Department of Art and Art History  
University of Utah

Policy Statement and Syllabus – Fall 2017

Art 4740-01: Digital Darkroom
3 Credits
Meets: M W 2:00 pm - 5:00 pm
Art Department, Room 258
Instructor: Edward Bateman; Associate Professor
Office: Art 269
Office Hours: See posted hours and by appointment
Office Phone: 801 581-7982
Personal Cell Phone (and txt): 801 554-0465
E-mail: e.bateman@utah.edu

Web Information for using Fine Arts Server (fs.fa.utah.edu)  
http://helpdesk.finearts.utah.edu/student-course-space-access/

Software for this class is available through the Adobe Campus Agreement: http://software.utah.edu

Prerequisites:
First Year Studio Program and first year of the Photography Studio Emphasis. This class assumes that students have a digital camera and a solid working knowledge of its operation (including exposure, white balance, and setting the ISO). Also, traditional darkroom skills are required in this class to make prints from digital negatives.

Course Description:
This class focuses on making digital images more powerful and expressive through post-camera processing. To paraphrase Ansel Adams, “The digital capture is the score, and the print is the performance.” Units of this class cover the control of tonality, the control of color, creating digital negatives for traditional darkroom processes, and an exploration of contemporary images and tools.

Course Objectives:
In this class you will learn post-camera processing of digital images; in other words, how to get the most out of your digital captures and how to make high quality, expressive prints. Digital cameras do not “capture” reality— they make an interpretation of what is in front of the lens according to choices that their manufacturers have programmed into them. These choices should be yours, not a decision made by a computer chip. You will learn to take control of these choices through the use of software applications and many techniques of digital image manipulation and printing. You will develop a greater understanding of digital photography, its tools and practices as a way to make your work stronger. You will also learn techniques that bridge digital and chemical photography by creating digital negatives. You will learn how to calibrate displays and printers and the use of ICC profiles. You will also learn how to work with and process RAW files. You will also work on developing greater sensitivity to tonality and color.

The true focus of this class is for you to become a better artist. Technical aspects alone do not make for great photographs. However, a lack of technical understanding and skillful work can make a potentially great photograph less effective. You will learn to create work that expresses your creative vision and is enhanced by your technical abilities.

You live in a time where you have access to the most powerful photographic tools that the world has seen. The most important thing you can do is to create meaningful images that change how we look at our world and our selves (our world is already saturated with trivial images). This ultimately takes caring deeply about the work that you do. Like most skills, practice is necessary component of mastery. Your success in this class will be a reflection of the time and commitment that you put into it.

Topics we will explore will include:
- Fine art photography – and how it is practiced by contemporary artists.
- How digital capture affects the creation of prints, including exposure and ISO choices.
- Working with RAW files.
- Controlling tonality in prints though exploration of black and white imagery.
- Retouching and controlling color to improve color prints.
- The LAB color space and it’s power for controlling color.
- Color management, calibration and ICC profiles, including their use and creation.
- Creating digital negatives for use with traditional and alternative photographic processes.
- High Dynamic Range (HDR) Imagery.

This class also involves assigned readings on both aesthetic and technical issues as well as individual and group presentations.

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

Materials
- Pictorico OHP Transparency film or Arista Inkjet OHP Transparency Film (You should probably purchase this in groups to share – buy it now!)
- This will be used to make digital negatives. I recommend the Ultra Premium type. Approximately 3 students can share a package.
- 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 strongly recommended.)
- Tripod (can be shared)
- Black & White Photo Paper
- A good inkjet printer or a Darkroom Print Card and paper. Recommended paper: Epson Premium Photo Paper GLOSSY.

Required Books
None.

These books will be referred to in class and may be useful to you (but are not required):
- The Digital Negative; Jeff Schewe (This book is on processing RAW images)
- The Digital Print; Jeff Schewe
- Photoshop LAB Color: The Canyon Conundrum and Other Adventures in the Most Powerful Colorspace (2nd Edition); Dan Margulis
- Digital Negatives; Ron Reeder & Brad Hinkel (This book has gone out of print and is very expensive on Amazon. If this topic interests you, this is one book you might buy.)
- The New Inkjet Negative Companion - Digital Negatives Made Easy; Multimedia DVD; Dan Burkholder
- Camera Lucida; Roland Barthes
- Pandora’s Camera; Joan Fontcuberta
Teaching and Learning Methods & Evaluations Methods and 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 in the techniques that are introduced in class. Like most skills, practice is necessary for mastery. This class also involves discussions on contemporary art where all students are expected to contribute – everyone’s voice in these discussions is important.

