

SYLLABUS. DIGITAL FINE PRINT: FROM CAPTURE TO PRINT

Parsons School of Design, Fall 2004
Design 3, Section D, 3 Credits
BRIAN MOSS
mossb@newschool.edu

Photography Department
Room 404 @ 55 West 13th Street
Thursdays 12:00 - 2:40
Office hours by appointment only

Course Objectives / Student Outcomes

1. Students will learn the basic aspects of MAC computers and Adobe Photoshop.
 - A. Understand the various components and operation of the software.
 - B. Understand the use of external devices for input and output of images.
 - C. Understand file formats, and transferring files between different applications.
2. Students will gain an understanding of the basic visual and aesthetic aspects possible through the use of Adobe Photoshop.
 - A. Use Photoshop to create new images.
 - B. Use Photoshop to combine and or manipulate existing images.
 - C. Gain an understanding of and realize personal visual and aesthetic goals.
 - D. Recognize, describe and explain the formal qualities of digital images (what makes them attractive or not?).
 - E. Understand the differences between digitally and chemically generated images and use them appropriately.
3. Understand and use content and the communicative capabilities of digital imaging.
 - A. Understand the difference between subject and content or idea.
 - B. Use images to communicate specific ideas.
 - C. Recognize and discuss content in the digital photographs of others.
4. Employ critical thinking where digital images are concerned.
 - A. Demonstrate critical thinking about digital photography and its role in modern culture.
 - B. Demonstrate an ability to discuss and write critically about all technical and aesthetic aspects of digital art / photographs.
 - C. Develop an awareness of some basic digital photo history
5. Behave professionally at all times
 - A. Attend all classes on time and prepared to work.
 - B. Contribute intelligently to class discussions and critiques, ask questions.
 - C. Treat lab and school equipment properly, clean up after yourself, respect others' work.
 - D. Present well finished products and be prepared to explain them.

Specific Goals for **CAPTURE TO PRINT**

1. Basic understanding of calibration, profiling and Photoshop working spaces.
2. Working with Photoshop preferences.
3. Knowing when and how to use specific selection techniques: Mastery of lasso, marquee, magic wand, "Select by Color Range" and paths. Beginning knowledge of masking techniques to burn and dodge images and to add image elements.
4. Competency in using digital capture, including cameras and flatbed and film scanners, determining necessary file sizes and using resizing and resampling.
5. Competency with Layers, Adjustment Layers and Layer masks.
6. Good understanding of History Undoing. Using the History brush to selectively undo, clean up or merge information.
7. Familiarity with color channels and alpha channels to store selections and create selections.
8. Preparing a file for print, using Page Set up and profiles.
9. Printing a Fine Digital Print using Archival Methods.

Parsons School of Design, Fall 2004, Digital Fine Print. Brian Moss

Curriculum:

This is a 15 week class in Digital Imaging. The actual progress of the course will depend to a considerable extent upon the median experience level of the class members; some will have had some Photoshop experience, others will have had some computer experience but not so much in computer graphics, and some may be new to Macintosh OSX and/or Photoshop CS entirely. We will start with the Mac and its operating system (file management, etc.) and I will do a theoretical overview of Photoshop. The next five or six weeks will take us through all the basic tools in the Photoshop Toolbox, and class time will be allocated to experimenting with those tools. We will also discuss image acquisition through digital cameras and scanning. Later in the semester, we will work on some retouching projects and learn more about the details of various output devices. Projects will involve compositing of images, or portions of images, from multiple sources, often with output. Some of the subtle implications of combining Photoshop tools will be discussed, as will color-space theory, output device and resolution issues, and basic color management. We will then move to issues related to on-screen presentation of digital imaging. The final three to four weeks will be devoted principally to final projects.

Required Supplies:

http://www.epson.com/cgi-bin/Store/ProductCategory.jsp?BV_UseBVCookie=yes&oid=-8744

- Paper: there are a wide variety of papers available for printing, even if you limit yourself simply to Epson products. Go to the above link and read a little to learn more. Generally speaking, you have a choice of surface; either glossy or matte, and thickness; thicker is usually more durable and expensive. Inkjet papers generally like to use paper of their own manufacture (Epson papers work best with Epson printers, HP papers work best with HP printers, and so on). In addition to paper, there is an ever increasing variety of materials available for printing and we may be able to experiment with some of these. There will certainly be opportunities to print on a variety of papers as we progress through the semester

Attendance, Effort & Participation

Participation in critiques and class discussions is a must and makes up a significant part of your grade. The more time you spend working in the lab, the better your work will become. **More than three absences from class will result in a failing grade for the semester.** Four tardies (more than 5 minutes late for class or from break, leaving early or coming to class unprepared to work) equal one absence. If you have a problem getting to class on time, I suggest making sure you arrive early instead. Any late or incomplete assignments, excessive absence or tardiness, or shoddy work will result in decreased grades or failure. Creativity in problem solving, thoroughness and good craftsmanship are highly valued and will be rewarded with good grades! If you miss class, call someone or e-mail me and find out what you missed! Always refer to the schedule if you are confused. Attendance will be taken approximately 5 minutes after class starts. You are responsible for making sure that your attendance is recorded and for any handouts given before your arrival.

