DIGITAL IMAGING II
Instructors: Peter Thompson, Tom Shirley
Spring 2006
Revised 01/19/06

Course Information

Document Date/Semester	Spring, 2006, 01/14/06
Course Number	23-3202-02, 23-3202-04
Class Time and Day	Thursday, 9AM (for 02), 1:30PM (for 04)
Classroom Building and Room Number	1104 South Wabash, 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, Tom Shirley
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Studio Phone	773 404-2002 (Peter) 312 243-9700 (Tom)
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Email Address	peterchicagomediaworks@hotmail.com tshirley@colum.edu
Office Hours	(Peter) Main Campus building, room 1106, Tuesdays from 2-6PM. Telephone my studio (773 404-2002) to make an appointment for the time you would like (from 5 minutes to 1 hour). (Tom) Main Campus building, room 1104, Thursdays from 9-1AM.
Office Location	600 S. Michigan Avenue room 1106 (Peter) room 1104 (Tom)
Mailbox Location	600 S. Michigan Ave., room 1200

Required Texts and Materials

Class website	http://www.chicagomediaworks.com
Text	ADOE PHOTOSHOP MASTER CLASS: SECOND EDITION, by John Paul Caponigro. Adobe Press/Peach Press, Berkeley. 2003. 504 pages. ISBN 0321130103 $45. Available at the Columbia College Bookstore, 624 Michigan Avenue, 1st floor, and at many other bookstores, including Amazon.com.
Supplies/Materials	You will be given a pack of 25 CD's-R's. You might need to buy additional CD-R's, 650-700MB (at least 25; available for approximately $0.20 each at Microcenter and at many other stores).
Bibliography, supplemental and suggested readings	All essential handouts for this course are on Peter's website: http://www.chicagomediaworks.com. Once on

	the site, navigate to "Instructional Works", then to "Digital Imaging II" and then to the desired document. All documents are downloadable. Additionally, Tom Shirley's and my "Digital Take-Home Professor" Quicktime movie tutorials are accessed on the Chicago Media Works homepage.
Course Fee	$125

Course description
This course expands the photographer's competence with computer tools that manipulate and enhance photographic images. In addition to covering advanced image manipulation techniques using Photoshop, students will learn the basics of a page layout software application as a complementary creative tool to Photoshop.   Emphasis is placed on learning specialized image retouching skills and on creating an extended project based on the integration of these new tools and 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 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 (required for graduation) is helpful, but not required.

Goals and 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. You will accomplish the following:

Understand basic concepts necessary to navigate our digital imaging culture through theoretical readings.
√	Readings pertaining to contemporary digital theory.
√	Research presentation on a digital imaging technique.
Software Applications
√	Photoshop
√	InDesign
√	iPhoto or Web Gallery
Input Devices
√	Scanner: Imacon
Retouching Tools
√	Adjustment layers (Threshold, Levels, Curves, Hue & Saturation, Selective Color, Color Balance), setting black and white points, 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, Path tool. Path to selection, selections to paths. saving paths, Navigation palette, Info Palette
Blending Modes
√	Normal, Multiply, Screen, Overlay, Soft Light (with 50% auto dodge layer), Difference, Hue, Color, 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"), IMAGE/CALCULATIONS, Hue & Saturation adjustment layer
Understand Advanced Digital Output.
√	Color management (color settings, softproofing)

√   Color Settings options
√   Color Models: LAB, RGB, CMYK,
√   Color Spaces: sRGB, Colormatch, Adobe RGB 1998, ProPhoto
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)
√   Edge sharpening
√   LAB (sharpen the Luminosity layer)
Filters
√   Sharpen (Unsharp Mask, High Pass, Edge, LAB)
√   Despeckle, Dust and Scratches,
√   Noise and Despeckle
√   Blur (Gaussian)
√   Fade Filter
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 and adjusting the files.
√   Compare various types of digital paper printing surfaces
Page layout Basics
√   Page layout and sequencing
√   Placing Graphics and photographs
√   Basic Typography terms: Kerning, leading, serif, sans serif
√   Exporting PDF documents.
Digital Image Capture and Processing
√   Camera RAW exposure, controls, global settings
√   DNG format
√   Digital workflow (use of Bridge, custom workspaces, job folders, batch renaming of digital files,
         metadata, keywords, writing actions for batch processing)
Imaging Harvesting Techniques
√   Selections and layer masks
High Dynamic Range Images
√   Merging images of different exposures to create an HDR image
√   Methods for adjusting HDR image brightness and contrast
√   Converting from 32-bits to 16- and 8-bits per channel
Develop a Digital Final Project.

