding a first, second and third place, as well as Best in Show and several honorable mentions. Additionally, each group selected a Dean's Choice Award and Faculty Choice Award.

#### Fine Art Winners

**Tracy Lindwedel**, "Easy Chair" – Best of Show  
**Sarah-Marie Land**, "Horse in Classroom, 2<sup>nd</sup> Floor" – First Place

**Luke Spence**, "Teabag" – Second Place  
**Sara Cordeal**, "Bones I" – Third Place  
**Brittany Harris**, "Untitled" – Dean's Choice  
**Mimi Ryan**, "Linsey" – Faculty Choice  
**Hannah Detring**, "Lost City" – Honorable Mention  
**Erin Hasemeier**, "Face" – Honorable Mention  
**Sharon Hutson**, "Grandpa Emil" – Honorable Mention  
**Grace Kettenbrink**, "Highchair Study" – Honorable Mention  
**Leslie Pettit**, "Old Chucks" – Honorable Mention

ELIZABETH BYRD  
 DEAN'S CHOICE AND FACULTY CHOICE IN APPLIED ART



SARAH-MARIE LAND  
 FIRST PLACE IN FINE ART

**Barb Shaffer**, "Untitled" – Honorable Mention

#### Applied Art Winners

**Marjorie Williamson**, "G Love Gig Poster #3" – Best of Show  
**Emily Amyx**, "Dollar Redesign" – First Place  
**Bob Shay**, "Tattoo Man" – Second Place  
**Jon Taylor**, "Chief Seattle's Letter" – Third Place  
**Elizabeth Byrd**, "2012 Calendar" – Dean's Choice, Faculty Choice  
**Rachel Brunette**, "Bissinger's Annual Report" – Honorable Mention  
**Yuko Morima-Yerby**, "Univers 1 of 3" – Honorable Mention  
**Joe Sanders**, "Didot 1 of 3" – Honorable Mention

This year, Gina Alvarez, gallery and education director at the St. Louis Artists' Guild and Galleries, judged the Fine Arts portion of the competition and Marian Amies, associate professor and joint head of Graphic Design at the University of Missouri, St. Louis, judged Applied Arts. Both judges spoke at the Opening Reception, Friday April 29, 2011, expressing how impressed they were by the submissions and encouraging all of the students to continue competing.

"I wish to acknowledge each student for taking the time and having the courage to submit their work," Amies said. "Without this effort there would be no exhibition, neither would a student have the benefit of appreciating their own willingness to take such a risk."



SARAH-MARIE LAND, "MORTUARY NO. 2"

#### Photography Student Garners National Magazine Cover

An image taken by **Sarah-Marie Land**, photography major at STLCC-Meramec and adjunct instructor of French, was selected as the cover of Photographer's Forum Summer 2011 issue.

Land captured "Mortuary No. 2" at a local St. Louis mortuary owned by family friends. The image was part of a series of mortuary interiors that Land has been working on for some time.

The image originally won fourth place in the 31<sup>st</sup> Annual College Photography Competition where it caught the attention of a representative from the national photography magazine.

"I was just checking my email one day and out of the blue, the magazine editor had sent a message asking if they could use the photo for their May issue. Of course, I said yes," Land said. "This is my first cover, and I am very excited about it."

Land also won first place at the Annual Meramec Student Exhibition with "Horse in Classroom, 2<sup>nd</sup> Floor." The image was taken at a boarding house in France with a medium format film camera and is part of another series that Land is developing with her sister.

"I really had no experience with the community college environment until I was hired on as an instructor," Land said. "I am just enthralled by the whole art department here and didn't know it was so vast and so credible. I am so happy to have had this experience."

Land currently holds two bachelor's degrees, one in French and one in International Political Studies, as well as a master's in French Studies. She is also completing her application to an MFA program in photography.

#### VIRTUAL REALITY BRINGS TOPIC OF REFUGEES TO "SECOND LIFE"

Amiee Shank,  
 DATA Administrative Assistant

While the digital media courses that DATA supports contain very strong practical applications, it can be easy to overlook the potential this technology has outside of the usual functions of marketing, community relations and web development. This spring semester, however, two STLCC-Meramec professors developed a course project that applied that potential in a unique platform.

