

ART 2450 WSU Fall 15 22497

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ART2450: Foundations of Photography: Color / Digital

Instructor:

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Office- KVA 323 (office hours M&W 10:00-11:00 and by appointment)

Objectives:

To gain foundational knowledge and skills pertaining to the processes and techniques of color photography. Assignments will be given to cover various technical, aesthetic and conceptual issues associated with color and digital photography. You will be expected to develop both a visual and verbal vocabulary around the theories and concerns surrounding color/digital photography. You will also be expected to complete a final project utilizing your newly acquired knowledge and skills to solve technical, aesthetic and conceptual problems.

At the successful completion of this course students should demonstrate growth in the following DOVA Learning Outcomes:

Possess a basic knowledge of visual culture.

Demonstrate advanced abilities in generating innovative solutions to traditional and non-traditional problems in visual media.

Be able to demonstrate basic competencies in photography, and digital visual media and possess the knowledge and skills to be successful in their area of emphasis.

Possess skills in oral and written communication as they pertain to the visual arts.

Be able to think critically. Students should be able not only to analyze a work of art using traditional methods, but should also be able to develop thoughtful new interpretations.

Be able to express their personal thoughts, ideas, or emotions through visual media.

Assignments:

The course assignments are designed to allow you the opportunity to gain a working knowledge of the aspects of color photography. You are encouraged to fulfill the assignments in the most creative and exciting way you possible can. The prints you hand in are expected to be of the highest quality- work prints are not acceptable. You need to bring your contact sheets, or equivalent, to class each week and they will be handed in with every

assignment. You are responsible for all assignments missed due to absences. Late assignments will not be accepted for full credit.

Attendance:

Attendance is very important to your success in this class; therefore, you are allowed 1 absence and 2 latenesses. Your final grade will be dropped a ½ grade per absence above the allotted 1. A lateness is treated like half an absence. Four absences will result in the grade of E/F. It is the responsibility of anyone who misses a class to find out what was covered, whether or not he or she has a legitimate reason/excuse to be absent.

Absences due to religious observances are justified; please notify me of this occurrence. Anyone with special requirements for successful course completion should notify me as soon as possible so accommodations may be made.

Criteria For Evaluation:

You will be evaluated on the following:

- Prompt completion of project assignments.
- Depth, clarity, creativity and thoroughness of exploration for project possibilities.
- Technical competency.
- Participation in class discussions, lectures, demonstrations, lab sessions and critiques.
- Evidence of rigorous studio practice

Grading:

- 5% - Participation
- 5% - Self Portrait
- 5% - Artist Presentation
- 5% - (each) Weekend Shooting Assignment*
- 10% - Making Correct Exposures
- 10% - Color of Light
- 10% - Color as Structure
- 10% - Scavenger Hunt
- 10% - Addition and Subtraction
- 15% - Final Project

* If any of the Weekend Shooting Assignments are dropped for lack of time, the percentage value will be added to the Final Projects.

Textbook:

[Photography, 10th or 11th Edition* \(MyPhotographyKit is optional\)](#)

By Barbara London, Jim Stone, John Upton
Published by Prentice Hall

* the reading page numbers on your calendar are currently listed for the 10th edition only. Both editions should be up shortly but in the meantime please let me know if you are using the 11th edition so I can get you the appropriate page numbers.

Materials & Supplies:

Camera– DSLR (Digital Single Lens Reflex) or MILC (Mirrorless Interchangeable Lens Camera) with a “normal” lens or normal range zoom lens, capable of full manual controls and RAW image capture; at least 6mp file size. (You may also use a 35mm film camera with a “normal” lens or normal range zoom lens and built-in exposure meter, capable of full manual adjustment (aperture, shutter speed and focus)—see me. The Photography Area does have some cameras available for you to check out to use, but you should not rely solely on this because availability is never guaranteed.

Tripod- recommended but not required.

Film– For any assignments you choose to use film on you will be expected to use professional quality color films types.