Whew! This is a lot…. Therefore:

Your success in learning these items is predicated upon your having digested each item within
the **Goals and Objectives of Digital Imaging I** (see your former DG1 syllabus). If you find
yourself ill-prepared for this class, you will know it during our first class session. If so, the
responsibility to bring yourself up to digital snuff belongs with you. There are resources available
to help you, including your textbook from Digital Imaging I (the VISUAL QUICKSTART GUIDE) as
well as the complete sequence of free Photoshop tutorials, entitled "Digitial Imaging Take-Home
Professor", accessible at http://www.chicagomediaworks.com.

Taking notes is *essential*—without them you will *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 experimentally 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 because we move quickly and it is *extremely* difficult 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, your ability as a professional-in-training to meet each deadline, and your ability to work responsibly and creatively with problems and issues. 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 and the aesthetic choices integr to the creation of your work. You will be graded at each deadl and, like any professional deadline, if you miss it you may NOT make it up *unless* you have previously arranged it with me. Late assignments without such previous arrangement will *not* be graded. You may *always,* however, hand in the 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. The class grade sheet will always be on the seminar table so you will always know your grade-to-d (40% of grade). **Tests and Tech Expert Presentation:** There will be quizzes and a final test based on lectures, plus weekly vocabulary, handouts and readings. No quizzes or examinatio or the Tech Expert Presentation may be made up without previous arrangement. Note that the Tech Expert Presentation is *required to pass the course*. Quizzes or examinations may be given in advance if you arra it in advance with me. (20% of grade). **Final Project:** You will be expected to articulate the technical means and aesthetic choices integral to the creation of your final project. (40% of grade).
Requirements and assignments:	Assignments, quizzes, practicum, tech presentation 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 open and by the teaching computer; you may freely consult your grades-to-dat at any time.
Standards and proportions used:	**Grading Scale:** **I** ABSOLUTELY no incompletes. **F** If you are absent from your final presentation(s); incomplete course requirements and absences above the course allotment. **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. Many students receive this grade.
	A	"B" requirements, along with outstanding participation and work. A small number of students normally receive this grade.
	(100-95%=A; 94-90%= A- ; 89-86% = B+ ; 85-83%= B ; 82-80%= B – ; 79-76% = C+ ; 75-73%= C ; 72-70%= C – ; 69-66% = D+ ; 65-63%= D ; 62-60%= D – ; 59% and Below = F)	
Return student work	All prints will be returned to you by the last class period.	

Classroom policies

Academic Integrity:	You are responsible for insuring that original work is correctly attributed. You must give clear and complete attributions for the work of others if included in your own work. Plagiarism will not be tolerated and will result in the failure of the course. 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 Photography Department attendance policy states that the third absence results in an automatic "F" in the course.
Absences:	We will move quickly in this course. It is my experience that if a student misses a single class within the first ten weeks, it is difficult to catch up. Two missed classes are extremely difficult to overcome. Because of this, there are no excused absences (with the exceptions of jury duty, jail or military duty). Please plan ahead for an unplanned absence by obtaining the email and telephone number of a fellow student and 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--and, like 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.
Incomplete Policy	ABSOLUTELY no incompletes.

<u>Conaway Center Statement</u>
"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."

Course calendar
Please note that individual class sessions are subject to change. 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.

Week 1 [January 26]
Digital Knowledge Questionaire and Competency Test File(s)
Introduction
  Competency-based course, texts, readings, assignments, Tech Expert presentation, final project, your responsibility to know each of the Digital imaging I goals and objhectives.
Lecture: Digital Imaging Workflow
Demos:
  Setting your Photoshop Color Settings Presets, creating project files, saving layered files, saving a copy, flattening and converting to appropriate file formats, dropping items into the 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.
Download:
  Syllabus, http://www.chicagomediaworks.com/2instructworks/3digital2/digitalimaging2/
  Peter Thompson, "Digital Imaging Workflow" (in TUTORIAL section of server:
  1_digital_workflow.pdf)
  Peter Thompson, "Color Settings" (in TUTORIAL section of server: 3_color_settings.pdf), pages 1-5.
  Peter Thompson, "Final Project Proposal"
  http://www.chicagomediaworks.com/2instructworks/3digital2/digitalimaging2finalproj.html
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. Calibrate your home monitor, and set your home Photoshop Color Settings Presets according to the two respective guidelines, above.
3. In the Caponigro text, review chapters 1,3,4,6,7,8,9,12,13, as well as chapter "I" *over the next three weeks.* Choose the chapter(s) you wish to teach, make your choice(s), then hand it in on Week 6.
4. Read and play the "Digital Take-Home Professor" tutorials your CD-R or the website, that correspond to the techniques that you need to review. Play the Quicktime tutorial as many times as you need in order to learn it at home.
5. Fill out and sign the "Statement of Understanding" at the end of this syllabus and bring to Week Two.
6. Begin to think about what you would love to do for a final project. Draft decision due on Week 6.
7. 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 our Digital Imaging 2 "Dropbox." Due Week Two.
8. Download Practicum #1, and follow the instructions. Due Week Two.

