

Long Beach City College

Photo 34 Advanced Photographic Applications

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 11-1pm
Other PCC Tues/Thurs 11:30-12:00
Appointments recommended
Blog: lbccphoto.blogspot.com/

Suggested Viewing:

This semester we'll be concentrating on design and layout, I'd like to suggest several films/TV shows to view: Blade Runner (evocative lighting), Pushing Daisies (fun use of color), The Conformist (a foreign film shot in a wide format with great composition and color), Matewan (dramatic lighting, historic color), The Godfather (use of color), Band of Brothers (color as b&w), Apocalypse Now (lighting & composition), The Last Emperor (color & composition), Three Kings (color & film quality), 300 (color & design), The Borrowers (color), Citizen Kane (composition & lighting).

Course Overview:

This class is for advanced studio photographers. We will start with a review of the ability to create shape with light, and a review of view camera controls. Students will then advance to more sophisticated and creative uses of lighting as well as working with assigned layouts.

During this class I will not be assigning the angle that you're to shoot from, nor will I assign whether you will work with strobe or hot lights. However, students are required to have covered all three basic angles: overhead, three-quarters and straight-on, as well as work with both types of lighting. A mid-term review will be held to assess completion of this requirement. You may use people as props in your shoots - which means the scene is designed and lit, the person is placed in a fixed manner. Its not a "Portrait", rather the person is used symbolically - I'll be showing examples.

As advanced students you will be working with beginning students, both as a photographer and assistant. One of the best ways to learn is to teach: Phot 34 students will be asked to bring in work from Phot 33 to discuss with the other students. The class will consist of lectures, in-class demonstrations, critiques and discussions, reading, studio work and visual presentations.

Course Objectives:

1. An advanced use of light to convey mood and shape.
2. Advanced understanding of large format photography.
3. Advanced digital capture and processing
4. Strong development of fundamental 2d design elements.
5. Strong development of awareness of form, surface and how light relates to each.
6. Exposure to a wide variety of studio artists, both commercial and fine art.

Course Requirements: Final grades are based on the following

1. Attendance: Your attendance is expected **on time** at every meeting. 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.
4. Completion of assignments: all work must be completed and turned in to receive a grade. Late Assignments will be accepted at the next critique with instructor approval only, and will be lowered a full grade. After work is returned students may reshoot for a better grade with instructor approval.
5. Presentation of assignments: all work must be full frame in a window mat.
6. Students must be enrolled in a Photo 281 or Photo 291

Class Format:

Lecture:

- Every section will start with a lecture to introduce the new methods as well as 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 in the following manner: prints to be 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 8/20 - 9/17

The Brief: Assigned Layout: Most of commercial photography involves shooting to a pre-existing layout. Students will need to select a magazine cover and an advertising or editorial layout that they like. You will scan this and make a digital overlay file to use in Photoshop when we proof the shoot. Remember, you're not copying the image, you're just working with the type and design layout. You will use the digital file to overlay on your finished file when making the print. Projects will be shot digitally (you can also shoot with the 4x5).

Assignments: both are required

- Magazine cover
- Advertising layout

Section Two:

Sessions 9/15 - 10/15

Narrative Constructed Imagery. In this section you will create images that tell a story, either through the construction of the image, or through the use of lighting. Borrowing from the world of film and painting, we'll be doing a Noir-based lighting in b&w and a Surrealist image, which will consist of several images shot independently and then assembled digitally. Due to the complex nature of the shot, you will only be doing two projects. You'll also be creating a "set" to do this shoot on - the set can be very simple (a wall) or more complex (windows, doors etc).

Assignments: both are required, any subject may be used including people, if used in connection with a set.

- Film Noir (b&w or color)
- Surrealism (color)

Section Three:

Sessions 10/13 - 11/12

Color & Design Working with Color Relationships (complimentary, harmony etc) students will also create images that emphasize the design of the composition.

Assignments: Pick 3

- Complimentary
- Monochromatic
- Touch of color with b&w impact
- Desaturated color with strong contrast

Section Four:

Sessions 11/10 - 12/10

Assignments: *Three images in your desired area of interest*

Project Suggestions:

Overall: I'll be asking you to work bigger, this semester we have several of the Canon 5Ds which will give you a bigger file to work with. The digital medium format cameras will also. I recommend you work with these. We also have several "tilt and shift" lenses for the Canons which will give you 4x5 capabilities in terms of where you place the focus. Plan to print larger than 8x10. I would also recommend that you invest in a better paper - order from an online company for a big savings.