Printing Paper– 8.5x11 "[Epson Ultra Premium Presentation Paper Matte \(Links to an external site.\)](#)" is required for this course.

Storage Devices– You will need Mac compatible digital storage devices for this course (portable hard drive, flash drive, iPod).

Notebook or Sketchbook- to keep complete and detailed notes

Binder/Portfolio- for keeping your prints, contact sheets, and written work.

Grey Card- 18% grey card

Other- If shooting film: Negative sleeves, Dust free storage boxes- binders or folders, White cotton or synthetic photographic gloves, Scissors, Negative Brush for removing dust, Anti-Static cloth, Canned Air,

The lab fee charged for this course will be used to supplement the Photography Area supply budget to purchase printing inks and maintain the equipment that you use

Suppliers:

Cameras will be available locally and on the web. Please make sure yours meets the specifications outlined above.

New equipment and supplies available locally:

- Art Elements (downstairs) has paper.
- Inkley's
- Pictureline (305 W 700 S Salt Lake City, UT 84101) 801.364.1200
online <http://www.pictureline.com/>)

New and used equipment on the web:

- Cameta Camera (good source of used cameras – NY state) 800.991.3350; <http://www.cameta.com/>
- B&H Photo (NYC) www.bhphotovideo.com
- Freestyle Photo (Los Angeles) www.freestylephoto.biz
- Calumet Photographic (IL, etc.) <http://www.calumetphoto.com/>
- KEH (new and lots of used equipment – GA) <http://www.keh.com/>

If you will order your supplies from the web, please do it during the first week of class so that they will arrive promptly.

Other:

Disability Accommodation: Any student requiring accommodations or services due to a disability must contact Services for Students of Disabilities (SSD) in room 181 of the Student Service Center. SSD can also arrange to provide course materials (including this syllabus) in alternative formats if necessary.

PPM 3-34 notes: "When students seek accommodation in a regularly scheduled course, they have the responsibility to make such requests at the Center for Students with Disabilities before the beginning of the quarter [semester] in which the accommodation is being requested. When a student fails to make such arrangements, interim accommodations can be made by the instructor, pending the determination of the request for a permanent accommodation."

Academic Dishonesty: As specified in PPM 6-22 IV D, cheating and plagiarism violate the Student Code. Plagiarism is "the unacknowledged (uncited) use of any other person's or group's ideas or work." Students found guilty of cheating or plagiarism are subject to failure of a specific assignment, or, in more serious cases, failure of the entire course.

Emergency Closure:

In the event of an extended campus closure I will continue to provide instruction and

interaction via canvas. You can expect an message from me on Monday and Wednesday of each week during the closure. The message may contain a file attachment that will provide a lecture substitute, directions for any assignments and readings, and any other relevant information. You are to complete the assignment by the given due date. Class critiques will most likely be postponed until students are able to return to campus.

Core Beliefs. According to PPM 6-22 IV, students are to “[d]etermine, before the last day to drop courses without penalty, when course requirements conflict with a student’s core beliefs. If there is such a conflict, the student should consider dropping the class. A student who finds this solution impracticable may request a resolution from the instructor. This policy does not oblige the instructor to grant the request, except in those cases when a denial would be arbitrary and capricious or illegal. This request must be made to the instructor in writing and the student must deliver a copy of the request to the office of the department head. The student’s request must articulate the burden the requirement would place on the student’s beliefs.”

Cell phones & texting. Cell phones should be set to vibrate or silent during class, and you should not make calls or text while in class. If you must take a call (emergency or family issues) please step outside the classroom. All students should register their cell phone number with Weber State’s Code Purple alert system, to be informed of emergency University closures, etc.