In 2009, 42 million people around the world fled their native countries to avoid becoming victims of war and persecution. Recognized as refugees by the International Committee of the Red Cross (ICRC), these displaced people were forced to seek protection in one of the world's many refugee camps.

In an effort to develop awareness of this global issue, **Cindy Epperson, PhD.**, professor of Sociology and coordinator of the Global Studies Program, and **Tim Linder**, assistant professor and digital media program coordinator, combined their specialties to develop a project in which students would design and build a refugee camp in the online virtual world, Second Life.

*"One of the benefits of working in a virtual world is the immersion of being in another environment."*

The project was divided between Universal Human Rights and Interactive Design I. Students studying universal rights researched international human rights law and worked in groups to design camps that best satisfied those laws. Interactive media students then selected elements from their designs and constructed an interactive, three-dimensional refugee camp.

"Our goal, with the project, was to build global competence in our students," Epperson said. "My students acted as if they were humanitarian workers and designed models of camps based on the issues faced by refugees, humanitarian workers and governments. Tim's students then acted as architectural engineers and constructed a 3D camp based on our specifications."

Epperson's students had to consider basic human needs when designing their camps, while Linder's interactive design students had to consider the space necessary to fill those needs. They selected one design

(continued)



AERIAL VIEW OF UNIVERSAL HUMAN RIGHTS REFUGEE CAMP AS CREATED BY INTERACTIVE DESIGN I STUDENTS IN SECOND LIFE

from Epperson's class that best fit their requirements and added features, such as a sustainable garden and a water-supported power source.

Interactive students then designed buildings using blocks and spheres within Second Life. They researched architecture in other virtual camps and subsequently, developed a better understanding of refugee's living conditions. For some students, seeing the reality of a camp, even through the eyes of an avatar, prompted some unexpected reactions.

"The students found a virtual Darfur camp that really had an impact on them. One student even commented on being creeped out because there were bugs crawling all over the floor," Linder said. "One of the benefits of working in a virtual world is the immersion of being in another environment. Subtle things reinforce to me how the power of sight, sound and visualization can really engage a student in a way that other media can't."

Epperson and Linder developed the project through the Global Studies Learning Circle where, each semes-

DETAIL OF CAMP



ter, faculty members come together to develop ways to infuse global awareness in course curriculum.

Linder hopes to collaborate with other departments to expand the use and potential of the virtual environment.

"The great thing about Second Life is that you can really think outside of the normal educational tool," Linder said. "You can take students where they would normally not ever be able to go as a human. If you're teaching a nursing class, you can take them through a virtual human heart or, if you teach astronomy, you could tour the stars. Size and space doesn't really matter so you can virtually go anywhere."

**Steve Snyder**, a student in the interactive design class, initially found the project daunting but, with Linder's guidance, he quickly got the hang of creating objects in virtual 3D space. He also learned how to look at the real world in a new perspective.

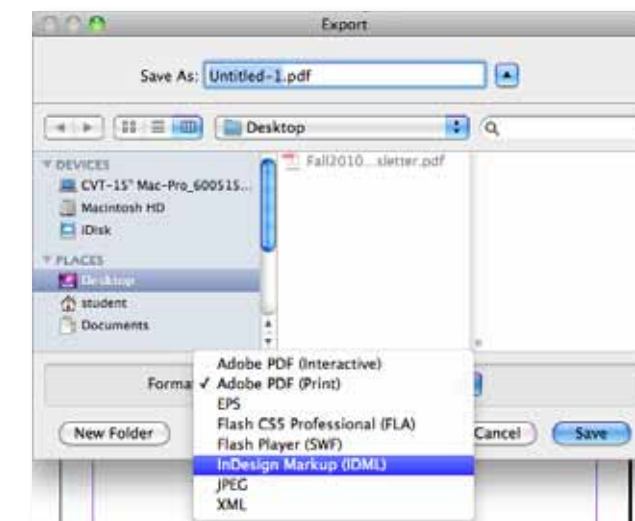
"As I was working on different parts of the camp, I found myself thinking, 'Is this practical and is it reasonable?'" Snyder said. "It's one thing to make something look good but you have to step back and consider if it's realistic for a camp of 2,000 people. You think in terms of usability, does it make sense and does it give people what they need. It was a great way to wrap your brain around a problem in a different aspect."

