

Long Beach City College

Photo 33 Studio Lighting

Fall 2009, Tuesday/Thursday: 12:00 - 4:00pm

Instructor: Ann Mitchell
Office: K123, 562•938•4802
Email: amitchell@lbcc.edu
Website: www.ann-mitchell.com

Office Hours: LAC Mon/Wed 11:00 -1:00
PCC Tues/Thurs 11:30-12:00
Appointments recommended
Blog: lbccphoto.blogspot.com/

Suggested Reading:

As studio lighting is an extremely complicated subject matter it is strongly recommended that students repeatedly review the work of the following photographers and *painters*: Irving Penn, Hiro, Michael Geiger, *Jean-Baptiste Simeon Chardin, Francisco Zurbaran, Pieter Claesz*, Edward Weston, Marie Cosindas, Jo Ann Calis, Paul Outerbridge, Karl Blossfeldt, Horst, Jan Groover, Robert Mapplethorpe, Laurie Rubin. Review publications such as: Decor, Gourmet, Blueprint, Vogue (any of the European fashion magazines). Food magazines are especially good, even if you're not interested in food photography, because they have a lot of still life photography. When you look at these, study the composition, the choice of props and the lighting.

Course Overview:

In this course students will advance from "taking" to "making" pictures, but what might be the most difficult part - you'll be working for/with a client (me). Still life photography is one of the most complex areas of commercial photography. To be successful a photographer must balance the areas of Lighting, Camera Work, Composition and Styling (choice of materials used). During the course of the semester students will increase their skills to become strong visual and technical problem solvers.

We will concentrate primarily in understanding form and its relationship to light. Studio Lighting is really about understanding how light works on various surfaces and through various materials. We're going to start with just shapes and forms, then look at early still life painting because they used very simple lighting, then we'll move on to more contemporary and complex image-making.

The class will consist of lectures, in-class demonstrations, critiques and discussions, reading, studio work and visual presentations.

Course Objectives:

1. Exposure to a wide variety of studio artists, both commercial and fine art.
2. Strong development of awareness of form, surface and how light relates to each.
3. Strong development of fundamental 2d design elements.
4. Use of a broad range of lighting equipment (tungsten, strobe etc..)
5. Digital capture, processing and printing
6. Use of the 4x5 View Camera and understanding it's changing role in photography.

Course Requirements: Final grades are based on the following

1. Attendance: Your attendance is expected **on time** every day and you're expected to stay until class is over. Roll will be taken each class, any student missing roll will be considered absent. Four (4) absences during the semester may be grounds for a lower grade or automatic drop from my roll book.
2. Class & Critique participation: Students are required to participate in all classroom activities in an active and appropriate manner. Students are expected to present their projects and discuss them with the class in a meaningful manner.
3. Completion of assignments: all work must be completed and turned in to receive a grade. Late Assignments are generally not accepted. Please discuss special circumstances with instructor before the due date. After work is returned students may reshoot for a better grade with instructor approval.
4. Students must be enrolled in a Photo 281 or Photo 291 lab to use the studios & lab outside of class time.

Class Format:

Lecture:

- Every section will start with a lecture to introduce the new methods and a final critique for the work done in the previous section. Lectures will include examples of creative work in Film, Photography and Painting.
- Demonstration: our main areas will include lighting, composition, use of the large format camera & digital cameras. The majority of the lectures will happen during the shoots which is why you must attend every day

Lab Weeks:

- Space permitting, most assignments will be shot during class time. This allows the students to work under the instructor's supervision. Students will work in teams, rotating from Photographer to Assistant to working in the Digital lab and ***all are required to attend each class day***. Each student will be responsible for bringing their own props.
- 3:30pm Students must have finished their shoots and are in the process of returning equipment.

Presentation Methods:

Work will be presented window matted on 11x14 or 16x20 white or black boards. Please use plastic sleeves on all boards. Poor presentation of work will not be accepted.

