

ART 4928C-06
Photographic Lighting and Studio
(Advanced Workshop: Photography)
Fall 2008

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Course Syllabus

General Information

Meetings: Tuesday, Thursday 7:05 – 9:35pm
Classroom: FAB 336 and Big Bend Contemporary Gallery/Photo Studio (Railroad Square)
Prerequisite: PGY 2941C – Digital & Photographic Imaging
or PGY 2401 C – Photography I

Course Description and Objectives

This course is a survey of the effects of light on the photographic image – angle, brightness, contrast, color temperature, and diffusion/concentration. Our explorations will include working with natural light on through to studio lighting setups. We will also consider a wide variety of cameras, from digital to film, 35mm to large format. And in the end, we will learn to *make* photographic images, not just *take* them.

Through the course, we will explore and seek to understand the effects of existing light: from sunlight in its many forms to the variety of man-made lights that we may come across in our image making. We will then look at ways to modify this light through reflecting, filtering, filling, diffusing, and cutting. Once we have a good understanding of how to take advantage of the light available to us, our next step will be to provide our own light into the image – through the use of camera flash, hot-lights, studio strobes, as well as combinations of light sources.

Along with our development of an understanding of photographic lighting, we will also consider what it means to *make* an image versus *take* a photograph – including intention, control of the lighting elements, development of subject and setting, and the overall process of preconception to completion. Akin to Robert Mapplethorpe, Annie Liebovitz, Robert ParkeHarrison, or Cindy Sherman, we will learn to develop a series of images bound together in concept, subject, and technique – images that are uniquely found through the eye of the photographer.

This course has a heavy workload. Expect to shoot 50 images or more each week (the equivalent of 1-2 rolls of film per week). Of course, that also means you need to prep your images each week, whether in the darkroom or at the computer. On average, I anticipate students needing to spend 10-12 hours of work outside of class time each week, so rethink taking this course if you have a busy schedule or little free time.

Note that this course has prerequisites of *Digital & Photographic Imaging* and/or *Photography I*. I expect you to have done well in your prior photographic courses such that you are self-sufficient at post-shooting image preparation, whether digital or darkroom. The focus of this course will be on improving your images *before* shooting (in-camera and in front of the lens), but I still expect you to produce exhibition-quality prints for your projects.

Assignments, Quizzes, and Projects

We will produce three photographic projects during this course. These will progress from working with natural light, to creating an image through manipulated light, and finally developing a final project of your choosing wherein you are *making* images. Additionally, there will be four short photographic assignments incorporated for practicing specific techniques. A single quiz will be given, testing your knowledge of photographic lighting considerations, techniques, and the tools available to a photographer – from topics covered in class, in readings, or in the book.

Grading

You will be expected to attend all classes, complete all projects and assignments, and participate fully in class discussions. I have a very strict late policy, so make special note of the project due-dates outlined below.

<u>Grading Scale:</u>	Expect no more than 25% of the class to receive an A
93-100 A	Late projects will lose one letter grade if not presented during class critiques, and one additional letter grade for each DAY (not class) late – that's TWO letter grades if turned in the following day after it is due. Have your projects ready on time!
90-92 A-	
87-89 B+	
83-86 B	
80-82 B-	
77-79 C+	Grades are not subject to negotiation.
73-76 C	
70-72 C-	
60-69 D	
< 60 F	

Your overall grade will consist of 3 projects (the first two worth 15% and the final project worth 30%); 4 assignments (worth 5% each); 1 quiz (worth 10%); and a participation score (10%). Assignments will only be scored for properly demonstrating the techniques involved – as long as you do the work, you'll get the points! Projects will have two components to the score – 1/3 technical and 2/3 creative. **Late projects are penalized severely, as noted above.**

Attendance and Participation

Attendance and participation is essential to academic success. Therefore, I include attendance and participation in my grading. Missing class will cause you to quickly fall behind on the techniques and concepts. And I see participation in class discussions and critiques as providing the wonderful benefit of peer-to-peer learning. Each student will be expected to lead a demonstration of a technique in class, as assigned throughout the semester.

