

## **DIGITAL IMAGING II**

Columbia College Chicago

23-3202 02

Matt Siber

Spring 2012

### **COURSE DESCRIPTION**

#### **COURSE TIME AND LOCATION**

Thursday, 8:30-12:20, 1103 ACC.

*Please note that the semester has been moved back one week to avoid overlapping with the G8 summit scheduled to occur in Chicago in May.*

#### **INSTRUCTOR INFO**

Email: [matt@siberart.com](mailto:matt@siberart.com), [msiber@colum.edu](mailto:msiber@colum.edu)

Website: [www.siberart.com](http://www.siberart.com)

Office Hours: I do not have an office. Please see me to arrange a time to meet outside of class.

#### **COURSE DESCRIPTION**

Building upon skills learned in previous classes, this course expands students' knowledge using extended digital controls to manipulate and enhance photographic images. Emphasis is placed on specialized image manipulation using Photoshop(c). The student will create a cohesive final project of professional quality utilizing these new tools supported by critical discussions, readings, and research.

#### **GOALS AND OBJECTIVES**

At the successful completion of this course, the student will have learned:

- Contemporary issues and professional practices pertaining to digital imaging culture.
- Advanced software applications.
- Advanced digital imaging workflow and tools.
- Advanced input and output devices.
- Color to grayscale conversion and grayscale prints.
- Color theory, color models, and color spaces.
- Options for outsourcing image files.
- Different types of professional digital print options.
- Synthesis of learned skills to produce as a final project, a cohesive photographic body of work that meets professional standards.

#### **MY APPROACH**

This course is an extension of Digital I with emphasis on high quality print output, digital capture, and Photoshop as a conceptual tool. You will notice that there is a great deal of repetition between Digital I and Digital II. Although we will cover some of the same material as Digital I, we will cover it further in depth with a greater effort to tie workflow and techniques together.

You will learn the best ways to capture, scan, correct, retouch, sharpen and print photographs in order to achieve the best results possible from the current technology. Projects are designed to bring you up to speed on technique and to help you formulate a solid conceptual base for your artwork. The semester project will be a culmination of both your newly learned technical skills and your creative development throughout the semester.

I have a reputation as a conceptual artist and instructor. This means that I expect a high level of cerebral engagement from my students (i.e. I expect you to think - a lot). We will certainly deal with technical issues in critique, but when it comes to critiquing semester projects I expect the tech and aesthetic critiques to be swift. I expect that you make every decision with care and intention and that you come to critique prepared to talk about your creative decisions and how they contribute to the expression of your idea.

**PROJECTS MUST BE IDEA-BASED!**

**PROJECTS DO NOT HAVE TO BE "PHOTOSHOPPED" OR HEAVILY MANIPULATED IMAGES. "STRAIGHT PHOTOGRAPHY" IS PERFECTLY ACCEPTABLE.**

This does not mean that you have to find some deep, ultra-conceptual, personal subject matter. Nor does it mean that you cannot do commercial, journalistic, documentary, or fashion work for this class. I am open to all genres of photographic practice but the expectations are the same for everyone. I expect that all projects have an idea to express or explore and that the work is cohesive, deliberate and thoughtful. We will spend a lot of time in critique talking about visual communication and how creative decisions alter the viewer's perception of the work. See the section on the Semester Project for further details about my expectations.

### **SKILLS PREREQUISITES**

It is assumed that you are familiar with Macintosh computers and the basic workings of Adobe Photoshop CS5. We will spend the first couple of classes reviewing some Digital I material but we will move on very quickly from there.

### **PHOTOSHOP CS5**

The primary program we will be using in this course is Photoshop CS5. If you have earlier versions of Photoshop at home you may want to consider upgrading. Photoshop CS4 is the previous version to CS5 and will work adequately for the class but you may run into problems with versions earlier than that, especially in the Camera Raw converter.

Technically, the Adobe Creative Suite is on version 5.5. This upgrade did not affect Photoshop so, for our purposes, nothing has changed from 5.0 to 5.5.

You may run into issues with Camera Raw if you have just purchased a new digital camera. It's possible that there is a new format for that brand's RAW image files. This problem is usually fixed for free by updating your Adobe software to the latest update. Occasionally, you need to go to the Adobe website and find the specific plug-in for your camera.

