

ART4550: Studio Lighting

Instructor:

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

Objectives:

To enable students to better control and use light and lighting in their work. Students will be introduced to a range of artificial light sources and lighting techniques to be used as a means of creative control. Assignments will be given to cover various technical, aesthetic and conceptual issues associated with this method of photography. Work will center in the studio where controlled conditions and a directorial approach can yield the artist's intent. Students are expected to develop both a visual and verbal vocabulary around the theories and concerns surrounding photography.

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 this area of 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. In addition to prints, you are expected to bring contact sheets to each critique. Both prints and contact sheets 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 2 absences 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% - Group "Hot-light" Assignment
- 5% - Group Portrait Assignment
- 10% - Hot-light Assignment
- 5% - Group Strobe Light Assignment
- 10% - Class Production Assignment
- 10% - Strobe Light Assignment
- 15% - Light As Meaning Assignment
- 15% - The Directed Tableau
- 20% - Final Project

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.

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 email. My email address is joshuawinegar [at] weber.edu; you can expect an email 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 and submit it as an attachment to an email message back to me. Class critiques will most likely be postponed until students are able to return to campus.

It is imperative that you provide an email address linked to an email account that you plan to access on a regular basis and which has adequate storage capacity for transmitting documents. I will collect your email address and verify its availability during the first week of class. Please let me know by the end of the first week of the semester if you do not have access to a computer and/or the Internet from your home.

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" 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 Jan 12, 2015	Assignment: Group Tungsten Lighting Exercise Demo: Tungsten Lighting Introduction of course objectives and requirements Still life research
Wed Jan 14, 2015	Lab Session
Thu Jan 15, 2015	Calef Brown Lecture - Thursday, January 15th @7pm, Room 120 Deadline to submit work to student show
Mon Jan 19, 2015	Martin Luther King Day
Wed Jan 21, 2015	Assignment: Group Portrait Assignment Assignment: Tungsten Light Assignment Lab Session Critique: Group Tungsten Lighting Exercise Still Life Research Discussion
Mon Jan 26, 2015	Lab Session
Wed Jan 28, 2015	Lab Session Critique: Group Portrait Assignment
Mon Feb 2, 2015	Lab Session
Wed Feb 4, 2015	Critique: Tungsten Lighting Assignment
Mon Feb 9, 2015	Assignment: Group Strobe Lighting Exercise Demo: Strobe Lights
Wed Feb 11, 2015	Assignment: Class Production Project Assignment: Strobe Light Assignment Lab Session
Mon Feb 16, 2015	President's Day- No Class
Wed Feb 18, 2015	Lab Session Critique: Group Strobe Lighting Exercise
Mon Feb 23, 2015	Discussion: Present Class Project Ideas

Date	Details
Wed Feb 25, 2015	Assignment: Light As Meaning Assignment: The Directed Tableau
Mon Mar 2, 2015	Lab Session Location scouting
Wed Mar 4, 2015	Lab Session Critique: Strobe Light Assignment
Mon Mar 9, 2015	Spring Break
Wed Mar 11, 2015	Spring Break
Mon Mar 16, 2015	Lab Session
Wed Mar 18, 2015	Lab Session
Mon Mar 23, 2015	Assignment: Final Projects
Wed Mar 25, 2015	Lab Session Critique: Light As Meaning
Mon Mar 30, 2015	Lab Session
Wed Apr 1, 2015	Critique: The Directed Tableau
Wed Apr 8, 2015	Lab Session
Sat Apr 11, 2015	Shoot Class Production
Wed Apr 15, 2015	Lab Session Work In Progress Critique
Mon Apr 20, 2015	Editing Class Production Pictures Lab Session
Wed Apr 22, 2015	Lab Session
Thu Apr 23, 2015	Martin Parr 3pm
Fri Apr 24, 2015	BFA opening
Mon Apr 27, 2015	Lab Session
Wed Apr 29, 2015	Critique: Final Projects

Assignments:

[Assignment: Group Tungsten Lighting Exercise](#)

For this assignment you will work in groups to practice and demonstrate your competency of different lighting techniques using hot lights.

Each person in the group should bring a couple items to contribute to a still life set-up (you are encouraged to discuss the possibilities of what to bring). As a group, arrange a scene to photograph (do this somewhat quickly to allow yourselves ample time to light and photograph). As a group you will photograph the same set-up for every shot- DO NOT CHANGE IT ONCE YOU START (including the background). Your camera should also remain in the same spot/angle. Altering nothing but the lighting you (as a group) are expected create, and hand in, an image for each of the steps below.

