

PHOTOGRAPHIC LIGHTING – Syllabus
Tyler School of Art/ Department of Graphic Arts & Design/ GAD 3413

Class Meetings: Mondays/ Wednesdays, 5:50 - 8:20 PM in the Tyler Photo Area
Lighting Studio Q, Seminar Room R, Digital Lab S, Finishing Area P, Darkrooms J & K
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COURSE DESCRIPTION

At the core of any commercial or fine art photographer's practice is an in-depth understanding of lighting. Light is the fundamental element that makes a photograph possible, and every successful photographer's control over light is the key to their success. This course will not only focus on allowing you to gain a thorough understanding of artificial lighting techniques, but also how to approach natural light situations better, and beyond that, to an understanding of how the two work in conjunction. By revisiting the fundamentals of the large format view camera, and developing an understanding of environmental and situational lighting techniques, you will learn different commercial and fine art approaches to working in a studio setting. You will also learn lighting techniques with digital and medium formats, as well as develop an understanding regarding the differences between digital capture and negative film. In addition this course will cover advanced exposure control, lighting on location, and product lighting. NOTE: This course is repeatable for credit.

CLASS OBJECTIVES

The word photography comes from two roots; Photo meaning light, Graph meaning image. This means that any image that can be made with light is essentially a photo-graph. This does not necessarily have to involve cameras or film or sensors or printers or darkrooms or any of those normal photographic tools. The potential of this definition will be discussed through out the semester. Finding new definitions for words is part of the description of creativity. To take things another step further; this is not a course in photography - this is a course that uses photography to make artwork.

Extrapolation is a desired objective of this class. This means you should take any of the techniques that are demonstrated and then think about how you can use them before you go out and try them. Try taking the first thoughts that come to mind and extrapolate them out beyond what one would typically come up with. Try taking that thought out to its logical conclusion. Then try shooting like that. [note: techniques are ways to do something that usually produce expected results. Strategies are combinations of techniques that produce unique results. Try combining techniques in various ways to generate new strategies.] "Do not try - Do."

There are three main factors in this class. The first is that each student has a clear idea of their personal vision of image-making [content]. The next is that they have developed their craftsmanship to bring this vision to fruition [form]. The third is to ensure the content is accessible to an audience [impact].

When this class is complete you will have a body of work and a means of producing an even wider range of images. On top of this you will know how to utilize research to find inspiration for your work. You will also know how to evaluate your work and the work of others, and know how to present your work in a professional manner in a way that will serve to inspire others.

COURSE GOALS

The concept behind this class is to investigate various ways of using lighting to effect the emotional ambience of photographs. Various strategies as listed below are used as starting points. Beyond that there are no assignments. The subject matter of the photographs made for this class is totally at the discretion of the student. There are however some specific ways of making photographic images using lighting in creative ways that may influence how you shoot.

Some of the strategies that will be presented include:

- Extreme Lighting
 - ✦ Shoot in the field in Extreme Lighting
 - ✦ Replicating on-site lighting with Artificial Light
 - ✦ Fantasy Lighting
- Nighttime/ Dusk Photographs
 - ✦ (Un)Natural Lighting (street lights, car headlights, etc.)
 - ✦ Fill Flash in total darkness (selective lighting)
 - ✦ Fill Flash at Dusk
 - ✦ Overblown Flash
 - ✦ Flash with long exposure
 - ✦ Flash recording activity
 - ✦ Light Painting with choreography
- Self-Portraiture
 - ✦ Studio Lighting vs. On-Site lighting
 - ✦ Self-Ports with a desk lamp
- Light Images
 - ✦ Light Modulators
 - ✦ Projections
 - ✦ Illusory Space
 - ✦ Light Environments
- Professional Printing
- Professional Presentation
- Digital Portfolio

LECTURE/DEMONSTRATION

This Junior-level class presents a wide range of techniques, strategies and media for experimentation. Students are expected to make a reasonable number of photographs in each, and are encouraged to show and discuss all image tests, not just successful final products. Images can be re-done and shown at a later time. The actual content will vary from semester to semester depending on the direction set by the individual students enrolled in the class.

HANDOUTS / RECIPES

You are not expected to remember every detail of every process the very first time you see a demo. For this reason, every technique is explained in detail in a PDF handout that is available on-line at www.berk-edu.com. It is recommended that you purchase a 1" binder with D rings and clear panels on the front, print out the Class Schedule, and put it into the front cover. Throughout the semester you should look at the week ahead, see what lessons are scheduled, print out the handouts for those lessons, read them, and then put them into the binder. This way you will have an understanding of the processes being taught that week and will know what materials and tools to bring to class.

