



Course: Digital Photography for Designers Course Number: GR20580
Instructor: Christine Shanks
Day/Time: Monday 1-5 Quarter: SU14

Prerequisites: Image Manipulation Prerequisite: GR10471

Building: Main Room: 421

Email Address: cshanks@aii.edu

Any email must contain your name, class name, class meeting day and time.

Email me with questions and concerns! I am easy to get in contact with.

-Emails are answered during office hours times.

-The privilege of email contact can not be used in lieu of seeing me in class with work.

-If you missed a class it is YOUR RESPONSIBILITY, not mine, to look at the syllabus and/or ask another student and get caught up.

-Do not contact me w/ excuses or questions clearly answered by the syllabus or assignment sheets such as due dates, late policy, etc.

Office Hours: -Questions about grades can be answered in class

See Office Hours and Contact here

<http://www.shanks-creative-education.com/contactoffice-hours.html>

Faculty schedules are on the 3rd floor across from registrar offices, you can find my room numbers there

Course Website:

E-class Site: <http://www.shanks-creative-education.com/digital-photography-for-designers.html>

<https://mycampus.artinstitutes.edu/portal/server.pt>

Contact Hours: 4 Per Week

Instructional Contact Hours: Lecture: 22 Hrs Lab: 22 Hrs

Academic Credits: 3 Credits

Course Length: 11 Weeks

Course Description:

DIGITAL PHOTOGRAPHY FOR DESIGNERS This course introduces design students to the fundamental terminology, concepts, and techniques of digital photography. It focuses on the principles of using color, composition, lighting, and other techniques for overall thematic and visual effects of photographic images. The class is an introduction to all aspects of photography and is an overview of the field. The course emphasizes using photography for reproducing 2D art and 3D items such as products. It also covers shooting work specifically for layout with type and images for multiple image digital illustration composites.

Competencies/Learning Objectives:

Upon successful completion of the course, the student should be able to:

Use a digital camera to produce original photographs

- Operate a digital camera
- Demonstrate proper exposure control over depth of field and motion
- Apply the techniques of available light and basic studio light set ups
- Apply fundamentals of still photography techniques
- Create photographic images that convey thematic meanings

Demonstrate image manipulation skills

- Apply the tools used in photographic manipulation software
- Demonstrate the ability to import digital imagery into raster-based software

Select and apply appropriate visual elements

- Apply principles of color theory to photographs

Critique and evaluate design solutions

- Define basic terminology and concepts of photography
- Critique photographic images on quality and effectiveness
- Critique photographic images based on design principles

Prepare files for output for the appropriate media

- Demonstrate file management of photographs and imagery
- Prepare imagery for proofing and/or final outputting at a service bureau or other supplier
- Choose proper color modes for the output designated
- Save files in appropriate formats

SuggestedText:

Online Help Resources:

<http://www.shanks-creative-education.com/photo.html>

One of my favorite websites that will help you learn about photography <http://www.digital-photography-school.com/>

<http://boagworld.com/design/stock-photography/>

<http://diyphotography.net/>

<http://www.smashingmagazine.com/2009/04/22/the-ultimate-photography-round-up/>

Suggested texts below: Check out your school online Library

Try typing in your camera model like Canon Rebel T3 to get great guides

Type in books about portraiture, landscapes, shooting at night, etc.

Type in Exposure or Beginners for overall instruction books

I HIGHLY SUGGEST supplementing this class with some reading!

Technology
Needed

DSLR camera from 6th floor cage or your own (Nikon or Canon with interchangeable lenses), Macintosh computers running MacOS10.x with an Internet connection and CS4 or later, flatbed scanners, Wacom tablets, printers (Service Bureau), software including image manipulation, illustration, layout and design, web design, & virus utilities. Students should have removable hard or flash drive for personal file storage.

Final project is a printed magazine you can get printed at our service bureau or Replica

Instructional Materials and References:

Technical “handout” papers are supplied by the instructor to provide guidance for correct camera operations (specific to the cameras supplied by AIPH), and to provide additional guidance in using Photoshop.

Teaching Strategies:

Technical lectures and demonstrations (with student “hands on” participation) will guide students through the proper use of digital cameras, and the use of Adobe software (as the digital “darkroom”). Students will be assigned photographic projects. Group critiques of the student photography assignments will facilitate

learning technical mastery of this imaging process, as well fostering the development of an “eye” for seeing and designing photographs.

[See Web](#)
Policies/Grading

LATE WORK:

If your final Assignment is LATE:

1 week = minus 1 letter grade from your course grade

2 weeks = minus 2 letter grades from your course grade

More than 2 weeks late course failure

Work must be handed into E-class:

- Sized correctly
- On Time
- Named correctly

Other Assignment Policies:

All required assignments must be handed in properly to pass the class

No work may be handed in after the last day of class

Excuses not accepted

Emergencies require a note

Students not meeting requirements require meeting with the Director

GRADING

You do not get grades, you earn them

- Do not expect to receive a specific grade based on your previous courses
- All assignments that show significant effort may be redone for a better grade by the final class
- No extra credit
- Grade grubbing and bullying will be documented, it will not produce a positive outcome
- Students are responsible for reading and following policies, outlines and course information
- Students can not pass the course with a D based on the quality of their work

Grades will be reduced for:

- Being continually unprepared
- Not having progress on assignments weekly for professor to view
- Not making progress during class work time
- Lateness
- School Attendance Policy

ASSIGNMENT REQUIREMENTS

Follow Professor Instructions for individual assignments

- Name: lastname-firstinitial-assignment# or name
- Put in proper location in E-class
- Size correctly
- Native layered files or sketches may be required and can be asked for on an individual

basis, failure to produce required work results in Plagiarism research

Grading/Method of Evaluation

Grades will be calculated on the following percentages (%):

A 95-100	C+ 78-79
A- 90-94	C 74-77
B+ 88-89	C- 70-73
B 84-87	
B- 80-83 3%	
Seriously consider your dedication	
D+ 68-69 D 60-67 F 59-0	

Why did I get a specific grade?

