

## DIGITAL PHOTO SKETCHBOOK

VSAR 321

TUESDAYS 5-8:45 pm

Deborah Small

Office Hours: Tues 3-5:00, and by appointment

### CLASS DESCRIPTION

**Digital Photo Sketchbook** investigates a broad range of artistic practices and contemporary artists who use digital media as a tool for contemporary photographic practices. Students experiment with different conceptual approaches to art making and develop aesthetic strategies for engaging audiences. Students learn to use digital still cameras and mobile devices for their experimental work. Projects may include alternative space and online exhibitions of their photographs, blogs, and the production on an online-published portfolio/book of the strongest of their of experimental works. The class combines lectures, screenings, group discussions, research, presentations, and photography/writing projects.

Students work with different **experimental approaches** to art making and develop aesthetic strategies for engaging audiences. Students learn to use digital still cameras and to work with editing tools, including Lightroom, to produce individual and collaborative weekly projects.

**Each week, students will be assigned a project, or sketch, to help kick-start their creativity and/or break out of their creative comfort zones.** One week, students will experiment shooting using aperture priority mode and shallow depth of field, another week shutter priority and motion blur. Students will shoot HDR images and composite them in Photoshop as well as stitch together panoramic photos.

Students will experiment shooting at what photographers term the *magic hour*: sunrise and sunset, when the quality of light is very different, or magic. Another sketch involves assembling a grid of photos shot with cell phones and unified by post-production Lightroom filter treatments.

Students will experiment in post-production in Lightroom to create various series of photographs: black and white, cross-processed, and desaturated. In addition they will learn to use the cutting-edge plug-ins in the Google Nik Collection to further enhance their images. Students will explore ways to combine their text and images in a provocative and compelling manner, then will produce a mid-term project that is the culmination of their experimentation.

**Assessment:** Students will be assessed through regular responses to the readings, screenings, lectures, final project proposal and their final project culmination.

## **LEARNING OUTCOMES:**

### **LEARNING OUTCOME A: Learn digital languages:**

**Cameras:** In this class, students will learn to use DSLR cameras, mobile devices and/or throwaway cameras to create weekly photographic sketches, a mid-term and final project, as well as an on-going blog.

**Software:** You will become sophisticated users of Adobe Lightroom, photo imaging and organizing software, as well as Adobe Photoshop to edit and enhance your photographs, and you may learn the use of digital imaging tools including scanners and BookSmart, the book publishing software at blurb.com. Learning will take place via classroom lectures, demonstrations, online tutorials at lynda.com, and discussions and critiques of the weekly projects that you will complete for the class.

**Printing:** You will print at COSTCO or somewhere similar: best quality and price.

### **LEARNING OUTCOME B: Critically analyze the artwork of others and your own**

Through classroom lectures, discussion, screenings, and web research, you will explore contemporary digital artists and photographers, and their traditional and experimental uses of digital media. By viewing and discussing a broad range of artistic practices, you will learn how art making is a means to discover and develop your ideas about the world and to extend the power, clarity, and range of your voice and vision.

**Contemporary Photographers:** MOPA, Museum of Photographic Arts, in Balboa Park

### **LEARNING OUTCOME C: Use Digital Language and Tools/Creating Art Projects:**

You will create four projects over the semester

#### **Projects:**

1. **Blog:** You will use your blog for all thoughts, ideas, research, etc., for your projects. This is the place for you to develop your ideas and to post your on-going projects and experiments. We will spend lots of time on developing your blogs, as this is your online portfolio
2. **Weekly Photo Sketch / Experiments** uploaded to your blog for viewing online
3. **Triptych:** print a triptych or grid at Costco (or elsewhere) 16 x 20
4. **Funes Digital Arts Competition:** you will submit online to the annual competition your best photographs and write a blog post about why you chose the particular images you submitted
5. **Final Project:** Magazine produced in InDesign using the Blurb plug-in of your Weekly Sketches/Experiments

## **BLOG**

You will create a personal blog, which ultimately is your electronic **portfolio** for this class. Throughout the semester you will keep a daily/weekly personal BLOG, aka an

electronic portfolio, of your ideas, research, links drawings, photographs, etc. which will act a source for your creative process. You will write posts on all of the class presentations on your blog. I frequently will ask you to “freewrite” about the images and videos we are looking at in class, and then to share those thoughts with others after posting what you have written. In addition to the blog, you also will upload your photos on a photo-sharing site such as Flickr, and link your blog to Facebook and other social media sites of your choosing.

### **DISABILITY ACCOMMODATIONS**

Students with disabilities who require reasonable accommodations must be approved for services by providing appropriate and recent documentation to the Office of Disabled Student Services (DSS). This office is located in Craven Hall 5205, and can be contacted by phone at (760) 750-4905, or TTY (760) 750-4909. Students authorized by DSS to receive reasonable accommodations should meet with me during my office hours in order to ensure confidentiality.

### **ACADEMIC HONESTY**

Students will be expected to adhere to standards of academic honesty and integrity, as outlined in the Student Academic Honesty Policy. All assignments must be original work, clear and error-free. All ideas/material that are borrowed from other sources must have appropriate references to the original sources. Any quoted material should give credit to the source and be punctuated accordingly.