- Use light to accentuate texture
- Use light to soften the scene
- Use gels to alter the color
- A lighting ratio of 1:1
- A lighting ratio of 2:1 (one stop difference)
- A lighting ratio of 8:1 (three stops difference)
- A white background
- A grey background
- A black background

No prints are necessary. You will place the appropriate image in its designated spot in the .psd file I will provide you with. Bring that completed digital file for critique. If you have any questions or concerns, please talk to me.

Assignment: Group Portrait Assignment

The purpose of this assignment is:

- To allow you to gain experience lighting people and taking studio portraits.
- To allow you to gain experience communicating with, and giving directions to the individuals who are assisting you with the lighting.
- To be reminded what it's like to be in front of the camera so you will be mindful of your subjects when you are behind the camera.
- To get you thinking about how pose, light, composition all play into the meaning of an image.

The parameters :

- Find a perfect pose that best describes you. Put some thought into this: why does this pose describe me? What does this pose describe? How does this pose describe that?
- No props are allowed and only a neutral background may be used.
- You are to convey to your group what the lighting should look like for your pose and assist them in achieving that lighting for your portrait. Think about how the light should look and how it relates to your "perfect pose".
- The image should be composed in a way that lends itself to the concept of the image (pose, light, and composition should all be in harmony)
- You will be responsible for handing in the image of you. Keep post-production editing to a minimum.
- No prints are needed, as you will hand in digital files and we will project images for critique.
- Be prepared to evaluate the direction given for the images you assist on.
- Be prepared to talk about the image of you.

Assignment: Tungsten Light Assignment

For this assignment you will be working with “hot lights” to artificially light your subject matter. You are expected to put in the necessary time to successfully complete the project in the most creative and professional way possible. Your work should demonstrate your ability to solve technical, aesthetic and conceptual problems. Please experiment, be creative and take risks.

You are to complete the following:

- Recreate your researched Dutch/Flemish still life painting. It doesn't have to be exact but should be as close as possible (you might not have the same vessel, dead animal, etc but get as close as you can- The light should be the same).
- Create a new still life influenced by 16th & 17th century Dutch and Flemish still life paintings. You should consider the light, form, and sensibility of the historic still life, but make it relevant to our contemporary times (updated subject matter, allegories, symbolism, etc)
- Recreate a scene from a movie. Match the framing and lighting. Match the location, actors (if there are any) the best you can. No close-ups. You must light the scene (no natural light unless it is mixed with artificial light). Do yourself a favor and choose a scene with interesting light (if you need film suggestions let me know).
- Change the mood/meaning of that scene by changing the light. (Keep everything else the same)
- Make a flattering, but interesting, portrait of somebody.
- Make an abject portrait of the same person. (the light should be different from the other portrait)

We will project all images for critique. A minimum of 6 final images are due, along with printed contact sheets, a screen shot of your film scene, and the image of the Dutch/Flemish still life. For critique, save a copy of your files as jpegs with the largest dimension 2880 ppi.

In your images and contact sheets I expect to see a variety of looks, techniques, and setups. In other words I want to see evidence of your practicing and experimenting.

Don't get so caught up with the lighting that you fail to think about things like framing, color, composition, placement of subject-matter, angle of view, etc . Think about all the choices you make (especially in regards to lighting) and how that facilitates the content of your images. Be prepared to talk about those choices and why those choices were made. If you have any questions, or concerns, please talk to me.

Assignment: Group Strobe Lighting Exercise

For this assignment you will work in groups to practice and demonstrate your competency of different lighting techniques.

You will use all three of our strobe light kits to complete the assignment. You will alter nothing but the lighting to obtain the expected results. You will hand in (as a group) one image for each of the following:

Using the Alien B light for on location:

- Use light to accentuate texture of something
- 2 On location portraits (different subject and lighting per image the background must be there)

Using the 2400 Power Pack:

Use the same set up for each image:

- A lighting ratio of 1:1
- A lighting ratio of 2:1 (one stop difference)
- A lighting ratio of 8:1 (three stops difference)

Using the Travel Lights:

Using the same set-up and by only altering the light make images with:

- A white background
- A grey background
- A black background

No prints are necessary. You will place the appropriate image in its designated spot in the .psd file I will provide you with. Bring that completed digital file for critique. If you have any questions or concerns, please talk to me.

Assignment: Strobe Light Assignment

For this assignment you will be working with strobe lights to artificially light your subject matter.

