DIGITAL IMAGING II
Instructor: Peter Thompson
Fall 2009 Revised 20090714

Course Information

Document Date/Semester	Fall, 2009
Course Numbers	23-3202-01, 23-3202-04
Class Time and Day	Tuesday, 1PM (for 01 section)
	Thursday, 1PM (for 04 section)
Classroom Building and Room Number	600 South Michigan Avenue, room 1103
Additional facilities, if applicable	Digital Imaging Lab, room 1100
Photography Department Website	http://www.colum.edu/undergraduate/photo/
College Name and Address	Columbia College Chicago
	600 S. Michigan Ave. Chicago IL 60605
Digital Imaging Coordinator	Tom Shirley

Instructor Information

Name	Peter Thompson
Department Phone	312 344-7593
Studio Phone	773 404-2002
Email Address	peterchicagomediaworks@hotmail.com
Office Hours	Main Campus building, room 1106, Tuesdays, from 5-6PM, and Thursdays from 10-1. Telephone my studio (773 404-2002) to make an appointment for the time you would like (from 5 minutes to 1 hour).
Office Location	600 S. Michigan Avenue, room 1106
Mailbox Location	600 S. Michigan Ave., room 1200

Required Texts and Materials

Class website	http://www.chicagomediaworks.com
Text	ADOBE PHOTOSHOP CS3 STUDIO TECHNIQUES, by Ben Willmore. ISBN: 0-321-32189-8. $50. Available at the Columbia College Bookstore, 624 S. Michigan Avenue, 1st floor, and at many other bookstores, including Amazon.com.
Supplies/Materials	You will be given a thumbdrive. I *strongly* advise you to invest in one or more external hard drives for portability as well as backup. You might need to buy some CD-R's: 650-700MB (available for approximately $0.20 each at Microcenter and at many other stores).
Bibliography, supplemental and suggested readings	• All essential handouts are located on my website for downloading: http://www.chicagomediaworks.com. Once there, click on "Instructional Works" icon, then on "Digital Imaging II" and then navigate to the desired document. • Additionally, the "Digital Take-Home Professor" Quicktime movies and PDF text tutorials on major aspects of Photoshop and Camera Raw can be accessed from the Chicago Media Works homepage, free, 24X7.
Course Fee	$125

Course description
This course expands the photographer's competence with computer tools that manipulate and enhance photographic images. Emphasis is placed on learning specialized image manipulation and retouching skills using Photoshop and on creating an extended project based on the integration of these new tools supported by critical and theoretical readings and technical research.

Course rationale
This course solidifies the digital imaging knowledge acquired in Digital Imaging 1, and both extends and deepens to coincide with the knowledge and skills required of photographers to survive in the real world.

Prerequisites
Beside a foundation of competency in Photoshop, a working knowledge of the computer productivity software contained in the Foundations of Computer Applications class is helpful, but not required.

Learning Objectives
The goal of this course is to provide competency-based knowledge that will allow you to seamlessly integrate digital imaging into your photographic practice at a professional level. Specifically, you will learn the following:

Understand basic concepts necessary to navigate our digital imaging culture through theoretical readings.
√   Readings pertaining to contemporary digital imaging theory.
Software Applications
√   Photoshop
√   Bridge
√   Adobe Camera Raw Converter
√   Fetch
Input Devices
√   Scanner: Imacon
Retouching Tools
√   Adjustment layers (Threshold, Levels, Curves, Hue & Saturation, Selective Color, Color Balance), Setting black and white points, Neutralizing color casts using Channels with Levels and Curves adjustment layers, Spot Healing Brush, Healing Brush, Patch Tool, ~~Flow~~, Eraser, Magic Eraser, Background Eraser, History Brush and History Palette options, Blur, Sharpen, Desaturate, Sponge, Dodge, Gradient tool, Eyedropper, Navigation palette, Info Palette, Path Tool, Direct Selection Tool
Blending Modes and their appropriate relationships to each type of adjustment layer
√   Normal, Multiply, Screen, Overlay, Soft Light (with 50% auto dodge layer), Difference, Hue, Color, Saturation, Luminosity
Color to grayscale conversion methods
√   Color to grayscale (IMAGE/MODE/Grayscale, IMAGE/ADJUSTMENTS/Desaturate, Channel Mixer, Channel throwaway, IMAGE/MODE/LAB (throw away channels "a" and "b"), Hue & Saturation adjustment layer, Split-channels, Black and White adjustment layer.
Text
√   Text Tool
√   Serif and Sans-serif fonts
√   Decorative and body fonts
√   Tracking, Leading
√   Rasterizing
Advanced Digital Output.
√   Color management (color settings)
√   Color Settings options
√   Color Models: LAB, RGB, CMYK
√   Color Spaces: sRGB, Colormatch, Adobe RGB 1998, ProPhoto RGB
√   Outsourcing image files to Service Bureaus

