

Classroom Policies: The following guides are for your welfare as well as that of other students. Maintaining the best possible educational atmosphere is paramount to the success of all students.

01. Check blog one to two days after lecture <http://136psb.wordpress.com/> for homework info, homework videos, in case of changes in homework, due dates, additional info.
02. Attendance will be taken at the first 5 minutes of class meeting.
03. This is graded class but can be taken as a credit/ no credit class.
04. Please inform the instructor if you know you will be late or absent. (limited absences will be excused if the instructor is notified prior to a class session) by email: mjaylocation@yahoo.com. Please do not send assignments via email unless requested.
05. Arrangements can be made in special circumstances (i.e. childcare problems, work conflicts, dependent illness, etc.) for alternative participation within limits.
06. A break will be after 25 minutes during the lecture. Students are encouraged to use the tables in the "break area" since no liquids nor food(s) are allowed by the computers.
07. Students should plan their workday to remain at task during the whole class session. Some workstations are limited and may not be available.
08. The copying or "down-loading" of software from the hard drive (except individual student files and exercise files) to external media is considered stealing and is illegal. Students in violation of this policy will be removed immediately from class with a failing semester grade. Students will be subject to prosecution by the college district.
09. Smoking is permitted outside only. Please use the appropriate receptacles for cigarettes when you are through.
10. Cellular phones can be active, but leave the room when answering to converse.
11. This course using Adobe Photoshop CS5 and all tests and information will be related to this version.
12. Quizzes are given in the first fifteen minutes of the first hour of class and are timed.
13. Withdrawal from the class is the responsibility of the student, not the instructor's.
14. Students need to be present for the presentations to receive a grade for them.
15. Students need to be have full paid registration and have all dues paid, such as overdue dues from the library.
16. It is necessary to have the required textbook by the end of the first week of class to enable you to take the tests and complete assignments without penalty.
17. Back up your work to usb flash drive or external hard drive. Computer failure or file corruption is not accepted as an excuse.
18. Procedure in Turning in Exercises & Assignments.
All exercises and assignments will be sent via email with specific requirements.
In the subject area of the email: last name, first intital (if you have a common last name, include first name instead), class number (136), and exercise name.

COURSE OUTLINE

Course Description: A basic course in the use of Adobe Photoshop for the Macintosh and PC. Topics covered include: Photoshop's toolbox, scanning, selection tools overview, paths, tool panels, modes, paste controls, canvas size, image size, special-effects, layer usage and management, the color picker, the color panel, filters, mapping, adjust commands, channels & preferences.

Instructional goal:

1. Organize and produce an image-editing project from visual creative conception to completion.
2. Demonstrate proficiency in Adobe Photoshop image editing and image manipulation techniques.
3. Demonstrate an understanding of print aesthetics and the conventions underlying current industry practice, as evidenced by their final project.

Specific Student Performance Objectives: Upon successful completion of course student will be able to: use most of Photoshop's tools with a strong technical and aesthetic base from which to electronically image manipulate.

Instr. Methods/Strategies: Informational demonstrations; manipulative demonstrations; questions / answers method; independent study; discussions; guided practice; individual critiques; Photoshop book exercises and design projects.

Equipment / Facilities: You must, of course, provide your own original photographs, digital files of 600 ppi minimum, or images from a free stock image website. The department provides a full complement of Macintoshes that doubles as a Windows based computers equipped with at least 250 Gig hard drives and minimum a minimum of 2 gig of memory. There are one flatbed 600 DPI scanning stations.

Blog: <http://136psb.wordpress.com/>

Supplies: You are required to purchase, at least, **1 gig USB flash drive (minimum size) and/ or** to store your images & exercises.

Textbook: The required textbook for this class is the "Adobe Photoshop CS5 Revealed, Deluxe Edition", by Elizabeth Eisner Reding, published by Thompson Course Technology.

ISBN: 1111130388 or 978-1111130381

Amazon link: http://www.amazon.com/Adobe-Photoshop-CS5-Revealed-Softcover/dp/1435441877/ref=sr_1_1?ie=UTF8&s=books&qid=1250122101&sr=1-1

Pre-requisites/Co-requisites: Evidence of Computer Literacy.

