Intro to Digital Photography

Course Description
This is an introductory studio course using digital cameras and image manipulation software to create high quality digital images. History of Photography will also be introduced.

Learning Objectives
1. Have learned the skills to produce aesthetically pleasing images related to personal expression using digital equipment and electronic image manipulation.
2. Have successfully learned to apply the basic principles of composition and the uses of Photoshop to control file quality, type and size for different types of image output.
3. Completed an edited portfolio of 20 digital photographs taken by the student.
4. Have an increased knowledge of Historic and Contemporary photography.

Course Objectives
1. Learning basic photographic techniques using a digital camera
2. Producing aesthetically pleasing images using electronic image manipulation
3. Creating well-composed images related to personal expression
4. Exposure to contemporary & historical photography

Major Course Requirements
There will be 1 History of Photography quiz, a Midterm quiz & a Final Portfolio/Final Project.

In addition, other possible quizzes on software techniques. The class lectures and labs will meet in CCH 231, Computer Graphics lab, unless other arrangements are discussed during class. Students are expected to work directly with the professor during class times.

Course Requirements and Grading
CRITIQUES - Satisfactory completion of assignments on time for critique. A Critique is the equivalent of an exam. There is a list of critique dates attached. Sometimes these dates have to be modified because of weather, equipment problems or conflicts with other activities. If you know in advance that you will miss a critique, you may receive partial credit if you hand in your work early.
IT IS YOUR RESPONSIBILITY TO KEEP UPDATED ON CHANGES TO THE SCHEDULE BY CONTACTING THE PROFESSOR.

2.) ATTENDANCE & CLASS PARTICIPATION - Students are expected to punctually attend EVERY class and share knowledge, ideas, and reactions with other students and professor. TWO unexcused absences will result in one grade drop for the Semester. TWO late arrivals to class will count as one unexcused absence. Students who intend to drop this class are advised to do so as soon as possible to enable others to enroll for the class. I do not have the ability to drop a student from the rolls, only to grade according to my attendance
policies.

3.) EQUIPMENT - Safe and Cooperative use of the equipment by students enrolled in
The class is mandatory. **No others** (including family members or friends) may use the
COMPUTERS OR PRINTERS. The studio course instructor will be the ultimate judge
of cooperative as well as safe and unsafe behavior. Individuals engaging in
uncooperative and/or unsafe behavior will be cautioned and instructed once by the
instructor. If a second occasion of uncooperative and/or unsafe behavior occurs, that
student will be un-enrolled from the course and given a “wd” with no refund of tuition
and fees. Printers are for use for assignments for Photo I class only! Using color
printers in the photography lab for other classes are considered improper use. Please
do not print your photos during other classes.

The Photography Darkroom lab is for the use of students enrolled in Art 3365, 4365, 5306 and
5316 and may only be used during your assigned class time and the posted lab hours. Any
exceptions to this rule, such as students working on a BFA, MA or MFA exhibition, will be
cleared by Barbra Riley.

4.) QUIZZES- There will be one History of Photography quiz. More Quizzes if needed on
software applications and terminology. There will also be a Mid Term Exam on photographic
terminology, history and software applications.

**CALCULATION OF GRADES**
*40% - Critiques and Class Participation
#1 Pass/Fail
#2, 3, 4, - Graded
*20% - Quizzes
*20% - FINAL PROJECT (Essay & 10 prints)
*20% - FINAL PORTFOLIO (20 of your best images on CD)
100- 90 = A 89-70=B 79-70=C 69-60=D 50 and below = F

Extra Credit may be given for attending an art exhibition and writing a one page
response/review on what you saw for the Professor. You must submit an event card/invite for
the exhibition with the response. They are usually available at the exhibition. Excessive
absence will subtract from grade average, see attendance policy.

**Required Texts**
**THE HISTORY OF PHOTOGRAPHY**, Beaumont Newhall, Revised or 2nd Edition
**Your Camera Manual**...for the digital camera you’ll be using in class!

**Useful Addresses & Phone Numbers**
[www.buy.com](http://www.buy.com) good source for paper, equipment
[www.cnet.com](http://www.cnet.com) for equipment reviews
[www.lightimpressionsdirect.com](http://www.lightimpressionsdirect.com) Light Impressions, 800-828-6216
[www.keh.com](http://www.keh.com) USED Digital CAMERAS & Lenses at Great Prices!
**Suggested Reading:** Photoshop CS5 or 6 for Windows and Macintosh: Visual QuickStart Guide  
**Author** Elaine Weinmann, Adobe Photoshop CS5/6 Classroom in a Book, by the Adobe Creative Team. ANY type of Photoshop publication, hard copy or online will be a benefit.