## InDesign CS5: Saving to Previous Versions & Contact Sheet

Scott Tjaden,  
Adjunct Faculty

### Tip 1 Saving down to a previous version:

This is not really outlined well in documentation, but InDesign can be saved from CS5 to CS4. The key is in the Export option - File>Export>InDesignMarkup. An IDML file is the actual InDesign file that can open in CS4. Be careful. If you have the new features of interactivity or other functions that are new to CS5, they won't work in CS4. All other items will translate flawlessly, including style sheets and existing links to pictures. Just insert this into your packaging and you're ready to go. Want to go back one MORE version? You need CS4 and go through the same operation, but it's File>Export then choose InDesign Interchange (INX) from the Format pop-up menu. The resulting INX file can be opened in CS3. The INX file is the same as the IDML, but along the way, Adobe just changed the name from CS4 to CS5. That's where the confusion lies.



SELECTING IDML TO SAVE AN INDESIGN CS5 FILE FOR CS4

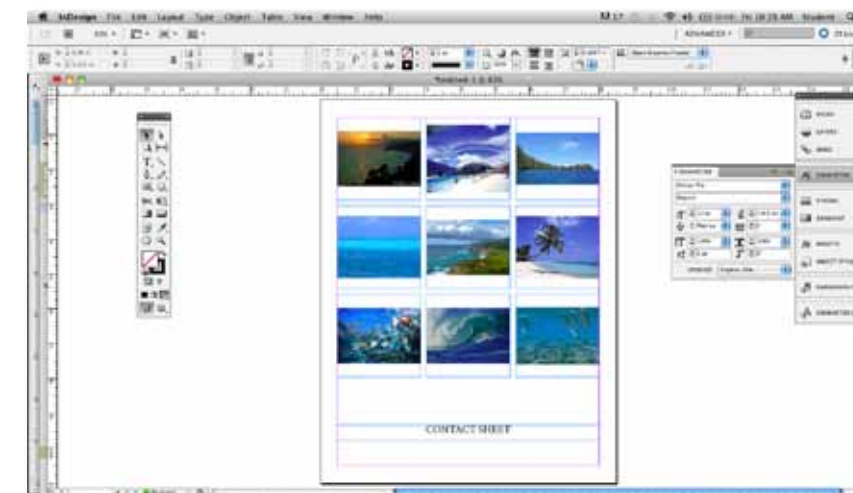
**Tip 2 Contact Sheet:** Need a quick contact sheet for your photos? It used to be that Photoshop opened each picture and slowly placed thumbnail copies on a sheet of paper. It was a pain, afterwards, to change or manipulate the photos. That's not so with InDesign CS5. InDesign now works with the preview file, not the original, so it's quick and easy. Afterwards you can rotate, change, or even delete the photos that you don't need.

Go to File>Place; then, select all the photos you need using either the shift key or the Apple/Command key if the pictures aren't sequential.

Here's the tricky part: press the Shift+Command keys and you'll immediately get a grid near your arrow. Release the keys; then, use the up/down or right/left arrows to adjust your grid to add or subtract rows/columns. It will take some practice.

What you're left with is a contact sheet that is quick and easy. You can even add text boxes with live captions (new to CS5) and label each photo.

USING INDESIGN CS5 AS A CONTACT SHEET FOR YOUR PHOTOS



## Faculty's Vision of Organic Design Featured at Local Gallery

Joe Chesla, professor of sculpture and design at STLCC-Meramec, expresses art through a surprisingly wide variety of media. Along with using traditional materials like wood and metal, Chesla also creates work with unusual elements like water, algae and rust. What he creates with these non-traditional materials is an architectural and graphic interpretation of the natural world around him.



CHESLA'S MINERAL INFUSED RUST PRINT

"I don't use color. I prefer to expose the inherent qualities and color of the material. Beauty plays a big role in my work but it's from things that we might typically negate as a typical source for aesthetic information. Artists are like that. We will oftentimes find things that are not necessarily considered beautiful and bring them to light for people to reconsider," Chesla said. "The idea that I do a variety of things like installations and prints and

objects, means that I'm more focused on creating a specific kind of presence, so I use whatever medium will achieve that."

Chesla's latest exhibit, displayed this past March and April at the PHD Gallery, featured mineral infused rust prints. This is an organic process where Chesla immerses metal plates and printmaking paper in a mildly acidic bath that allows the metal to corrode. The finished print is a recording of that corrosive process.

