Art Department • University of Utah

Policy Statement and Syllabus:

Electronic Darkroom - Fall 2009

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

Art Department, Room 258
Instructor: Edward Bateman
Office: Art 269; Office Hours: See posted hours and by appointment
Office Phone: 581-7982; Personal Cel Phone: 554-0465
E-mail: e.bateman@utah.edu

Web Information for using Fine Arts Server
http://help.finearts.utah.edu/

Pre-requisite:
First Year Studio Program and Art 3700 (Digital Imaging for Visual Artists)

Course Description
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 camera do not "capture" reality–they make an interpretation of what is before the lens acording to choices that their manufacturers have programmed into them. These chioces 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.

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.

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, immaculate 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 though 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 it's 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 and 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): Creating black and white prints using techniques to control tonality, Creating digital negatives and 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
- 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)
- Pictorico Overhead Transparency film (You should probably purchase this in groups and share.)
- Black & White Photo Paper
- Contact printing equipment
- A good inkjet printer or regular access to one and various papers

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 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. Times will be announced and a brief review scheduled. 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. 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
This class may also involve writing assignments 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. 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.

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. Please try to avoid emailing, web surfing, and texting during class.

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. Please note policies on late projects and exercised detailed above.

Final Grade Percentages:
  • Projects (30%)   • Exercises (25%)   • Quizes and/or Writing Projects (25%)   • Participation (20%)

A = Excellent. Generally awarded to the strongest and 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.

Art 4740 - Electronic Darkroom • Spring Semester, 2009

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Schedule -
(Subject to change based on class needs and interests)
All changes will be announced in class.

Week 1
Aug 25 **Introduction to class and Art discussion**

Aug 27 Exploring color - Calibrating monitors, Color test
and how digital cameras work.
Trial color correction. Explain first exploration
exercise: ISO and the camera.

Week 2
Sept 1 Work on ISO tests - still lifes and in-class test
shooting
Sept 3 Assemble ISO tests & discussion on bit-depth
and file formats
Working with Black and White in Photoshop.
Exercise 2 - Team exploration

Week 3
Sept 8 Blending Modes, Sharpening, Tonality in Black
and White
Announce exercise 3 - Sharpening
Exercise 01 - ISO Tests Due
Sept 10 Exercise 02 Due
Look at tests for Project 1. Begin black and
white digital negative unit.
Exercise 3 - Sharpening Exercise due

Week 4
Sept 15 Project 2 Announced. Begin printing and testing
digital negs. 8 bit and 16 Bit files
Sept 17 Work on digital negs

Week 5
Sept 22 Prints for Project 1 Due - Critique
Exercise 5 - Writing on Photography
Sept 24 Work on digital negs and Project 2

Week 6
Sept 29 Adobe Bridge, Color, and Raw format; read
"Rendering the Print" PDF
Exercise 4 - Digital negative Due
Oct 1 Exercise 5 Due - Writing on Photography

Week 7
Oct 6 Automation and batch processing, Color Spaces
and Color Management
Look at progress on Project 2
Quiz on "Rendering the Print"
Oct 8 Color Spaces and Color Management, continued
Profiling Printers and display

Week 8
Oct 13 **Fall Break - No class**
Oct 15 **Fall Break - No class**

Week 9
Oct 20 Work time on exercises and Project 2
Merging from Bridge, Automation, Intro to Lab
Color
Oct 22 Project 2 Due - Critique; Project 3 Announced

Week 10
Oct 27 Working in the Lab color space
Oct 29 Working in the Lab color space and workflow

Week 11
Nov 3 Printing options, profiling paper, and working
with a service bureau.
Nov 5 Class work time and/or guest lecture. Final
project announced

Week 12
Nov 10 Working with extreme tonal ranges and HDR
Nov 12 Project 3 Due - Critique

Week 13
Nov 17 Final Project Proposal Due, Retouching issues
Nov 19 Retouching issues
Team Retouching Challenge 1

Week 14
Nov 24 In class review of final project
Team Retouching Challenge 2
Work time on final projects and individual
consultation
Nov 26 Thanksgiving - No class

Week 15
Dec 1 Special topics, Work time on final projects and
individual consultation
Dec 3 Work time on final projects and individual
consultation

Week 16
Dec 8 Final Critique (Day 1)
Dec 10 Final Critique (Day 2)