Date	Details
Mon Aug 31, 2015	Assign: Self Portraits Brief Photoshop Introduction Introduction to course objectives and requirements Mac OS overview Read:
Wed Sep 2, 2015	Demo: Camera and Exposure Group Assignment: Shutter Speed & Aperture Lecture & Assignment: Making Correct Exposures Lecture: The Camera & Exposure Read: Critique: Group Assignment: Shutter & Aperture Have Read
Mon Sep 7, 2015	Labor Day: No Classes
Wed Sep 9, 2015	Exposure Quiz Lab Session Lecture: Digital Work Flow Read: pages

Date	Details
	<u>Have Read</u>
Thu Sep 10, 2015	<u>Visiting Artist Lecture: Elisabeth Higgins O'Connor</u>
Fri Sep 11, 2015	<u>Opening Reception- Confetti & Distress / Honey & Suspicion</u>
Mon Sep 14, 2015	<u>Lab Session</u> <u>Critique: Creating Correct Exposures</u> <u>Critique: Self Portraits</u>
Wed Sep 16, 2015	<u>Assignment: Light</u> <u>Lab Session</u> <u>Lecture: Color Theory Part 1</u> <u>Lecture: Photoshop Color Correction</u> <u>Light Demo</u> <u>Read:</u> <u>FILM SCREENING: Wasteland</u> <u>Have Read</u>
Mon Sep 21, 2015	<u>Exposure Quiz Retake</u> <u>Lab Session</u> <u>Read: pages</u> <u>Have Read</u>
Wed Sep 23, 2015	<u>Demo: Photoshop Tips & Tricks</u> <u>Lab Session</u> <u>Weekend Assignment: Portraits</u>
Mon Sep 28, 2015	<u>Lab Session</u> <u>Read:</u> <u>Weekend Assignment: Portraits</u>
Wed Sep 30, 2015	<u>Lab Session</u> <u>Have Read:</u>
Mon Oct 5, 2015	<u>Read:</u> <u>Critique: Light Assignment</u>
Wed Oct 7, 2015	<u>Assignment: Color as Structure</u> <u>How do you?...</u> <u>Lecture: Color Theory Part 3</u> <u>Have Read:</u>
Mon Oct 12, 2015	<u>Contact Sheets Due</u> <u>Emailed questions due</u> <u>Lab Session</u>
Wed Oct 14, 2015	<u>Assignment: Artist Research & Presentation</u> <u>Lab Session</u> <u>Printing Demo</u> <u>weekend assignment</u>
Mon Oct 19, 2015	<u>Demo: Photoshop Tips & Tricks</u> <u>Lab Session</u> <u>Lecture: The Lens</u> <u>Critique Weekend Assignment: Constructed Landscapes</u>

Date	Details
Wed Oct 21, 2015	Assignment: Scavenger Hunt FILM SCREENING: Prophet's Prey Lab Session Lecture: Thing, Thing in its place, Place, Intimate space
Mon Oct 26, 2015	Critique: Color as Structure
Wed Oct 28, 2015	Lab Session weekend assignment
Mon Nov 2, 2015	Lab Session Critique Weekend Assignment: Bacon
Wed Nov 4, 2015	Demo: Advanced Retouching & Altering Lab Session
Mon Nov 9, 2015	Assignment: Addition and Subtraction Lab Session Read:
Wed Nov 11, 2015	Lab Session Critique: Scavenger Hunt Have Read:
Mon Nov 16, 2015	Assignment: Final Projects Lab Session
Wed Nov 18, 2015	Lab Session
Thu Nov 19, 2015	Visiting Artist Lecture: Kiel Johnson
Mon Nov 23, 2015	Final Project Proposals Due Lab Session Presentations: Group 1
Wed Nov 25, 2015	Lab Session Presentations: Group 2
Mon Nov 30, 2015	Critique: Addition & Subtraction Presentations: Group 3
Wed Dec 2, 2015	Lab Session Presentations: Group 4
Fri Dec 4, 2015	BFA exhibition opening reception
Mon Dec 7, 2015	Lab Session
Wed Dec 9, 2015	Critique: Final Projects
Wed Dec 16, 2015	FILM SCREENING: Mr. Turner

Self Portraits

The purpose of this assignment is to get you more comfortable with (less intimidated by) Adobe Photoshop. You are expected to explore the program and its interface. Experiment and find out what different things/options do to images. You should take good notes so when you discover something you do (or do not) want to repeat you will have a record of the steps taken.