Course Content:

Section One:

Sessions 8/18 - 9/17

Form and Shape Using a single light source with reflector cards, students will shoot two images that use lighting to emphasize the form of an objects and use the view camera to correct perspective. Camera viewpoint is straight on, while shooting will be done digitally, the 4x5 camera will be introduced and will digital printing.

Assignments: 2 Shots, both subjects required, shooting to be straight-on viewpoint, shot digital

- White on White
- Cubes and Rectangles (white/gray/black)

Section Two:

Sessions 9/22 - 10/15

Traditional still life Working from still-life painting students will explore the beginnings of studio work. Using a single or multiple light sources, reflectors, scrims and cookies (terms students will learn) students will start with a natural approach to lighting an environment. Camera work will continue with the large format 4x5 with minimal corrections and digital cameras.

Assignments: Pick 3 - all required to shoot straight on viewpoint, two shots digital only, one shot digital and film.

- Floral still life
- Fruit and Wine (advertising)
- Vintage Scene
- Non - prepared food still-life (*required*)
- Theme: Wedding, Housewares, Music

Section Three:

Sessions 10/20 - 11/12

Modern still life Students will integrate a background plane to their compositions. With the use of a 45 degree view point, camera work will advance: film camera will use swings & tilts, digital cameras will use double-capture to increase depth of field. At least one project must be a "double"

Assignments: Pick 3 - all required to shoot at approx. 45 degree viewpoint, must supply your own background/surface for shot. Can shoot digital for all.

- Magazine Illustration (with article)
- 60's, 70's or 80's shot
- Fashion Accessories (ad or edit)
- Commercial Product Small Appliance
- Lifestyle shot
- Sports theme (golf, tennis, swimming etc..)

Section Four:

Sessions 11/17 - 12/10

Strobe and Color Temperature Introduction of mixing color temperatures, this shot must be shot with daylight WB/film. Camera work will include shooting straight down.

Assignments: Required techniques: 1. B&W toned print 2. Mixed color temperature 3. Shooting straight down. Pick 3 subjects.

- Sepia Toned Vintage image (*required shot*)
- Theme: "Science and Technology"
- Open choice
- Liquid Silhouette glow
- Product shot

Guidelines for Props

When you create a shot you need to consider all the elements outside of the technical equipment (lights, camera, lenses etc...). You will be creating a surface, background and all the elements in the shot (props) so you need to consider how each will work together. A good rule is Always Bring Extra!!!

Fruits, flowers, vegies etc...

Shop at a high quality store such as Whole Foods, Bristol Farms etc... If food has a stem (strawberries, bell peppers) make sure it's in good condition, no bruises or tears. Hand pick and get multiples, ask to bag your own groceries and don't leave them in the car long. Plan to have at least 2-3 times what you think you'll need. Don't have them clean (husks or carrot tops) the produce, bring it all - you may use it!

Surfaces:

Wood is a good surface, the top of a good table can give you an interesting edge. Rough boards, not dirty or oily, can work fine for a rustic setting. Saltillo tiles can be placed together for a surface. Glazed tiles also work well and white toothpaste can be used to fake grout (remember to bring sponges to clean). Natural stone such as flagstone works very well and can be layered (be careful if you're going to use wet objects). Some stone can be oiled, but that can stain your product. For dry items consider: wrapping paper makes great surfaces, handmade papers, sheets of hard plastic. Use your imagination!

Products:

Any product that you're going to feature must be completely new looking - no scratches, dirt or signs of wear. Antiques obviously will have wear and that can add to a shot.

Glasses:

Good quality, no scratches or "safety rims". When shooting with glasses in a shot, bring extras and in general you want to plan on using more than one (don't want a lonely wino shot!). Avoid too tall.

Plates:

If contemporary in design they should be in perfect condition. If you are using a vintage plate, some wear is acceptable. Use your common sense - it should feel appetizing. When choosing a plate remember that only the edge design will really show in the shot, so it should be interesting.