A is

- 1) Meets and exceeds all course requirements and competencies.
- 2) Projects are of exceptional quality and craftsmanship.
- 3) Design solution is resolved, innovative, creative, beyond minimal assignment requirements
- 4) Demonstrates consistent weekly progress on project.
- 5) Portfolio quality. No changes. An A- may need a small change

B is

- 1) Meets all course requirements and competencies.
- 2) Projects are of above average quality and craftsmanship.
- 3) Design solution is resolved, creative, goes beyond minimal assignment requirements
- 4) Demonstrates consistent weekly progress on project.
- 5) Portfolio quality with only minor revisions.

C is

- 1) Meets all course requirements and competencies.
- 2) Projects are of average quality and craftsmanship.
- 3) Design solution is resolved and meets the minimal requirements of the assignment.
- 4) Demonstrates consistent progress on project.
- 5) Not portfolio quality needs revisions to be included.

Evaluate Your Commitment

D requires serious changes and is

- 1) Does not meet all course requirements and competencies.
- 2) Projects are below average quality and craftsmanship.
- 3) Design solution is not resolved (**a D is not a passing final grade in my class**)
- 4) Demonstrates inconsistent progress on project.
- 5) Not portfolio quality needs major revisions to be included.

F requires serious changes and is

- 1) Does not meet all of course requirements and competencies.
- 2) Projects are lacking in quality and craftsmanship.
- 3) Design solution is unresolved and does not meet the many requirements of the assignment.
- 4) Does not demonstrate progress, not portfolio quality

Grading/ Plagiarism

PLAGIARISM:

PLAGIARISM can be **VISUAL** or **WRITTEN**. See the school's policy for consequences. ****NOTICE** I actively look for plagiarism intentional and unintentional in all student work. You may be asked to supply materials to prove work you claim is yours actually is.

Plagiarism is **putting your name on or implying that another person or company's work or idea is your own**. Appropriation in fine art collage is a grey area, often with collage people do not assume the artist created all the imagery or text used in the collage, since they are obviously from multiple sources.

Avoid plagiarism = make your own work!

Inspiration is not plagiarism as long as you make the ideas you gain from others **YOUR OWN**. **Inspiration is like our digestive process. You take something in, process it, and it comes out as something completely different!** If your work does not resemble that process, you have possibly plagiarized.

Plagiarism can be using another person's work or idea as your own by:

- Using it "as is"
- Manipulating it by changing color, cropping, Live Tracing, redrawing, manipulating with software, etc. (see [Shepard Fairey Associative Press incident](#))
- Basing your idea or work around theirs, new content, color, words, etc. but the "outline" or "foundation" is someone else's.
- "Referencing" or "Appropriation" are a very fine line, you must acknowledge you are walking it and create a new dialog and purpose to bring the image or idea into a new light, therefore making it your own. This is not easily done. Read this article [Glaser wrote about Fairey](#)

Stock Images:

- May only be used if the assignment allows it, see professor instructions
- All stock must be from a reputable stock sites, that legally sell and license the work.
- Any stock used may only be used according to its individual license outlined by the company or creator.
- If stock is used it must be documented, student must clearly state via caption or description that the work is not theirs. Failure to cite stock work deceptively leads viewers to believe the student has created the imagery.

Templates:

- Must be altered and customized so they no longer look like the template, imagery and other content items must be changed to fit your design.
- Templates should only be a coding foundation

See article by [Jacob Cass of Just Creative](#)

Academic Integrity Policy:

The Art Institute of Philadelphia recognizes that any form or degree of academic dishonesty challenges the principles of truth and honesty, which are among the cornerstones of the college. Consequently, the college treats academic dishonesty as a serious violation of academic trust. All students found to have engaged in such behavior will be penalized.

Acts of academic dishonesty include but are not limited to the following:

1. The illegitimate use of materials in any form during a quiz or examination.
2. Copying answers from the quiz and/or examination of another student.
3. Plagiarizing or falsifying materials or information used in the completion of any assignment.
4. Obtaining or otherwise improperly securing an examination paper prior to the time and date for the administration of the examination.
5. It is presumed that material submitted by a student for an assignment is original to that assignment and therefore submitting the same work for more than one course without the consent of the instructors of each course in which the work is submitted is considered dishonest.
6. Intentionally interfering with any student's scholastic work, for example, by damaging or stealing their intellectual property, computer files, project, etc.
7. Stealing and submission of another student's work as your own.
8. Aiding or abetting any of the above.

The Art Institute will impose the following sanctions when a student is found to have committed any of the above infractions:

1st offense = failure of class *
2nd offense = suspension for two (2) quarters
3rd offense = expulsion

* EXCEPTION: Any students found cheating/plagiarizing on their final senior portfolio will be expelled from the college and will not receive their degree.

A faculty member who believes a student has committed academic dishonesty will contact the Dean of Students and will also file an incident report with the Dean of Students. The Dean of Students will contact the student and will meet with the student and the faculty member prior to the next scheduled class session. If it is determined that the student did indeed commit academic dishonesty, the Dean of Students will inform the student of the penalty. Records of academic dishonesty will be held by the Dean of Students.

Policies/Strategies

Teaching Strategies:

Lecture beginning of each class, then studio work and in-class assignments. This course will be taught from the following perspectives to give as much probability to the learning experience as possible - lecture, demonstration, reading, and hands-on assignments.

Student Strategies:

Students are expected to participate in the learning process by being responsible for their education. This includes managing time, reading, utilizing resources and behaving in a professional manner.***

Use the links, texts and other resources from the syllabus and also on the web

READ your syllabus and assignment carefully and follow directions

Research all ideas thoroughly, be informed about subject matter, concept and complete sketches

Know how to use your software, use tutors and books and videos from online library

Listen carefully when I am speaking, student's found not paying full attention to my lecture will not have questions answered later and will miss important information.

PROFESSIONAL EXPECTATIONS

-Abusive, disrespectful, harassing or other unprofessional behavior will be reported.

Student may be removed from class.

-Talking, internet use or other distracting behavior during class will result in removal of student from classroom.