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

Quizzes/Tests
There will be short tests based on class readings, presented material, and class discussions. They are typically multiple choice and you are allowed to use handouts, your own notes, and your computer. Dates of quizzes will be announced in class. If you cannot attend class on that day, make arrangements with the instructor prior to that day.

Projects
Projects are designed to explore aesthetic concepts using tools and techniques studied in class. We will also use these projects as a way to understand what makes an effective and engaging work of art. You are expected to create new images for projects and not use images created prior to this class or use images that you have not created. Each project will have a handout stating project goals and evaluation criteria. This handout will also discuss due dates for the assignment. Late assignments that are not presented during the critique will have lowered grades. You should still attend class if possible, so that you will receive points for participation. Unless prior arrangements have been made, projects will not be accepted after one week from due date. Not completing a project can have a serious effect on your final grade. You are invited to submit multiple solutions to projects – but recognize that two weak solutions are not equivalent to one strong project. 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 and 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.

Project Points and Grading
10 = Perfect in every way or huge extra effort where the student demonstrates significant growth in their skills. Exhibition ready.
9.5 = Extremely well done with only a few changes needed for perfection. Student substantially pushed to the limits of their abilities
9.0 = Very strong conceptually with good craftsmanship, but not yet at a fully professional level or ready for exhibition.
8.5 = Good solid work meeting all project technical objectives but lacking in deep formal or conceptual richness.
8.0 = Good work but may have missing or incomplete elements, or done without complete and total concern for craftsmanship. "One session" work (meaning you just sat down and did it in one brief sitting).
7.5 Meets all project criteria and shows basic effort and understanding of project criteria. Not following all of the project parameters (not reading the handout).
7.0 Done only to complete an assignment. Work done without much effort – looking to the computer for creativity. Not following all of the project parameters (not reading the handout).

Research Presentation Projects and Class Discussions
This class will also involve readings, presentation projects (both individual and group) and class discussions where the students are expected to research their topic as well as do original thinking on the subject of photography and digital imaging. There will be handouts and class presentations detailing these projects.

Critiques
Another practice in studio classes is critiques. A critique is a discussion where we analyze work in a critical way. (By critical, we don’t mean in a harshly judgmental way, but characterized by careful, exact evaluation and judgment.) My goal is for you to develop your ability to speak thoughtfully about your work. Therefore, all students are expected to verbally participate in critiques as part of class participation. Being able to articulate critical discernment in your work and the work of others is an important skill this class tries to develop. Not attending, presenting work, or verbally participating in a critique or adding to the discussions will lower your grade on that project. Do not text or use the Internet during a critique.

Participation 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 recognize that significant outside work time will be necessary to practice the demonstrations and to complete projects and exercises. Students who demonstrate a full commitment to the class through conscientious attendance typically do much better in all evaluation criteria. 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 recognize that I am unable to re-teach the class for each absent student – find another student who would be willing to show you what we covered.

Cell phone use, texting, web surfing and social media
Because there are computers in front of each student, it is a great temptation to try to multi-task by texting, emailing, and using social media during class time. This can be very disruptive to the flow of the class and can distract other students. Please try to refrain from this. When I have to help you individually because you were distracted, it takes time away from other students that truly need my help. (We take breaks so you may check your email, etc. at this time.) Cell phone use, texting, emailing and web surfing, especially during critiques, class presentations, and discussions is not permitted and will seriously affect your grade – this is your warning.

It is important that this class starts on time. Late arrivals and early departures can be disruptive to the class. Try to be...
This class focuses on making digital images more powerful and vision and is enhanced by your technical abilities. The work you do can make a potentially great photograph less effective. The class involves developing greater sensitivity to tonality and color. You will learn how to calibrate your choices that their manufacturers have programmed into them. Interpretation of what is in front of the lens according to alternative photographic processes.