Backgrounds:

Fabrics (no bold designs), canvas, curtains, old doors, interesting textures. Must be big enough to cover entire background with some drapes or folds.

In general:

Look at the shapes and sizes and get a variety. Make sure you have softer items to visually connect objects in a shot. You're setting a mood, make sure your styles are consistent.

Building a Shoot: how to design for your viewpoint

Overall: you need variety in your shapes and sizes. Don't design a shot all with one shape, it magnifies any inherent problems.

White on White

- must be shot straight-on...you'll need to light 3 surfaces with 1 light.
- only white objects...light wood tones are okay. I want you to just see what light does
- variety of shapes: round, curvy, straight etc.
- working with a triangular composition, side 2 side, no cropping.

Squares & Rectangles

- must be shot straight-on, lighting 3 surfaces with 1 light, no cropping
- white, gray and black objects – at least 3/4's are linear (square/rec) with a few curved

Historic & Straight-on viewpoints:

- height is one of the most important elements here, make sure you have a mix of heights
- flat objects don't work very well...we don't see the top of them, it's only the side that we see, you'll need to stack something on them or find a way to tilt them up a bit.
- for the historic shots, you need to light 3 surfaces: front edge, flat surface and background – make sure the background is at least 4-6 feet away to separate the lighting
- break the edge of the table surface or even plates, bowls etc.
- no cropping – I want to see the beginning and end of the composition

Contemporary and 3/4's viewpoints:

- surface is very important here, it's a prop.
- can shoot only seeing the surface or often there's some background, usually out of focus
- often incorporates a shallow depth of field – much easier to do with a tilt/shift lens
- shorter props work well, you'll see the bottom part of larger props, can crop into props
- can create a foreground that you shoot through (leaves, taller bottles/glasses etc)
- shadows across the surface works great in this viewpoint

Shooting straight down:

- this is all about 2-dimensional design – shapes are super important – have a variety of curved, linear and somethings that can lay over the other props, or break their edges
- tall objects will only be seen from the bottom 1/3 or less down – or lay them flat
- surface is a HUGE part of this shot – think of it as a prop
- the top of everything is what matters
- don't have more than 5-7 inches difference between your tallest and shortest props

Technical Notes:

Mixing Color Temperatures:

- shoot with strobes (daylight) and use another color temp light within the shot such as: candles, LCD lights, Xmas lights, neon etc. (this isn't about using colored filters).
- the f-stop is for the strobes exposure, the shutter speed is for the other light source.
- turn the strobe modeling light off when you need to use long shutter speed exposures

Toned b&w image:

- shoot RGB Raw, use the B&W adjustment layer in Photoshop
- use a "color fill adjustment layer" in Photoshop to add a tone – set this layer to Soft Light blending mode.

Silhouette or Glass-glow:

- watch for lens flare, don't place hot lights under glass (it cracks)

Materials List

Required materials:

- Films that we're recommending:

Color Transparency Film balanced for Tungsten lights (E-6 processing):

Kodak Ektachrome EPY 64T Tungsten Color Transparency Film, 4 x 5

Fujichrome RTP T64 iso Tungsten Color Transparency Film, 4x5

Color Transparency Film balanced for Daylight lights (E-6 processing):

Fujichrome Provia, RDPIII, 100F, 100iso, Color Transparency Film, 4 x 5, 10 sheets.

Kodak Ektachrome, E100VS, Color Transparency Film, 4 x 5, 10 sheets.

Color Negative Film (C p-41 processing):

Fujicolor Pro 160S, 160 iso, Color Negative Film, 4x5 10 sheets

Kodak Portra 160VC 160 iso, Color Negative Film, 4x5, 10sheets

B&W Film (negative):

Iford Delta Pro 100 iso, 4x5, 25 sheets - (this should be shared with several students)

- Digital Memory Card for Nikon or Canon - 1Gig minimum size (consider having a back-up also)
- Digital Paper: must use a professional level quality such as: Epson Professional Luster, Epson Velvet Fine Art, Epson Ultra Smooth Fine Art. Hannemuehl Photo Rag is a good non-Epson paper. Arista Digital paper from Freestyle is also a good choice and is less expensive. Consider getting an 11x17 size which can do larger prints and also be cut down for smaller ones.