Students are expected to:

-Want to learn, want to improve, want to study their major

-Stay for the full class

-Actively participate in learning (taking notes, completing exercises and assignments, paying attention, researching topics, raise their bar)

-Meet the standards for a college level student outlined by professor's syllabus and school

Attendance Policy: STRICTLY FOLLOWED

The Art Institute of Philadelphia expects students to attend all scheduled meetings of each course. At the second absence, the student grade will be dropped one letter grade. Upon the third full absence, the student grade will be dropped another letter grade. On the fourth full absence, the student will fail the class. Additionally, lateness will be calculated in fifteen (15) minute increments. Faculty members may use discretion in cases with serious extenuating circumstances.

2 absences = one grade reduction

3 absences = two grade reductions

4 absences = course failure

If you miss information due to absence of any kind it is your responsibility to seek the missed information from a fellow student. The instructor is in no way obligated to repeat any portion of a class.

Accommodations: If you are a student who has a need for a reasonable accommodation based on a documented disability, please contact the instructor privately either before or after class to discuss the accommodation. This request ideally should be made prior to the seating of the second class of the quarter. In order to receive a reasonable accommodation, you must have the appropriate documentation on file with the Student Support and Disabilities Coordinator, Eileen Alexander. Eileen may be reached at 215-405-6424 or by e-mail at epalexander@aii.edu.

Outside of Class: see first page office hours
Date of Final Review: Week 11

Estimated Homework Hours: 4-10 hours per week as needed by student

Estimated Technology Hours: 4

Topical Outline of the Course:

Week 1:

Course Overview

Introduction to the camera as an extension of our eye “Photographs are made, not taken”

Scavenger Hunt and Syllabus reviewed

FIELD TRIP PRACTICE SHOOTING

Lecture: Why do designers need to know photography?

Presenting products and branding

Selling work

Portfolios

Creating your own graphics and photographs

Why not to rely on stock

Communicate with photographers for design projects

Creating logos and illustrations

How many classes here at AIPH alone will require you to shoot your own photographs?

Lecture/demonstration : Camera use

Viewfinder diopter

RAW file format

ISO

Format Card/Erase Images

Continuous Shoot Mode

Focus Auto and Manual

Meter

White Balance

RAW Shooting Modes

F-stops and Shutter Speeds

How to hold a camera steady (and why that is important)

Tripods

Rule of Thirds

Download Rule of Thirds tools

Homework assignments:

First photo assignment, shoot for [Scavenger Hunt](#). Shoot in Raw mode

[Shoot 1-14 for homework](#)

Shoot at least 15 different images for each Scavenger Hunt Item

Week 2:

NO CLASS MLK HOLIDAY

Shoot for Scavenger Hunt,

You must shoot for each item 1-14

Week 3: **Beginning of class: Due Scavenger 1-14**

Lecture/demonstration: Output devices; saving files in appropriate formats; Adobe Bridge and Camera Raw

Downloading compact flash and smart media cards on a Mac. Basics of managing images in Adobe software. Workflow and basic image adjustment.

CAMERA RAW demo

Demonstration on how to download images from camera to computer. Process in ACR and rate, keyword and copyright images using Bridge in class.

Color theory as it applies to photography; black & white imagery; colorizing black & white photography

HOMEWORK:

Re-Shoot for Scavenger Hunt 1-14. Shoot at least 15 different images for each Scavenger Hunt Item to make sure you get something good. Choose your 3 favorites for each item, star rate them and develop them.

Week 4:

Due All Scavenger Hunt Photos 1-14 to be evaluated for reshoots and processing

Critique of Scavenger Hunt. Review weeks 1-2.

Discuss shooting in the light tent and what to bring to make next week productive!

CAMERA RAW demo, possible shooting field trip

Basic lighting with sun and shade; importance of available light

Review Final Project and series proposal

Introduce final project and show photographic works in a series

Introduce Woof and Pique magazines among others

HOMEWORK:

Complete Scavenger Hunt reshoots and have all Scavenger Hunt images ready to hand in

Bring several items to class to shoot in the light tent. Bring items that you will use for your theme. Don't bring anything larger than 11x14. Do not just bring things like a plastic bottle, get creative and use this day to shoot your studio work for your magazine

Be prepared to have your photo taken

Week 5:

DUE ALL Scavenger Hunt images Processed and uploaded for grading!!!!!!

See [assignment sheet](#) for details on handing them in via ecompanion
BEFORE CLASS

Lecture/demonstration: Basic Lighting, Using a tripod

STUDIO DAY 3 Light Tent Photos DUE End of Class

Art directing photography; artificial lighting techniques; shooting 2-D artwork; shooting 3-D products

Shooting in-class photo tent. Studio verses ambient light

Shoot your studio photos for the magazine

Homework assignments:

Shoot for series

PDF-Proposal and Inspiration for Series and Magazine in an organized document

INSPIRATION for Magazine Layout: Some sources are Pique, Woof or other design oriented photography or illustration magazines.

-5 covers

-5 table of contents with images

-5 two page spreads

- Choose 5 photographs from 5 different photographer's series, be sure to cite their names and link to series online

PROPOSAL for SERIES:

-List your Style and Subject

-List several subjects you can shoot

-List at least 10 photo shoots you can do for this subject

Week 6:

DUE Series/Magazine Proposal
DUE Home Still Lives, Rembrandt

Demo: Processing your Studio Photographs

Set up Magazine: Begin Magazine Layout. Create Letter size In Design document with 32 pages (including the covers). Create a section for series, studio, illustration, and scavenger hunt. Your 2 page spread with article and photos will apply to your series, also you need to add a short series introduction on top of one of the photos (**upload to ecompanion**)

Pg1 (cover)

Pg 2 (inside cover, copyright information and magazine description)

Pg 3 (table of contents)

Pgs 4-31 (content)

Pg 32 (back cover)

Add all approved Scavenger Hunt images with captions (Scavenger Hunt description) and approved Studio Photos (3 light tent, 2 set up natural light still lives)

Lecture/demo: Photo Illustration, Logos from Photos



PATRIOT TITLE
& ESCROW, INC.

