

DIGITAL SUBMISSION GUIDELINES & TIPS

IMAGE FILE NAMES

Once you photograph the artwork and have uploaded them to your computer you must change the name of each file according to each student.

On your image click on the file name to highlight it and replace with the following information:

Student last name_Student first name_Grade 2,3,4,or..._Tchr name_School name.jpg

example:

Smith John_G5_Maria Hernandez_Dr Carlos Finlay El.jpg

***Do not include punctuation. This means no space-bar spaces (), no number signs (#), commas (,), inch marks ("), foot marks or apostrophes ('), equal signs (=), percentages (%), exclamations (!), parentheses)(or question marks (?), and use only one period just before the suffix. I.e., .jpg or, if you must, .tif.

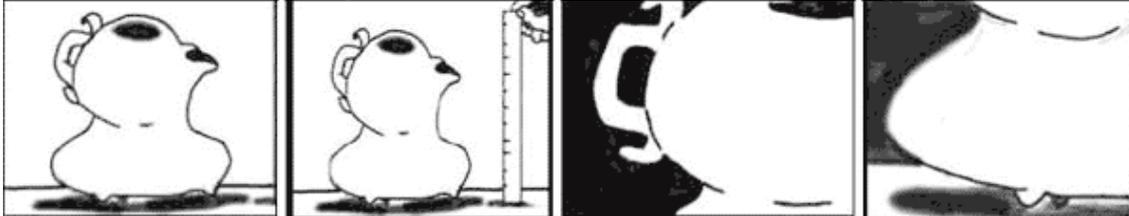
Make sure the file type extension (.jpg) is included in each image's file name.

Without it, some computers will not know what to do with your files, and somebody will have to add the file extension.

TWO-DIMENSIONAL AND THREE-DIMENSIONAL WORK

- Set your digital camera to save images as a JPG file.
- Image resolution about 300 dpi, but no not greater that
- Images must be between 1 and 3 megabytes - should not exceed 3MB
- Use a scanner to scan photography at 100%.
- For 3-D works, include up to four images.

Please include a ruler or another object for reference to indicate scale in at least one if the images.



UPLOADING ART WORK TO THE M-DCPS AUTHENTIC ASSESMENT SUBMISSION PLATFORM

From the Visual Arts Authentic Assessment page click on the button

AUTHENTIC ASSESSMENT
ON-LINE SUBMISSION PLATFORM

Or in your web address bar type:

<https://cfaefl.org/mdcpsart/Default.aspx>

Here you will find:

- Getting Started Guide for Teachers
- Holistic Rubric for Standards-Based Assessment
- Digital Submission Guidelines (this same document)

If you have an account established click on [Log in](#)

- Once logged in click on [Enter an Exhibition](#)
- Click on the link of the Exhibition you wish to enter
- Proceed with uploading

If you do not have an established account click on [Create Account](#) and fill in required information.

Once you create your account go back to the M-DCPS Authentic Assessment Online Submission page and click on [Log In](#).

Proceed with the above directions.

SELECTION PROCESS & CRITERIA

- Submissions will be juried relative to the integrity, originality, craftsmanship and artistic merit of the art represented in the images submitted. All jury decisions are final.
- Submitted images must be representative of the student work you intend to display in the show.
- All artwork submitted for county-wide art exhibitions must be done in a Miami-Dade County Schools art class under the supervision of a certified art teacher.

TIPS FOR PHOTOGRAPHING ART

FILL THE FRAME !

Whatever size your camera's sensor or film is – or whatever the stated resolution (usually measured in megapixels) – from one of the dinky ones on an under \$100 Point & Shoot to the much larger sensors on an expensive digital Single Lens Reflex (or even larger and much more expensive, larger format cameras), if you fill the frame with your piece of art – get close enough so the art nearly fills the viewfinder – you'll make the best use of whatever resolution your camera has.

WIDE-ANGLE WARNING

You should not fill the frame if your lens is or is zoomed to wide-angle. From the 35mm-film-equivalent of 50mm ("normal") to the medium telephoto equivalent of 100mm is the right zoom range for copying flat art, although longer zooms or lenses wouldn't hurt, but that requires a greater distance from the camera. Wideangle lenses can be very effective for sculpture, but in most cases, it's best to stick with "normal" or medium telephoto – or zoom – for two-dimensional art. This is because wide-angle lenses tend to distort images, especially visible at the outer edges. If all you have is a wide-angle lens, fill the frame, then back off, so there's space around the art on the LCD. (It is on a tripod, right?). If you look at your viewfinder or LCD very carefully, you can see just when your flat, rectangular art is rendered flat and rectangular, not distorted. When I do distort paintings this way, I usually crop off the frame to render the image rectangular, even if the photo isn't completely.