Information on what constitutes plagiarism can be found at:

[http://www.csusm.edu/policies/active/documents/Academic\\_Honesty\\_Policy.html](http://www.csusm.edu/policies/active/documents/Academic_Honesty_Policy.html)

### **CIVILITY AND CLASS CONDUCT**

Our four hour class meetings require **your complete attention**. If you engage with the class by: doing work from other classes, surfing the web, facebook, youtube, gaming, texting, taking calls, hiding behind a personal computer or tablet, listening to music, chatting online, or otherwise avoiding participation—I will mark you absent for the class meeting. A strong sense of commitment to the class will be apparent in your work and reflected in your grade.

### **EQUIPMENT CHECKOUT: Chad Huggins and Albert Rascon**

You may only check out equipment during the posted hours. Checkout hours are posted on the door to Arts 239.

Chad Huggins: Instructional Support Technician III

PH: (760) 750-8052 Fax: (760) 750-3090

Use your own digital cameras, or check out our terrific Canon cameras from ARTS 239, as well as our *incredible* lenses, tripods, pano tripods, lighting kits, etc. Still cameras can be checked out starting the second week of the semester. We will spend the second week working with the cameras to familiarize you with them, but **you must also spend time with the manuals**. Albert Rascon, director of check-out, will go over check-out times and rules during the second class session.

## **STORAGE**

You will need an external hard drive: You can check out your own hard drive from arts 239 check-out area, but this is no longer the best option!

## **LAB ACCESS**

Arts 239 is open so you can do your homework assignments. Hours are posted on the door. I will also send everyone's name to public safety, and you can call using the phone outside the lab and they will come to let you in. Labs are open 24/7, except when a class is in session. Please never let anyone in if you don't recognize them. All software is also available on computers in the library on the 2nd floor.

## **University Writing Requirement:**

The writing requirement is fulfilled by the numerous writing assignments on the blog including reflections on field trips, work of photographers and daily reflections on a range of topics.

## **ASSESSMENT**

**Attendance** : This course is conducted as a **workshop**: all students must participate actively and consistently. Much of the class will be devoted to the work of other artists and to the development and discussion of your projects. Part of your final evaluation will focus on your ability to respond thoughtfully to other students' artwork and your ability to work collaboratively with each other. For this reason, it is essential that you attend class regularly. I will take attendance at the **beginning** and at the **end** of each class. Class attendance and participation is mandatory!!! Classroom Participation in discussions and helpful collaboration with your peers will account for 20% of your final grade.

**Blogsite/Writing** : The course includes the Visual and Performing Arts Department's Arts Events Attendance Requirement. You are required to ATTEND the a photographic exhibitions at MOPA, the Prix Pictet, after February 4 when it opens. On your blogsite, you will write an approximately **one**-page (250 words) narrative reflection about the work of one photographer from the exhibition.

On your blogs, you also will **write about 2 other photographers** whose work **inspires** you from the Annenberg Space for Photography

All of your writing should be in the form of a first person personal narrative about your reaction and relationship to the work or the online site. Again, **each entry for these 3 photographers should be @ 250 words**, or the equivalent of a page in Word.

Throughout the semester, you will use your blog to reflect upon and write about the artists we view in class and your ideas for your art projects, and your art process, etc. I

am interested in the quality of YOUR think and reflections, your ability to make comparisons among the various artists we view.

My hope is that at the end of the semester, you will have a blog you are proud of, and that can be used and/or expanded for a graduate school portfolio or job application in the industry.

**Projects:** I am interested in the quality of your images; that is, your ability to perform key image edits and enhancements that we will cover. You will also be evaluated on the content of your images, as well as the coherence and originality of your ideas.

### **Grading**

30% Blog: Weekly sketches, overall posts, events, writing, photos: evaluated for completeness, design, engagement, ease of access, tagging

10% Grid or Triptych

10% Funes Competition

30% Final Photo Portfolio Website Project at 22slides or another site

20% Class Participation

### **Semester outline:**

#### **WEEK**

**SKETCH 1** Beginning self-portraiture: on your BLOG, you will write something about yourself: your work, your passion, your mission in life. Why did you enroll in this particular class. What do you hope to accomplish this semester in the class?

**INTRODUCTIONS:** Circle naming & Course requirements, objectives, and learning outcomes.

#### **TUTORIALS:**

Julianne Kost: Principal Digital Imaging Evangelist, Adobe: ignore tutorials re Mobile: you'll be using DSLR cameras, **not** your iPhone, etc.

**Lightroom: Getting Started Series: USE THIS**

another option:

lynda.com: free 10 day access to tutorials:

Lightroom CC Essential Training (2015) with Chris Orwig

Adobe Creative Cloud Lightroom free trial

**INDEPENDENT STUDY** Opportunities this semester:

1. **Art Exhibition assistant**, *Making Communities: Art and the Border*: at UCSD, gathering plants and preparation during late January and February; installation February 23-24. A large multimedia exhibition highlighting the depth of border-related art practices.