Choose any 5 of the following:

- Take a portrait of somebody in an automobile. (Pay particular attention to shadows, reflections, and ambient light.)
- 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.) (hints: clear tape, plastic wrap, fishing line, etc. You should match the light- the way he rendered and more importantly the way you can use it capture/emphasize the mood.)
- Make an image that captures things both frozen in time and in motion.
- Photograph something ugly and make it beautiful.
- Recreate a snapshot from your family album but change the lighting to make it feel unsettling. (Bring the original with you to critique)
- Photograph two strangers embracing.
- Photograph your parents passionately kissing. Make the light reflective of how you feel about seeing them kiss like that.
- Make a portrait of somebody who is unaware you are making a portrait of them.
- Photograph bigfoot or what could possible be bigfoot.
- Photograph a personal secret of yours as if it were a magazine ad. (Photo only. No text.)
- Recreate and photograph a story from the news. (Bring in the story with the image)
- Recreate your most embarrassing moment.

A minimum of 5 final images are due for critique (to project), along with all your contact sheets.

In your contact sheets I expect to see a variety of looks, techniques, and setups. In other words I want to see evidence of your practicing and experimenting.

Be creative with your lighting. Anyone can point light at something- you are photographers your practice revolves around light and you should be masters of it. Think about how you can use light to enhance, or transform your images not simply make them visible.

Don't get so caught up with the lighting that you fail to think about things like framing, color, angle of view, etc in relation to your subject matter. Think about all the choices you make (especially in regards to lighting) and how that facilitates the content of your images. Be prepared to talk about those choices and why those choices were made. If you have any questions, or concerns, please talk to me.

Assignment: Class Production Project

As a class we are going to work on one large-scale ambitious narrative tableau. You are to come up with an idea or concept for a photo-shoot that incorporates the use of many lights. You should have it as well planned out as possible (location scout, know how many subject would be needed, have sketches, etc). You will present your proposal to the class. Everyone will vote, anonymously, for the one they like the best. The winning proposal will be planned and executed by the entire class with the individual who conceived the idea being the "director".

Things to keep in mind:

We will be working on this during lab time so the location needs to be on, or very near to, campus. (exceptions could be made)

Keep it realistic (things like exploding cars will be hard to pull off)

Your peers will either be in the picture or helping create the picture or both. (you could have lots of people in the shot)

It can be a composite of multiple images- it doesn't all have to happen in one take.

Grades will be evaluated by how actively engaged in project you are. You are expected to contribute, assist, and give input not only on the day we are shooting but during the planning process as well.

Assignment: Light As Meaning

The purpose of this assignment is to get you thinking how light can change, create, or suggest meaning in pictures. You will make photographs using only the subject matter that has been provided to you by me (It will be in a box in the studio). You are to take that given subject matter and through styling and lighting you are to create a minimum of six different images that convey a word, or phrase, from the list below. You must do a minimum of six different words/phrases (you are welcome to do multiple pictures per word, but only one will count to your six image requirement). Be prepared to talk about what, why, and how you did what you did to make the images convey what they do. You have to complete the assignment in our studio. You can use whatever kind of lighting you need. We will project the images for critique- so no prints are necessary.

Desire
Imprisoned
The Tyrant
Coward
The Longest Winter
At the First Breath of Wind
Joy
Sorrow
Distress
Death
Delusion Mountain

Life
Tension
Ocean of Noise
Waiting on a Ghost
Awoke
Afterthought
Forget
The Televangelist
A Walk to the Sun
Jealousy
Hope There's Someone

File Prep:

Save your images so they are around 10x12 inches at 72 dpi.

Name the files like this- yourfirstname01.jpg, yourfirstname02, etc.

Make a slide-list to turn in that says the file name and the word or phrase.

Slide-list example:

Josh01.jpg – Distress

Josh02.jpg – Afterthought

Assignment: The Directed Tableau

For this assignment you are to construct a small series of ambitious tableau photographs. You will take a directorial approach to image making where you will command and construct the scene paying attention to every detail.

You are encouraged to work with other people on this project (those people do not have to be in this class but they can be). You are expected to communicate with your subjects, and your crew, to dictate your expectations. However, this process is a collaborative one and you should embrace that effort (without compromising your vision).

You must use artificial lighting for each image (natural lighting can be used but only in combination with artificial lighting). Pay particular attention to your lighting and how it can inform, transform, enhance, convey, etc.

A minimum of three final images (of different setups/scenes) are due for critique. In addition to final images, bring all contact sheets, with you to critique. Be prepared to talk about your work and the decisions you made.

Assignment: Final Project

Work in Progress Critique – April 13th

Critique - April 27th

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. The series must be presented in a way that serves to articulate the content of the work. We will have a work in progress critique weeks before the final critique to aid you in progressing the work and evolving your ideas. The working critique is not optional – you are expected to both participate and present work. We will meet one-on-one next week to discuss what it is you want to do for your final. At that time we will determine a minimum print requirement for you.

For critique bring:

#___ prints (amount discussed with Josh)

A disk with psd files with all layers intact.

contact sheets