Since this art is process directed, each print is unique. As a result, Chesla depends on natural editing when selecting pieces for a show. He looks for prints with 'it,' ones with that just-right combination of color and tonality that occurs randomly within the boundaries he created.

"I'm fascinated by the idea of control versus non-control in the studio. It's an aesthetic that exhibits a conversation between the organic process and the artist," Chesla said. "It's about a sense of presence. What [this art] leaves you with is yourself. It's like sitting at the end of the dock and there's little if nothing to focus upon - just you and the shimmering



"LETTING GO A BREATH I DIDN'T KNOW I WAS HOLDING".

water. That's the sense of presence; the depth, that I'm looking for."

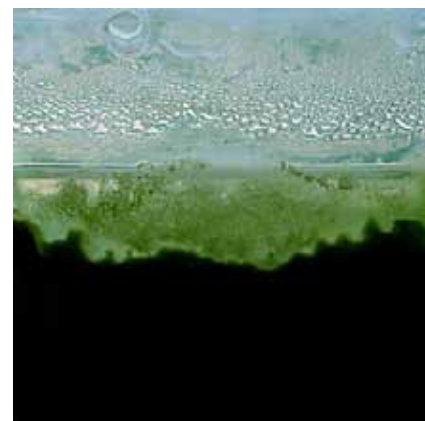
Chesla's work is also included in the new textbook, "Contemporary Color; Theory & Use, Second Edition," by Steven Bleicher. The book features photographs and review of Chesla's exhibit, "Letting Go a Breath I Didn't Know I Was Holding," previously displayed in the William and Florence Schmidt Art Center at Southwestern Illinois College.

The show was an organic installation that featured thousands of small plastic bags filled with clay, water and algae spores. The bags were adhered to the large windows and plate glass entries at the gallery, exposing the spores to heat and sun. This stimulated algae growth inside the bags, which created naturally random designs in various shades of green.

"My parents saw the book and said, 'Wow, you've really made it,'" Chesla laughed. "I thought, 'Well, if you're reading this book, you'd think I am, but not really.'"

The textbook was published in March of this year by Delmar Cengage Learning and is available through Amazon.com. Visit JoeChesla.com to view more of his installations as well as his traditional work in wood and metal.

DETAIL OF "LETTING GO A BREATH I DIDN'T KNOW I WAS HOLDING"



## New Course In Video Art Added To Digital Media Program

St. Louis Community College at Meramec now offers Video Art I, as of Spring 2011. Originally offered at the Florissant Valley campus more than ten years ago, this course has been reorganized and upgraded to support current trends in the field of digital videography.

Video Art I now features Final Cut Pro for video editing along with Soundtrack Pro and Garage Band for sound editing. Students are walked through a variety of projects that build on their developing technological and creative skills. For instructor **Brett Williams**, however, it's not just about learning the programs, it's about learning the art.

"This is not so much based on learning the software but about exploring video as a personal tool for creative expression," Williams said. "We do use the programs so we go over them extensively but now, a student who might typically learn just two-dimensional media like drawing or painting, can also learn art in the fourth-dimension where it exists in time and space. That's where video art comes in."

*"Now, a student who might learn just two-dimensional media like drawing or painting, can also learn art in the fourth dimension of time and space."*

Williams designed part of the course to demonstrate how traditional art can be exhibited through contemporary media. Students first use a tape-based camera

provided by the college to practice basic in-camera editing. Williams said this helps them think sequentially and to better define their space. He also hopes it makes it easier for students to transition from working with static, still images to looking at how those images can move.

As the semester progresses and students become more familiar with the media, projects become more complex and software dependent. Williams gives students the latitude to adapt assignments from other classes into video format by using more advanced Final Cut Pro techniques and sound editing tools.

Students then have the necessary knowledge and experience to enter their field of choice whether that would be fine arts or commercial design. They develop adaptable skills that qualify them to work in a variety of areas like web design, advertising or art production. Even flash developers benefit from the course since it teaches timing and editing.

"This art program gives students a great mixture of courses and instructors, which prepares them for the commercial world," Williams said. "You can apply this video course to multiple fields whether it's fine art based or a traditional job. Video is so versatile, you can adapt it to either creative or practical situations."

Video Art I will be offered next at the Meramec campus in the Spring 2012 semester. It is an elective course for the Interactive Media Certificate of Specialization but is open to students from all programs of study.