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.

Submitting work for Juried Shows
You are invited and encouraged to submit work for inclusion to juried, competitive shows that are statewide or national. If you work is juried into the show, you may substitute this for a perfect grade on a project of your choice. However, you still need to complete the assigned project.

Final Grade Percentages:
- Projects (40%)
- Exercises (25%)
- Quizzes (15%)
- Presentation Projects (20%)

A = Excellent. Awarded to the strongest and most dedicated students who have been totally committed to the class and their art and have produced work that deeply explores technical, conceptual, and formal issues. Students that have grown significantly in their abilities as artists.

B = Good. Students whose work which reflects technical competency with an improved sense of formal and conceptual skills but haven’t fully pushed to discover their potential.

C = Fair. Students who have just tried to do the basic, minimal amount of work. This often includes problems with attendance, participation, minimal effort, and little concern for quality.

D = Poor. Poor attendance, involvement and effort. Missing many of the class’s objectives, goals and deadlines.

Keep in mind that all Art and Art History courses must be passed with a C- or better to graduate. In the photography program, if a student receives less than a C- in a photo course, they will need to repeat that course prior to graduation. Note that you may have to wait a year until the class is offered again.

Additional Information:

Accommodation Policy
Students are expected to take courses that will challenge them intellectually and personally. Students must understand and be able to articulate the ideas and theories that are important to the discourse within and among academic disciplines. Personal disagreement with these ideas and theories or their implications is not sufficient grounds for requesting an accommodation.

Although I aim to foster an environment of mutual respect, please be aware of the possibility that some discussions and imagery in class, as well as work created by individual students, may make some students uncomfortable. Your classmates and the instructor have no way of making an informed decision about which topics or imagery might be a problematic. Please keep an open mind to the artistic expressions and beliefs of others – especially your fellow students.

The policy for this course is to NOT make accommodations for content. Please review the syllabus carefully to see if the course is one that you are committed to taking. If you have a concern, please discuss it with your instructor at your earliest convenience. For more information on the University of Utah’s Accommodations policy see:
http://regulations.utah.edu/academics/6-100.php

ADA Statement
The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability Services, 162 Olpin Union Building, 801-502-6360 (VTDD). CDS will work with you and the instructor to make arrangements for accommodations. All information in this course can be made available in alternative format with prior notification to the Center for Disability Services. (www.hr.utah.edu/oeo/ada/guide/faculty/)

Title IX:
Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran’s status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066.

Faculty and student responsibilities:
“All students are expected to maintain professional behavior in the classroom setting, according to the Student Code, spelled out in the Student Handbook. Students have specific rights in the classroom as detailed in Article III of the Code. The Code also specifies proscribed conduct (Article XI) that involves cheating on tests, plagiarism, and/or collusion, as well as fraud, theft, etc. Students should read the Code carefully and know they are responsible for the content. According to Faculty Rules and Regulations, it is the faculty responsibility to enforce responsible classroom behaviors, beginning with verbal warnings and progressing to dismissal from class and a failing grade. Students have the right to appeal such action to the Student Behavior Committee.”

“Faculty...must strive in the classroom to maintain a climate conducive to thinking and learning.” PPM 6-316. “Students have a right to support and assistance from the University in maintaining a climate conducive to thinking and learning.” PPM 6-400.

Note: The syllabus is not a binding legal contract. It may be modified by the instructor when the student is given reasonable notice of the modification. Copyright © 2015 Edward Bateman
This class focuses on making digital images more powerful and expressive through post-camera processing. To paraphrase Ansel Adams, “The darkroom is the true place of photography.”

This schedule is subject to change based on class needs and interests. All changes will be announced in class.

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### Week 1

**Aug 21 (Day 1)** Introduction to class and Art discussion
- Sign up for Server Space
- Munsell Test
- Where is fine art photography today and how did we get here?
- Brief Review of technical issues in photography.