2. **SofA Photo Documentary Archive Project**: focuses on diversity in the arts as well as diversity reflected in the demographics of our student body. Help organize student photos from three different classes in a CSUSM BOX account and add to the beautiful SofA website with photos organized by discipline: Dance, Theater, Music, Visual Arts, etc. This is a very important addition to our School of Arts, as it helps to promote collaboration across classrooms and images of diversity throughout the campus.

3. **Funes Digital Arts Competition**: direct & manage the competition as an Independent study for 3 units, or for the experience. APRIL 2016: Required for art majors: 3 winners receive \$100.

## SCREEN:

Dorothea Lange video: internment segment: to prepare you for your homework:

1. Paul Kitagaki Jr., Photographer Seventy years after Japanese-Americans first arrived at the Tanforan Assembly Center in San Bruno, CA, photographs of those men, women and children — taken in 1942 by photographers such as Dorothea Lange — and taken in recent years through 2012 by photographer Paul Kitagaki Jr. — were displayed side by side at the BART system's San Bruno Station. The station is next to Tanforan, where a World War II internment camp that held up to 8,000 people was created within a racetrack's horse stalls.

Lange took her photos as an employee of the U.S. War Relocation Authority and was tasked with documenting the internment process in the Pacific Coast area. The exhibition of Kitagaki's photo pairings is titled *They Wore Their Best: The Japanese American Evacuation and After*.

After Kitagaki found out his father's family was one of the many photographed by Dorothea Lange on the eve of their internment, he began researching these photos in the National Archive's U.S. War Relocation Authority collection. Later he identified other surviving people who agreed to be photographed in ways that reflect the original locations or groupings in which they appeared in 1942, when their lives were about to change for the duration of World War II.

Keep this in mind for inspiration for our Portrait Sketch Weeks

## 2. *Wrinkles of the City*:

“Since 2004, the French artist JR has traveled the world flyposting colossal black-and-white portraits of ordinary citizens on the walls of city buildings. His most recent project, *The Wrinkles of the City*, began in Cartagena, Spain, where he photographed the city's oldest inhabitants, imagining their wrinkles as metaphors of urban texture and history. He has subsequently reprised the project in Shanghai, China and Los Angeles.

In May 2012, JR collaborates with American artist José Parlá on the latest iteration of *The Wrinkles of the City*: a huge mural installation in Havana, undertaken for the Havana Biennale, for which JR and Parlá photographed and recorded 25 senior citizens who had lived through the Cuban revolution, creating portraits which Parlá, who is of Cuban descent, interlaced with palimpsestic calligraphic writings and paintings. Parlá's markings echo the distressed surfaces of the walls he inscribes, and offer commentary on the lives of Cuba's elders; together, JR and Parlá's murals marvelously animate a city whose walls are otherwise adorned only by images of its leaders. A film documenting the project appears in 2013. Based in Paris, JR exhibits freely in public sites in the cities around world. His projects include *Portraits of a Generation* (2004-2006), *Face2Face* (2007) and *Women Are Heroes* (2008). In 2011 he was awarded the TED Prize.

José Parlá studied painting at the Savannah College of Art and Design in Georgia, and the New World School of the arts in Miami, and lives and works in Brooklyn, New York. A recent project is a special commission for the Brooklyn Academy of Music. His most recent monograph is *Walls, Diaries and Paintings* (Hatje Cantz, 2011).”

**CREATE:** a BLOG at wordpress.com

**REVIEW:**

Former Student Blogs for DPS

Kristi Ficus: new reworking of old blog

Gary Scott Blog

Kimberly McCants

Eric Lopez

Sarah Donald

Shaun Anderson

**HOMEWORK:**

**BRING:** your **external storage device** to the next class. Also bring a folder of several photos shot with any camera.

**BRING** several **photos** to work on next week in class in Lightroom

**WATCH video:** *Dorothea Lange: Grab a Hunk of Lightning:*

rent on Amazon. It's \$1.99 on Amazon; quiz on this next Tuesday

**BLOG** about what you are compelled by in the Lange film. What can you use in your own work.

**WATCH:** ALL Library Module videos from **Julianne Kost** to prepare for next week. Very Important!! Lightroom: Getting Started Series

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**WEEK 2     01-31**

**QUIZ** on what we covered so far, particularly on the Dorothea Lange: Grab a Hunk of Lightning video

**SKETCH 2** Environmental Portrait Series inspired by photographers Dorothea Lange

**DISCUSS:** Your Blog Post about Lange; add images

**CHANGE:** Blog set up in dashboard:

1. add **subtitle** with your name
2. set up comments so we can respond easily; like buttons
3. widgets
4. Remember to italicize names of films, books, magazines. Abolish the word *interesting* in your posts. Use a spellcheck.