Logo Illustration 1 Tutorial from Glitschka Studios

http://www.illustrationclass.com/raw-tutorials.html#UOddNr_HSeE

Review PS and Illustrator techniques for the photo illustration and logo (Live Trace and sketching), work on them in class

Look at halftone patterns, painting photographs, many illustrative techniques that start with a photo. I can't show you exactly how to create each one, we don't have the time, but choose one you like and find a tutorial and I'll help along the way. Corel is amazing if you want to paint a photo.

Show examples and demos

Putting type on photo

Advertising photography; product shots; location shots;

HOMEWORK:

Photographic Illustration:

Choose a method of photographic illustration that you would like to explore. Shoot your images for it and bring to class.

Shoot for your logo images (simple

Shoot at least 10 new images for your series

DUE Illustration Photos and Series Photos

Lecture/demonstration: **Creating your Photo Illustration**

This week we will review all images approved to date, look at new work and take a breather to start organizing.

Assignment: Complete your Photo Illustration

Magazine: add approved series photos to magazine (**upload to ecompanion**)

HOMEWORK:

Complete Photo illustration

Shoot at least 10 new images for your series.

Organize all images and have all scavenger hunt, studio and photo illustration requirements met for next class

Find article for your magazine

Week 7:

DUE Final Illustrations

DUE Series Progress

Setting up your In Design file for your magazine. Start adding images to it, work on organizing sections in table of contents, etc. Get the skeleton of the publication together with page numbers, section titles, etc. starting to come together

Review Table of Contents Collage and setting up magazine in InDesign

Assignment: Set up InDesign magazine and rough out layouts and text with images you have completed so far

Work in Class on putting all images into the magazine, and adding style elements like page numbers, titles, etc.

Any missing work leave an empty box for, you should have everything shot and complete and should only be dealing with reshoots and your final series at this time

Magazine: add illustration and new series images (**upload to ecompanion**)

HOMEWORK:

Shoot at least 10 new images for your series.

Complete layout of magazine including cover, table of contents, photo layout, page numbers, titles and 2 page spread with article

Week 8: Labor Day Holiday

Week 9: **LAST WEEK TO DROP**
DUE: Complete rough layout for magazine, Hand into Drop Box pdf of magazine

Review all work shot to date, look at magazine layouts

Critique magazine cover and 2 page spread as well as layout and style elements

Magazine: hand in rough (upload to ecompanion) all type elements should be added along with all approved photos to date

HOMEWORK:

Shoot at least 10 new images for your series.

Complete draft of your magazine. Everything photo should be in place. All text should be set, layout should be complete, 2 page spread done, basically ready to be proofed and looked over for printing week 10. You should have all photography done.

Magazine: add new series photos (upload to ecompanion)

Week 10: **DUE Final Draft of LAYOUT for review in class**

In Class Work Period

Prepare images for PIQUE MAGAZINE, discussing entering in PIQUE and what it is

Complete preparing images for print and preparing the magazine for printing/binding

Reviews one on one at instructor computer of your layouts, bring all files on your drive. Package your InDesign document, prepare images for print and reviews begin 1 hr after class start time.

Lecture Printing magazine at Service Bureau

Printing your images; color management issues; color calibration, CMYK mode, binding, etc.

issues, output paper; printer options

HOMEWORK:

Print magazine at Replica or Service Bureau

Week 11: **DUE Final PDFs, Pique Submissions and Printed Magazine**

-Create a folder named last name_first

-Copy your images folder from your packaged InDesign folder and rename it PIQUE. Name all images in it lastname_first_scav#, illus or series #

-Submit a your final magazine as a single page reader PDF as well as a reader spread PDF in ecompanion as well as a printed magazine

-Put the Pique folder and the magazine PDFs in the folder lastname_firstname

-Zip the folder and put in FINAL drop box

Projects: Scavenger Hunt 15%
Illustrator Log & PS Illustration 10%
Studio Light Tent and Still Lives 20%
Final Series in Magazine 20%
Magazine Design, final preparation, presentation, submission, and all magazine elements 20%
 Rough Draft 5%
 Final Draft 5%
Proposal 5%

Intellectual Property

Course materials prepared by the instructor, together with the content of all lectures, are the property of the instructor. Video and audio recording of lectures and class time without the consent of the instructor is prohibited. Permission to make such recordings may be granted by the instructor on a case by case basis and will be done so in writing, on the condition that these recordings are used only as a study aid by the individual making the recording. Unless explicit permission is obtained from the instructor, recordings of lectures may not be modified and must not be transferred or transmitted to any other person, whether or not that individual is enrolled in the course.

Syllabus and all of its Contents and Supplements are the intellectual property of the instructor and may not be used without consent and proper citation.

Scavenger Hunt

STRONG PHOTO = LIGHT + COMPOSITION + CONTENT

Check out student examples: <http://www.shanks-creative-education.com/design-student-photography.html>

Essential photographic technical elements:

Shutter controls- freeze motion, blur motion

Aperture controls- shallow depth of field, long depth of field

Lighting- daylight (you will focus on using outdoor light for these projects)

Elements of color- monochrome, absence of color, complimentary

Elements of composition- repetition, pattern, line, perspective, etc.

Objective:

Learn how to use a DSLR camera and see through the viewfinder like a designer.

Requirements:

-Shoot in Raw mode using a DSLR (digital single-lens reflex camera)

-Explore the auto and semi-auto modes, bracketing, composition and your camera.

-Shoot 15 photos for each of the items on the [Scavenger Hunt List](#).

-Use a tripod if required or if shutter speed is less than 60

-5 of your non-color focused images will become grayscale photos

[Tutorial Grayscale Conversion](#)

RULE 1: DON'T CENTER. Centering a subject right in the middle of the frame can be less powerful than utilizing your whole frame by applying the rule of Thirds. See **Rule of Thirds** <http://www.digital-photography-school.com/rule-of-thirds>

RULE 2 CHECK ALL FOUR CORNERS of your viewfinder before shooting can prevent awful mistakes such as poles coming out of people's heads, stray body parts, indiscernible parts of objects, etc. all of these things can distract from your image. Since **large amounts of cropping are not allowed** composing in your camera is important!

RULE 3 TRY DIFFERENT ANGLES. When looking at a scene don't just shoot it as you first see it. **Move around, get below, above or to the sides, move in closer or farther away from your subject.** Shooting more and editing is better than shooting less and wishing you stepped slightly to your side your composed a little differently.