Grading Policy:

- Attendance, effort, progress and participation will count for 25% of your grade.
- Final projects will count for approximately 40% of your grade.
- Interim assignments will make up the remainder.
- Assignments must be turned in on time, or a penalty of 1 grade level will be levied for each class meeting that the assignment is late.

Parsons School of Design, Fall 2004, Digital Fine Print. Brian Moss

Individual projects will be judged on the degree and quality of their:

- conceptual integrity
- creativity
- visual and verbal presentation
- methodology and execution
- timely completion

Any other grading criteria will be communicated at the time of the assignment.

* Rating scale:

0 = F - failure, significantly below average

1 = D - poor, below average

2 = C - satisfactory, average

3 = B - good, above average

4 = A - excellent, significantly above average

Assignments

Remember that you are not restricted simply to photographs to communicate your ideas. Sometimes it makes more sense to combine many different kinds of images in a photomontage such as: text, lines or arrows drawn in Photoshop, drawings from other software, or found photos and other sources such as botanical illustrations, medical illustrations, maps, graphs, your own hand-made drawings, etc. If you use text, it may be used as a design element, as well as a caption. You may be asked to turn in a paper hard copy and / or electronic files for various assignments. The electronic file should be an unflattened copy.

A1- True?

DUE: 9/23

Find one example each of a straight and a digitally manipulated image somewhere in the mass-media and bring them both to class and be prepared to discuss any and all aspects of them.

also for 9/23: *** Bring in some of your work so we have some idea of your art interests.*

A2- Family photos, add and subtract DUE: 10/21

Using family photos of various ages, insert yourself (and others?) while removing other people or things as well.

--or-- Self Portrait

Make 3 versions of yourself using the following descriptive parameters:

1. Inner self

2. Cyber self

3. Psycho self

--or-- Putting Yourself in the Picture

Choose a famous painting, drawing, photograph, or well known media image. Figure out how your literal presence in this well known image might subvert or substantially alter its meaning. Using your camera, photograph yourself in such a way (lighting, angle, etc.) so that you fit in this image. Scan a print of yourself and using the selection tools, layers and basic tonal corrections, put yourself in the famous image.

A3- Ad Challenge

DUE: 11/18

Find an advertisement or poster somewhere out in the world that seems to you as if it was created using Photoshop. Either shoot a slide or make a print of it, or tear it out of the magazine or newspaper to serve as a guide for the project. Then create a new image in Photoshop that

Parsons School of Design, Fall 2004, Digital Fine Print. Brian Moss

replicates the original effect as best as you can.

--or-- Adbusters

Using all that you know of Photoshop to date, you are to create a subversive advertisement.

Reading the texts below begin to look for ads and images that you can appropriate and recombine to subvert their ideological content.

Reading: check out the following websites (they are quite dense so plan to spend at least an hour looking through them and checking out all the different approaches to subversion / sabotaging / parodying ads)

<http://adbusters.org/home/>

<http://www.rtmart.com/> (particularly the corporate identity sabotage)

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

<http://billionairesforbush.com/index.php>

--or-- Invent a product or Public Service Campaign (stop smoking, AIDS awareness, etc.) that will enhance our experience in the future.

--or-- Design a Music CD for a real or imagined band or musician. You will work from a standard industry template provided for you and you are responsible for any photography you want to use.

A4- FINAL PROJECT: Student's Choice DUE: 12/23
include a print and a web version in your final presentation

CLASS SCHEDULE (always subject to change - don't lose this!!!)

9/9 Course and lab introduction: syllabus
slides: Digital images...
next class: A1

9/16 **NO CLASS** / Rosh Hashonah Holiday

9/23 A1 DUE, discuss along with your photos
DEMO: Basic P'shop: Software and Tools, Photoshop Work Area, Preferences and Toolbox, Palettes, etc.

9/30 DEMO: DIGITAL INPUT
Scanning and resolution
DEMO: Selections, painting
next wk. A2: bring images to scan

10/7 DIGITAL INPUT WORKSESSION @ 66 5th Ave., 3rd Floor
Set up Color Management and Import Capture into Photoshop using techniques discussed in last 2 classes.

10/14 DEMO: LAYERS
ADJUSTING THE IMAGE FOR COLOR AND CONTRAST

10/21 A2 CRITIQUE
next wk. Have A3 photos digitized and ready to use

10/28 DEMO: Retouching

Parsons School of Design, Fall 2004, Digital Fine Print. Brian Moss

CLASS SCHEDULE (always subject to change - don't lose this!!!)

11/4 DEMO: SHARPENING THE IMAGE & PRINTING OPTIONS

11/11 PRINTING WORKSESSION

Print own images using selection and printing techniques learned in last 2 classes.

11/18 CRITIQUE A3

11/25 **NO CLASS** / Thanksgiving Holiday

12/2 DEMO: Special Effects

MEETINGS: Have A4 ideas sketched out and ready to discuss

12/9 DEMO: B & W EFFECTS

12/16 PREPARING IMAGES FOR THE WEB

12/23 FINAL CRITIQUE A4