Week 2   [February 2]
DUE: Statement of Understanding, Web Gallery of Digital Imaging I final project, Practicum #1
Review
In class:

      Web galleries and Practicum prints and files
      Digital workflow
      Solving your digital imaging problems: setting white, black and grey points, altering layer masks, correcting perspective, using Transform tools, Adjusting perspective (Workflow step #4), normal, low key and high key images, Next week's project guidelines.

Burn CD: Imacon tutorials located on the server in the "Tutorial" section.
To do:

1   Download and play the Imacon Scanner tutorials. Play the individual Imacon Quicktime movie tutorials at home in order to learn the Imacon functions. We will work on the Imacon scanner Weeks Three and Four.

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

3.   Bring three well-exposed, focussed, bracketed (normal, low key, high key) color negatives or transparencies to Week Three.

Week 3   [February 9]
DUE: Three color negatives or transparencies

Review and/or quiz
In class:
      • Check negatives and transparencies on light table.
      • Scan one neg or chrome with IMACON scanner
      • Res-ing down
Demos:
      • Advanced tonal corrections for color images: levels   options, threshold adjustment layer, levels adjustment layer, 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, sharpening methods.
Handouts:
      • Peter Thompson and Tom Shirley, "Scanning Guidelines"
      http://www.chicagomediaworks.com/2instructworks/3digital1/digitalimagingscanning.html
To do:

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

2.   Scan three negs or chromes on the Imacon. Create project folders for each one, then apply the tonal corrections and retouching techniques learned thus far. When finished, make a copy of each file *with layers intact and resize to 72 ppi*. Place them inside a folder labeled "yourlastname_week4" and place the folder inside the class Drop Box. **NOTE: never place a file larger than 5 megs into the Drop Box, and only place PSD files.** Due Week Four.

3.   (Reminder: Final Project proposal draft due Week 6).

Week 4 [February 16]
DUE: Imacon scans of three color negs or chromes using advanced tonal corrections and retouching techniques.
Review and/or quiz
In class:
      • Review scans
Demos:

- Advanced retouching techniques, continued: adjusting specific parts of image with curves adjustment layers and selective sharpening techniques, changing specific tonal elements within an image, colorizing black and white images, step wedge
- Monitor calibration
- Color profiling and printing

To do:

1. Read and play the tutorials that correspond to the techniques, above. Specifically, the one on Sharpening.

2. Make three (3) color prints from your color scans files, one using the normal contrast file, one using the low key file, one using the high key file. Include a step wedge in the margin of each print. Try to make the absolutely best quality prints possible. Due Week Five. When finished, make a copy of each file *with layers intact and resize to 72 ppi*. Place them inside a folder labeled "yourlastname_week5" and place the folder inside the class Drop Box.

3. (Final Project proposal draft due Week 6).

4. Calibrate your own studio monitor over the next three weeks by checking out the take-home calibration kits in the Digital Imaging Lab,

Week 5 [February 23]
DUE: Three color prints
Review and/or quiz
In class:
- Assess color prints and files
- View digital prints at Museum of Contemporary Photography
- Tech Experts presentation demo-ing a chapter in the Caponigro text, schedule, and final projects.

Demos:
- Advanced retouching techniques, continued.
- 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"), IMAGE/CALCULATIONS, Hue & Saturation adjustment layer
- Making multiple-toned prints: duotone, tritone, quadtone, gradient map.
- InDesign page layout application: basics, making PDF documents.

To do:

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

2. Type, spell-check first draft of your Final Project Proposal in Word format. "Place" the Word document into an InDesign new document and "export" it as a PDF document. (**Important**: make sure your exported file is a **PDF** document--not an InDesign document). Label your exported PDF document as follows: "finaldraft1_ yourlastname.pdf" and drop it into the class Drop Box. Due Week Six.

3. Your choices for the "Digital Imaging Experts Slam" due Week 6.

4. Convert your "normal" color neg or chrome to grayscale using your preferred conversion method, and print it in the following two ways: 1) printed as a desaturted RGB, and 2) converted to grayscale using the advanced print settings on the 4800 printer. (You might wish to do several variations of the latter in order to know how the different tonal print options work on your print). . When finished, make a copy of each file *with layers intact and resize to 72 ppi*. Place them inside a folder labeled "yourlastname_week6" and place the folder inside the class Drop Box.