Required equipment (some is at school*):

*Sync Cord with 6-12 ft extension cord (can be regular extension cord), *4x5 Holders, *Cable Release

Heavy Heat proof gloves - required - can get "welders" style gloves at Home Depot

Art/Drawing type note pad - at least 5x7 size.

Small Mirrors that can stand on their own (small cosmetic mirrors)

Recommended:

Lupe- best quality you can afford

Wooden Clothes pins

Gaffer's tape (large gray)

3-4 A-clamps

2-3 Large pieces of heavy board (foam core)

Sticky putty (earthquake stuff)

Q-tips

Canned air for cleaning holders and surfaces

Photo wipes (good for cleaning with no lint)

Photo electric "slaves"

Scissors

Small brushes

Cosmetic mirrors (with stands)

Tape

Extension cords

Sharpies, Pencils

Dulling Spray

Focus Aids (cards etc)

Heavy Paper Clips

Sponges, Paper towels, windex

Steam Iron

Dream List:

Light Meter (flash included)

High Quality DSLR

Heavy Tripod

Shooting Schedule

When shooting outside of class time use the book in the lab to sign-up for the days/assignments you will be shooting. You are required to be here every day either shooting, assisting or working in the digital lab. Assignments may be redone for a better grade by the next crit date.

Week/Date

1.	8/18 8/20	Introduction to class. Meetings with Photo 34 Lecture & Demonstration on 4x5 cameras, Digital lab intro.		
2.	8/25 8/27	Field Trip at Bristol Farms - meet at 1:00pm, 2080 N Bellflower Blvd Demos: Studio, Digital Camera, Cutting Mats. Review of props.		
			<i>Group 1</i>	<i>Group 2</i>
3.	9/1 9/3	Project 1 Project 1	Shooting Assisting	Assisting Shooting
4.	9/8 9/10	Project 2 Project 2	Shooting Assisting	Assisting Shooting
5.	9/15 9/17	1pm: Phot 33: review Studio Terms All groups printing (reshooting if necessary) Critique of Section 1, Intro to Section 2		
		Group A	Group B	Group C
6.	9/22 9/24	Props Assist	Shoot Digital	Assist Shoot
7.	9/29 10/1	Shoot Digital	Assist Shoot	Digital Assist
8.	10/6 10/8	Assist Shoot	Digital Assist	Shoot Digital
9.	10/13 10/15	1pm: Phot 33: review Studio Terms , printing (studio open for reshoots) Crit 2nd Section, Lecture on 3rd Section Written Critique Due		
10.	10/20 10/22	Shoot Digital	Digital Assist	Assist Shoot
11.	10/27 10/29	Assist Shoot	Shoot Digital	Digital Assist
12.	11/3 11/5	Digital Assist	Assist Shoot	Shoot Digital
13.	11/10 11/12	1pm: Phot 33: review Studio Terms , printing (studio open for reshoots) Critique of 3rd Section, Lecture on 4th Section		
14.	11/17 11/19	Digital Assist	Assist Shoot	Shoot Digital
15.	11/24 <i>11/26</i>	Shoot <i>No school, Thanksgiving</i>	Digital	Assist
16.	12/1 12/3	Digital Assist	Assist Shoot	Shoot Digital
17.	12/8 12/10	Shoot	Digital	Assist
		Final Critique, Portfolio Due (no lates will be accepted after this date)		
18.	12/15	Final Individual Portfolio Reviews-sign-up sheet will be posted		

Glossary of Studio Terms

Write the definitions of each as we progress in the semester. You will be tested on these - Learn them!