√   Large file transfer via FTP and Fetch
√   Lambda, Lightjet and Precision prints

Advanced Digital Input
√   Using the Bridge application to navigate to, sort and process imaging files
√   Exposing for Camera Raw and processing Camera Raw files using Adobe Camera Raw converter
√   Configuring and applying Metadata to files
√   Digital naming conventions and batch renaming
√   Digital negative format (.dng)

Sharpening
√   Unsharp mask
√   Duplicate background layer, then apply Unsharp Mask, then EDIT/FADE UNSHARP MASK (change Blending Mode to "Luminosity").
√   FILTER/OTHER/HIGH PASS (with Hard Light blending mode)
√   LAB (sharpen the Luminosity layer)
√   Jeff Schewe's methods for input, interpretive and output sharpening

Filters
√   Sharpen (Unsharp Mask, High Pass, Find Edge, Median)
√   Despeckle, Dust and Scratches
√   Noise
√   Blur (Gaussian)
√   Fade Filter
√   Smart Filters

Make fine digital prints of higher quality than your best analog prints.
√   High end scanning for digital prints.
√   Black and White and color
√   Color Prints: applying color profiles, viewing prints under controlled color temperature, adjusting the files
√   Compare various types of digital paper printing surfaces

Digital Image Capture and Processing
√   Camera Raw exposure, controls, global settings
√   Digital workflow (use of Bridge, custom workspaces, job folders, batch renaming of digital files, metadata, keywords, writing Actions for batch processing, Automate, Image Processor)
√   Opening as Smart Objects in Photoshop
√   DNG format

Imaging Harvesting Techniques
√   Selections and layer masks
√   Merging multiple different exposures

Develop a Digital Final Project.

Whew! This is a lot…. Therefore, I want to give you some advice, based on experience:
Your success in learning these advanced photographic controls is based on your having digested every item in the Goals and Objectives of Digital Imaging I (for specifics, see my DG1 syllabus on my website). If you find yourself ill-prepared for this class, you will know it during our first class session. **It is your responsibility to bring yourself up to digital speed.** These resources are available to help you: most notably, your textbook from Digital Imaging I, and my sequence of Photoshop tutorials entitled "Digital Imaging Take-Home Professor" tutorials, accessible 24x7, free, at www.chicagomediaworks.com. **You will have *four weeks to bring yourself up to speed.*   After that, we move forward quickly.   If you are not prepared to do so, it is probable that you will fail this class.**

You should know that I am absolutely committed to teaching you the digital knowledge that you need to survive as photographers in the real world. Reading the textbook, reading the prepared notes that I have made for you, and taking your own notes are *essential*—without them you will simply *not* pass this course. You must work steadily and participate actively in all discussions.

You must be organized, able to work for long periods alone, and enjoy the process of creating images systematically with time devoted to building and rebuilding them. You will need to devote 6-10 hours per week to work outside class.

PLEASE DO NOT ALLOW YOURSELF TO FALL BEHIND. WE MOVE QUICKLY IN THE FIRST FEW WEEKS AND IT IS *EXTREMELY* DIFFICULT—IF NOT *IMPOSSIBLE*— TO CATCH UP ONCE YOU FALL BEHIND.