INDEPENDENT LAB WORK

photographic lighting

Steven Berkowitz

The bulk of the semester will be spent in the Tyler Photo Studios preparing photographs shot and manipulated outside of class time. It is expected that the student will spend at least as much time working outside the class as in. It will be important to have the appropriate Handouts available when working independently. You should be shooting and processing the equivalent of at least 4 rolls of film per week. That is at least 144 shots. You should process your photos at least once a week and make prints at least once a week. It is not a photograph until the image sits on a piece of paper. What you see on a computer screen in its preprocessed state is equivalent to a negative. This is the minimum to make work of the quality required for this class.

INDEPENDENT RESEARCH

The names of photographers and artists whose work relates to yours will be mentioned during critiques. The work of these people will be discussed in future class sessions. You are expected to do research and come to the next class with a list of relevant web sites, a collection of 'borrowed' images from the web, and even a book or two that display this work. Any interesting philosophies that you learn in your academic elective classes should be brought into class for discussion. Any interesting strategies that you devise should also be written up, with example pictures and handed in for potential addition to the class web site. You should also be searching for exhibition opportunities. Bring anything you find to class to be shared with all.

GROUP CRITIQUES

Student's photographs will be discussed during group critiques approximately every other week. You should produce more prints than are required for critiques and then edit down to the best work for peer review. Failed experiments are just as valuable as successes, as long as you are pushing the envelope. John Cage said, "There are no mistakes, only intended and unintended activity". It is suggested that you work on three themes throughout the semester. See the online schedule www.berk-edu.com for exact critique dates, as the schedule may change. Everyone must show on their assigned days. No lateness or absence will be tolerated. If you do not have your photos done when working at a real job you get fired.

WRITTEN STATEMENTS

A typewritten statement explaining the visual, emotional, and conceptual motivations behind the work presented at each critique must be handed in before the start of each critique. Technical details of the must also be included, including what worked and what did not, so future students can learn from your experiments. Include name, crit number, class, semester, year at the top of each document. No lateness or absence will be tolerated.

PICTURES of the WEEK

The best photographs from each person will be selected at the end of each crit. These prints will be hung on the POW wall and will remain there until the next crit. You are challenged to duplicate that print from your notes, to indicate that you have control over your printing technique. Either the original or duplicate print will be held for the Photo Archives.

VIRTUAL GALLERY

The best student work from each critique will be published on the Tyler Photo web site. Students are responsible for creating their own web pictures following the guidelines that will be taught. This includes scanning, adjusting and cleaning up. The recipe is available on-line. These web files are due at the class meeting immediately following the end of the crit. No lateness or absence will be tolerated

DIGITAL PORTFOLIO

Students are required to hand in a Digital Portfolio of your best work at the end of the year.

There is a specific format of 1920 pixels square with a black matte that will be used. This will be demoed. An Artist's Statement will accompany the photos. The photographs must be formally labeled, and will be included in the Photo Archives and to shown to future students. Failure to hand this in on time will result in the failure of this class.

Do not wait until the end of the semester to start building this collection of work. It is best to organize and select your 5 best photos after each critique and then save them on your own backup media throughout the semester.

READINGS

Undisclosed Images, from *The Edge of Vision, The Rise of Abstraction in Photography*, by Lyle Rexer; Aperture ISBN 978-1-59711-242-0

The Altered Print, Quiver Photography Magazine, Issue 8, Essay by William E. Parker

Algorithmic Surrealism: The New Aesthetic and the Networked Avant-Grade, by Tom Kohl, from [Red-Assiniboine Research Unit](#), Art Technology New Media

Einstein Doesn't Like It, from *The Dancing Wu Li Masters: An Overview of the New Physics*, by Gary Zukav, Bantam ISBN 0-553-26382-X

Inventing Reality, New Orleans Visionary Photography, Introduction & Commentary, by D. Eric Bookhardt; [Luna Press](#)

New Cyanotypes, Beyond Blueprints, from *Photography's Antiquarian Avant-Grade, The New Wave in Old Photographic Processes*, by Lyle Rexer; Abrams, ISBN 0-8109-0402-0

REQUIREMENTS AND EXPECTATIONS

Attendance Policy

You must attend every class as the material is too extensive to be repeated. Absences will negatively affect your grade. If absent, you must contact your teacher to find out what occurred in classes you've missed. Work should be completed upon your return to class. Students should always have something to work on. If you do not, it indicates that you are not working hard enough. Always bring materials and be prepared to work. Not every lecture or demo will last the entire class. The phrase, "I forgot my files" will not be tolerated. This is equivalent to an absence.