The way you first see something is usually like a first draft of a paper. The more you look at it and inspect it the better it can be. After all do you hand in your first draft of a paper? Revising a paper and revising an image are not much different, that is the difference between a photograph and a snapshot...decisions!

Composition is something that is developed. Take your time and think when you look at your images. Think about how to move viewers around your image.

READ

Top 5 Composition Techniques

<http://digital-photography-school.com/5-elements-of-composition-in-photography>

Golden Hour

<http://www.kuriositas.com/2011/02/golden-hour.html>

Why Shoot in Natural Light

<http://webdesignledger.com/inspiration/30-magical-examples-of-natural-light-photography>

Homework Week 1

Step 1:

Acquire a DSLR camera with RAW function from school or [buy one](#)

Step 2:

Read through this assignment and Basic Photo Techniques PDF. Check out Examples

Step 3:

Take a walk outside, during daylight. This is prime shooting time. [Shoot Scavenger Hunt items 1-9](#)

Step 4:

Upload photos to your computer

In Class Week 2

Step 8:

Learn Adobe Bridge and how to import images

Step 9:

Rate your photos, choose 2 best per item. Add keywords and copyright

Step 10:

Show best images for each item to Instructor for feedback

Step 11:

Process best

Homework Week 2

Step 12:

Process keepers from Week 2

Step 13:

[Shoot for 10-16](#)

DUE WEEK 3 All 16 Scavenger Hunt Images

Field trip if possible, if not:

Step 14:

Critique by Instructor for best 2 images for 10-16 and any rehshoots. Get 1-16 approved

Step 15:

Process best images in class

Homework Week 3

Reshoot/Shoot any needed images

Process one BEST image for each Scavenger Hunt #, don't forget the 5 grayscale

Save and name to upload to Ecompanion before start of class

DUE WEEK 4 All 16 Photos Uploaded BEFORE CLASS

Handing them in:

All 16 photos Due week 4 PROCESSED AND UPLOADED BEGINNING OF CLASS

Use Image Processor in Bridge to convert all RAW files to jpeg, saving them as size 5 jpegs.
Choose to save them in a folder named lastname_first on your desktop

Name approved files lastname_first_scavenger hunt#.jpeg, 1-16 should all be present, if you are missing one skip to the next number

Hand them in as a zip file in the Scavenger Hunt Drop Box in our Eclass

4. **Symmetry/Formal Balance - Use P mode** <http://www.cruzine.com/2011/08/16/symetry/>
Symmetry - Both halves of the composition are identical, or near identical. Sometimes a bit of variation can be interesting



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5. **Asymmetry/Informal Balance - Use P mode**
Asymmetry - Both sides should be balanced but they will not be identical.



3. **Diffused/Soft - Use P mode**

Diffuse/Soft - Light with soft shadows, wide tonal range from light to dark)

Tutorials <http://www.digital-photography-advisor.com/diffused-light.html>



4. **High/Hard Contrast Light - Use P mode**

High/Hard Contrast - Light with hard defined shadows, extreme lights and darks



Examples:

<http://findinspirations.com/2009/08/20-extraordinary-photos-of-ordinary-landscapes/>

<http://webdesignledger.com/inspiration/30-magical-examples-of-natural-light-photography>

6. **Pattern- Use A or AV mode, great DOF f11 and above**

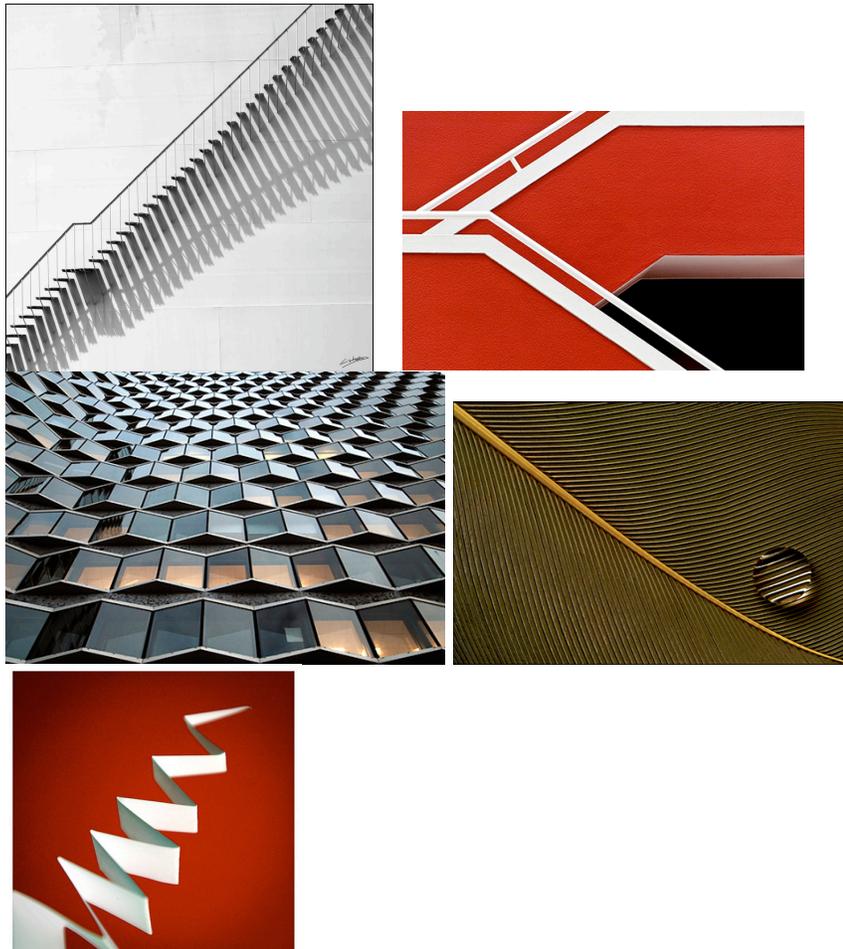
Find an interesting pattern and fill your frame with it. Pattern can often be found in close ups of buildings.