Attendance: Class attendance is required. Attendance means arriving on time and staying for the entire class session. This course requires that you be present at, and participate in, every class session. Failure to attend classes, tardy arrivals, and early departures, will be reflected in final grades as follows:

- Four (4) Late's will drop the final grade by one full grade (B to C; C to D, etc...);
- Arriving 30 minutes or more after the start of class or leaving 30 minutes or more before the end of class will be considered an absence;
- Three (3) unexcused absences will drop the final grade by one full grade (B to C; C to D...);
- Three (3) consecutive unexcused absences or four (4) total unexcused absences will result in a final grade of F.

Critiques & Lab Section: Successful completion of Photoshop assignments and design Projects. Grading is determined by technical competency: understanding and using the tools and commands of the program fluently and in projects, technical competency and aesthetics: using creativity, imagination, and design skills in fulfilling the requirements of the projects. In the presentation stage of projects, discussions of thought process, and technique will be explained followed by a class critique.

Lecture-Lab Attendance	25%	Examinations	10%
Open Lab Attendance	05%	Quizzes	30% of the 10%
Exercises	30%		
Projects	30%		

Grades: All of the above items will be used in determining your final grade

100-91% = A
90-81% = B
80-71% = C
70-61% = D
60% and lower = F

Procedure in Turning in Exercises & Assignments

All exercises and assignments will be sent via email with specific requirements.

In the subject area of the email: last name, first intital (if you have a common last name, include first name instead), class number (136), and exercise name.

ASSIGNMENTS WILL ONLY BE ACCEPTED IN THIS FORM. ASSIGNMENTS NOT IN THIS FORM WILL BE GRADED AS F.

Common Three Letter Extensions

Tagged Image File Format	.tif	Adobe Illustrator	.ai
Joint Photographic Expert Group	.jpg	Encapsulated Postscript	.eps
CorelDraw	.cdr	Photoshop Portable Document Format	.pdf
Graphic Interchange Format	.gif	Bitmap	.bmp
Photoshop	.psd	Pict File	.pic
PC Paintbrush	.pcx		

Color Modes

RGB Red, Green, Blue

CMYK Cyan, Magenta, Yellow, Black

LAB Lightness, Red to Green, Blue to Yellow

Free email

Yahoo, Hotmail, or Gmail

Academic Priced Software

Technology Resource Center <http://www.gotrc.com>

Campus Technology <http://www.campustech.com>

Sprysoft.com <http://www.sprysoft.com>

Foundation for California Community Colleges <http://www.collegesoftware.org>

Exercises	Chapter	Page number	Due Date
Assignment #1 Selections with layers			01/31/11
Assignment #2 Resampling			01/31/11
Send all exercises with layers			
Wine Zenith Design	2	2-29	02/07/12
Cooking	2	2-31	02/07/12
Up in the Air	3	3-4 to 3-21	02/14/12
Music Store (Don't work on other Project Builders)	3	3-23 to 3-24	02/14/12
Kitchen Table	4	4-4 to 4-24	02/21/12
Cute Cats	4	4-25	02/21/12
Portrait (Do not work on Project Builders)	4	4-26	02/28/12
Basketball Star	5	5-4 to 5-34	02/28/12
Firetruck (Do not work on Project Builders)	5	5-35 to 5-36	03/06/12
Center Stage Concerts	6	6-4 to 6-30	03/06/12
Paperback Bover Cover			03/13/12
Zenith Design (Don't work on other Project Builders)	6	6-31	03/20/12
Painted Farm Scene	7	7-4 to 7-24	03/20/12
Maze	7	7-25	03/27/12
Bank Art (Don't work past this Project Builder on this chapter)	7	7-26	03/27/12
Fresh Produce	8	8-4 to 8-34	04/17/12
Stripes (Only work on this Project Builder)	8	8-35	04/17/12
Happy Hound	13	13-2 to 13-19	04/24/12
Assignment #4a Hand tinting			05/17/12
Assignment #4b Retouching			05/22/12
Assignment #5 Open Project			05/22/12

Check blog one to two days after lecture <http://136psb.wordpress.com/> for homework info, homework videos, in case of changes in homework, due dates, additional info.

Date	Lectures and Quizzes	Due Date
	Work and complete assignments from CD (included with book) with reading material and save. Files will be also supplied on the server as well. Do not work on Project Builders and Group Projects in book unless listed in Exercise sheet on page 4 of syllabus.	
01/24/12	Introduction to the course and students expectations. Print vs. On-screen file formats. Discussion of scanning formulation, Assignment #1 and Assignment #2. Please review in class exercises a week ahead, in order to have the needed digital files required for exercise. If there is a questions, contact instructor.	
	Reading assignment: Refer to page 4 of syllabus and work on exercises. There is no reason to print out exercises unless instructor indicates so.	
	Review scanning formulation and resampling a high resolution file to a low resolution file for email or website usage.	
01/31/12	Color essentials: RGB, CMYK, Multichannel and LAB (Refer to page 3 of syllabus). Review on File Formats (Refer to page 3 of syllabus).	
	Reading assignment: Refer to page 4 of syllabus. Work on exercises.	
02/07/12	Discussion of Image > Adjustment area Work on exercises.	
	Reading assignment: Refer to page 4 of syllabus . Work on exercises.	
02/14/12	Demo of Book Cover Redesign Assignment #3. Using the Layers, clipping mask, and layer masks.	
	Reading assignment: Refer to page 4 of syllabus. Work on exercises.	
02/21/12	Lecture on Bridge, and Select Menu.	
	Quiz on Photoshop Toolbox next week. Reading assignment: Refer to page 4 of syllabus. Work on exercises.	
02/28/12	Lecture on Transform and Free Transform, and some of the functions in the Edit Menu.	
	Reading assignment: Refer to page 4 of syllabus. Work on exercises.	
	Quiz on Photoshop Toolbox.	02/28/12
	Quiz on file formats (Refer to page 3 of syllabus) next week.	

Date	Lectures and Quizzes	Due Date
03/06/12	Lecture on using the Pen tool.	
	Reading assignment: Refer to page 4 of syllabus. Work on exercises.	
	Quiz on file formats (Refer to page 3 of syllabus).	03/06/12
03/13/12	Paperbook Book Cover Critique.	
03/20/12	Demo on Layer Blend modes.	
	Reading assignment: Refer to page 4 of syllabus. Work on exercises. Work on Book Cover Redesign.	
	Review of clipping mask and layer masks.	
	Quiz #4 Color Modes (Refer to page 3 of syllabus)	03/20/12
03/27/12	Lecture on Action panel	
04/03/12	Spring Break	
04/10/12	Demo of Handtinting	
04/17/12	Using the stamp clone, the healing and the spot healing tools related to retouching. Demo of Retouching assignment.	
04/24/12	Continuation of Retouching demo.	
05/01/12	Demo of Vanish Point related to Retouching assignment.	
05/08/12	Open discussion on retouching.	
05/15/12	Assignment #4a: Handtinting	05/17/12
05/22/12	Assignment #4b: Retouching	05/22/12
	Assignment #5: Final project presentation critique	05/22/12

Assignment # 1 Selections - In the Crab file,

01. Use the elliptical marquee of the lemon with the Option(Mac)/Alt(PC) key to select, copy and paste as a layer (Layer>New>Layer via copy) and name lemon.
02. Activate the lemon layer, then use the move tool to place the lemon onto the plate **not on the crab**.
03. Activate the background layer by opening layer panel (Window>Show Layers) and clicking on the background icon and use the magic wand on the crab,
04. Use grow (Select>Grow) to enlarge the selection, use other selection tools, in combination, to add or subtract from selection to completely outline the crab.
05. Go to Select Menu and Save Selection>Channel>New. Go to File, save in Photoshop format, named **select.psd**.

Assignment # 2 - Resampling (Resolution 300 dpi) This assignment is to help you understand how to scan for pre-press, what resolution to use, what format to save the file into and taking that file duplicating the file within Photoshop and changing the resolution and the file format suitable for the web.

01. Download an image from Stock Exchange <http://www.sxc.hu> This site is a royalty free site and from photographers mostly using digital cameras. Therefore files will probably have the resolution of 72 dpi but the width and height of this hi resolution files will be large. The width and height in pixels is the best determiner in judging a high resolution file. 2000 pixels would be considered high resolution The purpose of this assignment is to have a hi res file for pre press and have a low res file in a jpeg format for email or web pages.
02. Open in Photoshop and change the format to a photoshop native format (.psd)
03. To duplicate, Image > Duplicate. Close the original and work on the Duplicate.
04. To view resolution, Image > Image Size.
05. In the image size dialog box, have the resample check box unchecked, change the resolution from 72 to 300 (pre press resolution) and save. Go back to image size
06. Then checked the resample check box, change resolution from 300 to 72 dpi, change bicubic to bicubic sharper. It may be necessary to change the larger dimension either width or height to 350 pixels to reduce proportionally the size of the file even smaller.
07. Go to File > Save for the Web & Devices.
08. See the tabs on the top, click on optimized.
09. To the right below the Save, Cancel and Done buttons, in settings, chose JPEG Medium and Save. **Name resample72.jpg**
10. Now that you have saved the JPEG file, Quit Photoshop and Do not Save anything else.
11. There should be only the original jpeg, 1 - Photoshop file (.psd) at 300 dpi and the resampled JPEG file (.jpg) at 72 dpi.

Assignment # 3 - Paperback Bover Cover (Resolution 300 dpi) This project is a 5" x 7" Book Cover Redesign, with high resolution imagery. This needs to be makeover of an existing Book Cover Redesign. The title and the artists information will be applied to the new makeover. **No artwork from the existing Paperback Book can be used and no low resolution internet images. Low resolution internet images will result in a failing grade.** Do not use any other programs such as Illustrator, and special plug ins for Photoshop except default filters. The **original Book needs to seen by instructor before proceeding on redesign and the book needs to be present for critique with project.**

Creation:

Use 3-4 collected images that are from a digital camera or from an online photo stock image bank, such as <http://www.sxc.hu> into the computer.

01. Blend into one image (one Photoshop document) using layer masks.
02. Insert an image into type by using a clipping masks.
Using separate layers and name all layers rather than using layer naming defaults except for type layers.
03. Use the Type tool.
04. Viewing: The final product will be viewed on each students' monitor for group critique.
05. Color mode: RGB.
06. Dimensions: 5" x 7" at 300 ppi.
07. Stylize: Render photo illustration in your own style using as many elements of design as necessary and as many of the past techniques that are appropriate. This ad requires both photographic and graphic elements.
08. Text: Create the text on a separate layer(s). Choose an appropriate font, and usage of anti alias on fonts.
09. Output: The final product will be viewed on the monitor for group critique.
10. Save in 1- native Photoshop format with layers intact.

Rubric for Assessing Photoshop Visual Composition

1. Concept, idea, visualization:

PTS	Assessment
5	Shows coherency of the concept with a high degree of originality and sophistication. The idea is well stated with visual elements and cues matching composition's communication goal especially in the use of photographic images and use of type as a design element.
4	Shows coherency of the concept with some originality and sophistication. The idea is stated with visual elements and cues but needs to be clearer or more strongly evident especially in the use of high contrast visual relationships and use of type as a design element.
3	Shows some coherency of the concept with commonly used, cliché or stereotyped imagery. The idea is obtuse, and requires greater clarity through the use of visual elements and cues especially in the use of high contrast visual relationships and use of type as a design element.
2	Lacks general coherency of the concept. Many of the visual elements and cues do not lead the viewer to the intended idea.
1	Lacks any coherency of the concept. visual elements and cues do not lead the viewer to the intended idea.
0	The work was not presented to me.

2. Composition & design:

PTS	Assessment
5	Shows strong internal integrity of the visual elements. Nothing needs to be added or removed – composition framing is superb.
4	Shows internal integrity of the visual elements. A visual element needs to be added, moved or removed – composition framing needs some slight adjustment.
3	Shows obvious weaknesses in the internal integrity of the visual elements. Many visual elements need to be added, moved or removed – composition framing needs definite adjustments.
2	Image is breaking apart – there is very little internal integrity of the visual elements. Most visual elements need to be rethought – composition framing needs major readjustment.
1	Visual integrity is nonexistent and image has broken apart. All of the visual elements need to be rethought – composition framing needs a complete overhaul.
0	The work was not presented to me.