I do not expect you to be masters at Photoshop- by doing this assignment you will be more familiar/comfortable when it comes time to learn the Photoshop techniques we will apply during this course.

- Open the portrait in Photoshop and experiment. Please keep in mind 1) I don't expect you to know what you are doing. 2) You will not get docked points for doing something "wrong". 3) You are welcome to do several versions if you want.
- Take good notes on what you do to the file. In addition to handing those notes in, you will be expected to talk about what you did, and what you learned, in critique.
- Save your file and bring it (along with your notes) to class for critique

Things to Keep in Mind

- To give yourself as much time as possible to work on this assignment email me ASAP (On the first day of class would be best)
- Avoid using cheesy/easy filters
- Make sure you do a large variety of experiments (don't only use one thing like brushes, or filters... mix it up & explore the program)
- Think about how your alterations to the photograph can make it better represent you.
- If you have any questions or concerns please see me.
- Have fun.

Group Assignment: Shutter Speed & Aperture

Bring your camera to class this day. (Wed. Jan 9th)

Group Assignment: Shutter Speed & Aperture

The purpose of this assignment is to allow you to put to practice the concepts of exposure, shutter speed, and aperture that you just learned. You are in groups so you can help each other solve problems and better understand the concepts. Communication and collaboration within your group is very important.

Part One

You are to take two portraits of a person in the same location (using a member of your group is okay as long as that member is still involved in the problem solving process).

Picture 1: Adjust your camera settings so that person and everything else in the picture is in (or close to being in) focus. Make an exposure. Take notes on what your settings are at (ISO, aperture, shutter speed)

Picture 2: Adjust your aperture so that the individual is in focus but the background is out of focus. Make an exposure. Take notes on what your settings are at (ISO, aperture, shutter speed)

Part Two

You are going to make three photographs of something that is moving

Picture 1: Adjust your camera settings so that you are able to freeze motion. Make an exposure. Take notes on what your settings are at (ISO, aperture, shutter speed)

Picture 2: Adjust your camera settings so you are able to show motion. Make an exposure. Take notes on what your settings are at (ISO, aperture, shutter speed)

Picture 3: Adjust your camera settings and use the panning technique to gain the results of a sharp subject

with a motion blurred background.

We will project the images. No prints are needed. Copy your final five images to the teaching station computer.

Lecture & Assignment: Making Correct Exposures

The purpose of this assignment is to test your ability to determine/override exposures to correctly expose non-average scenes. Although this is primarily a technical assignment, I encourage you to spend time composing/creating images that you like.

Shoot everything on manual.

Shoot everything in RAW format.

Keep record of which file numbers which required image.

High-key

Find a high-key scene (a scene where the majority of the values are lighter than middle grey)

Make sure your white balance is set for the appropriate light conditions.

Take a meter reading and make an exposure.

Adjust your shutter and/or aperture to obtain an accurate rendering of that scene and make a new exposure.

Take good notes on how you adjusted the exposure.

Low-key

Find a low-key scene (a scene where the majority of the values are darker than middle grey)

Make sure your white balance is set for the appropriate light conditions.

Take a meter reading and make an exposure.

Adjust your shutter and/or aperture to obtain an accurate rendering of that scene and make a new exposure.

Take good notes on how you adjusted the exposure.

Exposing for Shadows & Highlights

Find a scene where the ratio between the highlights and shadows is too broad of a range to gain an exposure where all detail can be captured in a single image. This means you either lose information in the highlights (they are blown out), you lose information in the shadows (they are lost aka all black), or both.

Make sure your white balance is set for the appropriate light conditions.

Take a meter reading and make an exposure.

Adjust your shutter and/or aperture to obtain a rendering of the scene where no highlight detail is lost and make a new exposure.

Adjust your shutter and/or aperture to obtain a rendering of the scene where no shadow detail is lost and make a new exposure.