Critique Attendance

It is required that the student show work at all critiques. The schedule is four Critiques during the semester plus Final Reviews. There is no such thing as late. Consider this as your job. If you are late for a deadline at The Philadelphia Inquirer, for example, you are fired.

Excused Absences

Excuses other than hospitalization, incarceration or other tragedy are unacceptable. Absences require documentation; medical absences require note from a doctor or nurse (use Temple Health Services). You are allowed a maximum of three excused absences after which, you must see the Academic Advisor to withdraw from the course.

Unexcused Absences

One: Deficiency notice will be given to the student.

Two: Deficiency notice + drop of one letter in your final grade.

Three: Three absences are grounds for failure of the course.

If, however, some extraordinary circumstances prevent normal attendance, please contact your professor to work out some alternative plan.

Withdrawing from a Class

Withdrawal must be made within the first 8 weeks of a class. Please review the Temple

University policy of Withdrawal from Classes. You are financially responsible for classes from which you withdraw. Withdrawing from a class may greatly delay your time to graduation. Please consult with an academic advisor before withdrawing from a course. See the University policy at: http://policies.temple.edu/getdoc.asp?policy_no=02.10.14

Lateness Policy

Arriving any time after class is scheduled to begin is considered late. Even if you are late, you should always come to class. It is better for you to be present for some of the information than to miss an entire class. Lateness is recorded: 2 late arrivals = 1 absence. It is possible to fail a course based upon lateness alone. If you have a class that ends when another begins, let both teachers know so they are aware of your individual situation.

GRADING

If you do everything just as defined in this syllabus, then you will receive a grade of C. That is average. Average is what everyone else does. If you want a better than average grade then you need to do better than average and more than average work. It is very important to keep on schedule. Being on time for all deadlines is extremely important. This means demonstrating an ongoing effort to produce quality work that has content with personal relevance, and includes evidence of research to support this content; shows prowess in the technical aspects producing formal qualities that supports the content; and making a portfolio of photographs that communicate one's personal vision while generating an inspiring response from your peer audience.

Final grades for the course are given based on the learning outcomes in this syllabus. Attainment of these goals is evaluated by the completion of projects and several other factors, including:

1. Quality of concept and craftsmanship, showing an ability to respond to given assignment and criteria. Risk taken in work, including experimentation with both concepts and techniques. Provide evidence of research to support both the aesthetic and technical components of the work.
2. Producing a portfolio of prints that communicate one's personal vision, while generating an inspiring response from your peer audience. Packaging this portfolio for both the web and as digital slides on DVD.
3. Significant progress based upon individual growth throughout the semester. Assignments are given more weight towards the end of the semester.
4. Class participation and attendance as detailed above. Students are expected to be present in every class and to be actively engaged with all activities, discussions, critiques, and slide presentations during the semester.
5. Successful completion of assignments by the given deadline. Each major project has a deadline ending with a critique that includes a written statement. Each critique is followed by making web versions of the work and a set of digital 'slides'.

Basic guidelines for letter grades:

- A – Produce work of the highest quality, show marked improvement, participate significantly in discussions, meet all deadlines, be punctual, and miss no classes. The grade of A is reserved for truly exceptional work.
- B – Produce good quality work, show good improvement, participate reasonably in discussions, meet all deadlines, be punctual, and miss no more than two classes.
- C – Produce average quality work that may be strong in some areas but is weaker in others, show some improvement, participate nominally in discussions, be no more than a day late on a deadline, be reasonably punctual, miss no more than three classes.
- D – Produce below average or poor quality work, do not show any improvement or the desire to improve, no participation in discussions, miss deadlines, and are absent.

- F – Failure because of poor work, lack of improvement, no participation in discussions, missed deadlines, excessive absence and/or lateness, or a combination of these factors.

FINAL REVIEWS

Final reviews take place during the last week of regular classes, before study days (that are also cleanup days). All students must attend all Final Reviews – no exceptions! A minimum number of photo pieces must be presented at Final Reviews, along with a digital portfolio, an artist's statement, and a legacy print submitted for the Photo Archives. A sense of consistency, both in content and style, is necessary. Failure to produce any one of these items means that the minimum requirements of this class have not been met. This can result in a failing grade.

ACADEMIC PROGRESS in LOWER DIVISION COURSES

As part of a University program to alert students to problems with performance, your progress in each course will be assessed during the 5th week of classes. If you receive notice of unsatisfactory performance, you must meet with your teacher to discuss your situation.