**SCREEN:**

Exposure Trinity: Muench: shutter speed, aperture, ISO

Narrative Portraiture **with** Charles Stagg and Chris Orwig

Narrative Portraiture: Portraits of Two Texas Artists

**HOMEWORK**

1. **WATCH:** Continue with Julianne Kost tutorials re Library and Develop Module in Lightroom
2. **SHOOT** for **SKETCH 2:** Environmental Portrait Series: One Subject: Outdoors if possible, shoot environmental portrait photos that tell a **story** about your subject. Perhaps you have a friend who is a skateboarder, a dancer, a cook, a musician, a gardener, a mechanic, a poet, an artist . . . : post 8-10 images, edited and enhanced if you are experienced with Lightroom, on your blogs. If you don't yet know how to export your images from Lightroom to your blog, I will show you next week.  
Use a DSLR or another camera if you must; reflect on how Lange and or Orwig's short video with Charles Stagg influenced your shots

3. **ALWAYS BRING** your **External Storage Device**

4. **BRING DSLR CAMERA:** We will go over cameras for new people, so bring a DSLR next week if you are a new person to the cameras

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**WEEK 3      02-07**

**SHOW:** Develop module: editing and enhancing images; exporting them from Lightroom to your blogs

**VIEW:** your environmental portrait series on the faculty computer

**REVIEW:** Catalog Set-up;

**How to learn your camera:** [youtube](#), [Canon quickstart guides and manuals](#)

**Canon T5i:** [quickstart guide](#)

full-length canon manual

**Canon T3i** [quickstart guide](#)

lynda.com: Up and Running with the Canon Rebel T4i and T5i

**SKETCH 3:** Environmental Portrait Series: photograph 2 or 3 different people in their environment: Working, Playing (as in a band), Gardening, Sporting (as in skateboarding), Cooking, Drinking Coffee, etc., that tells us a story. Choose different people and situations than for your first portrait shoot, and perhaps choose a different way to shoot this.

**SHOOTING**, the technical stuff:

Exposure Triangle: Ben Long: another way to look at the triangle of photo shooting:

Foundations of Photography: Exposure, Chapters 4-6:

Art Wolfe: 10 deadly sins of composition

**HOMEWORK:**

1. **TUTORIAL:** Develop Module Basics, Julieanne Kost

2. **SHOOT and POST:** a series of 10-12 photos that tell stories for your 2nd **Environmental Portrait series**

3. **BRING** to next class: External Storage Device **and DSLR CAMERAS** for a quick outdoor photo shoot next week. **Tripods** very handy in low light as well. Practice changing the ISO, minimum shutter speed possible, wide open apertures

4. **REVIEW:** quickstart guides for use of your particular camera to prepare for CSUSM outdoor photo shoot

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**WEEK 4      02-14**

**SKETCH 4: Pushing your Photos:**

**CSUSM OUTDOOR PHOTO SHOOT: at 5 pm sharp: pushing the light: shooting in low light**

Look for **extra lighting locations as it gets dark:** street lights, building lights, etc,

1. raise ISO

2. use a low F/stop = wide open aperture for more light, e.g. 2.8

3. try a wide range of shots: mid-range, full-body, close-ups. Think about Lange as portrait photographer.

**EDIT & ENHANCE: in Lightroom outdoor photo shoot photos in Lightroom**

Luke Sabin: demonstrates **pushing the Develop Module Tools:** include a “Normal” edited and enhanced photo, and a pushed one.

An exemplary blog example: [John Chiara inspires Luke Sabin](#)

**SHOW: SKETCH 3: Environmental portraits** to the class on the faculty computer

**DISCUSS:** Loading images to Blogs, creating galleries, paragraphing, spellchecks, like buttons, etc.

**HOMEWORK:**

**1. TUTORIALS:** Julianne Kost on Develop Module

or

Lightroom 5 Essentials: Finish Develop Module Basics, Chris Orwig

& Lightroom 5 Essentials: Develop Module Advanced Techniques, Chris Orwig

**3. SHOOT** more photos either on or off campus: Post the best of your edited and enhanced photos to your blog for a total of **@10 photos**. You can also use different versions of the same photo if you think more than one version is compelling. **EDIT** and enhance your photographs in Lightroom using some of the **DEVELOP** Module techniques: cross-processing, toning, selective coloring, etc, demonstrated by Luke Savin and Julianne Kost.

**4. BLOGS: Post** your images: Everyone will be showing their blogs up on the faculty computer to the class starting at 5:00 pm for our next class meeting

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**Week 5      02-21**

**SKETCH 4: View your PUSHING YOUR PHOTOS from 2 different blog posts:**

**1.** CSUSM outdoor shoot

**2.** Homework shoot

FYI: My name is Genesis and I work at the Agua Hedionda Lagoon Foundation, a nonprofit nature center in Carlsbad. I am reaching out to ask if you have any visual arts or photography students interested in volunteering as photographers for our 5/10k run on March 11? The event runs from 7:30a-1pm and photography volunteers can stay the entirety of the event, but we especially need photographers from 8am-noon. They will have the opportunity to photograph subjects running, starting the run, crossing the finish line and participating in carnival games. If you have any students who would be interested, they can contact me

at [genesis@aguahedionda.org](mailto:genesis@aguahedionda.org).

I look forward to hearing from you.