Take good notes on how you adjusted the exposure.

Lots of Sky

Compose a scene where sky fills at least 2/3 of the frame.

Make an exposure where the non-sky portion is exposed correctly.

Take good notes on how you determined the exposure.

Backlit Portrait

Compose a portrait where your subject is between you and a very bright light source (The ratio between the light on your subject and the light behind them should be too broad to correctly expose for both in one exposure).

Make an exposure where your subject is exposed correctly.

Take good notes on how you determined the exposure.

All images are due XX but you should have some of your images shot by the time we meet next. You should always bring everything you shot for the assignment (all the files) with you each class so we can help you edit and so you have images to work on during lab time. We will also use these images to go over

digital work flow and color correction.

Assignment: Light

Photography depends on the action of light on light sensitive materials for its existence. The formation of a photographic image depends on the reflection of light into the camera lens. Since the beginnings of photography, photographers have been concerned with light as both the process and the subject matter of pictures. Light may illuminate, reveal or transform a subject matter once an image is made. The way it happens depends on the way the photographer observes, frames and captures the light within the camera.

For this project you will work with the ways light functions as an element of your pictures. You are expected to experiment with different lighting conditions. Be aware of the different light and how it affects the subject matter, and consequently the form and content, of the image. Be prepared to talk about the choices you made in your work and why those choices were made. A minimum of 108 frames (digital) or two rolls of 36exp film are to be shot and six final images are required for this assignment. We will not be printing this assignment.

For critique bring a minimum of six images saved as jpegs with the largest dimension sized at 1080ppi and printed contact sheets. Your contact sheets should demonstrate your exploration of project possibilities. You will hand in the jpeg files, your contact sheets, and psd files for each of the final images with all layers and adjustment layers intact.

Weekend Assignment: Portraits

Over the weekend I want you to take portraits of people. There is no shooting minimum requirement but I want you to experiment, challenge yourself, and get the best result you can. You will pick your best image to project to the class. Images should be adjusted in photoshop and saved as a psd file (do not flatten).

Assignment: Color as Structure

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The purpose of this assignment is to make you aware of how color can be utilized to structure your images. It is important for you to be aware of how color is working within your images. Be mindful of color as a compositional tool to utilize when structuring your pictures, and consider how your use of it can facilitate the content of your images.

You are expected to shoot a minimum of 150 frames demonstrating your use of color as an informative and formal element of your images. Be prepared to talk about the choices you made in your work and why those choices were made. A minimum of 6 final prints are required for critique. You are also required to hand in the psd files you printed from (all layers intact), as well as contact sheets.

The following subject matter cannot be one of your six final prints, and will not be counted towards your minimum shooting requirement*: Sunsets, Flowers, Fall Leaves, Campus, Cute Kids, Pets, Graffiti.

*If you see a potential interesting picture looking at the above subjects, take/make the picture, but talk to me about the images before you print them.

Weekend Assignment: Constructed Landscape

For this weekend assignment I want you to construct and photograph a landscape using only things found in your linen closet, pantry, and refrigerator. Bring your best image to class on Monday for critique. We will project the images. Images should be adjusted in photoshop and saved as a psd file (do not flatten).

Assignment: Artist Research & Presentation

For this assignment you are to research one of the professional artist from the list below. You will write a short research paper (2-4 pages) on the artist of your choosing and give a 5-10 minute slide lecture on them and their work.

-You should address the major ideas and issues surrounding their work. What is their work about? How they do their work. Why they do their work.

-Any historical information needed to better understand them/their work should be mentioned but not dwelt on. Avoid biographical information when not necessary.

- Your slides should be of good quality. Be able to talk about specific slides/examples. Have them compiled in an organized manner.

When you know what artist you want to present on, talk to me (Josh) so I can make note of it. No artist will be covered by more than one person so you must talk to me to make sure your pick is still available. Be prepared with a second and third choice in case your first is gone. If there is an artist you want to present on but they are not on the list, please talk to me about it.