Think about line and shape. Check out these **examples** <http://digital-photography-school.com/using-repetition-and-patterns-in-photography>

7. **Line- Use A or AV mode, shallow DOF f5.6 and below**

Find an amazing example of line, think of the interesting qualities of line when you draw, how can you capture unique line photographically?

Tutorial Leading Lines <http://digital-photography-school.com/how-to-use-leading-lines-for-better-compositions>



Light Backlit- Use P or M mode

HOW TO: Put subject between you and light source, light is to back of subject

TIME: Shoot at sunset or sunrise

LOCATION: Open area with mainly sky as backdrop.

SUBJECT: Use a subject whose shape is interesting and not obscured by background

Read the whole **tutorial** below

<http://www.digital-photography-school.com/how-to-photograph-silhouettes>



More examples <http://www.smashingapps.com/2010/05/02/45-absolutely-stunning-examples-of-silhouette-photography.html>

8. Frozen Motion- Use S or TV mode, fast shutter 1/500 +

Choose a subject that once frozen in motion does not look like a still image.

HOW TO:

GOOD EXAMPLE water running down a waterfall in frozen motion we know when the shot was taken that water was moving

BAD EXAMPLE shooting a train moving on a track and you freeze its motion it is quite possible it was stopped on that track to begin with.

EXAMPLES <http://www.cruzine.com/2010/08/09/action-photography/>

9. Blurred Motion- Use S or TV mode, slow shutter below 1/10 with tripod

Choose a subject that moves in the wind or by itself and capture that motion using a slow shutter speed. This is going to require a long shutter so make sure to use a tripod!

Tutorials <http://digital-photography-school.com/how-to-capture-motion-blur-in-photography>

<http://digital-photography-school.com/a-beginners-to-capturing-motion-in-your-photography>

Examples

<http://www.smashingmagazine.com/2008/08/24/45-beautiful-motion-blur-photos/>

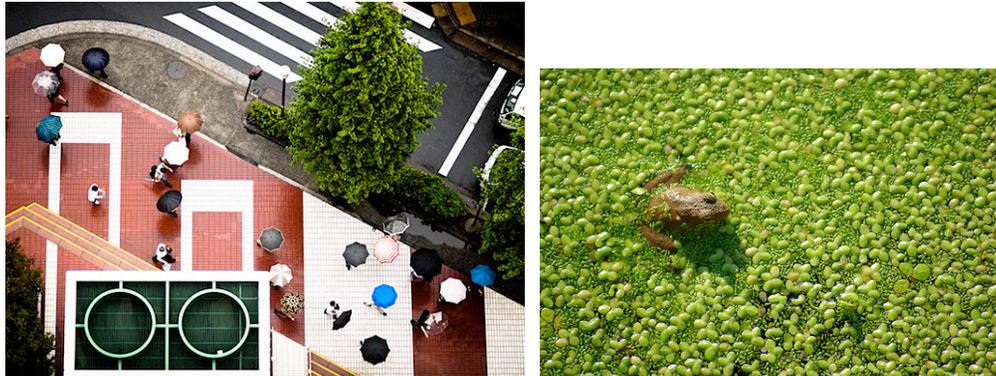
10. **Worms Eye- Looking Up- Use A or AV mode, you decide the DOF length**

GET LOW and Shoot Up or Level with your subject



11. **Birds Eye -Looking Down- Use A or AV mode, you decide the DOF length**

GET ABOVE and Shoot DOWN at your subject



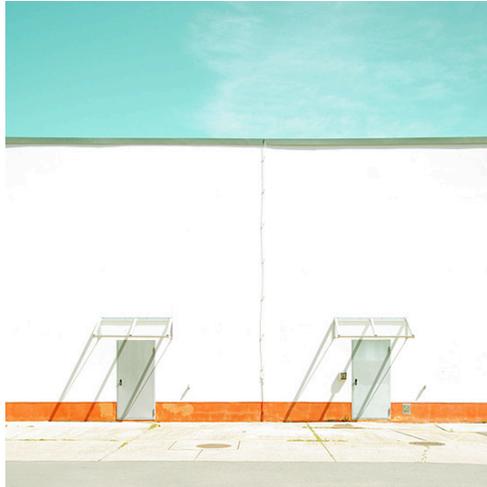
12. **Color- Use Aperture or Shutter priority mode, you decide if the image should be sharp, motion blurred, great or shallow DOF**

Subject has **Distinct Color scheme:**

Complementary (red/green, cyan/red, orange/blue, yellow/purple, etc.),

Monochromatic (one color with various values of it),

Split Complementary



13. **Frame - Use A or AV mode, you decide the DOF length**

Interesting Subject is framed by something in its space

Obvious example: a person holding a picture frame around themselves)

Think about what you are framing, if you are shooting through a hole in a wall, what subject can you see through the hole.



14. **Truncation- Use A or AV mode, shallow DOF f5.6 and below**
Crop subject severely, like only shooting half of someone's face.
Great for Abstractions



-
15. **Repetition - Use A or AV mode, you decide the DOF length**
One or more of the same subject (self explanatory)

Examples of architecture that show repetition, think outside the box
<http://www.smashingapps.com/2009/03/22/50-stunning-examples-of-architecture-photography.html>



16. **Minimalism – Use Aperture or Shutter priority mode, you decide if the image should be sharp, motion blurred, great or shallow DOF**

This seems easy, but it is the hardest one. Use all the lessons so far.

Read this tutorial

<http://photo.tutsplus.com/articles/composition-articles/a-10-step-guide-to-superb-minimalist-photography/>



Studio:

DUE WEEK 4- 3 light tent studio images correctly shot in the light tent



DUE WEEK 5- 2 still life objects in natural light in homemade studio situations



DUE WEEK 5- 1 Portrait Rembrandt Lighting



SERIES Proposal Due Week 5

Choose a STYLE for your Series:

-**Minimalism**– think simple, think sophisticated, think amazing design

-**Form** - If you are intrigued by forms you could shoot anything from nature to a phone to architecture focusing on the shapes of the pieces and the negative space they create around them.

-**Line** - presents itself many ways in photography. Think about line as a designer, how can you make compelling photographs that utilize it.