Ambient Light

Bellows

C- Stand

Cable release

Chrome

Color Balance

C.C.Filters

Color Meter

Color Temperature (film)

Cookie

Cutter

Fill Light

Film Holder

Flare

Flash Meter

Flourescent

Flag

Hard Light

Hot Light

Incident/Reflective Light Meter

Lupe

Neutral Density Filter

Prop

Push/Pull processing

Reflector

Scrim

Shadow

“Photo-Synced” Flash Unit

Soft Box

Soft Light

Spectral Highlight

Spot Meter

Strobe

Swing (on 4x5 camera)

Sync (PC) Cord

Table Top Shoot

Tilt (on 4x5 camera)

“T” shutter speed

Transparency

“Watts”

5500 Kelvin

Digital Terms

Camera RAW

Color Management Profiles

File Format

Histogram

White Balance

Compression

Color & B&W Printing Methods

Additional Access Labs - sign up by August 27th!!!

Photo 281AD Photography Lab & Photo 291AD Advanced Photography Lab Syllabus

Course Overview

All Photography classes require lab work outside of your regularly scheduled photography class hours. Unless you have private access to a full traditional/digital darkroom and printing facilities you are required to sign up for an access lab. This class is designed for students enrolled in the photography program or students who have a background in photography and wish to improve their skills.

Photo 281AD which may be taken up to 4 semesters at which point you will use Photo 291AD. These lab classes give you access to our facilities at either campus outside of your class's scheduled hours. You may select any section that does not conflict with your existing LBCC schedule, but will be free to attend during any open lab period at either campus. You will be getting a lab card which must be used to check out equipment.

Course Objectives:

1. Create a portfolio of your photography that demonstrates your work in the facilities.
2. Distinguish safe and appropriate procedures and practices in a photography facility

Requirements:

1. You must contact your instructor by email no later than **September 3rd** or you will be dropped.
2. You must turn in a portfolio of 6 finished prints to your lab instructor by **November 3rd**, or you will be withdrawn.
3. Wet-lab prints must be spotted but need not be matted, digital prints need to be color corrected. Place the prints in a large envelope with your name, lab section number and teacher on the outside, place in the following locations:

Labs at LAC: For a 281/291 at LAC you must put the envelopes in the LAC Lab Check-out room.

Labs at PCC: For a 281/291 at PCC you must put the envelopes in the PCC Lab Check-out room.

Make a note of who your instructor is and the deadlines.

PHOT 281AD - Photography Lab

Class Number	DAYS	TIME	START DATE	END DATE	LOCATION	INSTRUCTOR
71198	M	08:00:AM - 10:50:AM	08/17/2009	12/20/2009	PCC-EE258	Brian Doan
71199	T	12:00:PM - 02:50:PM	08/17/2009	12/20/2009	PCC-EE258	Ann Mitchell
72921	T	12:00:PM - 02:50:PM	08/17/2009	12/20/2009	PCC-EE258	Corina Gamma
71200	M	12:00:PM - 02:50:PM	08/17/2009	12/20/2009	PCC-EE258	Scott Moore
71201	M	06:00:PM - 08:50:PM	08/17/2009	12/20/2009	PCC-EE258	Neil France
71202	W	08:00:AM - 10:50:AM	08/17/2009	12/20/2009	PCC-EE258	Kireilyn Barber
71203	T	09:00:AM - 11:50:AM	08/17/2009	12/20/2009	PCC-EE258	Suzanne Mapes
72922	M	12:00:PM - 02:50:PM	08/17/2009	12/20/2009	PCC-EE258	Brian Doan
72923	Th	12:00:PM - 02:50:PM	08/17/2009	12/20/2009	PCC-EE258	Corina Gamma
73332	M	01:00:PM - 03:50:PM	08/17/2009	12/20/2009	LAC-K119	Ann Mitchell
71205	Th	09:00:AM - 11:50:AM	08/17/2009	12/20/2009	PCC-EE258	Suzanne Mapes
71208	T	06:00:PM - 08:50:PM	08/17/2009	12/20/2009	PCC-EE258	Amanda Konya
72633	Th	12:00:PM - 02:50:PM	08/17/2009	12/20/2009	PCC-EE258	Ann Mitchell
71209	Th	06:00:PM - 08:50:PM	08/17/2009	12/20/2009	PCC-EE258	Amanda Konya
72613	W	12:00:PM - 02:50:PM	08/17/2009	12/20/2009	PCC-EE258	Brian Doan
72642	W	12:00:PM - 02:50:PM	08/17/2009	12/20/2009	PCC-EE258	Scott Moore
73331	F	09:00:AM - 12:25:PM	09/08/2009	12/20/2009	PCC-EE258	Suzan Skaar (late start)

