DIGITAL IMAGING II
Instructor: Peter Thompson

Course Information

Document Date/Semester	**Fall, 2010.** Syllabus revised **20100821**
Course Numbers	23-3202-01, 23-3202-04
Credit Hours	3
Class Time and Day	Tuesday, 1PM (for 01 section) Thursday, 1PM (for 04 section)
Classroom Location	600 South Michigan Avenue, room 1103
Additional facilities	Digital Imaging Lab, room 1100
Photo Department Website	http://www.colum.edu/undergraduate/photo/
College 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	pthompson@colum.edu
Office Hours	Main Campus building, room 1106, Tuesdays, from 11-1 PM, and 5-6PM, and Thursdays from 12-1. 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 CS5 STUDIO TECHNIQUES, by Ben Willmore and Dan Ablan. ISBN-10: 0-61310-4. $55. Available at the Columbia College Bookstore, 624 S. Michigan Avenue, 1st floor, and at many other bookstores, including Amazon.com.
Supplies/Materials	• I *strongly* advise you to invest in two external hard drives for portability as well as backup. (Avoid Western Digital HD's: they are unreliable). • For those who plan to shoot digitally, I advise you to buy a digital card reader. (Calumet's brand: $20).
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.
Instructional Fee	$115. All Instructional Fees are used for the maintenance of the photography classrooms and labs. A portion of those fees will be available for direct class expenses as determined by the chair.

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. The student will create a cohesive final project of professional quality utilizing these new tools supported by critical discussions, readings, and research.

Course rationale
This course solidifies the digital imaging knowledge acquired in Digital Imaging 1 or in Foundations of Digital Imaging, and extends and deepens it to reflect the knowledge and skills required of photographers to survive in the real world.

Prerequisites
23-2201 Digital Imaging I "C" grade, OR 23_2202 Foundations of Digital Imaging "C" grade. Co-Requisites: none. Concurrent Requisites: none. Requirements: none. Besides 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 Outcomes
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.

Specifics:
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.
√   Readings pertaining to contemporary digital imaging theory and methodology.
Software Applications
√   Adobe Photoshop
√   Adobe 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 for varying lighting conditions.
√ 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 to learn…. Therefore, I want to give you advice based on past experience--your success in learning these advanced photographic controls is predicated on your having learned all the **Learning Outcomes of the Digital Imaging I class** (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. If so, **it is your responsibility to bring yourself up to digital speed.** The following resources are available to help you: your textbook from Digital Imaging I and my sequence of Photoshop tutorials entitled "Digital Imaging Take-Home Professor" tutorials, accessible at www.chicagomediaworks.com. The turorials are available 24X7, and are free. **You have *four weeks* to remediate any deficiencies.** **After that, we move forward quickly. If you are not prepared to do so, it is probable that you will fail this class.**

Please be assured 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 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 6-15 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:	I do not grade for "effort" or for "improvement"--I assume both. I grade **only** on the quality of your work as a professional-in-training and that the work is handed in at each deadline. I do not respond positively to explanations for lack of work other than for jury duty, jail or military duty, or to to appeals to raise a grade in order to remain a Photography major or to graduate on time, etc. I give grades as follows (the percentages are an approximations, and I reserve the right to alter them for individual students based on class performance): **Assignments: (50% of grade).** You will be graded at each deadline and, like any professional deadline, if you miss it you may **NOT** make it up unless you have previously arranged to do so with me. Late assignments without such previous arrangements will *not* be graded. However, you may *always* hand in 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. **Practicums and Tech Exam: (25% of grade).** There will be one or more practicums and a final technical exam based on lectures, vocabulary, handouts and readings. No practicums, midterm or the final tech exam may be made up without previous arrangement. Quizzes or examinations may be given later if you arrange it in advance with me. **Final Project:. (25% of grade).**
Require-ments and assignments :	Assignments, practicums and final project are listed in the syllabus. You should keep this document as well as your returned assignments, practicums and examinations since it is your responsibility to know these written policies as well as your performance to date.

Standards and proportions used:	**Grading Scale:** **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. (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, 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). Grading scale: (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 do not have the storage space to retain prints, and they will be recycled.

Classroom policies

Academic Integrity and Courtesy:	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. Please read the academic policies of this college. I will follow those policies in any instance of academic dishonesty. Courtesy will be observed at all times in my classroom (this also means that texting and emailing may be done during class breaks, only).