Grading policy and evaluation procedures

Credit hours:	3
Grading scale:	Grades are based on the quality of your work as professionals, your ability as a professional-in-training to meet each deadline, and your ability to work responsibly and creatively with problems. Therefore, I do not respond positively to explanations for lack of work (other than for jury duty, jail or military duty), appeals to raise a grade in order to remain a Photography major, or to graduate on time, etc. Grades are awarded as follows (the percentages are an approximation, and I reserve the right to alter them for individual students based on class performance): **Assignments:** For every assignment you will be asked to describe the technical means integral to the creation of your work. **You will be graded at each deadline and, like any professional deadline, if yo miss it you may NOT make it up unless you have previously arranged t do so with me.** Late assignments without such previous arrangements will *n be graded. You may *always,* however, hand in the late assignment but *for feedback*, only*.* F for the assignment if you miss it; D, C, B, or A for quality of work if you meet it. The class grade sheet will always be laid out on the seminar table so you will always know your grade-to-date. (50% of grade). **Quizzes, Midterm Practicum and Tech Exam:** There will be one or more quizzes and a final technical exam based on lectures, plus weekly vocabulary, handouts and readings. No quizzes, practicums or the final tech exam may be made up without previous arrangement. Quizzes or examinations may be given later i you arrange it in advance with me. (20% of grade). **Final Project:** You will be expected to articulate the technical means integral to the creation of your final project. (30% of grade).
Requirements and assignments:	Assignments, quizzes, practicums and final project are listed in the syllabus.You should keep this document as well as your returned assignments, quizzes and examinations because it is your responsibility to know these written policies as well as your performance to date. **The grade sheet will always be on the table by the teaching computer; you may freely consult your grades-to-date at any time.**
Standards	**Grading Scale:**

and proportions used:	**I** "An Incomplete Grade (I) can only be issued for an undergraduate student who has met one of the following criteria: 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. The instructor 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." **F** If you are absent from your final presentation(s); incomplete course requirements, poor work quality, or four absences. (Normally, some students receive this grade). **D** Below average quality of work and with below average participation. **C** Work of average quality and with average participation. **B** Assignments presented on time, regular attendance, good participation, and steady significant efforts throughout. (Normally, a significant number of students receive this grade). **A** "B" requirements, along with outstanding participation and work. (Normally, a small number of students receive this grade). (100-94%=A; 93-90%= A- ; 89-87% = B+ ; 86-84%= B ; 83-80%= B – ; 79-77% = C+ ; 76-74%= C ; 73-70%= C – ; 69-60%= D; 59% and below = F)
Return student work	All prints will be returned to you by the last class period. After that, I cannot retain the prints and they will be recycled.

Classroom policies

Academic Integrity:	Students at Columbia College Chicago 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 of the falsification of works or references for the use in class or other academic circumstances. When such dishonesty is discovered, the consequences to the student can be severe. Courtesy must be observed at all times in my classroom. Please read the academic policies of this college. I will follow those policies in any instance of academic dishonesty.
Attendance policy:	**The fourth absence results in an automatic "F" in the course.** I do not remind students of the number of absences accrued. Absences are marked with an "X" on the grade sheet. The grade sheet lies open for view to the left of my teaching computer station during every class and you may refer to it at any time. If you accrue four absences and earn a failing

	grade you are still most welcome to keep attending, working and learning.
Absences:	**At the fourth absence, a student will fail this course**. We move quickly in this course. **Based on past experience, if a student misses a single class within the first ten weeks, it is extremely difficult to catch up. Two missed classes are almost impossible to overcome**. Because of this, there are no excused absences (with the exceptions of jury duty, jail or military duty). Please plan ahead for any unplanned absence by obtaining the email and telephone number of a fellow student in order to contact them for notes and work due if you are forced to be absent—especially since this syllabus will be changing from week to week in response to your needs and learning pace (see Syllabus, below).
Tardiness:	Tardiness is unacceptable because it disrupts learning. Arriving late and departing early (more than 15 minutes) counts as half an absence. Students are expected to stay for the entire class period and to participate in class discussions and critiques.
Late work and makeup assignments:	You will be graded at each deadline. As with any professional deadline, if you miss it you **MAY NOT** make it up unless you have previously arranged it with me. Late assignments without previous arrangement will *not* be graded. You may always, however, hand in a late assignment *for feedback, only*. F for the assignment if you miss it; D, C, B, or A for quality of work if you meet it.
Important Dates	For Add/Drop, last day to withdRaw from classes, etc.: http://www.colum.edu/Administrative_offices/Records/Important_Dates.php

Conaway Center Statement

"Students with disabilities are requested to present their Columbia accommodation letters to their 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. Students with disabilities who do not have accommodation letters should visit the office of Services for Students with Disabilities in room 520 of the Congress building (312.344.8134/V or 312.360.0767/TTY). It is incumbent upon the student to know their responsibilities in this regard."