**Materials List**  
- Students are asked to provide the following materials needed for this course:  
  1) *Their own or shared digital cameras and accessories. DSLR's are recommended! Point & Shoot type cameras will work but will not give you the creative control to apply concepts discussed.*  
  2) Memory Card and USB *Card Reader. Realize that the Mac computers that we use sometimes do not recognize certain types of cameras when ‘plugged in’ directly to the computer, so a CARD READER not only saves your camera battery and is safer, it will more than likely be ‘recognized’ by the computer.*  
  3) Transparent sheet protectors, 8.5” X 11”, for photos  
  4) *Mini hard drives for storing images, 80GB or greater or several 16/32 gig Flash Drives. FireWire or USB will work. Writing CD's is very time consuming since the Disc Drives are slow.*  
  5) Epson *Heavyweight Photo Printer Paper Matte* or Glossy (your choice)  
  6) Notebook for note taking  
  7) Three Ring Binder or Three Brad Folder for the final project

**Academic Integrity/Plagiarism.**  
University students are expected to conduct themselves in accordance with the highest standards of academic honesty. Academic misconduct for which a student is subject to penalty includes all forms of cheating, such as illicit possession of examinations or examination materials, falsification, forgery, complicity or plagiarism. (Plagiarism is the presentation of the work of another as one’s own work.) In this class, academic misconduct or complicity in an act of academic misconduct on an assignment or test will result in a failing grade on the assignment or in the class.

**Disabilities Accommodations***  
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please call or visit Disability Services at (361) 825-5816 in Corpus Christi Hall 116.
If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom or on campus, please contact the Disability Services office for assistance at (361) 825-5816.

ACADEMIC ADVISING
The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. Degree plans are prepared in the CLA Academic Advising Center. The University uses an online Degree Audit system. Any amendment must be approved by the Department Chair and the Office of the Dean. All courses and requirements specified in the final degree plan audit must be completed before a degree will be granted. The CLA Academic Advising Office is located in Driftwood #203. For more information please call 361-825-3466.

GRADE APPEALS PROCESS: Students who feel that they have not been held to appropriate academic standards as outlined in this class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details on the process of submitting a formal grade appeal, please visit the College of Liberal Arts website, cla.tamucc.edu/students/studentinfo.html. For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean’s Office.

Preferred methods of scholarly citations: MLA Standard

PHOTO I – DIGITAL PHOTOGRAPHY/Proposed Class Outline-Subject to Change
Art 2356-002, MW 3:30 – 6:20 PM Spring 2015 Semester

Week 1 - Intro to class

January

Wed. 21 Organizing class files, naming folders, naming files, uploading for digital editing

Assignment: Read Ch 1-2 Newhall. Gather materials and equipment on list. Students MUST confirm receiving my email

Week 2

Mon. 26 Lecture: Using your camera/ALWAYS bring your camera to class!
Intro to Basic Compositional Techniques/Rule of Thirds
Demonstration: uploading for electronic editing
Discuss Sizing, File Type & Quality, PPI vs. DPI, RGB vs. Grayscale, Levels, Histogram, ISO, White Balance, Auto modes, Shutter, Aperture
Bring your camera and camera manual

Week 2- continued

Wed. 28 Digital Formats, Selection Tools, Raw Dialogue

Week 3

Mon. Photoshop Interface
Feb 2  
Image Editing  
Tool Bar  
Options Bar  
Preview window dialogue box  
Palettes  
Selections  
Lecture Ch 4,5 Newhall  
 shooting Assignment: Comparing ISO  

Wed.  
Feb 4  
Projected Critique: comparing ISO/continue with Photoshop interface  
Discuss Class Trip/Permission Slips  

Week 4  
Mon  
Feb 9  
CLASS TRIP - as discussed in class  

Wed  
Feb 11  
View Images from Field Trip - Prep for projected critique.  
Lecture Ch 6,7 Newhall  
Prepare for Quiz Newhall Ch.1-7  
Assignment:  
Study Ch 1-7 for Quiz  
Read Newhall Ch. 8-9  

Week 5  
Mon  
Feb 16  
QUIZ History of Photography Ch. 1-7  
Lecture Ch 8, 9 Newhall-Basic Composition Techniques/reinterpreting subject matter via close-up techniques.  
Review: Levels, Curves, Selective Color, Selections, Mode changes – AGAIN  
Assignment: Read Newhall Ch. 10-12  

Wed  
Feb 18  
Campus Area Shoot/taking subject matter out of context as discussed in class  

Week 6  
Mon  
Feb 23  
Lecture Newhall Ch. 10  
Digital Darkroom Tricks/reinterpreting your personal style.  
Assignment: Prepare for Critique 1, Projected, pass/fail  

Wed  
Feb 25  
Lab, image-editing/prep for critique one, projected.  