Whereas participation is a factored percentage of your overall grade, attendance has the ability to raise or lower your final grade from your calculated score. Poor attendance will result in a lowering of your overall grade, but I will also reward good attendance with bonus points, as follows:

- If you do not miss a single class during the entire semester, 4 points will be added to your overall grade (that's almost half a letter grade!)
- If you miss only one class, 2 points will be added to your overall grade
- Missing up to three classes is acceptable and will result in no penalty
- Every class missed beyond three will result in a drop of one letter grade (10 points)
- Additionally, three late arrivals to or early departures from class count as an absence

Excused absences are absences none-the-less – I make no differentiation. I have no qualms about failing you for poor attendance. This policy is not flexible, so be in class and be on time!

Required Text

Hunter, Fil and Fuqua, Paul. Light: Science & Magic, 5th edition. Focal Press, 1997.

(This book is available at the FSU Bookstore, Bill's Bookstore, as well as many area retail and on-line distributors.)

Other readings will be provided during the semester, including handouts, on-line readings, or downloadable/emailed PDFs.

Supplies Needed

- A camera that you are *very* comfortable using, whether 35mm, digital SLR, or medium/large format – with full manual control and a PC-sync or hotshoe. Additional cameras, such as medium and large format, will be available for checkout through the school.
- Film and/or digital capacity to accommodate 500+ photos during the semester. I recommend keeping yourself open to experimenting outside your preferred medium (shooting some film if you are a digital photographer, or some large format if you are a 35mm photographer, etc.)
- Appropriate materials to make *at least* 50 final prints (8x10” or 8.5x11”; digital, silver, or c-print) for satisfying projects and assignments (plus any test prints you may need) AND whatever materials you will need for presenting your final project in the format you choose (paper, mattes, frames, and/or bookmaking materials, etc.)
- An 18% gray card
- 1 envelope (9x12”) for turning in your photos.
- Recommended – a camera flash, a hand-held light meter (preferably a flash meter), and a tripod

Email/ Cell Phone Policy

You are required to regularly check your email account, as this is where outside-of-class updates and notices will be sent (I will have you provide me with your preferred email address; if you generally use a different email account than your FSU account, I recommend setting your FSU email to forward to whichever email provider you prefer). You will be responsible for all information and updates pertaining to the class sent to you via email. Therefore, check your email often. I generally check my email 3 or more times per day, so this is also the best way to contact me.

Cell phones are both a blessing and a curse. The number I have provided above is for my mobile (and only) phone, so please do not call me late at night or on the weekends expecting to just “leave a message”. Generally, I prefer you contact me via email. For your own cell phones, I don’t want to see or hear them during class. You won’t see me making or answering phone calls (or text messaging) in class, so pay your fellow students and me the same respect – **turn it off or silence it!**

If your phone rings during class or I see you using it, I will ask you to leave and mark you absent for that class. Or you can accept the alternative punishment of bringing treats for the *entire* class during our next meeting.

Resources

I can provide a list of photographic vendors for the purchase of supplies for those that need suggestions. I will also look to use Blackboard where we can share links of interest with each other pertaining to the photographic lighting techniques we are using or photographers we are inspired by.

The photographic studio at the Big Bend Contemporary in Railroad Square will be available for student use, as well as light kits once the student has demonstrated competency. Additionally, the FSU photo cage has 35mm, digital, medium-format, and large-format cameras available for checkout, as well as tripods, light meters, filters, etc.