## Design Instructor Competes In California Competition

**Scott Tjaden**, adjunct instructor at STLCC-Meramec, was invited to apply for this year's San Francisco Decorator's Showhouse, despite living more than halfway across the country. Unable to fly to the site on the unusually short five-day notice, Tjaden turned to San Francisco local Allison Eigel, daughter of Mary Eigel, instructor of digital media at Meramec, to help measure and photograph the space. Tjaden then outlined the rooms with InDesign, creating a floor plan and design boards to ship to the judges overnight.

The Showhouse event is an invitation-only competition

where designers submit plans for updating the interior space of a San Francisco mansion that is typically up for sale. Once the winning plans are selected and the house is redesigned, it is then opened to public and media for viewing. It is a well-respected competition, typically featured in national publications like the New York Times and the San Francisco Chronicle.

Even though Tjaden was invited to the competition, his plans were not chosen as part of the final layout.

"I was thrilled to be selected to apply by Lisa Lindbaum, director of events and special projects, San Francisco University High School, but I wasn't selected in the end," Tjaden said. "To even be considered and get a call from so far away was an honor."

## New Certificates Open Career Doors for Students and Working Adults

Meramec's art and horticulture departments now offer several new certificate programs for students entering a new career or for working adults needing to upgrade their skills. Whether their interests lie in digital technology, horticulture, sustainability or all three, these certificates establish a solid foundation for students to build upon either in the workplace or in further education.

### Certificate of Specialization in Digital Media: Animation

One of the exciting new options offered this year is the Certificate of Specialization in Digital Media: Animation. Focusing on a concentrated degree of study, this certificate addresses the creative and design challenges in the digital media field by immersing students in the most current imaging and animation software.

Animation students have access to the latest technology including Wacom's Cintiq 21UX drawing tablet and Adobe's Creative Suite 5.5. They develop skills in photo imaging, motion graphics and animation as well as in artistic and conceptual visualizations. Students also learn 3D Modeling and 3D Animation in Maya, an industry-standard visual effects software.

"Students can take this skill set to be a much more attractive candidate for a design position or further their education by adding it to another program like Interactive Design," said **Tim Linder**, professor and digital media program coordinator.

As interactive and web-based platforms begin to grow, current job openings are focused on candidates with experience in digital media and animation. Graduates can expect to find entry-level positions in a variety of fields like medical and architectural visualization, or concept and gaming artistry.

The animation certificate provides a focused, cohesive knowledge base in digital media where students develop real world experience through theory and practice. Upon graduation, students will have developed a substantial portfolio for pursuing a career in their fields or to present for admittance into advanced educational programs.

### Landscape Design Certificate of Specialization

Students in this certificate program learn the science and art of horticulture design through a combination of theory and applied instruction.

Courses in this certificate focus on computer aided drafting (CAD) programs and examine the principals of art and design in developing landscape plans.

Students also gain practical knowledge of horticulture through courses such as Ornamental Plant Identification, Pest Management and Soil that will support the design.

"The Soil Management course is important since we analyze the physical and chemical properties of soil. We also learn how to manage soil in the landscape enabling designers to choose the best plants for specific soil conditions. Also, we learn how to successfully add amendments and fertilizer to the landscape as needed," said **Paul Roberts**, horticulture program director.

Ornamental Plant Identification teaches the botanical characteristics of trees, shrubs, vines and herbaceous plants along with their cultural requirements and uses, enabling proper selection for landscape design.

Students become eligible for entry level jobs in the green industry through nursery and garden center operations, landscape design and construction firms, as well as municipalities that support parks and recreation areas.

### Sustainability Design Certificate of Specialization

In this program, students not only develop the design skills necessary to work in a sustainability conscious environment, they also develop the experience necessary to become leaders in their field.

This certificate emphasizes a student's specific area of interest, whether it's landscape design, interior design or architectural technology. Then, at the end of the program, they come together to apply their new skills in one group project that encompasses all three disciplines.

"The whole purpose of the certificate is to incorporate the entire building envelope, including construction and landscape design. We don't want to focus on just one particular element like interior finishes," said **Erin LeClerc**, interior design program coordinator.

Students with the certification could expect to work in fields that focus on sustainability such as facilities management or interior and exterior design.