Week 7  
Mon
March 2  **Critique I, Projected: best 3 images** Pass/Fail

Wed
March 4  **Intro to Color Management-CMYK or RGB?**
Cloning, Healing, Patch tools, more on Quick Selection Tool

**Week 8**
Mon
March 9 **Composite Exercise “build a room”/Layer Management**
Curves, Layers, Blending modes, direct adjustments or adjustment layers?

Wed  **Continue “Build a Room”, begin second build a Room exercise**
March 11  **Assignment:** Read Ch 13, 14 Newhall

**Week 9**
**Spring Break, March 16-20/Monday through Friday**

**Week 10**
Mon
March 23  **Supervised Lab: Printing for first ‘hard copy’ critique of best 3-5 prints**
Bring your paper & clear sleeves/quality printing techniques

Wed
March 25  **Supervised Lab: Continue Printing for Crit #2**
**Intro to Adjustment Layers**
**Assignment:** Portraits using window light

**Week 11**
Mon  **Critique #2** 3-5 BEST hard copy prints
March 30  **Channels**
Fade Option

Wed
April 1  Continue critique 2, Review window light portraits/discussion

**Week 12**
Mon
April 6  **Supervised lab/Prep for Still Life Studio Demonstration**
Bring your paper & clear sleeves

Wed
April 8  **Still Life: Still Life Studio demonstration**
Bring rustic cheese (not sliced, rind edges), rustic bread (also not sliced), or photogenic fruit (something that will look great in a still life and good to eat later). Make SURE your cameras have BATTERIES CHARGED and plenty of memory available. If you have a tripod, bring it.

We will make series of still life setups that show contrast – in light, in color and in subject matter, therefore we might add 21st century items that will contrast with the look of the rustic
food, such as key chains, cell phones, other contemporary items. Be creative and bring a few things.

The plan is to begin with an untouched still life and slowly begin to cut the bread, cheese, and fruit, eat it, and continue shooting. Shooting in this fashion, we acquire images that have some variety.

We will set up in the Photography Studio, CA 226 unless otherwise noted.

**Week 13**
Mon
April 13  **Assignment:** Read Newhall Ch 15
           Prepare for Critique 3

Wed
April 15  Digital Printing, Supervised Lab in preparation for Crit #3

**Week 14**
Mon
April 20  **Critique 3, Best New 3-5 Hard Copy Prints, bring your paper & clear sleeves**

Wed
April 22  Relevant Topical discussion/Final Project
           Assign Final Project, Supervised Lab

**Week 15**
Mon
April 27  Supervised Lab, Final project subject approved by professor

Wed
April 29  Supervised Lab, Final project subject approved by professor

**Week 16**
Mon, May 4, **LAST Day of classes/ Review of Final Portfolios/ Supervised Printing**

Wednesday, May 6 Reading Day/no classes

**Final Exam:**  **FINAL PROJECT DUE** (10 prints and binder, best 20 on CD with your name on the CD)
Final Exam Date, Time & Place will be discussed in class.

**Suggestions for Composing Photographs**

These are some guidelines that you may find helpful in making decisions on composing your photographs. These are simply suggestions and personal expression is encouraged.

Once you become comfortable with these “rules”, you may feel free to break them.

**Content**
Think what your photograph is about. What are you trying to convey with your image?
Getting closer to your subject is often a good idea, eliminating distractions and providing more clarity as to focus. Look for what aspect of the scene you are shooting that is attracting you the most.

**Perspective**

Adding depth to a photograph can give it interest, especially an architectural or landscape photograph. Perspective can be gained by using objects in the foreground or using parallel lines that converge in the distance. (Leading lines) Lighting can also add depth with lighter objects coming forward and darker objects recessing. This is true with the exception of atmospheric haze, (atmospheric perspective) which makes objects in the distance seem lighter than objects in the foreground. Often, the more layers a composition has, the more depth you create.

**Point of View**

Look for interesting angles when viewing the subject of your image. Don’t always shoot at eye level. Sometimes a shot from below or above can add interest that wouldn’t otherwise be there. A different point of view can add a dynamic element and cause the viewer to contemplate the image longer.

