

DIGITAL IMAGING I
Instructor: Peter Thompson
Fall 2008
Revised 20081201

Course Information

Document Date/Semester	Fall, 2008
Course Numbers	23-2201-06
Class Time and Day	Thursday, 1PM
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
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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 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	<ul style="list-style-type: none"> • All essential handouts for this course are located on my website for downloading: http://www.chicagomediaworks.com. Once on the site, click on the "Instructional Works" icon, then click 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
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DESCRIPTION: 23-2201-06 DIGITAL IMAGING 1 3 cr. Prerequisite: Division I (Photo/Darkroom 1 and 2). This course introduces the student to computer tools that manipulate and enhance photographic images. These tools allow you to input B&W and color photographs, negatives, positives, and graphics into Photoshop, the industry standard for digital image manipulation. You will learn the skills to retouch and enhance these varied inputs in order to create high-quality digital outputs. Output devices include film recorders, CD-ROM burners and high quality printers. Assignments, case studies and final project are designed to help master basic techniques of image-editing in order to expand the photographer's creative horizons.

SKILLS PREREQUISITES: A good working knowledge of the computer productivity software taught in the Foundations of Computer Applications class (required for graduation) is very helpful, but not required.

COURSE RATIONALE: This course is required for Photography majors and for all photography concentrations because the knowledge contained within it is required in the real world.

GOALS AND OBJECTIVES: The student will learn to digitally scan, retouch and manipulate b/w and color photographs using Photoshop and to print them digitally in a professional manner. This ability to utilize digital photographic controls is the prerequisite to all other digital imaging classes within the Photography Department. Specifically, the student will learn the following:

Digital Vocabulary

- Vocabulary contained within "Digital Jargon" handout will be integrated into lectures and demonstrations.

Digital theory

- Theoretical concerns connected with the digital falsification of photographs will provide students with a working knowledge of when digital falsification might be legally and/or ethically wrong.

Legal Issues

- Basic copyright issues in the age of appropriation, digital falsification and the Internet.
- Work for hire versus employee versus freelance photographer.

Software Applications

- Photoshop
- iPhoto

Digital Basics

- Understanding the Photoshop tool box and the function of each tool except the Slice and Annotate tools.
- Mac OSX and how to navigate with it.
- Naming conventions, saving, file extensions
- Differences between RAM, ROM and hard drive memory
- Media storage space comparisons: floppy, Zip, CR-ROM (650, 700, 800MB), Harddrive
- Units of digital storage and measurement: Bit, Byte, Kilobyte, Gigabyte, etc.
- Differences between "digital" and "analog".

File Preparation and Formats

- psd
- jpeg
- tif
- pdf (Adobe Photoshop PDF)
- RAW

Computer Parts

- Breakdown computer model located in classroom used to identify HD, peripherals, RAM, ROM, power supply, monitor, bus, etc.

Input Devices

- Flatbed scanners: Epson and Imacon

Preferences

- Types: General, Interface, File Handling, Performance, Cursors, Transparency & Gamut, Units & Measures, Guides Grids & Slices

Digital Imaging Workflow

1. Assess image with output in mind.
2. Scan image appropriate to output.
3. Make project folders.
4. Crop and adjust perspective, if needed.
5. Duplicate background layer or work on a copy of the original.
6. (For grayscale output: convert to grayscale if needed).
7. Global: set black and white points, adjust contrast and tonal range using levels and curves adjustment layers. Globally adjust color casts.
8. Local areas: adjust color and tone using layers, layer masks, and adjustment layers
9. Retouch any dust or defects.
10. Save a layered file, Save a Copy (for e-publishing: flatten and convert to appropriate file format).
11. Make test prints, tone and color adjustments, and final print.
12. Backup files and archive.