The online Columbia bookstore and the Columbia computer store on Wabash Ave. sells copies of Photoshop at substantial discounts to students for both PC and Mac platforms.

### **COURSE BIBLIOGRAPHY**

- Fred Ritchin, *Toward a Hyperphotography*, *After Photography*, W.W. Norton & Co., 2009.
- Scott McCloud, *Chapter 7: The Six Steps*, *Understanding Comics*, 1993.

### **REQUIRED MATERIALS**

Text: *Adobe Photoshop CS5 for Photographers*, Martin Evening, Focal Press, 2010.

Digital printing paper. The lab does not sell paper so you will have to buy your own from Central Camera, Calumet, Helix, or online.

There is a mural assignment due during the second half of the semester. In the past, the department has added money to your cards to help pay for this assignment. They have stopped doing this this semester, so you will need to plan to pay for a mural print. You do not need to buy anything but should plan to spend \$20-\$40 depending on the size of print.

Some way to store and transport image files. External hard drives are the best option for stable, reliable file storage. Please also be sure to back up your data on at least one other drive so that your work exists in two places. This is a failsafe in case one of your drives crashes and you lose your data.

*Please beware of thumb drives, as they are not very reliable for file storage. They are fine for moving files around but please don't rely on them for long-term file storage.*

CD-Rs: The Camera RAW assignment requires me to collect your images on disc. I will also be collecting all of your material for the semester on a CD at the end of the semester.

## **COURSE POLICIES AND GRADING**

### **COURSE CONDUCT**

This is a very rigorous course. As with Digital I, you are expected to absorb a lot of information in a short period of time. It is imperative that you keep up with course work or you will fall behind and won't be able to catch up.

In-class participation is encouraged and expected. Your final grade can be positively or negatively affected by your contributions, or lack thereof, in class. I expect students to be respectful of me and their fellow classmates at all times.

**Under no circumstances are students to surf the internet, write/read emails, download music, text, etc. during class time!** I understand that most of you own laptops and like to follow along during technical demos. This is fine, but the laptops must be closed during lecture and discussion. Please get used to taking notes on paper during the lectures.

Please try to remember to turn off your cell phone (I will do the same). Please don't accept calls during class unless they are true emergencies. If receiving a call during class time is unavoidable, please take the courtesy of setting your phone to vibrate or silent and discretely remove yourself from the class to take the call.

It is your job to manage your time. Scanners and printers tend to get very busy at the end of the semester. Make sure you leave yourself enough time to get the work done by its due date.

### **ABSENCES AND LATENESS**

THERE ARE NO EXCUSED ABSENCES (department policy)

Up to a third of your grade for this class is based on class participation. You can not participate in class if you are not there. I do not have an explicit policy on how many absences equal a failure for the course. However, I do take attendance and it can/will be factored into your grade if it becomes an issue. Poor academic performance paired with poor attendance will result in a poor grade for the class.

If you absolutely must miss class, please let me know in advance. If it is a last minute issue, please let me know as soon as possible after the absence occurs. I understand that there are legitimate reasons to

miss class and it will help me (and your grade) to know why you're missing classes.

If I see that attendance is becoming a problem, I will notify you of my concerns.

### LATENESS

Lateness is disruptive and disrespectful to your fellow classmates and I. Chronic lateness will be addressed by me and will ultimately hurt your final grade as it will reflect on your level of class participation.

### GRADING

Grades are based on:

1. Your ability to follow the directions of the assignments and hand them in on time.
2. Your use and understanding of techniques learned in class.
3. Your ability to use those techniques intelligently to communicate your idea to the viewer.
4. Your ability and willingness to contribute thoughtfully to class critiques and discussions.

Your projects don't have to be 100% successful to receive a good grade. I will reward risk-taking and branching out if I see a concerted effort is made, even if the work falls short of expectations. Conversely, I have dropped grades slightly for students whom I felt did not challenge themselves enough with their projects. Choosing the safest route doesn't necessarily earn you an A, even if you do a great job on the project.

The semester project is heavily weighted although there are no exact percentages as to how much each aspect of the course counts toward your final grade. I make that decision based on the individual student's performance. In general, the hierarchy of importance goes like this:

1. Final Project
2. Class Participation (critiques and class discussions)
3. Weekly Projects
4. Quiz and Exam

**IT IS DIFFICULT TO EARN AN A IN THIS CLASS.** To do so, you must sustain A's and A minuses for the entire semester with no late assignments and a high grade on the exam. A-students must also contribute intelligently in class and demonstrate a willingness to push their artistic boundaries. **SIMPLY HANDING IN ALL THE ASSIGNMENTS ON TIME AND COMING TO CLASS EVERY WEEK DOES NOT ENTITLE YOU TO AN A FOR THE COURSE.**

**Late assignments will be docked a full letter grade for one week after the assignment is due.**

**Assignments handed in later than one week late receive an F.**

**YOU CANNOT PASS THIS COURSE IF YOU DO NOT COMPLETE ALL THE ASSIGNMENTS.** This means that even late assignments that will receive an F must be completed for a passing final grade to be issued.

## COURSE REQUIREMENTS

### WEEKLY PROJECTS

There will be weekly or bi-weekly projects throughout the semester. They start out as technical exercises designed to familiarize you with the medium and help you develop a semester project idea.

## **SEMESTER PROJECT**

Regardless of the genre of photography you practice, your semester project is to be the integration of your technical skill in Photoshop with your visual and conceptual creativity. You must come to your final critique prepared to defend all of your technical and creative decisions. We will be judging the technical quality of your prints (sharpness, clarity, color balance, contrast, etc.) as well as the creativity and clarity of your ideas.

The word “conceptual” has a tendency to freak some people out because it gets associated with the Conceptual Art movement of the 1970s. In reality, all photographs are conceptual because they communicate ideas, whether or not the photograph was taken with that intention. The concept behind commercial and fashion work is the “image” communicated about the brand being promoted. Journalism also has intent behind it despite some people’s attempt to cling to the idea of objectivism in photographic practice. Having an idea of what you want to express as you begin a project will make your project stronger and clearer to the viewer.

A final project proposal is due on WEEK FOUR. Please download the PDF on writing a project proposal from my website. In your proposal you must tell me what ideas you hope to address with your project. If it is a commercial project, tell me what the ad campaign will focus on and what “image” you are projecting about the brand. If it is journalistic, tell me why your subject is interesting, newsworthy or relevant and how you intend on representing the story.

There will be a mid-term critique on WEEK EIGHT where we will critique your progress and give you feedback on your project. At least 10 images are due for the week eight critique depending on the laboriousness of your project. Your grade for the first critique is significant and is dependent on your ability to show that you have put a strong effort into launching your project.

**Doubling up on final projects:** Handing in the same final project for two classes is generally frowned upon. If you have a large project that you feel could cover more than one class, please see me about ways to make this work. It is NOT okay to hand in the same work for two classes without the understanding of BOTH instructors.

FINAL PROJECTS MUST BE AT LEAST 15 IMAGES.

YOU DO NOT NEED TO MAT YOUR FINAL PROJECT.

**Not showing up to your final critique is an automatic failure for the course.**

## **CRITIQUES**

Critique is the most valuable aspect of an art class. It gives artists usable feedback on their creative work and helps direct them in the next stage of development. Even more importantly, learning to analyze and talk about artwork builds skills that reach far beyond art. As adults, it is becoming increasingly more important to develop a critical view of the world (please note that critical doesn’t necessarily mean negative). Viewing, assessing and dissecting visual art is a skill that translates into any aspect of our lives where we interact with other people, printed material, news media, the internet, politics, etc..

Thus, critiques are as much a benefit for the critiquers as they are for the ones being critiqued. Full participation is required for this process to work properly so everyone is expected to contribute to class critiques. I will lead and direct critiques if things are going slowly but it is the class’s job as a group to give the best feedback possible to the artist.

## **ARTIST’S STATEMENT**

You will be required to write an artist’s statement for your professional packet assignment on week ten. Download the pdf on writing artist’s statements from my website for detailed guidelines.

The first draft of your artist's statement is due on WEEK SEVEN

### **EXAM AND QUIZ**

Are you all using keyboard shortcuts??? To reinforce the importance of keyboard shortcuts, there will be a shortcuts quiz on WEEK FIVE.

There will be an exam on WEEK TWELVE. It will cover technical information and processes that we've covered in class. I do not give multiple-choice exams so the exam will be written.