Writing Center

You are invited to visit Columbia College's Writing Center. You may drop in or have a standing weekly appointment. Writing consultants can help you develop a paper idea, organize a paper, revise a paper, or understand your reading.

Course calendar

Please note that individual class sessions are subject to change in response to your learning needs. I will make every effort to keep you informed of changes in the schedule. Some items may change at my discretion, but the overall workload will not change. Note that the first date in the syllabus refers to the Tuesday DGII section; the second date refers to the Thursday section.

PART ONE: FILM-BASED DIGITAL WORKFLOW

Week 1 [September 8, 10]
Introduction
      Class website, Peter's email, competency-based course, text, readings, assignments, weekly digital imaging files folder, final project, your responsibility to know each of the Digital imaging I goals and objectives, five-week review window.
Digital Knowledge Questionaire and Competency Test File(s)
Lecture: Digital Imaging Workflow
Demos:
      Setting your Photoshop Color Settings Presets, creating project files, naming conventions, saving layered files, saving a copy, flattening and converting to appropriate file formats, dropping items into class "drop box", burning CD's, copying class materials, backing up files and optimizing your home hard drive, multi-site archiving, Web gallery, copying "Digital Take-Home Professor" tutorials to CD-R. Digital workflow steps, correcting perspective and tilts, using Transform tools, Adjusting perspective (Workflow step #4), setting black and white points, neutral gray point, adjusting layer masks, levels, curves. Checking your eyesight and lens sharpness. Following directions about naming conventions. Advice on final projects for those wishing to use digital cameras.
Download:
      Syllabus, http://www.chicagomediaworks.com/2instructworks/3digital2/digitalimaging2/
      Peter Thompson, from Week One folder: "digital_workflow_2008.pdf,
      digital_imagterms_categories_2008.pdf digital_imagterms_alpha_2008.pdf, and Final
      Project Guidelines folder.
To do:

1. Download and read the handouts, above. (To burn a copy of any material from the class partition or from the tutorials folder, **first** drag its folder to the Desktop, **then** open the Roxio Toast icon and drag the material you wish to copy into that application and follow the normal process to burn a CD-R).

2. In the Willmore text, review chapter 16 first, then begin to read chapters 1 – 7, and 9-15 *over the next five weeks.*   Use the Digital Imaging Terms handouts as resource documents.

3. Read and play the "Digital Take-Home Professor" tutorials that correspond to the techniques that you need to review. Play the Quicktime tutorials as many times as you need in order to learn at home.

4. Fill out and sign the "Statement of Understanding" on the last page of this syllabus and bring to Week Two.

5. Begin to think about what you would love to do for a final project. Draft decision due on Week 6.

6. Prepare a Photoshop Web Gallery of your Digital Imaging 1 final project or best work. Label the Web gallery folder as follows: "DG1final_ yourlastname" and drop it into the appropriate Dropbox. Due Week Two.

7. Choose at least one of your best digital images with all layers intact. Make a copy. Res the copy down to 72ppi. **(Notes: I will not accept files at higher resolution than 72ppi past Week Two; never place a file larger than 10 mb into the Drop Box; and only place PSD or TIFF files**). Label it as follows: "(yourlastname)_best.psd" and place it in the class Dropbox. (Note: To drop any file into the class Dropbox, **first** copy it from your CD by dragging it to the Desktop, **then** drop it into the Dropbox).

Week 2   [September 15, 17]
DUE: Statement of Understanding, Web Gallery of Digital Imaging I final project.
In class:

   Questionaire and quiz results. Web galleries and Practicum prints and files
   Digital workflow (see Wilmore text, page 558)
   Solving your digital imaging problems: calibrating monitors via System and Gretag
   MacBeth EyeOne, Advanced tonal corrections for color images: threshold adjustment
   layer, levels adjustment layer and options, curves adjustment layer, setting black point and
   white point and neutral gray in levels, making selections on separate layers, layer sets,
   using levels and curves on individual selections, painting on adjustment layer masks,
   auto-dodging techniques for dodging and burning, normal, low key and high key images,
   next week's project guidelines, checking your eyesight and lens sharpness.