Attendance policy:	Since I grade only on the quality of work handed in at deadlines, I have no attendance policy. Having said this, I strongly advise against missing a single class because of the amount of information covered and the fact that almost every week **is** a deadline. In a nutshell: my experience is that it is the rare student who misses three classes who still manages to pass the course. No student has ever passed having missed four classes. Absences are marked with an "X" on the grade sheet for my benefit: if a student is absent on a day on which work is due, the "X" reminds me that I will not accept that work for grading (but will accept it for feedback) if I have not been previously alerted by email of the impending absence.
Absences:	Please plan ahead for any absence by emailing me beforehand and by obtaining the email and telephone number of a fellow student in order to contact them for notes and any changes in 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.
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; F, 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

Students with Disabilities 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. 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 7, 9]
Digital Knowledge Questionaire and Competency Test File(s)
Introduction
> Class website, Peter's email, competency-based course, text, readings, assignments, weekly digital imaging files folder, final project, your responsibility to know each Digital imaging I learning outcome, five-week review window, camera raw knowledge.

Lecture: Digital Imaging Workflow
Demos:
> Hand cleanliness, 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. 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 acuity and camera lens sharpness. Following directions about naming conventions. Advice on hard drives, and on final projects for those using digital cameras.

Download:
> Syllabus, http://www.chicagomediaworks.com/2instructworks/3digital2/digitalimaging2/
> Peter Thompson, from Week One folder: "film-based_digital_workflow_2009.pdf",
> digital_imagterms_categories_2008.pdf digital_imagterms_alpha_2008.pdf, and Final
> Project Guidelines folder. For those planning to shoot digitally for their final project,
> download "digital_exp-based_workflow.pdf"

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 chapters 1, 3, 5 first, then begin to read chapters 2, 6, 8 and 11 *over the next five weeks.* Use the Digital Imaging Terms handouts as resource documents.

3. Read and play the "Digital Take-Home Professor" tutorials corresponding to the digital imaging techniques you need to review: www.chicagomediaworks.com

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

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

6. Take the Online Color Challenge to test how well you see colors. Test is located at the following URL: http://www.xrite.com/custom_page.aspx?PageID=77&Lang=en
It will take approximately one-half hour to complete. Take a screenshot of the results page entitled "Online Color IQ Challenge Results".). Label it *exactly* as follows: "color_(yourlastname).png" and place it in the appropriate 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).

7. Take the Typology Test that gives you and me a sense of how you best process information. Test is located at the following URL: http://www.humanmetrics.com/cgi-win/JTypes1.htm It will take approximately 5 minutes to complete.
Take a screenshot of the results page entitled "Your Type Is".). Label it *exactly* as follows: "typology_(yourlastname).png" and place it in the appropriate 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 14, 16]
DUE: Statement of Understanding
In class:

Questionaire and quiz results. Student ID's.
Film-based digital workflow
Solving digital imaging problems: calibrating monitors via System and Gretag MacBeth EyeOne software and peripheral, 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, choosing correct blending mode before making changes to adjustment layers, 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), 3 (Curves), 8 (Color Correction) from Willmore text.

2. Read and play the Digital Imaging Professor tutorials corresponding to techniques you need to review.

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

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 21, 23]
DUE: Three perfectly exposed and sharply focused color transparencies or color negatives, one high key, one normal key, one low key
Review and/or quiz
In class:
- Imacon tutorials
- Scan one color chrome or color negative
- 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 your three **color** chromes or color negatives 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 of your key images, 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*. **(Note: I will not accept files at higher resolution than 72ppi past Week Four; never place a file larger than 40 mb into the Drop Box**). Label as follows: (type of key)_(your last name).psd. Place each inside a folder labeled "keys_(yourlastname)" and place the folder inside the class Drop box.**.**   Due Week Five.

4   Download Digital Workflow Imaging Practicum 1 folder and files, and follow the written instructions. Due Week Four.

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

6.   Read pages 1-7 of the Schewe sharpening article, and learn from memory the input (first) sharpening technique.

8.   Read chapter 11 (Retouching Techniques) in the Willmore text.

Week 4 [September 28, 30]
DUE: Digital Imaging Workflow Practicum 1
In class:
- Review everything learned so far
- Advanced local corrections.
- Neutrals and semi-neutrals
- Imacon settings as a conceptual set
- Selections with adjustment layers versus selecting with pixels
- Masks: Gaussian blur versus Refine masks
- Liquify filter

Handout:
- John Paul Caponigro, "Semi-Neutrals,pdf"

Week 5 [October 5, 7]
DUE: Files of three color chromes or color negatives using advanced tonal corrections and retouching techniques
Review and/or quiz
In class:
- Feedback on Digital Imaging Workflow Practicum 1 files
- 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 in the margin of your images. Print 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 and output sharpening into the workflow. Due Week Six.