Resolution and Size

- File Size
- Image Size
- Canvas Size

Selection Tools

- The use of Shift, Option keys and spacebar, Lasso options, Marquee options, Move options, Magic Wand, Replace Color, Quickmask, Layer Mask, aliasing, anti-aliasing, feathering, Magnifier, Handtool.

Cutting and Pasting

- Layers, Paste Into, New Layer via Copy, Transform, Free Transform (including the use of the command key to alter individual sides), layer options (turning layer mask on and off, linking/unlinking layer mask), layer sets, masks (Quickmask and saving/loading selections, layer masks for images and adjustment layers).

Retouching Tools

- Adjustment layers (Levels, Curves, Hue & Saturation, Color Balance), setting black and white points, Spot Healing Brush, Healing Brush, Patch Tool, Eraser, Magic Eraser, History Brush and History Palette options, Blur, Sharpen, Burn, Sponge, Dodge, Channel mixer (for black and white prints: optional), throwing backgrounds in and out of focus, Gradient tool, Eyedropper, Navigation and Histogram palettes.

Text Tools

- Rasterizing, special effects

Color

- Color settings (as it applies to students setting up their home computers)
- Additive / Subtractive color models
- RGB, ~~CMYK~~, Grayscale, 2,8,24,32 bit color.
- Foreground/Background color, Color Picker, Hue, Saturation, Brightness.
- Blending Modes: Normal, Multiply, Screen, Overlay, Soft Light (50% auto dodge layer), Hue, Color, Luminosity
- Info palette

Filters

- Sharpen (Unsharp Mask)
- Despeckle, Dust and Scratches
- Noise (Add Noise, Despeckle)
- Blur (Gaussian)
- Fade Filter

Printers

- Phaser
- Laserjet
- Epson printer (with soft proofing)

Final Project

At the conclusion of this course each student will produce a final project. The final project will be a cohesive body of work incorporating digital techniques and problem-solving skills learned during the course.

Whew! And this is just the beginning.... So:

WHAT YOU'RE TO DO:

Reading the text, reading the prepared notes that I have made for you, and taking your own notes are *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. 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:	<p>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):</p> <p>Assignments: For every assignment you will be asked to describe the technical means and the aesthetic choices integ to the creation of your work. 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 arrangement will <i>not</i> be graded. You may <i>always</i>, however, hand in the late assignment <i>for feedback</i>, 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).</p> <p>Quizzes, Practicums and Exam: There will be 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 if you arrange it in advance with me. (20% of grade).</p>

	<p>Final Project: You will be expected to articulate both the technical means and aesthetic choices integral to the creation of your final project. (30% of grade).</p>
Requirements and assignments:	<p>Assignments, quizzes, practicums and final project are listed in the syllabus.</p> <p>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-date at any time.</p>
Standards and proportions used:	<p>Grading Scale:</p> <ul style="list-style-type: none"> 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 and four absences. 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. <p>(100-95%=A; 94-90%= A- ; 89-86% = B+ ; 85-83%= B ; 82-80%= B – ; 79-76% = C+ ; 75-73%= C ; 72-70%= C – ; 69-60%= D; 59% and below = F)</p>
Return student work	<p>All prints will be returned to you by the last class period. After that time, I cannot retain the prints.</p>

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 or 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:	My attendance policy is that 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 is open for view and you may refer to it at any time. Even if you accrue four absences and earn a failing grade you are most welcome to keep attending, working and learning. I would encourage you to do so.
Absences:	<p>We 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, if not impossible, to overcome. Because of this, there are no excused absences with the exceptions of jury duty, jail or military duty.</p> <p>Please plan ahead for an 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).</p>
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 <i>not</i> be graded. You may always, however, hand in a late assignment <i>for feedback, only</i> . F for the assignment if you miss it; D, C, B, or A for quality of work if you meet it.

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 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.

SYLLABUS

This syllabus is subject to change depending upon the learning pace of the students. It is therefore a guide, only, and absolutely will be amended as the course proceeds. You will be notified of all changes.