### **READINGS**

The readings in the textbook are scheduled in the syllabus. There will be additional readings on digital theory and practices throughout the semester. These readings will be followed by a class discussion of the issues presented. It is expected that you come to class prepared to discuss the readings. **Do not expect to earn an A if you do not do the readings and participate in discussion.**

### **FINAL CD**

When you show your final project YOU MUST HAND IN A CD WITH FILES OF THE ASSIGNMENTS you've done for this class including the final project. You do not need to include the RAW assignment or the professional packet project.

Although the CD isn't due until the end of the semester, **you need to prepare now** so that you keep track of your files. Every student should create a folder on their hard drive for Digital II. Within that folder create folders corresponding to each assignment. Within those folders create at least three folders for the following categories: RAW/scans, in progress, and finals/prints. You may also want to add a folder for the layered versions of your files or jpegs if you plan to post images on the web or email them to people.

This CD serves several purposes. It allows me to better review your work when I do the final grading the week after the semester ends. It gives the department material by which to assess the curriculum. And it provides me with student work to show future classes. **IF YOU DON'T WANT YOUR WORK SHOWN TO FUTURE CLASSES PLEASE WRITE "DO NOT SHOW" ON YOUR DISC.**

Although you will not be penalized if you are missing files on your CD, this is an exercise in file organization. You need to start good digital organizational habits now so that you have your own system figured out by the time you leave school and become a professional, if you aren't already.

I do not require that you hand in all of these files on the final CD. I will need flattened TIFF files at around 10MB. This will insure that all your work fits on one CD.

## **DEPARTMENT POLICIES AND INFORMATION**

### **STATEMENT OF ACADEMIC INTEGRITY**

Students at Columbia College enjoy significant freedom of artistic expression and are encouraged to stretch their scholarly and artistic boundaries. However, the college prohibits all forms of academic dishonesty. For present purposes, "academic dishonesty" is understood as the appropriation and representation of another's work as one's own, whether such appropriation includes all or part of the other's work or whether it comprises all or part of what is represented as one's own work (plagiarism). Appropriate citation avoids this form of dishonesty. In addition, "academic dishonesty" includes cheating in any form, the falsification of academic documents, or the falsification of works or references for use in class or other academic circumstances. When such dishonesty is discovered, the consequences to the student can be severe.

## **STUDENTS WITH DISABILITIES STATEMENT**

Columbia College Chicago seeks to maintain a supportive academic environment for students with disabilities. Students who self-identify as having a disability should present their documentation to the Services for Students with Disabilities (SSD) office. After the documentation has been reviewed by the SSD office, a Columbia College accommodation letter will be provided to the student. Students are encouraged to present their Columbia accommodation letters to each instructor at the beginning of the semester so that accommodations can be arranged in a timely manner by the College, the department, or the faculty member, as appropriate. Accommodations will begin at the time the letter is presented. Students with disabilities who do not have accommodation letters should visit the office of Services for Students with Disabilities, Room 304 of the 623 S. Wabash building (312-369-8296).

## **C MINIMUM POLICY**

Students must achieve a minimum grade of C in all undergraduate courses counted for completion of their majors and their minors. Therefore, a C- (or lower) is insufficient for credit to be issued for a class required for the completion of a major or minor.

## **UNDERGRADUATE INCOMPLETE GRADE POLICY**

*Approved by Academic Affairs Committee January 27, 2006 Approved by College Council May 5, 2006*

An Incomplete Grade (I) can only be issued for an undergraduate student who has met one of the following criteria:

1. The student has successfully completed all course requirements to date but is faced with unexpected circumstances during the final weeks of the semester resulting in the inability to complete course requirements by the end of the semester. The student must have, in the instructor's estimation, the ability to complete missed course requirements outside of class and by the end of the eighth week of the following semester. The instructor must agree to evaluate the student's work and replace the Incomplete grade before the end of the following semester. An agreement specifying work to be completed and a due date must be signed by both instructor and student and approved by the Department Chair. In the event that an instructor is no longer employed by the College, a program Coordinator, Director, or the Department Chair can evaluate the work and assign the course grade.
2. An external supervisor for an Internship has failed to submit a final report and grade recommendation by the deadline for grade submission or the Internship conclusion date falls beyond the end of the grade submission deadline. The Internship Coordinator /faculty member is responsible for obtaining the final evaluation and submitting a letter grade to replace the Incomplete by the eighth week of the following semester. An agreement specifying the need for the final evaluation from the external supervisor must be signed by both instructor and approved by the Department Chair. In the event that an instructor is no longer employed by the College, a program Coordinator, Director, or the Department Chair can evaluate the work and assign the course grade.