To do:

1. Read chapters 2 (Selections),5 (Curves),7 (Color Correction) from Wilmore text.

2. Read and play the tutorials that correspond to the techniques that you need to review.

3. Shoot and bring three **perfectly-exposed, sharply focussed** color transparencies to
    Week Three to scan in class. One must be **normal** *key*, one **low** *key*, one **high** *key*
    (NOT under-*exposed*, normally *exposed*, or over-*exposed*). Bracket in half-stops so you
    are able to choose a technically perfect image for each key. All must be in color.

4   Download Color Cast Practicum files, and follow the written instructions. **Res down
    to 72ppi (Note: Files at higher resolution or larger than 10 megs will NOT be
    accepted past Week Two**) and place files with all layers intact in a folder. Label that
    folder as follows: "(yourlastname)_ColorCastPract" and drop it into the appropriate
    Dropbox. Due Week Three.

5. Calibrate your own studio monitor over the next three weeks by checking out the Gretag
    MacBeth Eye-One take-home calibration kits in the Digital Imaging Lab.

6. Download and play the Imacon Scanner tutorials located in the Advanced>Imacon
    Tutorials folder on our class partition. Play each of the twenty Imacon Quicktime movie
    tutorials at home to learn the Imacon functions. We will work on the Imacon scanner
    Weeks Three and Four.

Week 3 [September 22, 24]
DUE: Color Cast Practicum, three perfectly exposed and sharply focused color transparencies
Review and/or quiz
In class:
   • Imacon tutorials
   • Scan one color chrome
   • Res-ing down scans
Demos:
   • Imacon scanner
   • Advanced digital workflow methods: adjusting resolution and resizing, spotting, input
    sharpening, luminosity, color and saturation blending modes, curves adjustment layers.
Handouts:
   • Jeff Schewe: sharpening_schewe.pdf
To do:

1. Read and play the tutorials that correspond to the techniques, above, and read the
    corresponding vocabulary in the Digital Imaging Terms.

2. Scan three **color** chromes using the Imacon scanners in the Advanced Scanning room.
    One image must be **normal** key, one **low** key, one **high** key.

3. Create project folders for each one, then apply the tonal corrections and retouching

techniques learned thus far and follow the digital workflow. When finished, make a copy of each file *with layers intact and resize to 72 ppi*. Place them inside a folder labeled "yourlastname_scans" and place the folder inside the class Drop box.**.**   Due Week Five.

4.   (Reminder: Final Project proposal due Week 8).

5.   Read and learn the second Schewe sharpening technique.

Week 4 [September 29, October 1]
Review
In class: we review everything you have been taught so far. Plus advanced local corrections.

Week 5 [October 6, 8]
DUE: Imacon scans of three color chromes using advanced tonal corrections and retouching techniques.
Review and/or quiz
In class:
   • Review scans
Demos:
   • Advanced retouching techniques, continued: adjusting global and local parts of images with appropriate adjustment layers and appropriate color blending modes, creating numerically neutral blacks and whites, interpretive and output sharpening techniques, final project, color selections and adjustments, rendering intents.
   • Printing workflow: output sharpening, soft proofing workflow, test prints, viewing lights and viewing light compensation with curves adjustment layer, screenshots of all printing decisions, notes tool, test strips, bracket proofing with posterize, increasing canvas size, rendering intents (saturation, perceptual, relative & absolute colorimetric).
To do:
   1,   Read and play the tutorials that correspond to the techniques, above.

   2.   Download the printing_instructions.pdf file. Read pages 1,2.

   3.   Download "printing_gradient_testfile_rgb.tif" and print it on both Luster and Matte papers. Bring prints to Week Six.

   4.   Make three (3) RGB color prints, at least 13"X19" each, from your color scans files, one using the **normal** key file, one using the **low** key file, one using the **high** key file. Try to make the absolutely best quality prints possible. Incorporate local adjustments into the workflow. Due Week Six. When finished, make a copy of each file *with layers intact and resize to 72 ppi*. Place them inside a folder labeled "yourlastname_scans2" and place the folder inside the class Drop Box.

   5.   (Final Project proposal draft due Week 8).