WEEK ONE–February 12

Introduction: endurance, the 9th week, flower petal model of learning, breaks (“meago”), digital Images by previous students, ID photos

Demo:

Digital basics: analog/digital, bit/byte/kilobyte/megabyte, computer elements (inputs, CPU, outputs), computer parts (power source, HD, floppy drive, videocard, motherboard, RAM/ROM/HD memory), operating system (formatting floppy and Zip disks, creating documents, saving files, naming conventions, using file directory), anti-virus software, using file directory, media storage space comparison between floppy, zip, CD-ROM.

Photoshop: preferences (Resets, Grids and Guides, Brush, Memory allocation), new file, tool palette (paintbrush, swatches), undo, eraser, save, .psd file format

Inputs: similarities between xerox machine and flatbed scanner, parts of scanner, interface, effect on file with increased resolution.

Handouts:

- Questionnaire
- Syllabus
http://www.chicagomediaworks.com/2instructworks/3digital1/digitalimagingsyllabus_fal.html
- Digital readings

To do:

- Vocabulary: URL, computer, CPU, ROM, RAM, input, output, peripheral, analog, digital, default, pixels, GUI, flatbed scanner, scanner resolution (dpi/samples per inch), corona, platten, scanner resolution, defragging, disk optimization, workflow, A/D converter, sweetspot., CCD, interpolation.
- Purchase at least five CD-R's, as well as the Photoshop text (see above).
- From VISUAL QUICKSTART GUIDE: PHOTOSHOP CS FOR WINDOWS AND MACINTOSH read the chapters of the book corresponding to our work in class (do this every week).
- Read the readings and be prepared to discuss the question: "On what kinds of photographs is photo falsification--or to what degree of falsification --ethically or morally questionable?"

- Scan an image at 100 dpi and then paint over it in a way that gives it a completely different "look". Print image out to the Phaser printer (due Week Two).
- Print out and fill in the "Student's Understanding" form, above, and bring it to class (Week Two).

WEEK TWO–February 19

Due: signed "Student Understanding Form", and scanned and painted image on Zip disk or CD

Review your work, Questionnaires.

Discussion: implications of the digital falsification of photographs

Demos:

Basic Photo Image Correction: 9 steps of the digital workflow, crop, adjustment layers, histogram, levels, removing color cast, make duplicate, flattening, sharpening.

Handout: CD-R's

To do:

- Vocabulary: tonal range, histogram, adjustment layer, anti-alias, feather, fuzziness, color map, interpolation, resample, sample up, sample down.
- From "Quickstart", read the chapters of the book corresponding to our work in class.
- Scan one of your own color photographs and "image-correct" it by following the steps of the digital imaging workflow and incorporating the image correction techniques you have learned (due Week Three). Label it as follows ("yourlastname_digital1_week3.psd") and place it inside the class Drop Box.

WEEK THREE–February 26

Due: Image-corrected color photograph

Review your work.

Demos:

Review: 9 steps of image correction.

Basic Photo Image Correction, part 2: realigning image using guides, adjusting perspective using transform, adjusting tonal range with levels, adjusting tonal range of selected areas, replacing colors, adjusting hue and saturation, clone tool, flattening, applying unsharp mask filter, HELP menu.

Basic Selection Tools: options, rectangular and circular selects, selecting with Wand, adjusting selections, adding/subtracting, scaling/rotating, straight and freehand selections.

CD Burning

Handouts:

- Lab and digital imaging info packet.