-**Color**– choose a limited color palette and work with it throughout your series.

Choose a SUBJECT for your Series: You must choose something you can shoot many times and in many ways. Choose something very accessible.

Examples:

-**Toys**

-**Architecture Details**- Modern vs Old
Diptychs, Decaying, New, Shape

-**Outdoor Markets** – Portraits, Color
Studies, Objects

-**Beach** Textures, Objects, or Scenes

HOW Style and Subject combine:

Style: Color, **Subject:** interesting
colored doors in the city.

All subjects will be various types of
doors

All display strong use of color, texture,
etc.

Style: Form, **Subject:** Rural Details

Round hay bales (circle)

Silo (oval)

Barn (triangle)

Bucket with rain or drip making
concentric circles in (circle)

You may choose a Historic/Film **SPECIAL EFFECT** for your photographs:

HDR

Grain

Grayscale

Retro Effects such as Instagram

The **style must enhance your photo** and not take away from it. It also can not transform it into an illustration.

Series Proposal WEEK 5: PDF-Proposal and Inspiration in an organized document

INSPIRATION:

-5 covers

-5 two page spreads

-5 table of contents with images

Some sources are Pique, Woof or other
design oriented photography or
illustration magazines.

- **Choose 5 photographs from 5
photographers series**, be sure to cite
their names and link to series online

PROPOSAL:

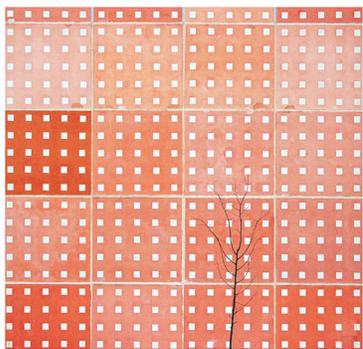
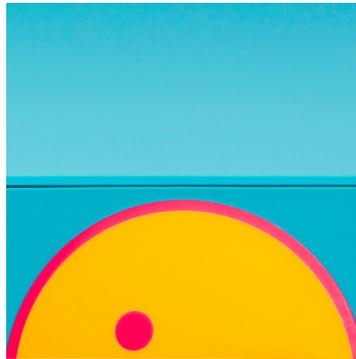
-List your Style and Subject

-List several subjects you can shoot

-List at least 10 photo shoots you can do
for this subject

SERIES Photographs (20 photos due weekly. Wks 6-10)

- Using your Style and Subject Develop a series over 4 weeks
- 20 Photos for your series due weekly
- Edit down to a minimum of the 10 BEST photographs to include in the magazine
- Lay out in mag as either a single image on one page, a grid of no more than 2 images per page, or as one image that spans 2 pages. Think about the order, what images look best next to each other.
- Photographic series can be photo illustrations but the photos used have to be strong images by themselves.



Final Project MAGAZINE AND PIQUE SUBMISSIONS
Progress due weekly

Student Examples: <http://www.shanks-creative-education.com/design-student-photography.html> check out student PDFs to see their series

Great Tutorials: <http://www.wix.com/blog/2012/10/10-amazing-photography-diys/>

This class will be using photography to create a photo magazine. Your photo magazine will demonstrate the use of photography on many levels:

- creating a series of photographs and presenting them with type
 - shooting for photographic illustration
 - shooting photographs to create a logo
 - shooting photographs that will work with text on top of them
 - shooting studio
 - shooting a photo gif
 - fundamentals of photography demonstrated with the Scavenger Hunt
-

Magazine Sections/Due Dates:

Cover:

- BOLD Photo that was purposely composed to have room for type (should be from your series),
- Your cover will have the name of the magazine, issue # and at least 2 features that are inside
- Reference your example from proposal for ideas

Table of Contents:

- A Table of Contents with Photos outlining the sections of your magazine.
- Choose one photo from each section and create a collage design in the table of contents.
- Don't be afraid to crop the images & display them in new ways.
- You will put page numbers and photo sections
- Reference your example from proposal for ideas

Series Introduction:

- Text Introduction to your series can be a book excerpt, poem, several song lyrics, etc.
- You will set the introduction type over top of one of your series images (it must have been shot with the text in mind)

****Optional write your own introduction, keep it short about 2 paragraphs, about your series of photographs. This is an excellent way to personalize your intro and create some writing for PIQUE. The text still must reside on top of a photo.

2 page article spread with your photography:

- One 2 page spread with an article you found that pertains to something of interest in the photography field. Copy and paste the article set the type correctly. Use at least one photograph from your work to go with it. This is a 2 page spread, your two pages should look good together and should both have image and type. Reference your example from proposal for ideas

Other Type:

- page numbers (think small and well designed, they should not compete with your photos)
 - captions for photos (for scavenger hunt images it should be the title, other photos are optional)
 - section titles for series, studio, illustration, scavenger hunt. Your magazine will show these items in this order. Section titles can go below by the page number, see Pique
-

Photographic Elements

Series:

-

Illustration:

-A logo you created from a scanned object or item shot in the light tent. Choose something based on form and we will clean it up in PS and then export to Illustrator for Live Trace

-You will also include a Photographic Illustration, details below, that goes with your theme

Scavenger Hunt:

-You will also include a Scavenger Hunt section. These 14 images will be designed in a grid with a description for each somewhere in the section. The caption description will include the name of the Scavenger Hunt item. The grids for your scavenger hunt will show no more than 3 photos per page and lay them out in a clear grid, do not alter the square or rectangle shape of the photo

TIPS:

You will use Bridge, Photoshop, InDesign and Illustrator to create the magazine.

You can organize the sections in whatever order you like. There will be a limit to the amount of pages you can have, do not go past 32 with cover stock included. Basically you don't want more than 8 sheets

-Only flat high resolution TIFF versions of your images should go in the InDesign document. Do not put in original layered or RAW file versions. The final step of preparing images for print will include a contrast and sharpening boost to be discussed week 9, you will do this to these flat versions and then simply update them in the publication.

Elaboration on several requirements:

Photographic Illustration:

You can choose any type of photographic illustration you prefer, here are the requirements:

-95% of the imagery must be your own that you have shot, you can only use stock if it is something you can not photograph yourself such as outer space, an elephant, etc.