Week 6 [October 13, 15]
DUE: Three color prints, 3 digital files, and gradient test file printed on Luster and Matte papers
In class:
   • Feedback on files.
   • Review RGB and gradient test file prints under controlled viewing conditions.
Demos:
   • Evaluating test prints (color cast? 5% intervals? 1% intervals?). Addressing (in this order): luminosity, hue and neutrals, saturation, details, sharpening, noise and banding. Rendering

intents (saturation, perceptual, relative and absolute colorimetric), gamuts, bracket proofing with posterized gradient, viewing light compensation with curves preset, saving adjustment layer presets, printing screenshots, annotations, presets for standard viewing lights in Digital Lab (3660 K), BAT master file.
- Eraser tools (snapshots, history brush, eraser, magic eraser, background eraser)

Handouts:
- Peter Thompson, "Final Project Proposal"
http://www.chicagomediaworks.com/2instructworks/3digital2/digitalimaging2finalproj.html
- John Paul Caponigro, "Semi-Neutrals,pdf"

To do:

1, Read and play the tutorials that correspond to the techniques, above.

2. Redo (and/or reshoot) your three (3) color prints, at least 13"X19" each, from your color scans files, one using the **normal** key file, one using the **low** key file, one using the **high** key file. Try to make the absolutely best quality prints possible. Apply local adjustments and softproofing. Take screenshots of every decision you make when printing. Import screenshots into Photoshop and drop them into a new folder in the layers palette for each of your three files. Label the folder "Print". When finished, make a copy of each file *with layers intact and resize to 72 ppi*. Place them inside a folder labeled "yourlastname_week7" and place the folder inside the class Drop Box. Due Week Seven.

3. (Final Project proposal draft due Week 7).

Week 7 [October 20, 22]
DUE: Re-done three RGB color prints with accompanying three digital files, and final project proposal draft

In class:
- Review image files from previous week
- Assess color prints and image files
- Thinking "Big": effect of scale on contrast on mural prints

Demos:
- Advanced retouching techniques, continued.
- Color to grayscale conversion methods: (IMAGE/MODE/Grayscale, IMAGE/ADJUSTMENTS/Desaturate, Channel Mixer, IMAGE/MODE/LAB (throw away channels "a" and "b"), Channel Mixer and Hue & Saturation adjustment layers together, Black and White adjustment layer, colorizing b/w images, actions.

Handout: Download "MuralPrintingProcPrices.pdf" from Advanced>Mural folders and follow directions.

To do:

1. Read and play the tutorials that correspond to the techniques, above, and read the corresponding vocabulary in the Digital Imaging Terms.

2. Type, spell-check first draft of your Final Project Proposal in Word format and "export" it as a PDF document by hitting the "Print" button and then choosing "Save as PDF".   Label your exported PDF document as follows: "finaldraft1_ yourlastname.pdf" and drop it into the class Drop Box. Due Week Eight.

3. Convert your "normal" color neg or chrome to grayscale using two of your preferred conversion methods, and make two prints of that file. When finished, make a copy of each file *with layers intact and resize to 72 ppi*. Place them inside a folder labeled "yourlastname_week8" and place the folder inside the class Drop Box.

4. Prepare for Midterm practicum on Week 8.

5. Make one color mural print on any theme or topic that you would like using the Epson 9600 printer. You may use your scanned color negatives or transparencies, or work from other sources. Resolution: 180 ppi is fine. **Minimum paper size: 24"x30"** (maximum

size: 44" X [100 feet max]). Take your finished file on a CD, thumbdrive or DVD to the Cage. Fill out the appropriate print order form that you will find there. They will then print your work and give you the opportunity to OK a test print. This process takes approximately 24 hours. PLAN AHEAD for this turnaround time. Bring the finished mural print to **Week Nine**.

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PART TWO: IMAGE HARVESTING

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Week 8 [October 27, 29]
DUE: Two grayscale prints, one typed/spell-checked one-paragraph Final Project proposal exported as a PDF document .
In class:
> Discuss Final Projects
> Multi-toned prints
> Midterm Practicum

Demos:
> • Image Harvesting, part 1: Extending the tonal and color range of the photographic print through merging more than one *scan* of the same negative or transparency
> • Making multiple-toned prints: duotone, tritone, quadtone, gradient map.

To do:

1. Read and play the tutorials that correspond to the techniques, above, and read the corresponding vocabulary in the Digital Imaging Terms.