**Framing**

Look for opportunities to frame the center of interest with objects in the foreground. This can give a picture the feeling of depth. Use branches, trees, architecture, etc. to form a frame that will highlight the center of interest. Framing also helps add a desirable three-dimensional effect.

**Contrast and Variety**

Photographing contrasting or contradictory subjects makes for an interesting photograph. An unusual spin on an old cliché creates variety that interests the viewer.

**Simplicity**

Think about simplifying your image so there aren't any items that will distract from the focal point of the scene by keeping the background simple and uncluttered. Be careful not to have prominent lines (buildings, trees, poles) intersect the subject of your image. These intersecting lines (called mergers) will distract attention from your subject and can make for a confusing image. Use a background when it contributes something to the image. You may use the background to help tell more about the subject or to give scale to the subject.

**Rule of Thirds or Euclid’s Golden Mean**

One of the composition principles in photography is "rule of the third", which states that the main subject of emphasis or focal point in a picture should not be right at the middle of the
picture, but at one of the thirds intersections.

Avoid strong horizontal lines in the center of a composition, as this tends to break the photo up into two pictures. Horizon lines or strong horizontal elements would more frequently be better placed by dividing the image in thirds with the horizon in the lower or upper third. Similarly, avoid poles or trees or strong vertical lines near the middle of an image.

Another aspect of The Golden Mean is that odd numbers are more pleasing to the eye than even numbers. If given a choice in composition, consider using 3 or 5 of something rather than 2 or 4. For instance, three flowers grouped together would be more visually pleasing than 2 or 5 apples in a bowl would be more pleasing than 4.

**Eye Flow**

Elements in individual photographs lead the eye into and through the image. As a viewer looks at an image, it may take them around in a circular pattern or from one point to another in a more linear pattern. It is important, generally, for the eye to return to the main focus of the photograph. Diagonal lines and triangles are especially pleasing to the human eye. The use of Selective Focus whereby the subject is in focus and the back and foreground out of focus is extremely effective.

**Mood**

Every photograph should create an emotion upon viewing it (hopefully, not boredom) that can include basic emotions like happy or sad or more complex emotions like love or fear or anger or empathy. Photographs can also appeal to the intellect and challenge a person’s thoughts about something.

**Photoshop’s File Formats**

**File types Underlined denote most common/popular photographic file types used by professionals.**

**PSD: Photoshop Document** (native) format supports all image modes, channels, layers and guides.

**Alias Pix** Used for Alias/Wavefront 3D rendering software.

**Amiga IFF** Popular among video users. Functions like the PICT format on a Macintosh.
BMP Window’s Bitmap is the standard image format for DOS and Windows. Supports RGB, indexed, grayscale and bitmap modes.

CompuServe GIF Used for images for the Web. 8-bit images can be grayscale or indexed color. The GIF89 Export command allows GIF graphics to be interlaced and include background transparency.

Photoshop EPS Allows vector and raster graphics to be combined in the same file. Use with images that contain clipping paths.

Photoshop DCS Desktop Color Separations are a subset of the EPS format.

JPEG Lossy compression format used on the Web & other applications. This is an old file type and you should not save your Original/Master files in this format. Acronym for Joint Photographic Experts Group

PCX Seldom used today, is PC Paintbrush’s native format.

Photoshop PDF Portable Document Format. Allows you to share work with anyone who owns Reader, the free reading utility from Adobe. Does not support alpha channels.

PICT File Macintosh system software’s native graphic format. Never use PICT for the PostScript imaging process.

PICT Resource Another Macintosh computer system feature. Allows you to save an image and place it into a startup screen. Must be 72 dpi.

Pixar Specifically designed for working with PIXAR imaging workstations used for high-end graphics applications, 3D imaging and animation.

PixelPaint Used with the Pixel Paint 1.0 and 2.0 program.

PNG Portable Networks Graphic. Excellent up and coming Web format not yet widely supported by Web browsers.

RAW Flexible format allows you to transfer images between applications and platforms, but you must know key information about the image, i.e. file dimensions and bit depth.

DNG Adobe’s “universal” RAW file format that you can convert your camera’s RAW file to so that it does not become obsolete and will still be recognized by Adobe products. “Digital Negative”

Scitex CT Used for high-end image processing.

Targa Used with many video and modeling applications.

TIFF Most common raster file format and is cross-platformable. “Tagged Image File Format”

Waverfront RLA Used for Alias/Wavefront high-end 3D rendering software.