

Digital Photography Post-Production II – PH202A

Winter 2012 Syllabus (revised 1/9/12)

Class Sessions: Tuesdays, 9am – 11:50pm in Room 220

Instructor: Camilo Ramirez
Email: cramirez@aia.edu
Website: www.camramirez.com/teaching.htm
Office Hrs: Tuesdays, 11:50am – 12:50pm and by appointment

Course Description:

An introduction to the basics of digital input and output, color management, and digital lab procedures.

Course Competencies:

Upon successful completion of this course, students should be able to:

- Use digital imaging software
- Establish a digital color workflow
- Build a color ICC profile
- Calibrate a computer monitor
- Make a fine ink-jet print
- Demonstrate control of color management through input and output
- Modify color and tonal values using software
- Identify various uses and applications of digital imaging
- Experiment with different styles, media, and technical applications

Textbooks:

Required:

Photoshop CS5 and Lightroom 3, by Steve Laskevitch, ISBN: 987-1-933952-67-3

Recommended:

Real World Color Management (2nd Ed.), by Fraser, Murphy & Bunting, ISBN: 978-0321267221

Mastering Digital Printing (2nd Ed.), by Harald Johnson, ISBN: 978-1592004317

Required Supplies and Materials:

- An email address
- Any form of portable media that you can use to easily store and retrieve your work
- Inkjet Photo Paper (we will use various brands and sizes)
- A digital SLR Camera

Departmental Policies

Critique:

Critique is one of the most important processes that you will participate in during your education and throughout your life. You are responsible for the completion of all projects prior to scheduled critique sessions. In-class critiques are all-inclusive and require full class participation. All students must participate by actively engaging with work and offering constructive criticism. Critiques address both conceptual and technical execution of the work presented. Work that is incomplete will not be addressed during critique. All work must be completed by the due date.

Class Participation:

Class participation is essential in developing community and furthering your education. You must come to class prepared to engage with reading assignments, work that is presented during class, and any other assignments or discussions that are presented. Your participation is mandatory and will help you to develop a strong ability to articulate your ideas and interact with your Professors and your peers.

Communication:

All communication with Faculty must reflect upon your professionalism. If you use email, in the subject line of your message please reference the course name or course number. Your message should begin with a salutation, be properly spell and grammar checked, and conclude with a closing such as "Thanks" or "Best" followed by your name. Refrain from typing only in lower case letters -- it is unprofessional and so 1999. Other forms of communication require the same level of professionalism. Make appointments to see your professors, arrive on time, and conduct yourself as a professional.

Attendance:

Attendance of each class meeting is mandatory. There are no 'excused' absences at The New England Institute of Art. Missing class not only affects your education, but also that of your peers. Much of the educational process happens during class time. If you decide to miss class, you must make appropriate arrangements with your professor *before* the class. If there is work due during that class, you must make sure that it is turned in before the class meeting or it will not be accepted. Missing class is *not* an excuse for not turning in your work. Accordingly, the absence policy follows:

1 -2 Absences	No Grade Penalty
3 Absences	Automatic D (unless you have earned an 'F')
4 Absences	Automatic F (Failure)

You must also be early (preferably) or on time for class. Arriving late and/or early departures will not be tolerated. Behave professionally and be ready to begin work at the start of class. Be prepared to work until the end of class. Accordingly, the late arrival/early departure policy follows:

2 Early Departures and/or Late Arrivals	½ of an Absence
---	-----------------

Late Assignments:

Late assignments will not be accepted. You are all aspiring to be professionals. As a professional, you will never be able to miss a deadline without serious repercussions. Missing a deadline will affect your livelihood and cause you to lose your client(s). As such, in your major courses, no late work will be accepted under any circumstances. You are expected to behave professionally. There are no excused absences at this college; as such, you are responsible for submitting your work on time, even if you are not in class on the due date.

Mobile Devices:

The use of mobile devices (such as cell-phones or smart-phones) in class is strictly prohibited. Under no circumstances should you ever make or answer phone calls during class. Text messaging, web browsing, even checking the screen on your mobile device is also prohibited. Your phone should be turned off and put away when you enter the classroom.