2. Image Harvest project #1: Shoot three or more shots of the same scene using color neg or chromes or digital exposures. If the latter, you must shoot using the Camera Raw format and have read my CAMERA RAW MINI-MANUAL. Combine one or more element from one into the other. Sharpen. **Now make a print of at least 11"X17".**   When finished, make a copy file *with layers intact and resize to 72 ppi*. Label it as "yourlastname_week9" and place it inside the class Drop Box. Both due Week Nine.

Week 9 [November 3, 5]
DUE: Mural print (minimum paper size: 24"x30"), and image harvest project #1
In class:
> • View prints prints in Digital Lab viewing area
> • Contemporary photo-graphic design and Digital Fonts issues

Demos
> Review Imaging Harvesting techniques, part. 1.
> Image Harvesting, part 2: Extending the tonal and color range of the photographic print through merging more than one *exposure* of the same scene, and applying luminosity masks and IMAGE/ADJUST/Shadow/Highlight to bring detail into highlights and shadows.
> Digital Fonts issues: text tool, serif and sans-serif fonts, tracking, leading, rasterizing

To do:

1. Read and play the tutorials that correspond to the techniques, above, and read the corresponding vocabulary in the Digital Imaging Terms.

2. Make typed, spell-checked Final Project Proposal. Export it as a PDF document. PDF document due Week 10.

3. For those with digital cameras: read and play the "CameraRawCS3.pdf".

4. Make typed, spell-checked Final Project Proposal. Export it as a PDF document. Label the file "yourLASTname_Final_week10.psd" and place folder inside the class Drop Box. Due Week 10.

4. Image Harvest project #2: From your color neg or chrome or digial capture using the Camera Raw format,, combine one or more element from one into the other. **Now make a print of at least 11"X17".** When finished, make a copy file *with layers intact and resize to 72 ppi*. Label it as "yourlastname_week10" and place it inside the class Drop Box. Due Week Ten.

6. Read chapters 9, 10, 15 in the text.

7. Read chapter 14 (Advanced masking) in the text.

8. Bring in your own work for final project to work on in class with Peter's help.

PART THREE: DIGITAL CAPTURE-BASED WORKFLOW

Week 10 [November 10, 12]
DUE: Image Harvest Project #2
In Class:
    Image Harvest files
    Camera Raw format
    Discuss Final Projects
Demo:
    • Camera RAW exposure and controls, ProPhoto RGB color space, global settings.
To do:

1. Read and play the tutorials that correspond to the techniques, above, and read the corresponding vocabulary in the Digital Imaging Terms..

2. For those of you **with** digital cameras capable of capturing images in the RAW format: shoot at least ten different shots. Create job folders. Rank the files within Bridge. Create your own metadata and keywords, then assign them and batch rename the files according to your preferred naming convention. Process the files using the ProPhoto color space and the camera RAW settings within Bridge. When finished, make a folder and place your files within it. Burn it to a CD-R. Due Week Eleven.

3. For those of you **without** digital cameras, open the "Advanced" folder and scroll down to the "Raw Files and Work Folders". Burn a copy of the folder of RAW files labeled "060111_knemore_b_.DCIM". Create job folders. Rank the files within Bridge. Create your own metadata and keywords, then assign them and batch rename the files according to your preferred naming convention. Process the files using the ProPhoto color space and the camera RAW settings within Bridge. When finished, make a folder and place your files within it. Burn it to a CD-R. Due Week Eleven.

Week 11   [November 17, 19]
DUE: Processed Camera RAW files
Demo:
    • Camera RAW exposure and controls (continued), camera RAW workflow from DCIM to external HD, DNG format, Digital Workflow (use of Bridge, custom workspaces, job folders, batch renaming of digital files)

    • Solving a spectrum of Camera RAW exposure and development problems including opening as Smart Objects in Photoshop.

Week 12 [November 24, December 3]
DUE: Processed Camera RAW files

In Class:

        Camera Raw: keywords, metadata, keywords, writing actions for batch processing, JPEGS, TIFFS, Smart Objects

        Solving a spectrum of Camera RAW exposure and development problems.

        Work on Final Projects
        Group meeting: solutions to technical problems in final projects.

To do:

1. Read and play the tutorials that correspond to the techniques, above, and read the corresponding vocabulary in the Digital Imaging Terms..

