



SCOTT COOPER

922 Oakwood Drive
San Antonio TX 78228

210.375.4237

email: casacoopertx@satx.rr.com

www.scottdcooper.com

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Education

September 2004-Present

Academy of Art University of San Francisco (Distance Education, online MFA program),
San Francisco MFA Illustration, 45hrs, projected graduation Spring 2008

September 2003-May 2004

University of Texas San Antonio

I took several upper level undergraduate classes, Drawing, Painting

September 1982-May 1986

School of Visual Arts, New York City BFA (triple major):Animation, Illustration, Cartooning
Minor: Graphic Design, Video Production

History

January 1988-Present

Sideshow Graphics, my freelance graphics firm.

September 1999-Present

San Antonio College, 1300 San Pedro Avenue, San Antonio, TX 78212, 210.733.2894

Richard Arredondo, Director of Visual Arts & Technology

Full Time Adjunct Professor Teaching Introduction to Graphic Design, Illustration Techniques,
Typography and Electronic PrePress.

Graphic Design Portfolio Committee

March 1999-May 2000

Thomas Reprographics Inc., 2110 Mannix St., San Antonio TX 78217, 210.829.7000

Lisette Brochon, District Production Manager

As graphics supervisor, I was responsible for design, layout, scheduling, production and preflighting of projects for four color prepress, output and direct Heidelberg printing using primarily Quark, Illustrator, Photoshop & Freehand. Other responsibilities include training and supervision of three colleagues, troubleshooting and maintaining G3 system and network, installation of software, cross-platforming to PC as required, using and troubleshooting color digital output devices including Durst Lambda 130, Encad Novajet & Canon CLC 700 & 1000, Howtek D4000 drum scanner and Scanmaker E6 flatbed.

TOOLS

Quark, Adobe Creative Suite CS2 and CS3, Freehand, Island Trapper, VAX System, EDGAR, PC File Conversion, UNIX, Ethernet, Modems, 3M Matchprint Systems, Canon Color Fiery, AGFA Scanners, X-rite Densitometers, Macintosh Accessory Programs, Kodak/AGFA Processors, SGI Cyclone workstation w/ Color Bus and Panther/Varityper Imagesetters.

Clients

I have worked on projects for such diverse and challenging clients as The Arts & Entertainment Channel, Bianet, CBS Television, Disney, Greenpoint Savings, Knopf Publishing, National Audubon Society, Newsweek, Paramount Studios, The Empire & Majestic Theatres, San Antonio, Texas, Random House, Scholastic Books, Sony Pictures, TV Guide, Bard College, The Jerome Levy Institute of Economics, Ulster County Community College, Thomas Reprographics, H-E-B, San Antonio College Adjunct Faculty Council, YO Studios Los Angeles, CA., Oblate Monastery in San Antonio, Texas

Organizations

San Antonio College: Visual Arts & Technology representative to Adjunct Faculty Council
SIGGRAPH of San Antonio
Watercolor Society of San Antonio
Graphic Arts Guild, NY Chapter

Galleries and Shows:

1 Man Show at Twin Sister Bakery,
San Antonio TX **Feb. '05**

Group Show: "Outta Contex" Contemporary Art of San Antonio (CASA),
San Antonio TX **May 13th, 2005**

Group Show: "Milestones" Art SA Gallery,
San Antonio TX **November 18th, 2005**

Group Show: "9th Annual Small Scale Work, for a Larger Cause" Say Si
San Antonio TX **March 3, 2006**

Group Show: "Fine Art by Unfine Artists" ArteReyes Gallery
San Antonio TX **October 6, 2006**

Artwork in Private Collections:

Nick and Jess Grossman, New York City
Linda Cohen, Chicago, Ill
David and Evie Seligman, New York City
Lynn Ward, San Antonio, TX
Ralph Wells, San Antonio, TX
Robyn Jamerson, Los Angeles, CA
AMEDD Museum, San Antonio, TX
Jesse Real, San Francisco, CA

Teaching Philosophy

Just like students, I believe teachers should constantly be learning new ways to teach a subject. I try to make the courses exciting, interesting and challenging because it is an important part of teaching for me. If you are not having fun with the subject you are teaching, both you and your students will be bored. I teach students what they need to know to do the job in the professional world after graduating. One of my goals is to ensure that the students know what working in the real world of publishing is like — and what the real world job requires to succeed. I believe that my 20+ years of experience in the graphic and printing fields gives me a special advantage in teaching and a responsibility to share my knowledge.

I was very lucky to be at the right place at the right time when Apple Computers changed their marketing approach to capture the desk-top, pre-press, digital graphics and art fields. I was in Los Angeles, California, when the graphic design revolution began. Design, layout, and production shifted from manual methods to the electronic method almost overnight. I worked for a pre-press bureau that was selected to participate in the beta testing of programs that became industry standards: Quark, Photoshop, and Illustrator among others.

Being part of the history of the electronic revolution in design and printing is something I am very proud of; it was both a fascinating and challenging time. I believe it is important to relay to students what actually happened during the change from all manual procedures to electronic/digital processes. Students can read it in books, but my students hear about the revolution and can ask questions about it from someone involved in and present for the paradigm shift. I also believe making those events more real to the students increases their desire to excel in any area of the field.

I really enjoy sharing my 20+ years of graphic design, pre-press, printing and fine arts reproduction experience and problem solving techniques with students. If the students do not know why a program does this or that and we as teachers cannot explain or solve the challenge, we are not giving students the education they deserve. Explaining why and how particular challenges happen and how to resolve them gives me great satisfaction.