Grading and Standards:

Detailed evaluations will be provided for each major assignment. Students will be graded on **4 categories** which will be averaged into one Overall Grade for the course:

Production: Deadlines & Deliverables	25%
Quality: Control & Accuracy over processing prints	25%
In-Class Assignments: only if finished in-class	30%
Participation: Presenting & Critique Feedback	20%

Grades for assignments and the course will be earned on a letter scale with the criteria stated below:

A (93-100) A- (90-92)	Excellent to Very Good; comprehensive knowledge and understanding of subject matter; marked perception and/or originality
B+ (87-89) B (83-86) B- (80-82)	Good; moderately broad knowledge and understanding of subject matter; noticeable perception and/or originality
C+ (77-79) C (73-76) C- (70-72)	Satisfactory; reasonable knowledge and understanding of subject matter; some perception and/or originality
D (60-69)	Marginal; minimum of knowledge and understanding of subject matter; limited perception and/or originality
F (<60)	Failing; unacceptable low level of knowledge and understanding of subject matter; severely limited perception and/or originality; absences in excess of allowable limit

Students have the right to contest their grades. Subjectivity often makes grading difficult in a creative environment and in the interest of fairness, students should feel free to discuss grades or request further clarification.

Grading for this course:

Please be prepared! Students will be asked to shoot photographs for use as high quality final prints. Various assignments throughout the semester will earn you scores in one of the four categories above. Major grades are earned on Presentation/Critique days. When presenting your work and critiquing, you will earn grades under three categories: Production, Quality & Participation. Therefore missing a critique will significantly lower your Overall Grade.

Board Reviews:

All students beyond their first semester must participate in Review Boards during finals week. For the boards, students bring all of the photography work (plus any other work you have done that is relevant to the progress as an artist) that have been done for the semester. The student chooses the best project to display and all of the other work should be available for the review committee. The student is responsible for determining the best method of presentation for the work; however, digital files are not adequate. The student should determine the appropriate print size and quantity based on the requirements of the project. Students are expected to present complete work from the entire semester.

While the boards are not designed to prevent students from moving on to the next semester, it is possible to not receive credit in which case you may need to repeat a course in which you earned a passing grade. Potential issues would be a lack of substantial work, lack of appropriate progress in your work or serious technical ineptitude. You must show up for your board review as scheduled; failure to do so will result in a failure of the boards with appropriate ramifications. The Reviewers complete a form during the review. These forms will be kept on file along with the student's digital files. You may ask to see your file at any time to evaluate your progress and to read the results of your Board Review.

Semester Credit Hour Definition

A semester credit hour is an amount of work represented in intended learning outcomes and verified by evidence of student achievement that is an institutionally established equivalency that reasonably approximates not less than:

- (1) One hour of classroom or direct faculty instruction and a minimum of two hours of out of class student work each week for approximately fifteen weeks for one semester hour of credit, or the equivalent amount of work over a different amount of time; or
- (2) At least an equivalent amount of work as required in paragraph (1) of this definition for other academic activities as established by the institution including laboratory work, internships, practica, studio work, and other academic work leading to the award of credit hours.

Academic Integrity:

Please be familiar with the Academic Integrity policy that is published in the Student Handbook. In the Photography Department, the work that your turn in must be work that you have done explicitly and uniquely for this course and during the semester. You may not turn in any images that you have taken prior to the current semester; similarly, you may not turn in work that you do in other classes that you are taking this semester. Failure to comply by this program-specific requirement will result in a "cheating" violation of the Academic Integrity Policy as published in the Student Handbook and will be dealt with as outlined in the handbook.

Academic Support/Learning Disabilities:

Students with known disabilities should contact their instructors as well as the Student Services Office. Academic Support (tutoring) is provided to any student in need of tutoring. Students who feel they are able to assist with tutoring this course should also contact their instructor and/or the Student Services Office.

***Please Note:** The following schedule is subject to change at my discretion. If you miss a class, it is your responsibility to find out from your classmates what, if any, changes to the schedule have been made. Unless you receive an exemption from me, you will be responsible upon returning to class for the current weeks assignments.