PHOT 291AD - Advanced Photography Lab

Class Number	DAYS	TIME	START DATE	END DATE	LOCATION	INSTRUCTOR
73333	F	09:00:AM - 12:25:PM	09/08/2009	12/20/2009	PCC-EE258	Suzan Skaar (late start)
71210	W	06:00:PM - 08:50:PM	08/17/2009	12/20/2009	PCC-EE258	Neil France
73334	W	01:00:PM - 03:50:PM	08/17/2009	12/20/2009	LAC-K119	Ann Mitchell
73644	T	01:00:PM - 03:50:PM	08/17/2009	12/20/2009	PCC-EE258	Ann Mitchell

Faculty Contact info:

Ann Mitchell, amitchell@lbcc.edu
Neil France, nfrance@lbcc.edu
Scott Moore, smoore@lbcc.edu
Suzanne Mapes, suzphoto@yahoo.com
Suzan Skaar, sskaar@earthlink.net

Brian Doan, bdoan@lbcc.edu
Corina Gamma, corina_gamma@yahoo.com
Kireilyn Barber, kireilyn@mindspring.com
Amanda Konya, info@amandakellerkonya.com

Critique of a Film Scene **Due October 15th**

Student Name:

Class and Semester:

Name of Film:

Much of what you're doing this semester is similar to what happens on a film set. Using props, composition and lighting, you're creating a mood and telling a story. For this critique I want you to select one scene in a film and critique it's use of those elements. Since this is a lighting class...try and find a film where the lighting plays a significant part of the story-telling. Make sure you can watch the scene multiple times!

Use the following as your check list when turning in the paper: this sheet MUST be attached!

_____ 1 page, 12 point type, 1.5 spacing. Make sure to spell check.

_____ Copy of either the poster or cover of the film DVD

Guidelines for Written Paper:

The most important part of this paper are Paragraph 2, 3 and 4. This is where I expect the most work to take place. Papers that do not follow this guideline will be returned ungraded.

1. Paragraph One: Brief description of the scene and how it works in the film.

- a. No more than one or two sentences on the film's director, production designer and cinematographer.
- b. Two to three sentences which explain how the scene works in the film.

2. Paragraph Two: Discuss the lighting of the scene.

Discuss the Cinematography of the shot, how did they use lighting? This is a "cause and effect" paragraph where you say what you saw in terms of lighting - then you discuss the effect that it had on the scene.

For example:

- The only light in the scene came from a candle next to the bed (this is the cause) which created a sense of intimacy and warmth on the face of the reading child (that is the effect it had on the scene).

2. Paragraph Two: Discuss the design of the scene.

Now discuss both how the camera was used and Production Design (the look of the props sets etc.). Remember this paragraph is also a "cause and effect" approach.

- a. Design of the images --How things are arranged in terms of composition, order of dominance, how the elements work together, division of space etc.
- b. Discuss the camera work - viewpoint, depth of field etc.

Paragraph Four: Impact and closing statements

- a. If you saw this both in a theater and on DVD - what's the difference in impact?
- b. Emotional: What the work communicates--Feelings/Mood
- c. What you think about the scene? Why did you chose it? Any ideas about how film can relate to studio photography? Think of ways you might change your thinking about art-making based on this work.