ACADEMIC INTEGRITY

The Student Code of Conduct considers the following to be a violation of academic integrity:

1. Academic dishonesty and impropriety, including plagiarism, fabrication and academic cheating. This includes helping, procuring or encouraging another person to engage in academic misconduct;
- 2 Interfering with or disrupting the conduct of classes or any other normal or regular activities of the University

Please refer to the University's statement on Academic Integrity at: http://www.temple.edu/bulletin/Responsibilities_rights/responsibilities/responsibilities.shtml

POLICY on PLAGIARISM, ACADEMIC CHEATING and DISHONESTY

Original Work

All work submitted for class must be made by the student specifically for the course for which it has been submitted. A specific project may not be submitted to multiple classes. This is particularly relevant if you are in an interdisciplinary course or are simultaneously enrolled in a seminar class. Submitting work not generated for a specific course constitutes academic dishonesty. The penalty for academic dishonesty is an automatic "F" in the course in which the offense is committed and a report to the Dean. Subsequent offenses are referred to the University Disciplinary Committee.

STUDENT and FACULTY ACADEMIC RIGHTS and RESPONSIBILITIES POLICY

Freedom to teach and freedom to learn are inseparable facets of academic freedom. The University has a policy on Student and Faculty and Academic Rights and Responsibilities (Policy #03.70.02) which can be accessed through the following link: http://policies.temple.edu/getdoc.asp?policy_no=03.70.02

Every registered student agrees to abide by an overall set of values, principles and regulations mandated by the university. In order for a student to remain in good standing, it is imperative that each student assumes responsibilities throughout his/her enrollment at Temple. Students also have a number of rights, which protect their interests. Access these rights and responsibilities, including Academic Honesty and Attendance at:

http://www.temple.edu/bulletin/Responsibilities_rights/rights/rights.shtml#rights_reps

DISABILITY DISCLOSURE

Any student who has a need for accommodation based on the impact of a disability should contact each instructor privately to discuss the specific situation as soon as possible.

Contact Disability Resources and Services at 215-204-1280 at 100 Ritter Annex to coordinate accommodations for students with documented disabilities. Students must present appropriate paperwork in order to receive special accommodations.

Accommodations are limited to those documented by the office of Disability Resources and Services and presented in an official letter to the instructor.

INFORMATION on CANCELLATION of CLASSES due to INCLEMENT WEATHER

The University participates with the City of Philadelphia and local radio stations such as KYW (1060-AM), WDAS (1480-AM, 105.3-FM), WIOQ (102.1-FM), WUSL (98.9-FM) and WPEN (950-AM), which broadcast code numbers indicating when classes are closed because of snow or other inclement weather.

101 Day Class Cancellation

2101 Evening Class Cancellation

The most accurate and up-to-date information on class cancellations can be obtained by calling the University's hotline at 215-204-1975, by listening to Temple's radio station, WRTI (90.1-FM), or by referring to Temple's website at: www.temple.edu.

LAB USE

The TYLER Photo Area is open for student use according to the published schedules, available online at www.berk-edu.com. Only students enrolled in these photo classes during the current semester are allowed in these Labs. Do not bring your friends to hang out.

There is absolutely NO FOOD or DRINK ALLOWED in any of the Photo Labs. There is NO SMOKING allowed anywhere in any Temple building.

SAFETY TRAINING

All students who will work in the Tyler Labs need to attend a Safety Training session. This is mandated by the Temple University Environmental Health and Radiation Safety Department (EHRS). These sessions will typically happen at either the end of the second week or start of the third week of the semester. You may attend any session that best fits your schedule, but make sure the instructor has your name on their list. An 'Authorized Student' list is prepared and all names are checked against this for access. Make sure you always have your Nitrile Gloves when working in a toxic area.

CLEANUP

All students working in the Tyler Photography Labs are required to participate in the end-of-year cleanup. You can sign up for a specific time with the Lab Technician when the time comes. The work will be minimal and it will take about an hour.

ID CARDS

Trade in your Temple University ID Card to receive equipment to print. Go to the Equipment Cage and ask the Lab Monitor for the necessary items. Your card will be returned when you are finished working. Do not leave equipment unattended for any extended period of time.

CONTACTS

TYLER Photo Cage/ Tyler Building, Room B30V

777-9225

Department of Graphic Arts & Design/ Tyler Building, Room 210V

777-9145

Steven Berkowitz/ Associate Professor

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Office Hours (by appt.)

Tuesday 3:30 – 4:30 PM