Courses for each of these certificates begin this fall 2011 semester. As a bonus, those who enroll for the Sustainability Design Certificate program this fall will have their tuition waived for the duration of the 17-hour certificate.

Contact the following coordinators for more information on these certificates and other programs that are available in each department:

Digital Media: Tim Linder - TLinder1@stlcc.edu  
Horticulture: Paul Roberts - PRoberts@stlcc.edu  
Interior Design: Erin LeClerc - ELeclerc@stlcc.edu

## 2011 Fall Digital Media Course Schedule

CRN	COURSE	TITLE	INSTRUCTOR	CRED.	DATE	DAY	TIME	ROOM	TERM
33594	AT 100 646	Hardware Configuration & Troubleshooting: Macintosh/Windows	LaGarce, Charles	1CR-Day	0/20-12/18	R	12 - 2:50 PM	HE136	Second-Half Term
34731	AT 106 601	Two Dimensional Computer Animation: Adobe After Effects	Feiner, Jason	3CR-Day	8/23-12/18	TR	3 - 5:50 PM	HE136	Full Term
34732	AT 108 601	Computer Painting & Drawing: Corel Painter	Leick, James	3CR-Day	8/22-12/18	MW	2 - 4:50 PM	HE233	Full Term
32087	AT 120 601	Computer Drawing I: Illustrator	Mallett, Kimber	3CR-Day	8/23-12/18	TR	2- 4:50 PM	HE 233	Full Term
34947	ART 125 695	Interactive Design I (Hybrid)	Linder, Tim	3CR-Day	8/23-12/18	T	12 - 2:50 PM	HE 136	Full Term
32742	ART 131 601	Computer Art Studio/Lab	Kaider, Jan	3CR-Day	8/22-12/18	MW	8 - 10:50 AM	HE 136	Full Term
32747	ART 131 602	Computer Art Studio/Lab	Aehle, Michael	3CR-Day	8/23-12/18	TR	8 - 10:50 AM	HE 233	Full Term
32744	ART 131 603	Computer Art Studio/Lab	Aehle, Michael	3CR-Day	8/22-12/18	MW	11 AM - 1:50 PM	HE 233	Full Term
32746	ART 131 604	Computer Art Studio/Lab	Eigel, Mary	3CR-Day	8/23-12/18	TR	11 AM - 1:50 PM	HE 233	Full Term
32743	ART 131 605	Computer Art Studio/Lab	Engel, Ed	3CR-Day	8/22-12/18	MW	3- 5:50 PM	HE 136	Full Term
32745	ART 131 650	Computer Art Studio/Lab	Steiner, Frank	3CR-Eve	8/22-12/18	MW	6 - 8:50 PM	HE233	Full Term
33595	ART 131 680	Computer Art Studio/Lab	Engel, Ed	3CR-Day	8/20-12/18	S	1:30 - 6:20 PM	HE136	Full Term
35820	AT 135 S01	Comm/Design for the World Wide Web I Lab/Studio	Staff, STLCC	3CR-Day	8/24-12/18	T	1 - 4:50 PM	SCEUC208	Full Term
32083	AT 135 695	Comm/Design for the World Wide Web I Lab/Studio	Ward, Kevin	3CR-Eve	8/25-12/18	R	6 - 9:50 PM	HE136	Full Term
35821	AT 146 695	3D Modeling I: Surface Modeling (Hybrid)	Rollins, Joseph	3CR-Eve	8/23-12/18	T	6 - 9:50 PM	HE136	Full Term
33232	ART 172 695	Digital Photography	Carosella, Tony	3CR-Day	8/22-12/18	M	11 AM - 2:50 PM	HE136	Full Term
33548	ART 172 696	Digital Photography (Hybrid)	O'Shea, Matthew	3CR-Day	8/25-12/18	R	8 - 11:50 AM	HE136	Full Term
35227	ART 172 697	Digital Photography (Hybrid)	Carosella, Tony	3CR-Eve	8/22-12/18	M	6 - 9:50 PM	HE136	Full Term
34727	ART 172 699	Digital Photography (Hybrid)	Staff, STLCC	3CR-Day	8/20-12/18	S	9 AM - 1:20 PM	HE136	Full Term
33405	ART 221 601	Page Layout: Quark/InDesign Lab/Studio	Tjaden, D Scott	3CR-Eve	8/30-12/19	TR	6 - 8:50 PM	HE137	Off-Schedule
32749	ART 275 695	Photo Img I: Photoshop (Hybrid)	Linder, Tim	3CR-Day	8/24-12/18	W	11 AM - 2:50 PM	HE136	Full Term
32748	ART 275 696	Photo Img I: Photoshop (Hybrid)	Swoboda, Michael	3CR-Day	8/26-12/18	F	9 AM - 12:50 PM	HE136	Full Term
32728	ART 275 S95	Photo Img I: Photoshop (Hybrid)	Linder, Tim	3CR-Day	9/01-12/18	R	11 AM - 2:50 PM	SCEUC208	Off-Schedule
34196	ART 275 697	Photo Img I: Photoshop (Hybrid)	Leick, Jim	3CR-Eve	8/24-12/18	W	6 - 9:50 PM	HE136	Full Term
34729	ART 275 674	Photo Img I: Photoshop (Online)	Web-Based Internet	3CR-DL	8/20-12/18			Online	Full Term
34199	AT 276 601	Photo Img 2: Photoshop Lab/Studio	Swoboda, Michael	3CR-Day	8/22-12/18	MW	8 - 10:50 AM	HE233	Full Term
35261	ART280 650	Final Cut Lab/Studio	Burks, Michael	3CR-Eve	8/23-12/18	TR	6 - 8:50 PM	HE233	Full Term
35002	AT 283 640	Electronic Portfolio Lecture/Combination	Tjaden, Scott	1CR-Day	8/25-10/16	R	12 - 2:50 PM	HE136	First Half-Term