Warmly,

**Genesis**

Genesis M Gilroy

Lead Naturalist

**Agua Hedionda Lagoon Foundation ~ Discovery Center**

**“The People’s Lagoon”**

1580 Cannon Road Carlsbad CA 92008

Office 760.804.1969

[www.aguahedionda.org](http://www.aguahedionda.org)

**SKETCH 5: Food** / Culture /Shallow Depth of Field / Aerial views of food

Food photography: What is your relationship to food: forager, gardener, cook, chef, consumer, fast food, slow food . . . farmer’s market, restaurants, spices, buffets, your own kitchen, people and their food, cooking, CSUSM Fieldhouse

**INSPIRATION:**

Penny de los Santos The Photographic and Other Moments

Penny de los Santos: Portfolio

Matt Armendariz

Matt Bites

## Two Red Bowls

Vanelja

Vanessa Rees photography

Sara Remington: website

Sara Remington on shooting food

Experiment with shallow depth of field: small numbered F-stop = wide aperture, and aerial wide-angle shots

### **HOMEWORK:**

**SHOOT** food and **POST** on blogs: photograph in a restaurant, in your home, at the farmer's market, in the dumpster. You are required to also set up a still life situation, similar to one of our photographers this week.

What is the "hero" in your photo. What are you trying to accomplish?

We will view your food photos posted on your blogs at the beginning of class up at the faculty computer

**VISIT:** MOPA: this week or next

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### **Week 6 02-28**

**ASSIGNMENT** in class: **VIEW** all Food Blogs and choose the strongest food series

See Saveur finalists

See Saveur winners 2015

See Saveur blog winners 2016

See Saveur travel and food winners 2016

Peden + Munk

**REVIEW:** Print Module in Lightroom to create different configurations of images, and output as jpegs

Think about juxtaposition: single image, or cinematic filmstrip, diptych, triptych, polyptych: how to tell your stories visually.

Many food photographers use the diptych. Why? People + Food? Still life + interaction?

**SKETCH 6: MOPA INSPIRATION:** Think of a photographer from MOPA as your collaborator as you shoot your series for this week: Research your photographer, and blog about how she/he influenced your photographic shoot this week.

### **HOMEWORK**

**MOPA exhibition:** visit MOPA to see the Prix Pictet exhibition; **take a SELFIE in the Lobby & POST your SELFIE**

**SHOOT and POST:** MOPA INSPIRATION: Think about how your chosen photographer would photograph a series and shoot one. Think of her or him as your **collaborator** as you shoot your series.

also

**WRITE** about how she or he has influenced your photographic practice on your blog (@250 word write-up) . . .

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Week 7 03-07

**SKETCH 7: Shooting Sustainability: Recycle, Reuse, Repurpose**

**VIEW: Sketch 6: MOPA** inspiration posts on your blogs

**REVIEW:** Blog stuff . . . Likes, linked to Facebook, etc.

**VIEW** for recycle sketch:

Jan Staller: recycling images

Jan Staller: NY Times

Baja Wine School: repurposed materials: deborah small

This is a restoration place of regional offices ( winemaking , agriculture, agro-industrial processes and cultures ) that seeks to cultivate the elements of this area with sustainable facilities .

Here we use all recycled which at first glance is waste material. **The region has wealth in junk status** , considering that its placed by the state of California, the most productive region of the world in terms of waste. Here are inherited millions of tons of different materials and wastes that become a rich source of raw material to develop constructive elements. At the Station these residues are transform and reused to produce an unlimited recycling , admitting the garbage that litters this environment in every way .

On the Station, architecture is subject to the function, giving to shape a contemporary character of the new meaning of garbage.

—Future Offices Station: The New Meaning of Garbage

Noah Purifoy in Joshua Tree: KCET story

Noah Purifoy outdoor museum in Joshua Tree

Watts Towers

*Pedro Reyes: swords into plowshares*

Su Stockwell Recycled Nation: ewaste

Bedbook

Rubber

Paper, Glue, Paper, China

Borrowing materials is a recurring element of Susan's work; in these instances the recycling continues. For example, her exhibition Flood was created from 4 tons of recycled computer components; these were re-invented as an installation in a 13th century church in York. Once the exhibition was over, the computer parts were returned to Secure IT Recycling to begin a new life elsewhere.

Curator Grace Chung gave a pertinent evaluation of Susan's work in the text for the exhibition B-Side Ecology in Taiwan: "*Meticulously hand crafted, the benign sublime beauty in the work belies the devastating effects of our culture and our role in shaping it. Look more closely, and one is confronted by a cultural urgency of global-proportions*".

Six Textile Artists Using Recycled Materials

Photos of: vintage stores, swap meets, scrap yards, good will, salvation army, second hand stores, recyclers, sites by folks who recycle as art, such as Purifoy or Rodia . . .