Incomplete grades will automatically convert to F's if the agreed upon work is not successfully completed by the end of the semester following the semester in which the grade of I was assigned.

## **ADMINISTRATIVE DATES**

**January 23** – Last day to add classes or change class sections.

**January 30** – Last day to drop classes.

**February 10** – Last day to declare pass/fail.

**March 5** – Summer 2012 registration begins.

**March 12** – Last day to withdraw.

**March 19** – Fall 2012 registration begins.

## **DISCLAIMER**

This syllabus is designed to evolve and change throughout the semester based on class progress and interests. You will be notified of any changes as they occur.

## **COURSE SCHEDULE**

### **WEEK ONE – January 19 – Intro and Review**

Go over syllabus

Divide class for final critiques.

Why Photoshop? Why Lightroom? Other options?

**Review:** analog, digital, binary system, bits, bytes, RAM, ROM, hard drive memory, CPU, LCD, CRT, hard drive, solid state hard drive, portable hard drive, peripherals, USB, firewire, Serial ATA, OSX, Windows, CD-ROM, DVD, RGB, CMYK, bit map, vector graphic.

Show examples of Highlight/Shadow/Midtone assignment.

Look at Work: Vincent Debanne, Andreas Gursky, Jill Greenberg, Jason Salavon.

#### **To do: Highlight/Shadow/Midtone Assignment**

The first assignment is meant to establish where you are with your printing and exposure skills. Many of you may have done a similar assignment in previous classes but please read carefully because mine may be a bit different.

Use COLOR SLIDE FILM to photograph three different kinds of scenes:

1. **Highlights:** These are also referred to as “high key” images where most of the tones are lighter than middle gray near the white end of the spectrum. An image of highlights will be mostly white, like whipped cream on vanilla ice cream.
2. **Shadows:** These are also referred to as “low key” images where most of the tones are darker than middle gray near the black end of the spectrum. An image of shadows will be mostly black, like a black cat in a coal bin.
3. **Midtones:** This is an unusual kind of photograph where all the tones lie in the middle of the range with no true white or black tones. This is NOT a full spectrum image like an Ansel Adams photograph. An image of midtones will lack a strong highlight and a strong shadow, like a gray-card on asphalt.

You should be thinking about the difference between color and tonal value. For instance, yellow is a very bright color but often has the tonal value of a mid-tone. This difference is important to understand when making adjustments to digital photographs.

You will not be critiqued on your subject matter, only your technical skill and your ability to follow the assignment. Make three of the best prints you can with the image correction skills you learned in your previous classes. These prints will be a benchmark for improvement over the course of the semester.

**Three prints on 13x19" paper due on Week Three**

**Bring slide film to scan on Week Two.**

Download and read resolution handout from my website.

Textbook: Chapter 1: *Photoshop Fundamentals*, Chapter 2: *Configuring Photoshop*, Chapter 5: *Image Editing Essentials*.

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**WEEK TWO – January 26** – Digital File Dynamics, Scanning + Printing

**Due:** Bring slide film to scan.

Museum Opening – MoCP – *Limits of Photography*, 4-7pm.

Lecture: **Anatomy of a Digital Image:** image size, file size, resolution, bit depth, color mode, color management, profiles, RGB working space (Adobe RGB 1998), gamut, scanners vs digital cameras, image size dialogue box, histograms.

Review: **Exposure:** f-stops, aperture, shutter speed, ISO/ASA, depth of field, motion blur, middle gray.

Demos: **Scanning:** on Imacon scanners.  
**Printing:** on the Epson 4880, 4800.

Show work from previous classes.

**To do:** Bring three prints for Highlight/Shadow/Midtone assignment for next class.

Textbook: Chapter 13: *Print Output*, Chapter 12: *Color Management*, Chapter 3: *Camera Raw Image Processing*.

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**WEEK THREE – February 2** – Adobe Bridge + Camera Raw Converter

**Due:** Highlight/Shadow/Midtone assignment (three prints).

Discuss project proposals.

Introduce Digital Workflow (film vs. digital)

Go over Camera RAW assignment.

Demos: **Adobe Bridge:** viewing, arranging files, output feature, batch rename, ranking, keywords, metadata, EXIF, IPTC, .xmp, .dng, Photoshop actions.