Section 1: Shooting to a Layout

For this you're going to need to work out the sizes BEFORE you scan. Scan the layouts: 100% scale, 300ppi, 8 bit, rgb. Save the file as a tiff. Make sure you bring the files to the shoot as I will need them to drop into your files as we proof the shoot. Once again, think of this as you've been given a layout...but you really need to add your own feeling to it.

Section 2: Noir

This will be a hard lighting shoot - so plan on using the tungsten lights. You'll also want to design with the use of strong linear shadows...gives the feeling of light coming through blinds or even as if someone is imprisoned. Working with vintage props could be fun on this. You could also use a grainy approach (Blade Runner) to create a vintage feeling. Smoke is also a possibility, but we'll need to make sure we don't set off any sprinklers.

<http://www.zekeshore.com/blog/2009/design-process-of-creating-a-concert-poster/>

Section 2: Surrealism

The preplanning is the most important part of the shoot - because if you're dropping elements that were shot individually into a single image - they need to have been shot with the same camera angle and lighting - otherwise they won't feel like they belong. You could use change of scale very effectively on this type of shoot - just remember that you'll need to make sure you've got the correct file size on each. I suggest you shoot the environmental part of the image first, then we can test how the other elements are going to look while you're shooting them.

Section 3: Color

This is fairly straight-forward, the only issue may be how the color "reads" when shot. I suggest you work with strobe lighting to keep it all daylight balanced. Also, a softer approach to lighting works better to create more saturated color in a scene.

Section 4: Open

Take a moment to look at all the shots you've done - what have you liked the best? If you choose to build a complex set, or do another Surrealism shot then I'll only require 2 for this section. Discuss it with me first.

Materials List

Required materials:

- Digital Memory Card for Nikon or Canon, 1Gig minimum. Make sure you have a back-up.
- Digital Paper: must use a professional level quality such as: Epson Professional Luster, Epson Velvet Fine Art, Hannemuehl Photo Rag. Arista Digital paper from Freestyle is also a good choice.
- Print Size: I'd like to strongly suggest that you do your projects bigger than 8x10. Get a larger size - 11x17 or 13x19 will work fine. We can also use our roll paper if you have a project that really is strong.

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	Introduction to class. Meetings with Photo 34		
	8/20	Demonstration on 4x5 cameras, Phot 34 Intro to 1st Project		
2.	8/25	Field Trip at Bristol Farms - meet at 1:00pm, 2080 N Bellflower Blvd		
	8/27	Demos: Studio, Digital Camera, Cutting Mats. Review of props.		
		<i>Group 1</i>	<i>Group 2</i>	
3.	9/1	Project 1	Shooting	Assisting
	9/3	Project 1	Assisting	Shooting
4.	9/8	Project 2	Shooting	Assisting
	9/10	Project 2	Assisting	Shooting
5.	9/15	Intro to Phot 34 Project 2. All groups printing (reshooting if necessary)		
	9/17	Critique of Section 1, both sections		
		Group A	Group B	Group C
6.	9/22	Props	Shoot	Assist
	9/24	Assist	Digital	Shoot
7.	9/29	Shoot	Assist	Digital
	10/1	Digital	Shoot	Assist
8.	10/6	Assist	Digital	Shoot
	10/8	Shoot	Assist	Digital
9.	10/13	Photo 34 Intro to 3rd Project (studio open for reshoots)		
	10/15	Crit 2nd Section, Written Critique Due		
10.	10/20	Shoot	Digital	Assist
	10/22	Digital	Assist	Shoot
11.	10/27	Assist	Shoot	Digital
	10/29	Shoot	Digital	Assist
12.	11/3	Digital	Assist	Shoot
	11/5	Assist	Shoot	Digital
13.	11/10	Photo 34 Intro to 4th Project, printing (studio open for reshoots)		
	11/12	Critique of 3rd Section		
14.	11/17	Digital	Assist	Shoot
	11/19	Assist	Shoot	Digital
15.	11/24	Shoot	Digital	Assist
	11/26	<i>No school, Thanksgiving</i>		
16.	12/1	Digital	Assist	Shoot
	12/3	Assist	Shoot	Digital
17.	12/8	Shoot	Digital	Assist
	12/10	Final Critique, Portfolio Due (no lates will be accepted after this date)		
18.	12/14	Final grades and portfolios may be picked up at my LAC office K123 10:30-1:30		

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.

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, corinagamma@earthlink.net
Kireilyn Barber, kireilyn@mindspring.com
Amanda Konya, info@amandakellerkonya.com