Research is to be done outside of class- not during lab time.

Assignment: Scavenger Hunt

This assignment is a photographic scavenger hunt. You are to photograph as many of the words from the list as you can. The purpose of this assignment is get you thinking how to infuse things like meaning, mood, etc into your images. You have many tools to at your disposal: light, color, angle of view, framing, focus, etc. Try to avoid the obvious (like a person smiling for "Joy") and push yourself and the possibility for the pictures. Think about our discussion on focus (thing, thing in its place, place, and intimate space) and how you can incorporate those ideas to better structure your images.

You are required to shoot a minimum of 144 frames (digital) or 3 rolls of 36 exposure film. You are to bring a minimum of 8 final prints along with your contact sheets to critique. Your prints are to be of the highest quality (I would recommend having me look over your prints during lab time). You will also hand in the psd files with all your layers intact.

Desire
Imprisoned
The Tyrant
Coward
The Longest Winter
At the First Breath of Wind
The Melt
Sorrow
Distress

Death
Life
Tension
Tempest and the Sea
Waiting on a Ghost
Awoke
Afterthought
Forget
The Televangelist
A Walk to the Sun
Circle and a square
Ocean of Noise
Hope there's someone
Rapture
The Poison
22 years later

Weekend Assignment: Francis Bacon

Make a photographic portrait based off the self-portraits of Francis Bacon found on this page: <https://anthonylawlor.wordpress.com/2012/11/28/self-portraits-francis-bacon/> (Links to an external site.) Try to match/capture/emphasize the mood. No Photoshop Manipulation. (You can manipulate the lighting, the subject itself, camera settings, etc.)

Assignment: Addition and Subtraction

Since their inception, photographs have been used as a source of witness (proof). They have been used to authenticate an existence or experience. Photography is used as impartial evidence of an unobtrusive observer. There is an assumption of verisimilitude between the subject and the photograph of the subject. This authority granted to the photographic image has never been 100% appropriate. Every little technical choice - color versus b/w, saturation, contrast, how to frame and how to crop, etc. - chips away at the idea of the absolute photographic truth. Despite this, and the fact that intentionally manipulating photographs has occurred since the medium was invented, many still believe that a photograph shows us things the way they are. However, the digital era has now brought the subject matter of photo manipulations into focus like never before.

For this assignment you are going to use purposeful manipulations of photographs (beyond what's done in the camera) to create, subvert or change the meaning of them. Be aware of how your manipulations shape the meaning of the work. Think about the difference between adding to the image (montage) versus subtracting (erasure). Think about how the process facilitates the content. What are the differences between apparent/obvious alterations as opposed to seamless/transparent ones? What is the difference between an aggressive act versus a subtle one? How does the meaning change if the manipulation is done digitally or analog?

A minimum of 3 finished works are due for critique. At least two of your works must demonstrate your competency of the Photoshop transformation and retouching tools. You must shoot an appropriate amount of images for your project (more is always better than fewer). You will hand in your files with all your layers and adjustment layers intact. If you are struggling with the manipulation tools or have any other questions or concerns please talk to me.

Assignment: Final Projects

For your final projects you are to produce a cohesive series of work. You are expected to complete your final project utilizing the knowledge and skills you have acquired in this course. This project should demonstrate your ability to solve technical, aesthetic and conceptual problems.

You must submit a one or two paragraph proposal of what you would like to do for the final on next Monday.

Your proposal should address the following points:

- What is the project concept?
- What are the inspirational factors behind your chosen theme? Why is it important to you?
- What is it that you intend to communicate to your audience? What will the viewer learn from your pictures?
- What is your strategy for completing the project i.e. what will the execution entail? Where, how, and when?

You are welcomed to bring visual examples as well. You are also welcome to bring multiple ideas/proposals to discuss.

No less than 130 frames should be shot for your final project. A minimum of 8 exhibition quality prints are due for critique. Along with your prints you are to hand in your files with all your layers and adjustment layers intact, and contact sheets.