**ANOTHER OPTION:** instead of a photo project **ABOUT** recycling, what if you create a project **USING** recycled photos / images: more conceptual, sculptural, interactive . . . up to your imaginations and dreamings inspired by SWOON

Recycling photographs: Costco = .06/print for 4 x 6.  
Composted photographs

**HOMEWORK:**

1. **SHOOT:** Sustainability photos inspired by class viewing materials above
  2. **POST:** edited and enhanced photographs based on your interpretation of the theme: RECYCLE, REUSE, REPURPOSE (sustainability)
  3. **BRING DSLR cameras** for CSUSM outdoor photo shoot
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**Week 8      03-14**

**CSUSM short outdoor photo shoot:** bring DSLR cameras: come to class and then we'll go outside for a quick shoot

**VIEW: Sketch 7:** Shooting Sustainability: Recycle, Reuse, Repurpose

**ASSIGN SKETCH 8:** Urban Decay, Graffiti, etc

Richard Misrach: Hurricane Katrina: NPR

“found haikus”

Richard Misrach: PBS: “poetry, writing, lettering, sheer expressiveness” Short audio from Misrach

Destroy This Memory

Mario Tama: Urban Resurrection: New Orleans, NPR

#9 Facing Decay: Sally Mann: the ultimate decay

Urban Decay

**VIEW: Julianne Kost Lightroom videos**

**HOMEWORK:**

1. **POST:** photos from outdoor CSUSM photo shoot on 03-14-17
  2. **SHOOT:SKETCH 8:** Urban Decay, Graffiti, etc
  3. **POST:** edited and enhanced photographs based on your interpretation of Urban Decay
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**Week 9      03-21 SPRING BREAK**

**SKETCH 9: Your choice of a series of photos for this sketch:** If you want to do an extended post on Urban Decay, Graffiti, you can do that. Otherwise, give yourselves an assignment of something you want to work on, and write a short, one paragraph, proposal for your shoot. Remember, this is **a specific series with a subject, theme, topic, technological experiment, etc, NOT** just a collection of photos. Then post the one paragraph proposal and your best images from your shoot during the break.

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**Week 10 03-28**

**VIEW:** Sketch 8: Urban Decay, and Sketch 9: Your choice assignment

**SKETCH 10 : Cell Phone Series Photography: Grid Work**

Michael Wolf

Michael Wolf's work in series, Bastard Chairs project that he combines as GRIDS:

Chairs and other topics video

ARchitecture of Density video

Joshua White

Survey of the American Yard

Annenberg video

Syria to Sandy

The role social-savvy photographers such as Hernandez play in galvanizing communities around a topic, whether it's a new craft distillery or a vital news event like Sandy, is still very much in its Wild West phase. But examples abound of pioneering shooters who take great images with simple tools, engage online audiences, and ultimately carve out careers for themselves based in some part on photography they make with their smartphones.

One byproduct of the spike in demand for mobile photography is the widespread use of **filters** and **frames** on images shared through Instagram and similar apps. They serve to mask the flaws that come with lower-quality images, but filtering has also become its own kind of aesthetic.

**Karen Divine**

**Mobile Masters**

Create a series of images with you cell phone, then create a large grid in Lightroom, say 16" x 24". **Integrate** your images using toning, B&W, one of the Nik plug-ins, such as Color Efex, etc.

**HOMEWORK:** Shoot and Post your cell phone series

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**Week 11 04-04**

**VIEW your posts for cell phone Sketch 10**

**DISCUSS:** final project: compilation of best photos for the semester

**format**

**22slides**

22slides: SofA Photo Archive

22slides: Jeri Perez

22slides: Briana Flores website

22slides: Gavin Hedges portfolio

Format: **Cera Hensley + text**

Format: Cera Hensley: Shades of Spring: continuous panorama

Format Cera Hensley: Product Photography panos

Format: **William Widmer: text/captions example**

Format: Olga Ingurazia

Format: Haruka Sakaguchi

Format: Haruka Sakaguchi: text/photo diary Janine Jorge blog

Format: [Amanda Rowan](#)

Format: [Janine Lagrimas website](#)

**REVIEW:** how to HDR, Panos, Dehaze: What's New in Lightroom CC:

[Julianne Kost Lightroom PANO, HDR, and DEHAZE tutorials](#)

SCREEN:

landscape photographers

[Phillip Sholtz Rittermann for panos](#)

[Edward Burtynsky: the Landscape/Cultural interface](#)

[Edward Burtynsky: Water: The Book](#)

remember Dorothea Lange's photos

**HOMEWORK: SKETCH 11** Panoramic Landscapes & (hopefully) HDR: see directions below under Auto-Exposure Bracketing for HDR in quote box

1. **ORGANIZE** photos for website at Format or 22slides we'll put together next week in class after a demo.

2. **SHOOT & POST:** 1 vertical and 1 horizontal PANORAMA with at least 3 shots

HDR: 1 HDR merged

HDR: 1 HDR & PANO combined

If you need help with HDR's, I'll go over it again next week, but please give it a try and rewatch the Julianne Kost videos

[Julianne Kost Lightroom PANO, HDR, and DEHAZE tutorials](#)

### **AUTO-EXPOSURE BRACKETING FOR HDR images with Canon cameras:**

Bracketing is "a way to shoot the same scene with different exposure settings. This is useful when the lighting starts to get tricky, because bracketing can improve your chances of getting a correctly-exposed shot. You can also use bracketing when creating high-dynamic range or HDR photos. If you want to learn more about HDR, be sure to check out my course here on lynda.com, All About Photomatix Pro. Your camera offers auto exposure bracketing. This tells the camera to automatically alter the exposure settings between shots and take a continuous burst of shots. You end up with several different exposures that can then be combined or used on their own. To activate bracketing, make sure you're in a mode like Aperture Priority. Then, press the Menu button. From the second Record screen, choose Exposure Compensation, Auto Exposure Bracketing, and press Set. Use the left and right arrows to move the center point. This will adjust the overall exposure compensation. Then, turn the main dial to set the range of the bracket. You'll notice that you could set this between one and three stops apart.