5. Print one of your color negs or chromes as a tritone and a gradient mapped print. Due

Week Six.

Week 6 [March 2]
DUE: At least two grayscale prints, one tritone print and one gradient mapped print, one typed, spell-checked one-paragraph Final Project draft created in InDesign and exported as a PDF document (*not* an InDesign document), Tech Expert form.
Review and/or quiz
In class:
        Grayscale prints
        Thinking "Big" Prints
        Discuss Final Projects
Demos:
        • InDesign page layout application basics, cont'd.
        • Contemporary photo-graphic design
        • Advanced retouching techniques, cont'd.
        • Tech Experts schedule
To do:

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

2. 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. Include a small step wedge in the margin of the print. Resolution: 180 ppi is fine. **Minimum size: 24"x30"** (maximum size: 44" X [100 feet max]). Take your finished file on a CD 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. Bring the finished mural print to **Week Eight**.

Week 7   **[March 9]**
Review and/or Quiz or practicum
In class:
        Discuss Final Projects
Demos:
        • Advanced retouching techniques, continued.
        • InDesign page layout application basics, cont'd.
        • Contemporary Photo-graphic design, cont'd.
        • Screenshots
Handout:
        • "Making Screenshots," in PDF TUTORIALS on Server.
        • Peter Thompson, "Final Project Proposal"
        http://www.chicagomediaworks.com/2instructworks/3digital2/digitalimaging2finalproj.html
To do:

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

Week 8 [March 16]
DUE: Mural print (minimum size: 24"x30")
Visiting Artist: Matt Siber
In class:
        Technical Experts Presentations
        Mural prints
        Discuss Final Projects
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

To do:

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

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

3. Prepare for midterm on Week Ten.

4. Image Harvest project #1: From your color neg or chrome, combine one or more element from one into the other. 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. Due Week Nine.

Week 9 [March 30]
DUE: Image Harvest Project #1

In Class:
> Image Harvest files
> Technical Experts Presentation, and review
> Discuss Final Projects

Demos
> •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.

To do:

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

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

3. Image Harvest project #2: From your color neg or chrome, combine one or more element from one into the other. 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.

4. Prepare for midterm next week.

Week 10   [April 6]
Due: PDF of final project proposal created in InDesign, Image Harvest Project #2
MIDTERM EXAM and/or TAKE-HOME PRACTICUM

In Class:
> Image Harvest files
> Technical Experts Presentation, and review
> Discuss Final Projects

Demo:
> • Image Harvesting, part 3: Camera RAW exposure and controls, ProPhoto color space, global settings, DNG format, Digital Workflow (use of Bridge, custom workspaces, job folders, batch renaming of digital files, metadata, keywords, writing actions for batch processing)

To do:

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

2. (If you are assigned a Practicum: copy the Practicum files and do the image practicum at your home studio. Due Week Eleven.)

3. 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.

4. For those of you **without** digital cameras, burn a copy of the folder of RAW files labeled "Thompson_DigitalRAWfiles". 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   [April 13]
DUE: Processed Camera RAW files
In Class:
        Technical Experts Presentation, and review
        Image Harvest files
        Work on Final Projects
        Group meeting: solutions to technical problems in final projects
Demo:
        • Image Harvesting, part 4: High Dynamic Range Images (merging images of different exposures to create an HDR image, methods for adjusting HDR image brightness and contrast, converting from 32-bits to 16- and 8-bits per channel)
To do:

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

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 Twelve.

Week 12   [April 20]
DUE: HDR image, final project update
Visiting artist: Sarah Luchini
In Class:
        Technical Experts Presentation, and review
        Image Harvest files
        Update on Final Projects
        Work on Final Projects
        Group meeting: solutions to technical problems in final projects

Week 13   [April 27]
In Class:
        Technical Experts Presentation, and review
        Image Harvest files
        Update on Final Projects
        Work on Final Projects
        Group meeting: solutions to technical problems in final projects

Demo: iMovie

Week 14   [May 4]
FINAL TECH EXAM
In Class:
          Technical Experts Presentation
          Image Harvest files
          Work on Final Projects
          Group meeting: solutions to technical problems in final projects
Due next week: final project prints + web gallery

Week 15   [May 11]
DUE: FINAL PROJECT PRINTS, 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.)
• Ben Wilmore, ADOBE PHOTOSHOP CS STUDIO TECHNIQUES. (A wonderful, thorough job of explaining the deeper technical levels of Photoshop. His explanations have eminently practical applications).

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
I have carefully read through the Syllabus and Attendance & Grading Policy for this class, and understand what will be expected of me in this course.

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

Your name printed: _____

Your signature _____ Date: