

Today:

Finish Darktable/Photoshop/Gimp intro
Critique Technique

Voice of Chat today? Hunter Hach

Image-Vid 1 due today at 4 pm

Attendance required next 3 or 4 sessions for critique.

Monday 9/21 Video editing: Free, open source: <https://www.openshot.org/> Meh

“MiniTool MovieMaker | Easy-to-Use Free MovieMaker Software.” Accessed August 26, 2020. <https://moviemaker.minitool.com/>.

DaVince Resolve: High performance, steep learning curve, free for individual use

Darktable Demo

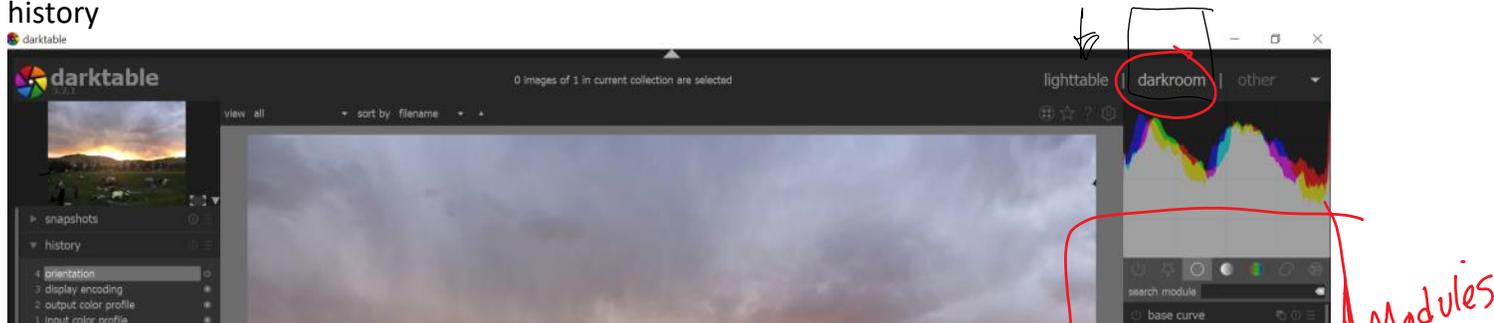
History is stored in the DT database AND in a 'sidecar' file filename.xmp

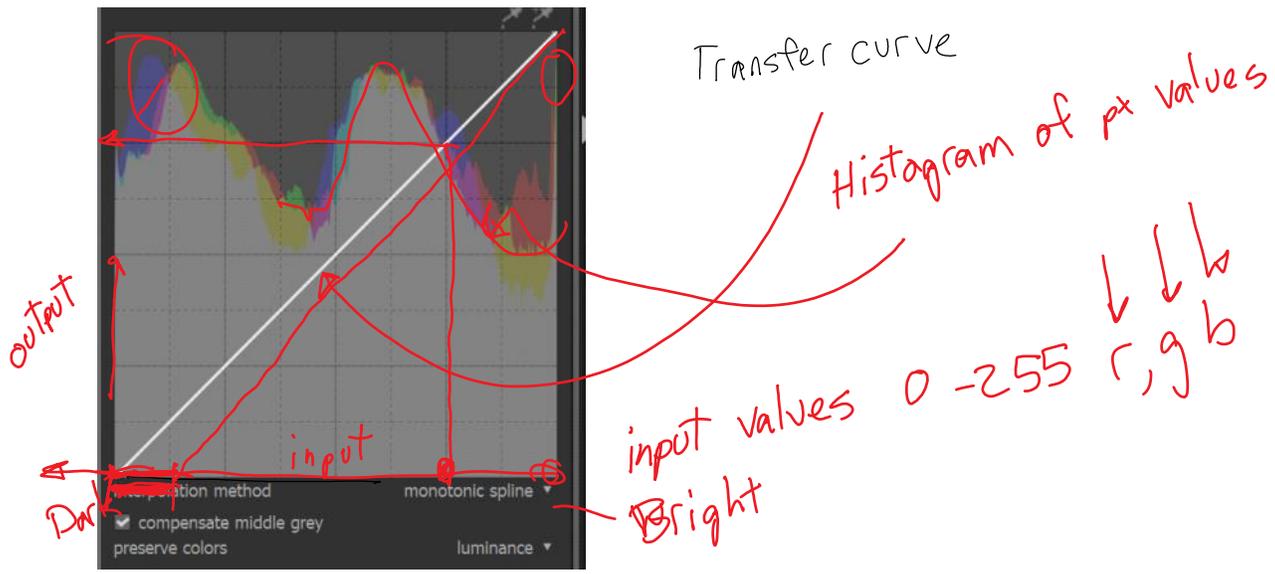
DT cannot open .CR3 raw files. Use Digital Phot Professional to convert to tiff.

Alternative software: RAW Therapee

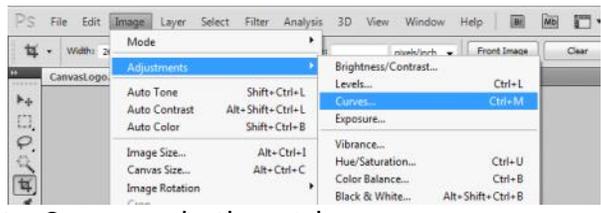
In PS: File> Save As → *psd* *xcf*
In Gimp: Export
In Darktable: Export module

2. Desktop nav: menus, tools/filters/modules, toolbar info, history





1. Contrast



Increase contrast in PS:

Use Image>Adjustments>Curves or hotkey ctrl-m

Gimp: Colors menu > Curves

It's all you need. Avoid automatic adjustments; they will rob you of skill.

Look at info, shows RGB values. Also shows equivalent CMYK, used in hardcopy industry.

Curve = 'transfer function'; maps starting pixel values to final.

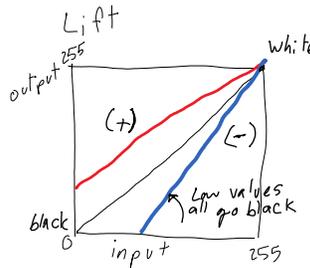
Increased contrast has 'S' shape

Increased contrast has 'S' shape.

Avoid saturating highlights and shadows; try to retain information there by having a non-zero slope at bottom and top.



<http://filmicworlds.com/blog/minimal-color-grading-tools/>



In video editing, this is called 'color grading' not color correction.



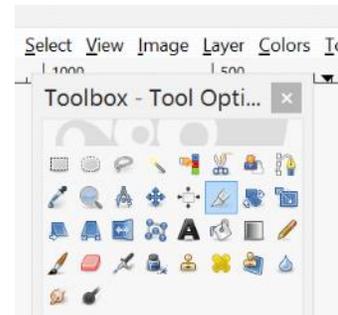
GIMP

4. Crop tool:

Make sure specs in toolbar are clear.

Can rotate crop using cursor outside of crop area

Choose 'Perspective' in toolbar to change a non-rectangular area into a rectangular one. Caution! Stretching part of an image can destroy geometry information. Gimp: Select area with selection tool, then crop from ? menu. For changing crop shape, use Transform Matrix



Pad sides of portrait images. Needed for Wordpress FV site.

PS: use Image>Canvas Size. Set extension color to neutral gray RGB = 41 or hex 29

DT: Framing module. Set square aspect ratio, choose color.

5. Clone stamp/ retouch

Better than 'healing brush' for corrections, but healing brush really is good for fixing face blemishes.

PS: select source with Alt click

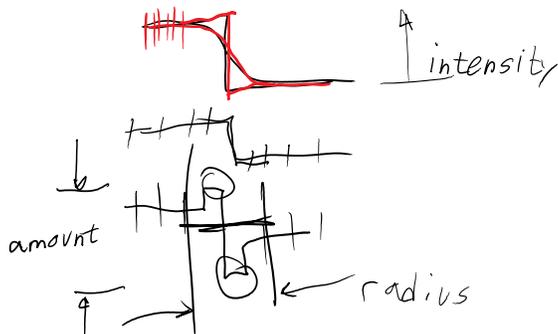
Gimp: select source with Ctrl click

6. Filters

Can do wild stuff, but algorithms are unknown. When making images for both scientific and artistic purposes, avoid destroying information whenever possible. Try to get desired effects with known transformations instead of

mysterious ones.

Sharpen: amplifies difference between adjacent pixels. Old painting technique; edges outlined by black on one side, white on the other. Use Filters>Sharpen>Unsharp Mask.



Good tutorial: <http://psd.fanextra.com/tutorials/photoshop-sharpen/>

Critiques

- Don't forget to post original, unedited images in Canvas, plus high resolution final images
- Don't save edited as JPG for Canvas, OK for FlowVis.org
- This critique is for a Work In Progress. You are encouraged to revise your work. **Deadline for revisions of IV1-3, Clouds 1 is Nov 18**, unless you negotiate for a later one. Quality is critical, late is better than never. Final revisions due Dec 9.
- Your report will be due one week after we finish critiques for this assignment. See Report Guidelines document on FlowVis.org
 - Citations: Be sure to put direct copy of text in "quotes" and cite source. TA will be checking.
- I may tell you what flow category to add your post to. Write it down, make it so.
- Make a note of the fluid physics keywords you get. They will help you search for references to put in your report. Critiques will be recorded like all lectures.
- References for some physics are in our Zotero Library. See document on Course Info page: <http://www.flowvis.org/wp-content/uploads/2019/09/Zotero-Instructions.pdf>
- You are expected to make live, in-class critique comments, verbal and posted as comments in Flowvis.org. You are also going to be assigned in-depth reviews of artwork and reports for 2 students, due Fridays after reports are due, so Friday October 2 for IV-1

Our critique method is adapted from

Lerman, Liz. *Critical Response Process: A Method for Getting Useful Feedback on Anything You Make, from Dance to Dessert*. EBook., 2002. https://www.amazon.com/Liz-Lermans-Critical-Response-Process-ebook/dp/B00CF8MYD6/ref=sr_1_17?rid=33FL1ANVGYPYF&keywords=liz+lerman%27s+critical+response+process&qid=1565033305&s=gateway&sprefix=liz+lerman%2Caps%2C576&sr=8-1.

Step 1: Statements of Meaning

What does this image/vid say about fluids? What is being shown?
What does this image/vid say about aesthetics? Does it strike you with beauty, power, destruction or oddness? Or some other aesthetic?
What does this image/vid say about imaging technique? Does it impress you, or inspire questions?
Are there other meanings in the image/vid?
If making a positive comment, BE HONEST and SPECIFIC. What did you like and why? DO NOT JUST SAY 'good job'

Step 2: Artist as Questioner

The student presenting can ask for specific feedback to guide further development of the work:
"What do you think of the way it is cropped? What about the color? Did you notice where the light pole was edited out" etc. Don't ask just 'what do you think', that's too vague. You'll get more useful answers if your question is focused.

Step 3: Neutral questions from Responders (audience).

This is tough, to ask a question without embedding an opinion. It will take practice. For example, instead of "It's kind of dark" or "why is it so dark at the bottom" ask "what do you think about the balance of light and dark areas?" Be sure to ask about the fluid physics: "why does it look like that?"

Step 4: Permissioned Opinions

Responders name the topic of their opinion, then ask the artist for permission to state it. For example, "I have an opinion about the depth of field and the focus. Do you want to hear it?" The artist can answer yes or no. If you already know that the focus was bad and what to do, you can say "No thanks." If you are open to suggestions, then say "yes".