Next, change the camera to continuous burst shooting mode. Press the Drive button, and make sure you have Continuous Shooting selected. In order to get best results, you'll want to frame up the photograph and let your camera auto focus. If you intend to merge these images for HDR, consider using a tripod or bracing the camera on a flat surface. Now, when you take the shot, multiple pictures will be shot. Depending upon the settings you've dialed in, the camera may need to stay open for some time to make some of those really overexposed images.

But what you'll end up with is multiple over- and underexposed images, along with the basic exposure. If you need to disable bracketing, just go back into the menu and restore it, so that all those values are lined up. Remember, bracketing is for very specific workflows. Be sure to turn it off when you're done, so you don't find yourself scratching your head, wondering why you have such a huge range of over- and underexposed shots. If you're shooting HDR, or you're looking to protect that you get the shot under tough lighting, give bracketing a try. —Up and Running with Canon Rebel T4i and T5i

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**Week 12 04-11**

**VIEW:** Sketch 11 Panoramic Landscapes posted to your blogs

**INTRODUCE SKETCH 12: PORTRAITS** to prepare for next week's photo shoot: should evoke a particular kind of mood. Experiment with different kinds of shots: long shot, medium, close-up, X-treme close-up. Can sometimes be something besides a face; evocative hands, for example.

**SCREEN & POST:**

Aaron Huey: People, Shelter, and the Land

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

Aaron Huey's website designer site

Sartorialist

Cindy Sherman

"Cindy Sherman was born in 1954 in Glen Ridge, New Jersey. Sherman earned a BA from Buffalo State College, State University of New York (1976). In self-reflexive photographs and films, Cindy Sherman invents myriad guises, metamorphosing from Hollywood starlet to clown to society matron. Often with the simplest of means—a camera, a wig, makeup, an outfit—Sherman fashions ambiguous but memorable characters that suggest complex lives that exist outside of the frame. Leaving her works untitled, Sherman refuses to impose descriptive language on her images—relying instead on the viewer's ability to develop narratives, as an essential component of appreciating the work.

While rarely revealing her private intentions, Sherman's investigations have a compelling relationship to public images, from kitsch (film stills and centerfolds) to art history (Old Masters and Surrealism) to green-screen technology and the latest advances in digital photography. Sherman's exhaustive study of portraiture and self-portraiture—often a playful mixture of camp and horror, heightened by gritty realism—provides a new lens through which to examine societal assumptions surrounding gender and the valuation of concept over style . . . Cindy Sherman lives and works in New York. —re Cindy Sherman, PBS

**CONSTRUCT:** If you are working on a book, you can continue working in lightroom and blurb. If you are making a portfolio website, you can begin construction of Photographic Website Portfolio in Format or 22slides, or another site of your choice. I'll demonstrate 22slides, which is most likely choice for students.

format

22slides

deb 22 slides

**HOMEWORK:**

**1. SHOOT & POST: SKETCH 13:** A series of portraits: try some close-ups, extreme close-ups, mid-shots, full-shots, etc, as well as varied compositions, varying locations, varying perspectives; for example, get down on your knees to take a portrait of someone standing. These can be candid/unposed portraits as well.

**POST** on your Blog & Photography Portfolio Website.

2. For class on 4-18. We will not meet in the classroom

**WATCH & POST:** For Library Research Film Day, 04-18, watch and post:

- a. Annie Leibovitz: Life Through a Lens (2008) available on Amazon
  - b. What Remains: The Life and Work of Sally Mann available on Amazon
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### **Week 13 04- 18 Library Research Day**

**Class will not meet: instead WATCH & POST**

- a. Annie Leibovitz: Life Through a Lens (2008) available on Amazon
- b. What Remains: The Life and Work of Sally Mann available on Amazon

**HOMEWORK:**

1. **COMPLETE** your 22slides **Photo Portfolio website** up to this point with your **13 Sketches**, and whatever else will enhance your website: links, about page, contact page, images of other artwork, photos, etc. This is **your** website, and I want it to be useful to you!
2. **ADDITION:** Please create an **OVERVIEW** folder to your Photo Portfolio website, where you'll post your best photographs from Fall 2016 and Spring 2017. They can include photos from class projects, as well as ones shot during that timeframe.  
From these, you'll choose your photo submission for the Funes Digital Arts Competition next week to upload in class.

### 3. **BRING** cameras and props for the **Outdoor Portrait Shoot on 04-25**

- a) DSLR cameras, diffusers, reflectors, tripods are optional
- b) **Props:** clothes, hats, shawls, make-up, step-stools, anything for your portraits that you'll be shooting: you will be **modeling for each other**. Some students are doing grad portraits. Check out some great backdrop locations on campus for all of your various portraits.