Course Schedule*:

- #1 1/10 Introduction to the course, Email list & photos, Review syllabus
Principles of Color Theory, Optimizing your camera to shoot a good source file
Processing a sample Camera RAW File / Bridge & Making Contact Sheets
- Homework:*
- Email Communication Test.
 - Obtain all required course materials.
 - Read Photoshop CS5 & Lightroom 3, Chapter 1.
 - Shoot 12high quality brackets in RAW format.
- #2 1/17 Understanding Digital Color Management and ICC Profiles
Device Dependent vs Device Independent Color Spaces
Introduction to monitor calibration hardware & software / Building a monitor profile
Good Printing Methodology & Practice
- Homework:*
- Create an accurate monitor profile.
 - Make a contact sheet of your previously shot RAW files
 - Shoot 100 new RAW files + contact sheets
 - Make a good print of one of your Raw files
- #3 1/24 RGB in detail, Adjustment Layers, Advanced color correction with Curves & Sample Points
Inkjet Printer Technology, Image Size & Resolution for Fine Prints, Selecting a good source file
Converting Color Spaces, Rendering Intents Demo & Practice (**LAB**)
- Homework:*
- Accurately Color Correct 2 photographs using “Curves+Sample” technique
 - Do a Rendering Intent Print test and fill out a Spec Sheet for both images
- #4 1/31 **Critique of Proj1 - “Monitor Profiles, Color Conversions & Rendering Intents + 8 Prints”**
Viewing Environments, Metamerism, Matte vs Photo Black inks & papers,
Choosing alternative media, Intro to Project 2: Color Equivalents
- Homework:*
- Choose a partner and decide on 2 alternative papers to work on for Proj. 2
 - Purchase your selected paper and bring to class next week
 - Shoot 100 images min. & print contact sheets
 - Print Contact Sheets
- #5 2/7 Canned profiles vs Custom printer profiles, Making Custom printer profiles
Working with Heavy Media in the printer, (**LAB**)
- Homework:*
- Download the canned profiles for each of your selected papers
 - Make a custom profile for each of your selected papers
 - Shoot 100 images min. & print contact sheets
- #6 2/14 Visualizing Color spaces, Soft Proofing, Specs and requirements for next week
Open Lab - Color Correction review and practice, (**LAB**)
- Homework:*
- Print Project 2 and label prints as described on the Project sheet
 - Fill out a Spec Sheet for all profiles/images

#7	2/21	Critique of Project 2: Color Equivalents - 10 Prints. Introduction to Project 3: Source Imagery <i>Homework:</i> <ul style="list-style-type: none"> •Choose 3 sources as described in class and on the project sheet. •Choose a paper to work with for large format printing •Purchase your selected paper and bring to class next week •Shoot 2 rolls (or equivalent) minimum of Film as described on the project sheet.
n/a	2/28	NO CLASS MEETING - Friday Schedule Observed
#8	3/6	Film Scanning, Spotting, Cropping, Roll Paper vs. Large Sheets, Making and handling large prints, (LAB) <i>Homework:</i> <ul style="list-style-type: none"> •Shoot 100 images min. for Project 2: Source Imagery, see project sheet. •Project 2: Source Imagery First Draft & Contact Sheets. •Make a custom printer profile for your new paper •Make 1 very high quality large print •Bring the work file & profile with you
#9	3/13	Automating Photoshop and Bridge (Actions, Batches), File versioning & naming systems Basic selection tools & techniques, Adjustment layer masking & local corrections Fixing Noise & Grain, Sharpening, Specs and requirements for next week, (LAB) <i>Homework:</i> <ul style="list-style-type: none"> •Shoot 100 images min. for Project 2: Source Imagery, see project sheet. •Finish work on Source Imagery Photos as described on the project sheet. •Make 5 very high quality large prints
#10	3/20	Critique of Project 3: Source Imagery - 7 Prints. Intro to Proj. 4: Large Format/Independent Color correcting film. <i>Homework:</i> <ul style="list-style-type: none"> •Shoot 2 rolls (or 100 RAW) high qual. images for Proj. 4 - “10 Perfect Prints” •Print Contact Sheets
#11	3/27	Configuring Photoshop’s Color Settings, Tools, Palletes and Workspace Moving Photoshop user settings, Vector Tools & Alpha Channels Advanced Selection techniques, (LAB) <i>Homework:</i> <ul style="list-style-type: none"> •Shoot 100+ images (or 2 rolls) min. & print contact sheets •Create and save a personal workspace •Work on Your 10 Perfect Prints
#12	4/3	Other color modes & destinations, Saving for Web, Archiving (DNG) Work vs Deliverable files, Workflow Summary, Q&A Session / Review for Final Test (LAB) <i>Homework:</i> <ul style="list-style-type: none"> •Shoot 100+ images (or 2 rolls) min. & print contact sheets •Work on Your 10 Perfect Prints •Study for the Final Test next week
#13	4/10	Critique of Proj. 4: Large Format/Independent - 10 Perfect Prints Course Evaluations
#14	4/17	NO CLASS MEETING - Photo Boards this week