-You must have at least 3 photographs composited together

Some styles to explore include:

- collage
- surreal/extraordinary realistic composite
- textural overlays
- same person repeated in a space
- is it a photo or something else?
- your drawings coming to life within your photograph

Some tips:

Shoot things in the same light to composite them in a scene (that you shoot) that has similar lighting using Photoshop. The key here to photographic illustration is to create an interesting graphic where you can play with scale, color, etc. I recommend diffused outdoor light (light that produces soft shadows like an overcast day) or the light tent, shadows can present inconsistencies of light in the final illustration. Photographic illustration is a common illustrative technique used today and should not be confused with "straight" photography

Photograph Inspired Logo using Illustrator:

Shoot or scan specifically for creating a logo from your image using Illustrator and Live Trace. Shooting in a very minimal way will be important for success. Think easy to remove background, lighting that forms shapes, etc. There are many ways to do this from shooting and tracing <http://illustrationclass.com/2010/07/15/logo-illustration/> to shooting, adjusting in PS to simplify and using Live Trace

Optional:

-General great HDR info and tutorial <http://www.stuckincustoms.com/hdr-tutorial/>

This process can also be done in PS

http://www.photoshopcafe.com/tutorials/HDR_ps/hdr-ps.htm

<http://www.adidap.com/2006/11/25/photoshop-tutorial-hdr/>

-Animated Photographic GIF <http://www.amusingplanet.com/2011/04/jamie-becks-animated-gif-photography.html>

<http://www.briandalessandro.com/blog/create-an-animated-gif-in-photoshop-cs5/>

-Anything you are interested in photographically that we aren't covering? Discuss it with me.

Inspiration and Helpful Tips

<http://jessicawalsh.com/>

<http://blog.jessicawalsh.com/?p=198>

<http://www.peterhobbs.com/articles/article5/article5.html>

<http://www.shootingdesign.com/>

<http://justcreativedesign.com/2007/12/24/photography-tips-for-designers/>

<http://www.wittysparks.com/2008/08/16/some-great-photography-techniques-tips-tutorials-and-resources-part-1/>

<http://www.glossy.tv/>

<http://trendland.net/2009/07/11/henry-hadlow-graphic-design/#>

Light Tent

<http://www.digital-photography-school.com/how-to-make-a-inexpensive-light-tent>

<http://www.ezcube.com/step-by-step.html>

Do:

Processing:

- Processing naturally, enhance a well exposed image but don't overdo it
- Use the Preview button to see the changes you've made in PS Camera Raw

Shooting:

- Use a tripod when shooting below 1/60 or a shutter of 60
- Properly focus on your subject, your focal point should be in focus
- Stand still and don't move while shooting (unless crazy abstract motion is called for)
- Take time to compose your photographs, looking at all 4 corners of the frame

Layout:

- Use limited colors that are from your photograph or work with your photograph, such a complementary color.
- Think about which photos look good together, think about color, shape, repetition, subject, etc.
- The focus is your photos, not the design. Go simple and minimal with your design, don't forget the photos are the star of the show.
- Choose simple typefaces and don't use more than 3 (one for title, one for page numbers, subheads, etc and one for your body copy) Think of using a family of type or typefaces that complement each other but that use contrast such as serif and san serif
- Choose type that is simple, something with character but something that does not take away from your photos
- Choose a layout style from a magazine shown in class and use it as inspiration

Don't:

Processing:

- Add filters that overtake your photos
- Use processing that makes the image look unnatural

Shooting:

- Move around or shoot unstable, this will cause motion blur
- Shoot with no focus or attention, take time for your shooting, don't "just try to get it done"

Layout:

- Use type that is gimmicky, novelty or highly decorative
 - Put your photos into shapes such as circles, etc. unless using once as a simple element in your article spread
 - Work blindly without inspiration
 - Overlap images or crop them beyond recognition in the layout
 - Add more than 4 images to a page
-

-Use white vignettes

A word from your Professor about plagiarism. There are many ways to find visual and written plagiarism these days. About as many ways as there are to easily copy and steal other's works. If any work is suspect I will research it and I often periodically search student work randomly. Your classmates are very involved in their education and the design/art world as well. Plagiarizing devalues your education and disrespects your field and peers. Students are encouraged to discuss any work they feel has been taken from another artist/designer and handed in by a fellow student as their own. Repercussions for plagiarizing are outlined below in the school's policy.

Academic Dishonesty Policy

The Art Institute of Philadelphia recognizes that any form or degree of academic dishonesty challenges the principles of truth and honesty which are among the cornerstones of the college. Consequently, the college treats academic dishonesty as a serious violation of academic trust. All students found to have engaged in such behavior will be penalized.

Acts of academic dishonesty include but are not limited to the following:

9. The illegitimate use of materials in any form during a quiz or examination.
10. Copying answers from the quiz and/or examination of another student.
11. Plagiarizing or falsifying materials or information used in the completion of any assignment.
12. Obtaining or otherwise improperly securing an examination paper prior to the time and date for the administration of the examination.
13. It is presumed that material submitted by a student for an assignment is original to that assignment and therefore submitting the same work for more than one course without the consent of the instructors of each course in which the work is submitted is considered dishonest.
14. Intentionally interfering with any student's scholastic work, for example, by damaging or stealing their intellectual property, computer files, project, etc.
15. Stealing and submission of another student's work as your own.
16. Aiding or abetting any of the above.

The Art Institute will impose the following sanctions when a student is found to have committed any of the above infractions:

1st offense = failure of class

2nd offense = suspension for two (2) quarters

3rd offense = expulsion

Any students found cheating/plagiarizing on their final senior portfolio will be expelled from the college and will not receive their degree.

A faculty member who believes a student has committed academic dishonesty will contact the Dean of Students and will also file an incident report with the Dean of Students. The Dean of Students will contact the student and will meet with the student and the faculty member prior to the next scheduled class session. If it is determined that the student did indeed commit academic dishonesty, the Dean of Students will inform the student of the penalty. Records of academic dishonesty will be held by the Dean of Students.