To do:

- Vocabulary: 8.3, ISO 9660, color correction, gamma, descreen, adjustment layer, alias, anti-alias, feather, history snapshot.
- From "Quickstart", read the chapters of the book corresponding to our work in class.
- Scan one of your own color negatives, then following the digital imaging workflow, retouch that file using all the techniques you have learned so far (*printout* of file due Week 4 along with digital file with all layers intact). Label file as follows ("yourlastname_digital1_week4.psd") and place it inside the class Drop Box.
- Print out and read "Selections.pdf" from our class partition.
- Make a "maximum weird veggie-person" portrait by means of selection techniques (*printout* due Week 4). Label file as follows ("yourlastname_digital1_week4.psd") and place it inside the class Drop Box.
- Download and read "Scanning" guidelines (on website)
<http://www.chicagomediaworks.com/2instructworks/3digital1/digitalimagingsscanning.html>
- Download and read "Output Devices" guidelines (on website)
<http://www.chicagomediaworks.com/2instructworks/3digital1/digitalimagingetcetera.html>
- Bring a strip of 35mm color negative to Week 4.
- Read the sections "Global Village" and "Ownership" in the digital theory readings handout.

WEEK FOUR– March 4

Due: Maximum Weird Portrait (printout)

Demos:

Basic Selection Tools, part 2: adding/subtracting, Magnetic Lasso, scaling and rotating, multiple selections, selecting by color range.

Layer Basics: selecting, rearranging, renaming, adding layers, erasing, deleting, showing/hiding layers, changing opacity, gradients, linking.

Retouching Basics: displaying painting tools, changing brush opacity, selecting foreground/background color palette, color picker, color bar, color field, defining brushes, gradients, fading paint, painting effects, cloning, history palette, gradient, hot spot, application.

To do:

- Vocabulary: gradient, hue, saturation, state, pixel dimensions, image resolution, ppi, dpi, spi, sample up, sample down.
- From "Quickstart", read the chapters of the book corresponding to our work in class.
- Read Peter Thompson, "History of Visual Self-Portrayal"
<http://www.chicagomediaworks.com/2instructworks/3digital1/digitalimagingetcetera.html>
- Scan one or more of your negatives, and using all techniques learned so far, combine image elements to make a digital image to form your self-portrayal. Document your decisions *with written notes* to explain what you did technically in order to support your concept and form. Label file as follows ("yourFIRSTname_digital1_week5.psd") and place it inside the class Drop Box. Digital file with layers intact due Week Five).
- Practicum next week

WEEK FIVE– March 11

Due: Retouched digital file with layers intact.

Demos:

Warmup: 9 steps of image correction.

Lecture: Necessity of theory; Convergence

Inputs: scanning negatives in open lab.

Layers and Image Processing, part 2: editing background, applying blending modes, retouching on separate layers, retouching on merged layers, merging down, expanding canvas size, removing dust and scratches, moving layers between files, erasing with History Palette and History Brush, merging, flattening, dodging and burning with 50% gray fill layer and soft light color mode, preserve transparency, copy to new layer.

Printing on the Epson 2200.

Handout: "Digital Jargon" Definitions

To do:

- Vocabulary: color model, process inks, color gamut, out-of-gamut, color space, primary colors, RGB, additive color model, CMYK, subtractive color model, bitdepth, 2,4,8,16,24-bit color, color separation, composite, hue, saturation, brightness.
- From "Quickstart", read the chapters of the book corresponding to our work in class.
- Scan a color negative or transparency. Bring into Photoshop, set levels, curves and remove color cast with adjustment layers, and work on specific trouble spots. **Print out on the Epson 2200 printer.** Resize to 72ppi and label file as follows ("yourFIRSTname_scan_week6.psd") and place it inside the class Drop Box. (Print and digital file with layers intact due Week Six).
- Study the "Digital Jargon" definitions. You are responsible for knowing them all prior to the midterm exam.
- Begin a Word document within which you make your own definitions of the digital vocabulary words written on the board so far. Bring to Week Six.

WEEK SIX -- March 18

DUE: Epson 2200 print and digital file with layers intact, + first draft of digital vocabulary words.

Warmup: digital vocabulary, digital workflow, review of digital theory from last week.

Demos:

Theory: Differences between Media, Genres and Delivery technologies.