**Aug 23 (Day 2)** Bring your camera
- Exercise 01: Four Corners Shooting
- Basic Adjustments in Bridge, Making Contact sheets.
- What is & Why RAW? 16 Bit vs 8 bit.
- Read “Rendering the Print” PDF (Quiz on Sept. 30)

### Week 2

**Aug 28 (Day 3)** Bring Camera
- Exercise 02: Manipulating Color with White Balance
- More with RAW Module
- Tagging Files: Beasts, Flora, Light, Constructed Objects
- Announce Project 1: Self Portrait as Signature; Critique Sept 18
- Discuss: Meaning and symbolic content
- Read: About Aboutness PDF by John Barth (Quiz Sept. 12)

**Sept 30**
- Review Photoshop tools: Adjustment Layers, Curves, Shadows/Highlights, Blending Modes
- Exercise 03: Rule of Thirds
- Sign up for Individual Presentations
- Curves for Color Correction
- QUIZ on "Rendering the Print" PDF

### Week 3

**Sept 4** LABOR DAY - NO CLASS

**Sept 6 (Day 5)** Exercise 05: New Faces Exercise (Due Next Class)
- Review: Cutting + Pasting and Layer Masks + Puppet Warp

### Week 4

**Sept 11 (Day 6)** Mounting Prints with PMA
- Evaluating Color and intro to curves and the LAB
- Color Space – separating luminosity from color.
- Sharpening Strategies
- Take home QUIZ: About Aboutness PDF by John Barth

**Sept 13 (Day 7)** Advanced Color Control and Curves using the LAB color space.
- Calibrating displays
- Exercise 06: Lab Color Examples
- Sharpening Strategies

### Week 5

**Sept 18 (Day 8)** CRITIQUE PROJECT 1: Self Portrait as Signature
- Announce Project 2: 6 Rules Big Print
- Critique Sept 18
- Discuss: Meaning and symbolic content
- Read: About Aboutness PDF by John Barth (Quiz Sept. 12)

**Sept 20 (Day 9)** Announce: AiA “The New Real” group presentations
- Working with the BIG PRINTER

### Week 6

**Sept 25 (Day 10)** More color control practice and LAB color

**Sept 27 (Day 11)** Exercise 07: Bring your camera
- ISO TESTING FOR YOUR CAMERA

### Week 7

**Oct 2 (Day 12)** Work on AiA “The New Real” group presentations

**Oct 4 (Day 13)** Group Presentations on AiA essay

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### Week 8

**Oct 9** Fall Break - No class

**Oct 11** Fall Break - No class

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### Week 9

**Oct 16 (Day 14)**
- Tonality Control through Channel Blending
- Critique Sept 18
- Sharpening Strategies
- Announce Project 3: On the Edge; Order & Disorder

**Oct 18 (Day 15)**
- CRITIQUE Project 2: 6 Rules Big Print
- Announce Project 3: On the Edge; Order & Disorder

**Oct 23 (Day 16)** Papers for digital printing (guest)

**Oct 25 (Day 17)** Begin Black and White Unit
- Exploring tonality in Black & White images
- B&W though Channel Blending

**Nov 1 (Day 19)** Exercise 10: Black & White Team Retouching Challenge

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### Week 10

**Oct 30**
- CRITIQUE PROJECT 3: On the Edge; Order & Disorder
- Announce Project 4: Possibilities in Black & White
- B&W though Channel Blending

**Nov 6 (Day 20)**
- CRITIQUE PROJECT 3: On the Edge; Order & Disorder
- Announce Project 4: Possibilities in Black & White
- B&W though Channel Blending

**Nov 8 (Day 21)** WORK ON DIGITAL NEGS

### Week 11

**Nov 13**
- WORK ON DIGITAL NEGS
- Proposal Due for Personal Photographic Challenge

**Nov 15 (Day 23)** WORK ON DIGITAL NEGS

### Week 12

**Nov 20 (Day 24)**
- WORK ON DIGITAL NEGS
- Exercise 11; Due at end of class

**Nov 22 (Day 25)**
- CRITIQUE Project 4: Possibilities in Black & White

### Week 13

**Nov 27 (Day 26)**
- Putting things together: Combining Tonality with Color

**Nov 29 (Day 27)**
- Compositing Strategies & Green Screen Exercise 12

### Week 14

**Dec 4 (Day 28)** Prepare for Critique and Bonus Features

**Dec 6 (Day 29)** Final Critique Project 5: Personal Photographic Challenge - Last day of class