3. Technical:

PTS	Assessment
5	Shows mastery in the use of Photoshop software techniques to attain the assignment parameters. This includes the ability to use clipping masks, layer masks, name layers, reorder layers, make a layer visible or not, move a layer, select a specific area of a image using basic selections tools or pen tool, use an adjustment layer, save and load a selection, open a photoshop file and save to a different format, move an image from one open file to another to make a layer, resample down a hi rez image suitable for email or web pages, adjust contrast and color correct an image.
4	Shows a good command of the use of Photoshop software techniques to attain most of the assignment parameters. This includes some of following: the ability to use clipping masks, layer masks, name layers, reorder layers, make a layer visible or not, move a layer, select a specific area of a image using basic selections tools or pen tool, use an adjustment layer, save and load a selection, open a photoshop file and save to a different format, move an image from one open file to another to make a layer, resample down a hi rez image suitable for email or web pages, adjust contrast and color correct an image.
3	Shows some command of the use of Photoshop software techniques to attain some of the assignment parameters. This includes few of following: the ability to use clipping masks, layer masks, name layers, reorder layers, make a layer visible or not, move a layer, select a specific area of a image using basic selections tools or pen tool, use an adjustment layer, save and load a selection, open a photoshop file and save to a different format, move an image from one open file to another to make a layer, resample down a hi rez image suitable for email or web pages, adjust contrast and color correct an image.
2	Shows limited command of the use of Photoshop software techniques to attain a few of the assignment parameters. This includes almost none of following: the ability to use clipping masks, layer masks, name layers, reorder layers, make a layer visible or not, move a layer, select a specific area of a image using basic selections tools or pen tool, use an adjustment layer, save and load a selection, open a photoshop file and save to a different format, move an image from one open file to another to make a layer, resample down a hi rez image suitable for email or web pages, adjust contrast and color correct an image.
1	Shows little or no command of the use of Photoshop software techniques to attain a few or none of the assignment parameters. The ability to re-name a layer, save and load a selection or the ability to save as different formats.
0	The work was not presented to me.

Assignment #4A - Hand tinting (300 DPI)**Summary:**

Using Photoshop to create the look of formerly nostalgic hand tinting of the 1950's with the proper retouching as well. The end result should not look the same as the original background layer.

Creation:

1. Pick an image that will be enhanced by hand tinting. The hand tinting will be of the **entire image**, not just a part of it.
2. Use an image 300 DPI by scanning, or via digital image in **color**.
3. Open file in Photoshop and it will be the background image.
4. Since the file is a color file, it is an RGB file. If you have to scan a black & white print, scan in RGB. In order to paint in color, the file needs to be an RGB file. Create an adjustment layer using Hue / Saturation. This is true with a scanned b & w image since there may a color shift when scanned.
5. Set the Saturation to -100. This will allow the color file to see the image in grayscale.
6. Here it is important to understand at this point that each additional layer from this point will be the canvas for one color that will be painted, kept separate from the other colors (example: lip color, one layer, hair color another layer, facial color yet another layer, etc.).
7. Create a new blank layer (Layer > New). Set the fill to 50%. Set the Blend mode from Normal to Color (located in the top of the layer panel). Changing the fill of the layer will allow saturation changes if necessary in the future. Name each layer with color and area of the image. Name "Dupe this layer". Use this layer as your template and duplicate it each time when applying a different color.
8. Use the paintbrush with or without the airbrush option. Pick the color using the color swatch to keep track of each color. Add and name each color for easy reference.
9. Paint the areas such as the facial area in a freehand type of methodology. If you want to be very specific, then use the selection tools and save selections appropriately. Hand tinting in the past did have this type of feel. Remember that you can erase areas or use layer masks to control this, as well.
10. Think about what layers would be stacked on top of each other such as the eyes and lips on the very top layers, the skin layer below, etc. Remember to rearrange layers as needed for the required effect.
11. Suggestion: if painting the dark hair, cyan is good choice rather than black. The grayscale image conveys the tonality of the image, the texture, and the other layers put forth the colors of the image.
12. Suggestion 2: if a layer needs for intensity for metallic objects, change the blend mode from Color to Overlay.
13. When finished, adjust the fill of the needed layer(s) to increase or decrease the saturation as needed.
14. Add a levels or curves adjustment layer to increase or decrease the contrast, if necessary.