Color: color models, (Additive/Subtractive, RGB, CMYK, Grayscale, bitmap), gamuts, color space, additive and subtractive color systems, color picker, color bar, color field, conversions, blending modes, colorizing, color blending mode.

Outputs: Making RGB prints with Epson Ink jet printers.

Scanning color negatives and transparencies

Handout:

- Peter Thompson, "Photoshop Color Settings and Soft Proofing" Make a copy of the new guidelines for softproofing and for color printing. They are located in the TUTORIALS folder of the server: TUTORIALS / THOMPSON PDF TUTORIALS / 3_colorsettings&softproofing.pdf

To do:

- Vocabulary: color model, process inks, color gamut, out-of-gamut, color space, primary colors, RGB, additive color model, CMYK, subtractive color model, bitdepth, 2,4,8,16,24-bit color, color separation, composite, hue, saturation, brightness, dither.
- From "Quickstart", read the chapters of the book corresponding to our work in class.
- Using the same scan as last week, make new tonal and color corrections and retouchings as needed, and then make a new RGB color print on the Epson 2200 printer using the color settings and soft proofing techniques in Peter Thompson's "Photoshop Color Settings and Soft Proofing". Resize to 72ppi and label the new digital file as follows: ("yourFIRSTname_scan_week7.psd") and place it inside the class Drop Box. (Bring the print from last week and the print from this week and the new digital file with layers intact to Week Seven.
- Bring the Word document within which you have made your own definitions of the digital vocabulary words written on the board so far. Bring to Week Seven.

WEEK SEVEN -- March 25

Due: RGB print and digital file with layers intact, and PowerWords Take-Home Definitions

Warmup: digital vocabulary and theory review

Demos:

Resolution Basics: image, monitor and output resolutions, bitmapped versus vector images, image size versus image resolution, resampling versus cropping, resampling versus resizing, impact on sharing layers between files.

Image correction: image type, autolevels and brightness/contrast (reviewed), assigning values to black and white areas, using curves, using "multiply" blending mode, erase to save, erase to background, color conversions to grayscale, quickmask.

Special effects: using grids, desaturating selections, applying painting effects, colorizing selections, changing color balance, applying filters.

Undo's: History palette: erase to History, Edit/Fill History, File/Revert, Erase to Save.

To do:

- From "Quickstart", read the chapters of the book corresponding to our work in class.
- Vocabulary: resolution, interpolation, resample, sample up, sample down, bitmap, vector, image size, image resolution.
- Correct the image by Mary Farmilant. Use all your techniques, including Quickmask, cloning. Make a 72 ppi copy with layers intact and drop it in the class drop box.

WEEK EIGHT -- April 8

Return Quiz #1, Quiz #1, again.

Familant File practicum

Viewing room

Demos:

Advanced Inputs: scanning 3D objects.

Type in Photoshop: horizontal and vertical type layers and masks, using color and gradients with type tool.

Page layout basics in Photoshop: info palette, selecting with constrained aspect ratio, guides, sizing, image and text boxes, manipulating and colorizing text, stroke, pencil tool.

To do:

- From "Quickstart", read the chapters of the book corresponding to our work in class.
- Prepare for midterm exam on week ten.
- Create a cover for your CD case. Print on any printer you choose. Specifically, use one of your own scanned RGB negatives and scan a 3D object. Incorporate the 3D object into your resulting image file as well as incorporate the following techniques: convert the RGB image into grayscale using channel mixer; dodge and burn using 50% gray fill layer with softlight color blending mode. Set the black and white points. Change the color mode back to RGB and then recolor the image so that it looks as if it were taken in color. Use the Color, Overlay, Screen, Multiply, Darken blending modes. Incorporate as many techniques as you can. Document your decisions in *writing* to explain what you did technically (due Week 9).

WEEK NINE — April 15

Due: Zip disk or CD cover

Quiz

Discussion of Final Project

Demos: Group case study

Image correction: making adjustment layers and adding corrective filters on individual selections within an image, making, saving and loading selections.