### 4. **STUDY** the Sartorialist: street fashion photographer for your shoot next week

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### **Week 14 04-25**

**5 PM:** you will select your **3 Funes Photo Submissions** from the **OVERVIEW** section of your website, and upload them in class.

**IMPORTANT:FOLLOW THESE DIRECTIONS:  
FUNES DIGITAL ARTS COMPETITION 2017**

Funes Digital Arts Competition: Everyone must post their 9 most compelling images. **This is required of everyone, arts major/ or non-major/minor**. Then **choose 3** for the Funes Competition, and **UPLOAD** them. This is required of ALL SofA majors and minors.

**LINK** your Photo Portfolio Website along with your blog on the Class Blogsite

**6:15 PM:** We will then go outside for a location scouting for **Sketch 14: CSUSM Outdoor Portrait Shoot**. You can shoot until sundown.

**2. SKETCH 14: OUTDOOR PORTRAIT SHOOT: until DARK**

a) Portraits of each other with DSLR cameras; locations on campus: remember to simplify the light.

**One of these portraits can be used on your ABOUT page on your Photo Portfolio Website**

b) Clothes: hats, shawls, make-up, anything for your portraits that might enhance them: think Cindy Sherman. see the [Sartorialist](#);

**HOMEWORK:**

1. **EDIT & POST to BLOG:** portraits from CSUSM Outdoor Photo Shoot
  2. **POST:** best **Portraits** to your **Photography Portfolio Website**
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**Week 15 05-02**

**DISCUSS:** Sally Mann and Annie Leibovitz films

**SHARE:** **portraits** from CSUSM Outdoor Photo Shoot: you should be prepared to show these from your Photography Portfolio Website and/or Blog

**BLOG:** make sure you have likes, links to other sites, comments, etc, easily available

**REVIEW** of Photography Portfolio Website with suggestions from class for additions and enhancements; e.g. **About** and **Contact** Pages, **Overview** page; link to Blog, link to Instagram, Facebook (whatever you already use)

**ADD:** Photo Portfolio Website link to your Blog

Add link to CLASSES collective BLOG Site if you have not already done this

**IMPORTANT: EVERYONE CHECK YOUR LINKS!! FROM THE CLASS WEBSITE!!**

**DISCUSS:**

**FUNES Award Ceremony in Arts 239 at 3:00 on Monday, May 8**

Add Website Portfolio to your Blog

**Sketch 15:** Complete

**Photography Portfolio Website**

**Blog Posts:** make sure you have likes, links to other sites, comments, etc, easily available

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**Week 15 05-09:**

1. Funes Awards Ceremony

2 Blogs and Photo Portfolios Websites: Final Presentation

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**IGNORE THIS FROM OTHER SEMESTERS**

**Digital Photo Sketchbook Blog Posts for the Semester**

**01 Sketch :** Post about you: your work, your passion, your mission in life. What inspires you, your work.

**Wrinkles of the City Post** (watched in class)

**Blog post about Dorothea Lang**

**02 Sketch:** Portrait Series inspired by Dorothea Lange based on watching the film about this incredible photographer

**Blog post about Annie Leibovitz Film**

**Narrative Portraiture with Chris Orwig and Charles Scagg**

**03 Sketch** Environmental Portrait series Post

**Catherine Opie Post** (in class)

**04 Sketch** In-class CSUSM Outdoor Photo Shoot Post: Low Light Shoot

**Penny de los Santos Post re artist**

**Unusual Light Post Series**

**05 Sketch** Food / Culture /Shallow Depth of Field / Aerial views of food Post

**Food Series Posts I**

**Graciela Iturbide Post re artist**

**06 Sketch** MOPA INSPIRATION: Think about how your photographer would photograph a series. Think of her/him as your collaborator as you shoot your series.

**Blog Post about how s/he influenced your photographic practice and Photo Series Post**

**07 Sketch** Shooting Sustainability: Recycle, Reuse, Repurpose Post

**Wasteland Video Post**

**Jan Staller / Edward Burtynsky Post with Recycled Materials**

**08 Sketch:** Urban Decay

**09 Sketch:** Spring Break: Your Choice Photo Series Post

**10 Sketch** Cell Phone Series Post: portraits, macros, etc. Subject is your choice.

**Anna Davidson Post from Class**

**11 Sketch** Landscape Panoramas using a TRIPOD

**12 Sketch** Portrait Series Post

**13 Sketch** CSUSM Outdoor Portrait Shoot class Post

**Portrait Photographer Post**

**14 Sketch** Everyone **post 9-10 most compelling Photos from past year Post:**

All SofA majors/minors submit top 3 to **Funes Digital Arts Competition and Post**

**15 Sketch** **Work on Final Project & Final Post for Final Presentation**

**16 Sketch** Final Post with Blurb Book embedded or Portfolio Website post and photos

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**Week 16 05-9**

**FINAL** presentation of your final **Book** or **Website**

**FINAL** presentation of your **Blog**