Assignment #4B - Retouching (300 DPI)**Creation:**

1. Retouch the Retouch.psd (supplied image) of the entire image, not just a part of it.
2. Use a separate layers to retouch, using the clone stamp tool, and or the healing tool.
3. Consider making selections to copy and paste (cmd or cntrl J) elements (the framework) to a separate layer to complete.
4. Make sure to keep the layers, don't flattened.

Assignment # 5 - Open Project (Resolution 300 ppi)

Create an image of your own choice and making, something that inspires you and interests you.. This is an open project so it is only limited by your imagination.

01. Using separate layers.

02. Use at least one adjustment layer.

03. Download and use color profile to preview color from service bureau.

Color mode: RGB

Dimensions: 8.5" x 11 or 8 x 10" at 300 ppi Horizontal or Vertical

Stylize: Render photo illustration in your own style using as many elements of design as necessary and as many of the past techniques that are appropriate.

Text: If text is used, use anti alias on fonts.

Output:

Save in 1- native Photoshop format with layers intact for class critique.

Print: Print file at service bureau or print on your own inkjet printer. Lighten the file via levels or curves since it is darker in print about 10 to 15 percent. Duplicate a flattened file, and consult your service bureau if it necessary convert to CMYK color mode.

Use the duplicate, flattened file for printing, which will print faster in .psd format with no layers. The reason that I am having you save in a .psd format rather than a Photoshop format is that a .psd format flattened with represent the type as a graphic, thereby eliminating bring the fonts to the bureau. Make sure to uncheck layers when saving.

Use service bureau: Costco.com and another service bureau can be sent as a RGB .jpeg or using your own ink jet printer but use photo paper for ink jet printers since the paper will have a thicker paper weight.

Making the Most of Photoshop Filters by Deke McClelland

Cleaning Up a Scanned Halftone

Public-domain images printed in old books and magazines can be wonderful scanning resources. Of course, it's up to you to make sure that the image you scan is no longer protected by copyright (most, but not all, works over 75 years old are considered fair game), or that your noncommercial application of the image falls under the fair-use umbrella of commentary or criticism.

But copyright isn't the only consideration. When you scan a printed image, you're actually scanning very small halftone dots rather than a continuous-tone photograph. In most cases, the pattern of the halftone dots clashes with the resolution of the scanner to produce rhythmic and distracting moire patterns. Getting rid of these moires is a problem that eventually haunts nearly every Photoshop user.

While there is no infallible method for eliminating moire patterns, you can smooth out most images and still retain important detail by applying the Gaussian Blur, Median, and Unsharp Mask filters to individual

color channels. As an example, I've scanned an image from a previous issue of Macworld and blown up a detail of it, so you can better see the moire pattern. (Since I created the original image, Macworld won't sue me, but you shouldn't try it.)

Like most color scans, this is an RGB image. By changing the color model to Lab (Mode>LAB) Photoshop allows you to examine the L (Lightness), the A(Green to Magenta), and the B(Blue to Yellow) color channels independently by pressing command-1, command-2, and command -3, respectively. In switching to L (Lightness) channel, you are likely to eliminate the moire pattern by working only in this channel.

To fix the moire pattern (command-1), I applied both the Gaussian Blur and Median commands in fairly hefty doses. First I chose Filter > Blur > Gaussian Blur and specified a radius value of 1.5 pixels,



rather high considering the image measures only about 300 pixels tall. Then I chose Filter > Noise >

Median and specified a radius of 2. (Unlike Gaussian Blur, Median doesn't accept decimal values.) The result was a thickly modeled image with no moires but little detail.

To harden the edges, I chose Filter > Sharpen > Unsharp Mask and entered 100 percent for the Amount option and 1.5 for the radius. I chose this radius value because it matched the radius I used to blur the image. Remember that the percentage and radius number are just examples and apply only to the image below. (For correcting moires, a threshold value of 0 is almost always the best choice. A threshold value would not only prevent the sharpening of moire pattern edges but would also ignore real edges, which are already faint enough as it is.)

When you now switch back to the RGB view (command-~) to see the combined result of your labors. The focus of the image will undoubtedly be softer. You can cure this to a limited extent by applying very discreet passes of the Unsharp Mask filter, say, with an amount value of 100 percent and a low radius value. Keep in mind that over sharpening may bring the patterns back to life or even uncover new ones.

Finally, the most important thing to remember is always to scan halftone