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

6. Read the entire Schewe article on sharpening, paying special attention to interpretive and output sharpening. Memorize how to do both.

Week 6 [October 12, 14]
DUE: Three color prints of those files with gradient test file embedded in the margins printed on Luster and Matte papers
In class:
- Feedback on Week Five files.
- Curves, part 2
- 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 (3660º Kelvin), BAT master file.
- Eraser tools (snapshots, history brush, eraser, magic eraser, background eraser)
- How to save documents as PDF files.
Handouts:
- Peter Thompson, "Final Project Proposal"
http://www.chicagomediaworks.com/2instructworks/3digital2/digitalimaging2finalproj.html
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 "rgbprints2_(yourlastname)" and place the folder inside the class Drop Box. Due Week Seven.

3. (Final Project proposal draft due Week 7 as PDF or Word doc).

Week 7 [October 19, 21]
DUE: Re-done three RGB color prints with accompanying three digital files, and final project proposal draft
In class:
- Review image files from Week Six
- Assess color prints and image files

- Thinking "Big": effect of scale on the contrast of mural prints
- Assess final project drafts

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.

Handout: Download "MuralPrintingProcPrices.pdf" from Advanced>Mural folder 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-checked final 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 with full dynamic range and no color casts. When finished, make a copy of each file *with layers intact and resize to 72 ppi*. Place them inside a folder labeled "grayscale_(yourlastname)" and place the folder inside the class Drop Box.

4. Prepare for Midterm practicum on Week 8 by reviewing everything you have learned.

5. Make one color mural print on any topic using the Epson 9600 printer. Use your scanned color negatives or color transparencies, or work from other sources of your choosing. 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 printed test strip. This process takes approximately 24 hours. PLAN AHEAD for this turnaround time. Bring the finished mural print to **Week Nine**.

PART TWO: IMAGE HARVESTING

Week 8 [October 26, 28]
DUE: Two grayscale prints and accompanying files with layers intact, 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: Using a tripod, shoot three or more shots of a single scene with an enormous dynamic range using color negatives or chromes or digital exposures. If the latter, you **must** shoot using the Camera Raw format and have read my CAMERA RAW MINI-MANUAL, or REAL WORLD CAMERA RAW by Bruce Fraser and Jeff

Schewe. Combine one or more elements from the files and bring them into a "mother" file. Process and 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 "harvest1_(yourlastname).psd" and place it inside the class Drop Box. Both due Week Nine.

3. Mural print due Week Nine.

Week 9 [November 2, 4]
DUE: Mural print (minimum paper size: 24"x30"), and image harvest project #1
In class:
- View mural prints
- Review Image Harvest Project #1
- 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**. Label the file "finalproposal_(yourlastname).pdf" and place folder inside the class Drop Box. Due Week 10.

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

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 "harvest2_(yourlastname).psd" and place it inside the class Drop Box. Due Week Ten.

9. Read chapters 4 (Camera Raw) and 9 (Enhancements and Masking) in the text.

10. 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 9, 11]
DUE: Image Harvest Project #2
In Class:
- Review Image Harvest files #1
- Exposing for Camera Raw format and developing in the Adobe Camera Raw Converter
- Discuss Final Projects

Demo:
- Camera RAW exposure and controls, ProPhoto RGB color space, global settings.

Handout: "Digital_Exposure-Based_Workflow.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.

Week 11 [November 16, 18]
Demo:
- Camera RAW exposure and controls (continued), camera RAW workflow.
- Solving a spectrum of Camera RAW exposure and development problems.

Week 12 [November 23, --]
In Class:
- 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.
- 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

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. Name the folder 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 30, December 2]
In class:
- 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)In Class:
- Working with Service Bureaus: compressing image files, uploading to FTP sites with Fetch
- Work on Final Projects

Week 14 [December 7, 9]
FINAL TECH EXAM

Week 15 [December 14, 16]
DUE: FINAL PROJECT PRINTS, FINAL PRINT FILES WITH LAYERS INTACT, FINAL PROJECT DESCRIPTION, WEB GALLERY
Critique and celebration

PETER HIGHLY RECOMMENDS THESE BOOKS ON DIGITAL IMAGING
• Bruce Fraser and Jeff Schewe, REAL WORLD CAMERA RAW WITH ADOBE PHOTOSHOP CS5, Peachpit Press, Berkeley, 2010. 427 pages, ISBN-10: 0-321-58013-3, $45. (THE book on all aspects of the Camera Raw digital format).
• 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, cut from syllabus, and return to Peter at 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, other than my own, 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 created by others 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 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_____