## 2011 Summer DATA Workshops

- |                |  |                 |   |
|----------------|--|-----------------|---|
| <b>May 20</b>  | Adobe Photoshop for Professionals-<br>The First Step                     | <b>July 9</b>   | Adobe Flash-Rich Media Websites   |
| <b>June 3</b>  | Adobe Photoshop for Professionals-<br>The Next Step                      | <b>July 9</b>   | Adobe Illustrator for Professionals-<br>The First Step                                |
| <b>June 4</b>  | Adobe InDesign for Professionals-<br>The First Step                      | <b>July 9</b>   | Maya for Professionals-<br>The First Step   |
| <b>June 10</b> | How to Convert Photos to Paintings                                       | <b>July 15</b>  | Adobe Photoshop & Lightroom 3 for<br>Professionals-The Next Step                      |
| <b>June 11</b> | Adobe Photoshop for Professionals-<br>Tips, Tricks & Advanced Techniques | <b>July 16</b>  | Adobe Captivate For Beginners   |
| <b>June 17</b> | Intro to Adobe AfterEffects for<br>Professionals                         | <b>July 16</b>  | Adobe Digital Publishing Suite<br>for Professionals                                   |
| <b>June 18</b> | Adobe Flash for Professionals-<br>The First Step                         | <b>July 22</b>  | Apple's Final Cut Pro 7-<br>The First Step  |
| <b>June 18</b> | Adobe InDesign for Professionals-<br>The Next Step                       | <b>July 23</b>  | Adobe Illustrator for Professionals-<br>The Next Step                                 |
| <b>June 24</b> | Adobe Photoshop & Lightroom 3 for<br>Professionals- The First Step       | <b>July 23</b>  | Maya for Professionals-The Next Step  |
| <b>June 25</b> | How to Transfer Images to Fabric   | <b>July 29</b>  | Apple's Final Cut Pro 7-<br>The Next Step   |
| <b>June 25</b> | iPad/iPod/iPhone App's For Artists                                       | <b>July 30</b>  | Successful Business Strategies for<br>Artists, Photographers and Graphic<br>Designers |
| <b>July 8</b>  | 3-D Graphics for Beginners-<br>Using STRATA                              | <b>August 5</b> | EZ Websites for Professionals   |

Workshops are held on the MERAMEC campus, in the  
Humanities East Bldg., from **8:30 a.m. - 4:30 p.m.**  
Fee is **\$99** NOTE: Cost for adults 60 and over \$59.50

Limited Seating

To Register go to: <http://www.stlcc.edu/WSRegistration>

For more information go to: <http://www.stlcc.edu/DATAWorkshops>

Questions: Call Mary Ann Grande 314-984-7019

**The Digital Arts and Technology Alliance is a Center of Excellence  
at St. Louis Community College**