**Adobe Camera Raw:** raw format vs. jpegs vs. tiff, clipping warning colors, temperature, tint,

adjusting red or cyan, exposure, recovery, fill light, blacks, brightness, contrast, clarity, vibrance, saturation, tone curve, detail, HSL/grayscale, lens correction, workflow options dialog box, save image, open image, cancel, done, working with multiple images, synchronize, prepping for Photoshop vs outputting from Camera Raw, smart objects.

Slides of digital artists.

**To do: Project Proposals** due next week.

### **Camera Raw Assignment**

This assignment is designed to familiarize you with the technical adjustment controls of the Adobe Camera Raw converter. It is also intended to reinforce the camera and exposure controls you learned in Photo I and Photo II. Please use Adobe Camera Raw for this assignment even if you already know how to use Lightroom.

The instructions for this assignment are very specific. Please download the guidelines from my website and follow them carefully.

### **Due Week Four**

Textbook: Chapter 9: *Layers, Selections and Masking*.

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### **WEEK FOUR – February 9 – Photoshop Workflow – Project Proposals Due**

**Due:** Camera Raw assignment (on CD).

First final project critique on Week Eight.

Demos: **Camera RAW:** review adjustments, zoom tool, hand tool, white balance, color sampler, targeted adjustment tool, crop, straighten, spot removal, red eye removal, adjustment brush, graduated filter, rotate, black and white, split toning.

**Photoshop Workflow:** curves, levels, hue/saturation, selective color, vibrance, exposure, blending modes (luminosity, color, saturation), histograms, labeling layers, grouping layers, setting black and white points, unsharp mask, actions.

Show student and professional work.

**To Do:** Study for Keyboard Shortcut quiz.

Textbook: Chapter 8, *Retouching*.

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### **WEEK FIVE – February 16 – Selections, Retouching, Masking - Keyboard Shortcut Quiz**

**Academic progress reports go out this week.**

Visiting Artist Lecture – Ari Marcopoulos, Ferguson Lecture Hall.

Hand back project proposals.

Discuss artist's statements.

Demos: **Selections:** review basic selection tools (lasso, marquee, magic wand, move), quick mask,

color range, refine edge.

**Retouching:** healing brush, spot healing brush, patch tool, despeckle, dust and scratches, noise, film grain, blur, lens correction filter, reduce noise.

**Masks and Compositing:** layer masks, channels panel, blending modes, paint brush, gradient tool, smart objects, free transform, image warp.

Show Artists: Ben Gest, Osamu James Nakagawa Anthony Goicolea, Nathan Baker, Beate Guestchow.

**To do: Image Harvesting Assignment**

Image harvesting has become a very popular technique among all forms of photographic practice (even the journalists are trying to squeak it by). It allows the photographer/artist to combine elements into an image that were not in front of the camera at the time the base image was made. Please note that we WILL be talking about content in critique for this assignment. Use this technique to create an interesting, communicative image that we can talk about in class.

Create a single image comprised of at least four different images. Using the masking techniques you've learned, make the image look as realistic as possible. To do this successfully, you will have to keep in mind differences in lighting, focus and scale between the four images so that elements don't look out of place. Make our eyes believe that the image actually existed in front of the camera even if our minds may tell us differently. This is not like the patchwork style of David Hockney and others. This is also not the panoramic assignment some of you may have done in Digital I. The purpose of this assignment is to create a "seamless" single image that is actually comprised of many images.

There are several strategies you can use for this assignment. You can use this technique to compose an image that didn't ever exist in front of your camera at one time. You can use image harvesting to compensate for extreme lighting conditions by exposing multiple times for different areas of the photograph. These can then be composited together to create an image with full detail. You can use this technique to expand your depth of field by creating several exposures focused on different planes within your image. You may think of more ways to use this technique but we will be judging you on your ability to use Photoshop to create a seamless composite photograph and the visual strength of your image.

**Please do not reproduce yourself in your living room, bedroom, kitchen, etc., doing different things (a la Baker and Goicolea) unless you have a REALLY good idea for this technique.**

**Bring ONE 13x19 (or larger) print to class on Week Five.**

Textbook: Chapter 6: *Black and White*.

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**WEEK SIX – February 23 – Grayscale – CAA National Conference (I will be away)**

**Due:** Image Harvesting Assignment (one 13x19", or larger, print).

**Demo: Color to Grayscale Conversions:** RAW grayscale, grayscale mode, desaturate, channel mixer, channel throwaway, LAB color, black+white adjustment layer, split channels.

**Grayscale Printing:** duotone, tritone, quadtone, Epson advanced B/W, perceptual, relative colorimetric, 4800 vs. 4880 printers.

**To do: Grayscale Assignment**

Please note that the Advanced Black and White dialogue box has changed this semester.

Capture or scan a full color image under normal, even lighting conditions. Please avoid extreme lighting situations like night time, indoor, backlit, etc.. Studio photos are acceptable but please make sure it is well lit with a full range of tones. This is a technical printing exercise so you will not be critiqued on the conceptual content of your photograph.

You will make three prints of this image:

- (1) Convert, color balance and adjust the image to create the best color print possible on the Epson 4800 or 4880. This should be an improvement over the prints you made on week three. Remember that proper scanning, exposure, and RAW conversion techniques are critical in producing a fine art print.
- (2) Using one of the grayscale conversions we've gone over in class, convert the image to grayscale. Make a black and white print using only the black inks with the Advanced Black and White printing method available on the 4800 and 4880 printers.
- (3) Use the same grayscale conversion to make a print using the duotone, tritone or quadtone method that utilizes the black inks plus a color. This can be done on any of the printers in the lab. One of the purposes of this assignment is to compare black and white printing methods. In order to facilitate a good comparison, it is best not to choose a dramatically toned duotone setting. Please stick with the gray, warm gray and cool gray settings.

Be sure not to get confused between the color-to-black-and-white conversion methods and the printing-output methods. The conversion methods are Channel Mixer, Black and White adjustment layer, Split Channels, etc.. These deal with removing color from the digital files only. The printing methods are Advanced Black and White (black inks only), and Duotone (black inks plus a color). These methods are for putting grayscale digital files on paper.

Three prints OF THE SAME IMAGE due on week six (color, black inks, duotone).

**First Final Project Critique:** bring at least 10 images to class on Week Eight for critique and feedback on your progress. You may bring outtakes, alternatives, work-in-progress, etc. as long as there is enough work for us to get an idea of what you are doing. Your grade for the critique will depend on how much you are able to demonstrate significant progress on your project and your technical progress with your print quality. Take this opportunity to get feedback from your peers to help you develop your project.

There should be at least five properly printed images at 13x19 for the critique. Obviously, the more you can present to us, the better the feedback we will be able to give you. As this is a progress critique, I will accept any type of material beyond the five, well-printed images. Contact sheets, phaser prints, transparencies, or anything else you think would help us understand your project is fair game.

**First Draft of Artist Statement due next week.**

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**WEEK SEVEN – March 1 – Graphic Design in Photoshop(1)**

**Due:** Grayscale Assignment (three prints)  
First draft of artist's statement due.

Discuss Professional Packet assignment

Demo: **Graphic Design 1:** fill layers, gradients, text tool, fonts, serif, sans serif, scripted fonts, canvas

size, free transform,

**PDF Presentations:** Adobe Bridge output window, making titles with metadata.

**To do: Professional Packet Assignment**

Create a packet of professional materials for your own self-promotion. The packet will include a CD portfolio of your work using a pdf file, a custom designed CD cover, a business card, artist statement and resume on your own letterhead. Keep in mind that continuity of design and aesthetic are important. Fonts, logos and formatting should be consistent throughout your materials in order to maintain a professional image.

The directions for this assignment are very specific. Please download the assignment handout from my website.

**Due Week Ten**

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**WEEK EIGHT – March 8 – Progress Critique**

**Due:** First Final Project Critique.

Critique will take all of class time today. Please come prepared to contribute thoughtfully and constructively.

**To do: Mural Assignment**

Make a new image working with the concept of printing it large-scale. Think about what scale does to an image and why some images work better as larger pieces. Conversely, think about why some images work better on a small scale. The concept of your image needs to clearly work with the scale of the piece. The image should be at least 20x20 inches. You must leave enough time for the lab TAs to print out your image on the Espon 9800.

This is a conceptual assignment. This is not an excuse for you to make a 'cool' image big. You will be graded on your ability to defend your reasons for making this particular photograph into a mural as well as on the technical quality of your print.

The department will be adding \$15 to each of your accounts to help ease the costs of mural printing. This is enough to make a print large enough to meet the assignment requirements. Of course, you may make it larger if you wish.

**Due Week Eleven**

Textbook: Chapter 4: *Sharpening and Noise Reduction*.

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**WEEK NINE – March 15 – Sharpening, Color Management**

Visiting Artist Lecture – Lorraine O'Grady, MCA (free with CCC ID).

Demos: **Graphic Design 2:** paths, converting paths and selections, paths palette, pen tools, arrow tool, manipulating paths, Bezier curves, saving selections, shapes, fill, stroke, vector graphics, vector masks, bit map, raster.

**Photoshop Sharpening:** unsharp mask, smart sharpen, sharpening with layers, blending modes, layer masks, sharpening with channels as masks, find edges filter, digital workflow, smart sharpening filter.

**Color Management:** color management, Adobe RGB (1998), LAB, CMYK, soft proofing, RIPs, profiles, monitor calibration, spectrophotometers, printing papers.

**To do: Exam Review:** Come prepared to review for the exam on week twelve. I will go over anything you feel needs clarification or reinforcement. As I cannot review everything we've covered to date, it is important that you come with questions. If there are no questions, I will assume that you are prepared for the exam and you will all get As! Please read through your notes for techniques you're not clear on.

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## **WEEK TEN – March 22 – Advanced Masking – SPE National Conference (I will be away)**

Review advanced sharpening.

Demo: **Advanced Masking:** shadow masks, highlight masks, midtone masks, masks as selections, alpha channels, mask panel.

Review for next week's exam.

**To Do: Mural Assignment** due next week.

Work on final projects.

### **Reading Due Week Eleven:**

Fred Ritchin, *Toward a Hyperphotography*, After Photography, W.W. Norton & Co., 2009.

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## **SPRING BREAK**

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### **WEEK ELEVEN – April 5 – Digital Photographic Workflow**

**Due:** Mural assignment (one print).  
Professional Packet Assignment.

Discussion: Ritchin essay.

Walk through Digital Workflow from capture/scan to print.

**To do:** Bring in questions or problems you've run into while working on your final projects. We will do a group problem solving session and review any techniques you may be unclear on.

### **Reading Due Week Twelve:**

Scott McCloud, *Chapter 7: The Six Steps*, Understanding Comics, 1993.

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## **WEEK TWELVE – April 12 – Fashion/Skin Retouching – Course Evaluations - EXAM**

Discussion: McCloud chapter.

Catch-up day.

Demos: **Basic Skin Retouching:** Gaussian blur, lens blur, layer masks, soft light, hard light, paint brush, eye dropper, opacity sliders, despeckle, dust + scratches.

**To Do:** Work on final projects.

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### **WEEK THIRTEEN – April 19**

Visiting Artist Lecture – Laurel Nakadate, Ferguson Lecture Hall.

Catch-up and problem solving day. Please bring issues you're having with your projects to class.

Demos: **Extending Photographic Limits:** High Dynamic Range (HDR), Lens Correction Tool, upsampling techniques.

**To Do:** Prepare projects for critiques.

**Final CD:** Please burn a CD of the work you have done for this class to hand in at your final critique. This is not part of your grade but will help me better assess your performance when it comes to final grading. It will also give me material to show to future classes.

Prepare your CD as follows:

- Flatten all files and save them in TIFF format.
  - Downsample your files to around 10MB (the exact resolution doesn't matter).
  - Put your files into folders that are titled by the assignment they fulfill.
  - Write your name, class and semester on the disc.
  - Your CD must be in a case when you hand it in. I will not accept CDs that are not in cases.
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### **WEEK FOURTEEN – April 26 – CRITIQUE FINAL PROJECTS \* – Group One**

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**ART CHICAGO and NEXT FAIR** – April 27-29 – The Merchandise Mart

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### **WEEK FIFTEEN – May 3 - CRITIQUE FINAL PROJECTS \* – Group Two – CDs Due**

**\* PLEASE REMEMBER THAT NOT APPEARING AT YOUR FINAL CRITIQUE RESULTS IN A FAILURE FOR THE COURSE.**

**\* BEING IN GROUP ONE DOES NOT GIVE YOU THE OPTION OF SHOWING YOUR WORK ON THE LAST WEEK IF YOU MISS CLASS.**