In-Class Critiques:

1. Log in to FlowVis.org
2. Gallery>2020 IV 1
3. For each image, try to type or verbalize at least one substantive comment:
 - a) A statement of meaning or
 - b) A response to a question from the artist or
 - c) A neutral question or
 - d) Ask to offer an opinion. Later the artist will respond; if yes, then add your opinion. OK to balance with suggestions for improvement.

It's easy to criticize, but being able to articulate the strengths of a colleague's work is an extremely valuable skill. Then instead of criticizing, ask about choices; why was it done like that? This is the "neutral question"

See Critique Suggestion sheet.

4. If you verbalize a comment, type it too.

Suggestions on what to do at each stage if you are the ARTIST

Preparing for the Process

- ... invested in continuing to work on the piece you are showing and open to the possibility that you might change it.
- ... thinking about what you want to learn related to where you are in the process of developing the work you are showing.
- ... in an open frame of mind about what you will hear.
- ... learning as much as you can about the physics before you present

Step One: Statements of Meaning

- ... suspending the need to hear “this is the greatest thing I’ve ever seen.”
- ... suspending the need to question the sincerity of positive comments.
- ... attending to your own internal reactions to the comments in terms of how they inform the steps to come:

- Are they answering the questions I have about the work?
 - Are they suggesting that I need to probe deeper on any subject?
 - Are they raising my sense of curiosity about something new?
 - Are they reflecting a consensus reaction or a diverse response?

Step Two: Artist Asks Questions

- ... building on the information you have heard in step one.
- ... refraining from long explanatory preambles.
- ... considering possibilities for two-part questions or general questions.
- ... ready to narrow questions down when they spill out in groups.
- ... ready to hear opinions, including negative ones, when they are in direct response to the question you have posed.

Step Three: Responders Ask Neutral Questions

- ... attentive to possibilities and issues that may not be prominent in your current thinking.
- ... using the dialogue as an opportunity to advance your thinking about the work rather than to repeat what you already know.
- ... not working too hard to divine the opinion behind the question

Step Four: Permissioned Opinions

- ... listening to the content of permission requests as well as opinions.
- ... exercising the options of saying “yes” or “no” to a proposed opinion.
- ... considering how content of this and previous steps is informing your thinking about how you want to continue with the piece you are working on

Wrap-up

- ... consolidating the most useful information you’ve heard.

RESPONDER

Preparing for the Process

- ... invested in the potential for the artist to do his/her best work.
- ... thinking ahead to how you will participate in the steps of the Process as you observe the presentation of the artist’s work.

Step One: Statements of Meaning

- ... making comments that add new perspectives to what has already been stated.
- ... limiting your response to one or two points when many responders are participating.
- ... if you have a strong opinion that you would eventually like to make, addressing a related aspect of the work in your step one statement.
- ... noting the meanings that others have found in the artwork, observing how those comments are expanding your own perception of the work.
- ... observing your own preferences and points of reference.

Step Two: Artist Asks Questions

- ... keeping your answers honest and specific to the artist’s question.
- ... expressing opinions, even negative ones, if they are in response to the artist’s question.
- ... listening carefully to the areas of interest and concern that are directed by the artist.
- ... staying interested in the conversation, even when it is about an aspect of the work about which you may not have a strong opinion.

Step Three: Responders Ask Neutral Questions

- ... framing a neutral question about the area of your opinion.
- ... considering options from general to specific and the possible merits of posing a more general question before a specific one.
- ... listening to the artist’s response for indications that the opinion you have in mind may be either very valuable or irrelevant to the artist’s concerns.
- ... curious about aspects of the work that aren’t related to strong opinions (i.e., open to asking questions that are not opinion driven)

Step Four: Permissioned Opinions

- ... always prefacing opinions by saying “I have an opinion about ___ would you like to hear it?” and waiting until artist consents.
- ... indicating, in your request to the artist, if your opinion contains a suggestion or fixit.
- ... not loading the content of your opinion into the permission request.
- ... engaging the artist directly rather than dialoguing with other responders.

Wrap-up

- ...observing the quality of the contribution you and your fellow responders have made.

