

Art Department • University of Utah

Policy Statement and Syllabus:

Electronic Darkroom - Fall 2010

Art 4740-01; T H 3:40 pm - 6:00 pm

Art Department, Room 258

Instructor: Edward Bateman

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Web Information for using Fine Arts Server (fs.finearts.utah.edu)

<http://help.finearts.utah.edu/>

Pre-requisite:

First Year Studio Program and Art 3700 (Digital Imaging for Visual Artists)

Course Description

You live in a time where you have access to the most powerful photography tools that the world has seen. The most important thing you can do is create meaningful images that change how we look at our world and our selves (our world is already saturated with trivial images). And that ultimately takes caring deeply about the work that you do.

To paraphrase Ansel Adams, "The digital capture is the score, and the print is the performance." This class is primarily for photographers and focuses on post-camera processing of digital images; in other words, how to get the most out of your digital captures and make expressive prints. Digital cameras do not "capture" reality—they make an interpretation of what is in front of the lens according to choices that their manufacturers have programmed into them. These choices should be yours, not a decision made by a computer chip. We will explore software applications and many techniques of digital image manipulation and printing. We will try to develop a greater understanding of digital photography, its tools and practices. However, the true focus of this class is for you to become a better photographer. Technical aspects alone do not make for great photographs. However, a lack of technical understanding and work can make a potentially great photography less effective. Your work should say something more than that you have a certain skill or know a technique.

This class assumes that students have (or have regular access to) a digital camera and have a solid working knowledge of its operation (including exposure, color balance, and setting the ISO). Also, traditional darkroom skills are necessary to make digital negatives.

Topics we will explore (subject to time) will include:

- How digital capture affects the creation of prints, including exposure and ISO choice.
- Controlling tonality in prints through exploration of black and white imagery.
- Creating digital negatives for use with traditional and alternative photographic processes.
- Adobe Bridge.
- Working with RAW files.
- The Lab color space and its power for controlling color.
- Retouching and controlling color to improve color prints. Color workflow.
- Color management and ICC profiles, including their use and creation.
- High Dynamic Range (HDR) Imagery.
- Printing mediums.
- Automation, creating actions and batch processing.

This class also will involve readings on both aesthetic issues as well as technical papers and presentations.

Projects include (subject to change): Portraits and retouching; Creating black and white prints using techniques to control tonality; Creating digital negatives and using them to create silver prints, creating color prints in a color managed environment, and creating a personal challenge through a series of color images on a theme developed by the student.

Materials

- **Pictorico Overhead Transparency film or Arista Inkjet OHP Transparency Film (You should probably purchase this in groups and share - buy it now!)**
- USB micro drive or external hard drive (strongly recommended)
- Digital Camera (One that has manual controls and the ability to create files in the RAW format is highly recommended.)
- Tripod (can be shared)
- Black & White Photo Paper and Contact printing equipment
- A good inkjet printer or regular access to one and various papers. You can use the school printer if you purchase a **Print Card**.

Required Books

None.

These books will be referred to in class and may be useful to you (but are not required):

Professional Photoshop; The Classic Guide to Color Correction - Dan Margulis

Photoshop LAB Color: The Canyon Conundrum and Other Adventures in the Most Powerful Colorspace - Dan Margulis

Digital Negatives - Ron Reeder & Brad Hinkel (If this topic interests you, this is one you might like to buy)

Basic Course Requirements

In-Class Instruction

This consists of demonstrations where students are expected to follow along using files provided by the instructor. Students are expected to use these files outside of class to practice with and gain competency of the techniques that are introduced in class. Like most skills, practice is necessary for mastery.

Exercises

Exercises are short-term projects, generally due in the next class period. They are designed to focus on technical skills and software familiarity, but many also have opportunities for creative expression. They are basically graded as pass/fail (5 points) with extra consideration for creativity. **Unless prior arrangements have been made, exercises will not be accepted after the due date.**

Quizzes

These are typically multiple choice and you are allowed to use handouts, your own notes, and your computer. Dates of quizzes will be announced in class. If you cannot attend class on that day, make arrangements with the instructor **prior to that day.**

Projects

Projects are designed to explore aesthetic concepts using tools and techniques studied in class. We will also use these projects as a way to understand what makes an effective and engaging work of art. **You are expected to create new images for projects and not use images created prior to this class or use images that you have not created.** Each project will have a handout stating project goals and evaluation criteria. This handout will also discuss due dates for the assignment. Late assignments that are not presented during the critique will have lowered grades. Unless prior arrangements have been made, **projects will not be accepted after one week from due date.** Evaluations will be based on meeting the assignment goals, demonstrating your skills, understanding of the technology, formal mastery, and conceptual richness. Projects must meet or exceed the minimum evaluation criteria. Assignments are subject to change. Any changes will be announced in class. You are responsible for being aware of them. If you have a problem with a deadline, please contact the instructor before the due date to make arrangements for turning in the assignment.

Writing Projects and class discussions

This class may also involve writing assignments and class discussions where the students are expected to research their topic as well as do original thinking on the subject of photography and digital imaging. There will be handouts detailing these writing projects.

Participation, Critiques, and Attendance Policy

ART 4740 is considered a studio class. This means that in-class exploration and work time is an important part of this class, but please note that outside work time will be necessary to practice the demonstrations and to work on projects and exercises. All students are required to attend the full class period and be prepared to work on projects and exercises, and to participate in discussions and critiques. Attendance is crucial since there is no textbook for this class. Attending lectures, studio work time, interacting with the instructor and other students, as well as participating in critiques are essential parts of this class. Participation in these activities will be one way of demonstrating an understanding of class information. **Cell phone use, texting, emailing and web-surfing, especially during critiques, class presentations, and discussions is not permitted and will seriously affect the participation component of your grade.** Another practice in studio classes is critiques. Not attending, presenting work or verbally participating in a critique will lower your grade on that project as well as the participation component of your grade.

Try to be considerate of your fellow students. It is important that this class starts on time. **More than three absences (for any reason) will lower your grade with each additional absences continuing to lower your grade.** Late arrivals and early departures can be disruptive to the class. Three late arrivals or early departures will be marked as the equivalent of one absence. Unless prior arrangements have been made, six consecutive absences will result in failure. Absence from a class is not an excuse for skipping a lecture, quiz, or project. You are fully responsible for following up on missed work and obtaining missed handouts. Please contact me immediately if an attendance problem arises. We can often resolve problems if caught early enough - if you wait until the end of the semester, it is generally too late.

Extra Credit and Assignment Re-dos

These will be dealt with on an individual basis. To be eligible for a project re-do, you must have turned the original project in on time. All work (excluding the final project), including Re-dos must be completed one week, prior to the end of each unit.

Final Grade Percentages:

- Projects (35%)
- Exercises (25%)
- Quizzes and/or Writing Projects (20%)
- Participation (20%)

A = Excellent. Generally awarded to the strongest and most most dedicated students who have produced work that addresses technical, conceptual, and formal issues.

B = Good. Work reflects technical competency with improved sense of formal and conceptual skills.

C = Fair. Problems with attendance, effort, and quality.

D = Poor. Inconsistent attendance and effort. Missing many of the class's objectives.

Additional Information

The Americans with Disabilities Act requires that reasonable accommodations be provided for students with physical, sensory, cognitive, systemic, learning, and psychiatric disabilities. Please contact the instructor of the course at the beginning of the semester to discuss any such accommodations for this course.