Image File Formats: psd, tiff, jpeg, gif. Importing psd file into Microsoft Word file.

Navigation and Info Palettes

Handout:

- Guidelines for retouching:
<http://www.chicagomediaworks.com/2instructworks/3digital1/digitalimagingretouch.html>
- Guidelines for final project proposal, with working questions (typed project proposal due Week 11)
<http://www.chicagomediaworks.com/2instructworks/3digital1/digitalimagingfinalproject.html>
- Handout: Digital Jargon (available as a PDF file entitled "Jargon2.pdf" in the "Course Documents" folder of our class partition).

To do:

- Vocabulary: curve, quickmask, channel, screen mode, quick mask, layer mask, clipping group, base color, blend color, result color.
- From "Quickstart", read the chapters of the book corresponding to our work in class.
- Either work on an ongoing personal project and integrate all the techniques learned so far, as appropriate, and bring in a print, or re-design an existing CD cover or a book cover that you think misses the mark, conceptually or design-wise. Bring in the original along with a printout of your cover. Explain what you found lacking in the original, what you did to make up for it, and how you did it technically. Work-in-progress due Week 10. Completed proejct due Week 11.
- Typed, spell-checked final project proposal due Week 11.

- Complete the take-home quiz and bring in Week 10).

WEEK TEN -- April 22

DUE: CD or book re-design print, or a print from one of your on-going projects, plus your take-home quiz.

MIDTERM TAKE-HOME PRACTICUM

Demos: (to reflect issues currently being dealt with).

To do in class: paths

Photo compositing, part 1

To do:

- From "Quickstart", read the chapters of the book corresponding to our work in class.
- Typed, spell-checked Final Project Proposal due Week 11.
- Complete your Midterm Take-Home Panorama Practicum and bring to Week 11. Here are the directions: using a tripod make a 180 degree panorama by taking from three (3) to five (5) vertically formatted individual color negative or color transparency contiguous images. Within each shot place a neutral gray card. Then scan the images and import them into a Photoshop canvas that is big enough to accept all three (or five) images. Now, using everything you know, make a seamless panorama. Make a print-out on the Epson 2200 printer and drop a copy of your panorama with layers intact into the class Drop Box. Due Week 11.

WEEK ELEVEN – April 29

Due: Midterm Take-home Practicum, and typed, spell-checked final project proposal

Discussion: Image Appropriation on the Internet and Web in light of copyright issues:

<http://moyra.com/jewels/eleventh.html>

<http://www.whatiscopyright.org/>

<http://www.intelproplaw.com/>

In class: To do in class: paths, part 1

Photo compositing, part 1 (degringing, matting, erase to background, extract)

Converting color files to black and white.

case studies, individual meetings and work on final project.

To do:

- From "Quickstart", read the chapters of the book corresponding to our work in class.

WEEK TWELVE -- May 6

Demonstration: (TBD)

In class: case studies, individual meetings and work on final project,

To do

- From "Quickstart", read the chapters of the book corresponding to our work in class.

WEEK THIRTEEN -- May 13

In class: case studies, individual presentations on digital imaging artist, and work on final project.

To do:

- From "Quickstart", read the chapters of the book corresponding to our work in class.

WEEK FOURTEEN -- May 20

FINAL EXAM

In class: case studies, work on final project.

Demo: web gallery

Due next week: final project printouts + web gallery of your final project

WEEK FIFTEEN -- May 27

DUE: final project printouts, web gallery

Critique and celebration

Class planning: next steps.

STATEMENT OF UNDERSTANDING: Once you have read the policies and syllabus, above, please print out the following form, fill it in and give it to me at the beginning of the second week of class:

Digital Imaging I / Instructor: Peter Thompson

I have carefully read through the policies and syllabus for this course and understand what is expected of me.

Student's name _____

Signature _____ Date _____