2. Using a tripod and shooting either in camera RAW or in analog, shoot a single scene with an enormous dynamic range. Take from five to seven separate shots, bracking each by two exposure stops separating each shot. If shooting in analog, scan your exposures. All: using Bridge, assign your metadata and keywords to the files, then batch rename them according to your preferred naming convention. Create a High Dynamic Range image utilizing all your exposures. When finished, make a folder and place your files within it. Burn it to a CD-R. Due Week Twelve.

3. Prepare to **show** an update on your final project. Due Week Thirteen.

4. Prepare for Final Tech Exam on Week Fourteen.

Week 13 [November 1, 3]
DUE: Camera Raw files, update on your final project
In Class:

        Working with Service Bureaus: compressing image files, uploading to FTP sites with Fetch
        Work on Final Projects
        Individual meetings: solutions to technical problems in final projects

Week 14 [November 8, 10]
FINAL TECH EXAM
In Class:

        Update on Final Projects
        Work on Final Projects

Week 15 [November 15, 17]
DUE: FINAL PROJECT PRINTS, CD OF FINAL PRINT FILES WITH LAYERS INTACT, FINAL PROJECT DESCRIPTION, WEB GALLERY
Critique and celebration

HIGHLY RECOMMENDED BOOKS ON DIGITAL IMAGING
• Katrin Eismann, PHOTOSHOP RESTORATION AND RETOUCHING: THIRD EDITION, New Riders Press, 2005, 450 pages. ISBN: 0321316274. $34.99. Available at many bookstores and through Amazon.com. (Terrific job dealing with practical, real-world retouching challenges.)
• John Paul Caponigro, ABOBE PHOTOSHOP MASTER CLASS, SECOND EDITION.

DIGITAL SUPPLY SOURCES

Helix, 310 S. Racine (slide duping, processing, and digital prints), 312.421.6000. Calumet, (photo supplies, equipment), 312.440.4920. Central Camera, 230 S. Wabash (used equipment, photo supplies – has student discount), 312.427.5580. Gamma, 314 W. Superior (color and digital prints), 312.337.0020. Image Studio Ltd., 223 W. Erie St, Suite 6NE (outputting large scale B&W film negatives from digital files, drum scanning and color printing), 312.944.2600. Best Buy, 1000 W. North Ave (zip disks, VHS tapes, etc.), 312.988.4067. Micro Center, 2645 Elston Ave (computer supplies, zip disks, recordable CD's, etc.), 773.292.1700. MacMall, 1.800.222.6227. Mac Warehouse, 1.800.255.6227. Paper Source, 232 W. Chicago Ave (alternative papers for inkjet printing), 312.337.0798. IT Supplies, (800 238-6050, www.itsupplies.com (outlet for Epson digital papers. Give student discounts). New York Central Art Supply, (largest stock of fine art papers), 1.800.950.6111. Pearl, 225 W. Chicago (paper and general art supplies), 312.915.020. Utrecht, second floor, Champlain Building (zip disks, watercolor paper, etc.), 312.629.6506. Pricewatch: www.pricewatch.com, and Epinions: www.epinions.com to find the best prices on computer supplies, digital cameras, etc. David Adamson Editions (Washington, DC), Fine Arts Iris prints, 1.202.347.0090 – ask about student discount. A good site for printing resources on the web: photoweb.colum.edu/tshirley/syllabus/printingresources.

STUDENT'S UNDERSTANDING
(Please sign, date, remove from the syllabus, and return to Peter at the Week Two class session).

I have read the Attendance and Grading Policies, Syllabus and Class Schedule for the Digital Imaging II class and understand what will be expected of me throughout the semester. I also understand that the sequence and content of individual class sections are subject to change.

I understand that the digital media used in this class are protected by copyright laws and are for use as in-class exercises only. I will therefore refrain from any public or private distribution of the images.

I will not upload the aforementioned media to Internet sites, whether public or private, such as *YouTube*, *MySpace*, or the *Columbia College Chicago Portfolio Center Web Publish System*, and I will not exhibit any of the footage or edited exercises in any public venue, or include the images in any compilation of my work.

All images created by me are my sole responsibility. Neither Columbia College Chicago nor any of its agents or employees assume responsibility or guarantee or warranty the storage devices utilized throughout the course of the class. My digital class materials and the backup of my materials are my sole responsibility. Media storage of images will not be provided after the end of the semester.

NAME (PRINT)_____

SIGN _____

DATE_____