The common ground between graphic design, illustration and fine art is narrowing with new drawing or painting tools available every day. Teaching students how to use traditional and digital tools to produce original art gives them the advantage of proficiency with both traditional and electronic methods. I want to help my students become contemporary ***“Renaissance Artists”***.

As students, we learned from favorite teachers and teachers we did not like as much; I utilize all the knowledge I learned from both the corporate and academic worlds. As an educator, I believe students learn in many different ways; some learn quickly, and others learn less quickly. I observe my students closely to find out which student learns best by which method. I challenge my students to ask questions and show them the means to discover the answers. My learning continues by reading industry software manuals, documentation and attending seminars so as to keep abreast of software trends and developments to share in the classroom.

Personal Experience

My personal experience starts early; I began drawing at 3 years old. When I started drawing, I fell in love with the idea of being an artist: to be able to draw and create artwork with my head and heart. Throughout my education I have tried to learn new techniques and different styles of artwork. I have learned to keep an open mind to all styles of art, even those I dislike. I also enjoy gallery and museum openings to observe new art and trends in art. This has proven to be a great asset, allowing me to stay employed in art and art related fields during my career. This wide knowledge has allowed me to work on many types of art and a variety of projects. I believe that creative art is creative art no matter if it is fine art or graphic art/design, illustration or oil painting. I do not let artificial boundaries define my personal experience of life and art. I believe that today, all artists need an extensive and wide knowledge of techniques, styles, and methods, making each of us a ***“renaissance artist”*** in the manner of Da Vinci, Michelangelo, Van Gough, Cezanne, and Picasso, et al.

Career Goals

My career goals are plain and simple. I have always wanted to be an artist, to draw; to be able to create art, to be involved in the art world, to always learn about art, and to share what I have learned. This goal has not always been easy to achieve. After 20 years in the graphic design and publishing industry, after learning so much about the Mac and the related programs previously mentioned, I realized that fine art and drawing was and is my true love (*next to my wife*). My knowledge of graphic design and print production qualified me for a teaching position at a local community college (***San Antonio College***); in 2000 I began teaching and I found I also love teaching.

I usually teach three graphic design courses (***Intro to Computer Graphics, Typography, and Digital PrePress***). My teaching schedule allowed me to return to my roots and I began drawing more, creating artwork and connecting with the art community in San Antonio. This also gives me an opportunity to show my students by example that learning fine arts techniques and traditions in addition to graphic and digital techniques is incredibly valuable to an artist whether established or emerging.

My love for teaching inspired me to return to school myself. Earning my terminal MFA from the Academy of Art (San Francisco) will make me eligible to apply for full time positions at most colleges. The support of a full time position will help me achieve my teaching, learning, and creative goals. When time and circumstances allow, I also hope to participate in an educational exchange program, learning about the art traditions of other countries, and sharing my own knowledge.

Artist Statement

draw-ing (drô'ing) *n.* **1** The act of one who or that which draws. **2** A picture, sketch, delineation, or design. **3** The art of representing objects by lines. **4** A lottery.

I view the world as a great place to draw (no pun intended) my creativity and to come up with my subject for all my artwork. From hearing something can put an image in my head and I need to get it out via a drawing or painting. I try to make my artwork an interesting experience. I look at the world little askew and try to make the subject matter humorous and important at the same time. I want the viewer to take his/her time to try to figure out the subject and intent of the drawing. I also love to see if their conclusions are close to my point. I also love to pick on subject matters that raise eyebrows and make you stop and think, even if you agree with my point of view or not. This is why I have a wide variety of artwork, because there is so much to see and try to understand is this crazy world we live in. I just see it through a different perspective than others and always find the humor in everything.

Thesis Project Proposal

Project: Children's Book Illustration

Personal Interest: This project is personally interesting because the story was first told me by my (*then*) five-year-old niece. I believe that direct contact with the writer/speaker makes any story easier to illustrate, as the writer can provide feedback on the characterizations. When there is no contact with the creator of the story, illustrating the characters is challenging at best, and disappointing at worst.

Background Information: Background information for this project is described in the 'Personal Interest' segment of this thesis proposal.

Form of Final Thesis Project: I want to show the finished illustrations as a gallery show that will double as a release party for this childrens' book. The illustrations will be framed and hung, and a professionally printed copy of the book will be displayed on a pedestal. If at all possible, I hope to bring the author, now thirteen, to this exhibit.

Proposed Medium: *The final thesis will be done in 2 parts:*

a) The Illustrations: watercolor, prisma pencil, rapidograph on 2 ply cold press illustration board. The size of each illustration will be 20"x30". There will 15 or more full size pages.

b) The illustrations will be digitized then placed in the document to coincide with the correct text after the typographic element is finalized in the layout program (InDesign). The book will then be pre-flighted for final approval. When final approval is signed off, the book will be press ready for printing. Size of final output for this book will be 8.5x11; printing will be done by Apples' iPhoto service. Large (double-sided) size 8.5 x 11 sheets are priced at \$29.99 for 20 (10 sheets) pages, with a maximum of 100 (50sheets) pages. Additional pages are \$0.99 per page, 100 (50 sheets) pages maximum.

Time Line: This project will be completed by the end of the Spring 2008 semester. My course load for Fall 2007 semester will allow me to both work on the illustrations, and take advantage of any critiques my peers, and more importantly my instructors may offer. Two full semesters will give me enough time to complete the illustrations, typography, and layout of this book.