Zoom lenses tend to distort at both the wide-angle and telephoto ends of the zoom range. Wide-angle lenses distort rectangles by bulging their middles out (barrel distortion), and telephotos tend to bulge them in (pincushion). Minimal distortion is usually obtained by using zoom lenses in the middles of their zoom ranges. Don't use digital zoom, which only magnifies the pixels. Use the optical zoom, which magnifies the image. If it's not part of the art, the background is usually unimportant. You should minimize the area around the art. Let it go white or black, whichever looks best or you like. If that area is colorful, it will detract from your art. Of course, you can always re-frame the image in Photoshop or other image software, but if you have to enlarge your art's image to do that, you lose resolution. Three megabytes is plenty.

FOCUS

Nothing can save it if you don't get the image in focus. Check and double-check apparent sharpness. If your digital camera will let you, magnify the image on your LCD at least 5 times (5x). Some amateur cameras may not zoom that far, but if it's sharp blown up 3 - 5 times, it'll be probably be sharp enough. Also be aware that the LCDs on the back of most cameras show images that are much higher contrast than the image file really is. The unmagnified image usually looks sharp, and that can mislead you. Zoom in (on the LCD screen) to be sure.

We think of sunlight as yellow, because we think the sun is yellow. But it isn't. The light it shines is blue because our local star burns blue hot (about 6,000 degrees Kelvin). We usually do not notice the color of sunlight because it is the light we expect. Our brains automatically adjust for the differences from one light source color to another, but film and digital cameras do not. If you use light other than the mid-day (approximately 10 am till 4 pm) sun, precisely rendered colors are less likely. Early morning, late afternoon and evening sunlight is redder, and as lovely as that is, it is not much good for photographing art accurately.

Under midday direct sunlight, colors are easy. Most film and nearly all digital cameras (unless set otherwise) expect and assume sunlight. If you use something else, it is guesswork. Anything but sunlight tends to be confusing to both users and cameras/film.

THE IMPORTANCE OF SHADOWS

Shadows are important to our perception of art, and not just for sculpture. Two or three or more lights illuminating artwork tends to either multiply or eliminate the shadows, including shadows that show us brushstrokes, subtle and overt textures, crinkles and creases, tears, cuts, protrusions, layers, etchings and other dimensional aspects.

Orient your art so sunlight falls on the top, and your art will likely look like it should and show the textures and colors you put into it, and more closely approximate the actual piece than any other lighting source can. If you use two or more light sources of equal intensity, texture is more difficult, and all those shadows can confuse viewers.

For three-dimensional art, use a stronger light (neither of them has to be very bright if you use longer exposures and keep the camera steady) to illuminate your art and a less intense bulb (or more distant equal bulb, or white or silver reflector or fill-in flash) to fill in the shadows.

GLASS IS NOT CLEAR.

Photographing art behind glass can be a challenge. Glass reflects light like a mirror. Sunlight outdoors or gallery lights indoors or your own cockamamie lighting setup anywhere in between may well reflect in the glass you put over your art. I have often accidentally included me in photographs of art behind glass or art that is glass.

The best way to photograph art behind glass is to take off the glass. If you can't get rid of the glass, light the art through the glass obliquely from the sides and shoot straight into the image while hiding the camera (everything but the lens) behind something soft, non-reflective and black. I sometimes use a large piece of black mat board with a circle cut out for my lens – or a dark towel or whatever else is available to hide reflections of me, my camera or my bright metal tripod.

Dual lighting tends to flatten out texture, shape and shadows, but you gotta do what you gotta do. Glass steals focus and distorts your images. It is not clear. Sometimes – especially when it is lighted at angles – glass adds its own blue-green color and rippled texture. Worse, many camera auto focus systems focus on the first thing they're aimed at, not necessarily what you want in focus behind the glass. If your glass is any distance from the surface of your art (and it often is) and your camera focuses on the glass, your art may be rendered out of focus – soft and blurry looking.

SOME EXPOSURE BASICS

If you aim a camera or other exposure meter at something, it will attempt to render that something as medium gray. If the object is white – like paper for example, or a relatively small area of lines or textures of art on white – that art will be underexposed, allowing you to see details in the paper but not necessarily in the art. If you aim at something black – like your Elvis on black velvet, it will attempt to render it as gray, and everything will be overexposed.

The trick is to overexpose light art and underexpose dark art. How much depends on the tones of your art, your medium and your preferences. You have to experiment. Remember the difference between what the camera wanted to do and what actually worked, so if you maintain consistent tonality in your art, you can use your adjustment again.

Cheap compact cameras usually only adjust to plus or minus 2 or, very rarely, 3 EV (Exposure Value), meaning they can only over- or under-expose images up to two or three stops. That may not be enough. Which is why Manual mode is important. With manual, you can over- or under-expose as much as your camera and lens is capable of. If your camera is stuck on automatic, you may not be able to render the lightest lights and the darkest darks accurately.