Class Schedule

Date	Topics	For the next class
Tuesday 26 Aug.	Introduction. Course requirements.	Buy text book and supplies; bring camera(s) to next class
Thursday 28 Aug.	No Class	
Tuesday 2 Sept.	Refresher on photographing daylight: f-16 rule, 18% grey, incident vs. reflected, quantity, angle, time of day, soft/hard, shadow/highlight	Start shooting Assignment 1: variations in color/quality of light; read f-16 rule, Working with Daylight, article on color, and chapters 1 & 2
Thursday 4 Sept.	Look at indoor light variations, low light techniques, color filtration/white-balance settings	Read Working with Indoor Light, article on Walker Evans; finish shooting Assignment 1 and bring CD or proofs to class
Tuesday 9 Sept.	Assignment 1: variations in color/quality of light due; demo on camera flashes	Start shooting Assignment 2: flash options; read Flash Modes, Working with Flash
Thursday 11 Sept.	Working with flash, modes, tilt/swivel, modifiers, filters, creative flash, multi-flash, adding flash to natural light	Find and bring to class (on the 18 th) a photo book that includes flash photography; read chapter 10
Tuesday 16 Sept.	BBC: Studio lighting preview; how to set up and work with strobes / hot lights	Finish shooting Assignment 2 and bring CD or proofs to class; read chapter 3
Thursday 18 Sept.	BBC: Assignment 2: flash options due; look at artists working with flash	Start shooting Project 1: Controlled Natural Light. Read chapter 4
Tuesday 23 Sept.	BBC: More on studio lighting: reflectors, cutters, balance among lights; light ratios	Keep shooting Project 1; start experimenting outside of class in studio; read chapter 5
Thursday 25 Sept.	FAB: Alex Soth – visiting artist lecture, required, this will be our class meeting, meet in FAB 249 by 7pm	Finish shooting Project 1, develop film, and choose final images; read chapter 8
Tuesday 30 Sept.	BBC: multiple light set-ups, group experimentation day	Final prep of Project 1 – needs to be formal prints for critique; start shooting Assignment 3
Thursday 2 Oct.	FAB: Project 1: Controlled Natural Light critique; partners chosen for Project 2	Keep shooting Assignment 3; read chapter 6
Tuesday 7 Oct.	BBC: more on working with portraits and objects	Finish Assignment 3, start shooting Project 2: Studio Portrait/Object.
Thursday 9 Oct.	BBC: Assignment 3: studio experiments due	Chapters 7 & 9 – optional, but informative
Tuesday 14 Oct.	BBC: half of class, group work	Keep working with partners on Project 2
Thursday 16 Oct.	BBC: other half of class, group work	Keep working with partners on Project 2; begin thinking about your Final Project
Tuesday 21 Oct.	FAB: darkroom/digital lab assistance	Final prep of Project 2 – needs to be formal prints for critique. Collect books related to your Final Project
Thursday 23 Oct.	FAB: Project 2: Studio Portrait/Object critique	Create a proposal for your Final Project, supported by books of similar work or style; be prepared to present to class

Date		
Tuesday 28 Oct.	FAB: Discuss <i>Final Project: Portfolio Piece</i> proposals	Shoot Assignment 4; prep work for your Final Project
Thursday 30 Oct.	BBC: catch-up day, as needed	Study for the quiz, keep shooting Assignment 4
Tuesday 4 Nov.	Quiz (location TBD)	Finish Assignment 4
Thursday 6 Nov.	No Class – SPE Conference	No class these two days, but you need to be working on your Final Project !!!!
Tuesday 11 Nov.	No Class – Veteran’s Day	Final Project
Thursday 13 Nov.	Assignment 4: studio object/portrait due	Final Project
Tuesday 18 Nov.	BBC: catch-up day, as needed; must have some work to show from your Final Project	Final Project
Thursday 20 Nov.	Discussion and demo of presentation methods	Final Project
Tuesday 25 Nov.	Individual meetings	Final Project
Thursday 27 Nov.	No Class – Thanksgiving	Final Project
Tuesday 2 Dec.	Work day, location TBD	Get it done....
Thursday 4 Dec.	Final Project: portfolio piece critique	

The Fine Print...

Florida State Academic Honor Policy

The Florida State University Academic Honor Policy outlines the University’s expectations for the integrity of student’s academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Students are responsible for reading the Academic Honor Policy and for living up to their pledge to “be honest and truthful and... [to] strive for personal and institutional integrity at Florida State University.” (The full Academic Honor Policy is at <http://www.srr.fsu.edu/academic.htm>)

Americans with Disabilities Act Policy

Students with disabilities needing academic accommodations should: (1) Register with and provide documentation to the Student Disability Resource Center; and (2) bring a letter to the instructor indicating the need for accommodation and what type. This should be done during the first week of class. This syllabus and other class materials are available in alternative format upon request. (More information about services available to FSU students with disabilities can be found at <http://www.disabilitycenter.fsu.edu>)

Non-Discrimination Policy

Discrimination of any kind will not be tolerated in this course. (Information on Florida State University’s non-discrimination policy can be found at <http://www.diversity.fsu.edu>)

Sexual Harassment Policy

Sexual Harassment of any kind will not be tolerated in this course. (Information on Florida State University’s non-discrimination policy can be found at <http://www.auditservices.fsu.edu/sh>)

Syllabus Change Policy

This syllabus is a guide for the course and is subject to change with advance notice.

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