Department of Communication
Illinois State University

Communication 266

ADVANCED PHOTOGRAPHY

Spring 2004

Instructor

Joel Johnson

Photography Center
Fell Hall 280
(309) 438-3672

Class
Fell Hall 112/102
1:00-2:50 p.m.
Monday/Wednesday

Office
Fell Hall 276
(309) 438-5368
jrjohns@ilstu.edu
Office hours TBA

Syllabus

Description

   This course is designed to help students develop competencies to plan and produce photographs for use in various communication media using color, studio, and electronic photographic images. Enrolled students must have the ability to use photographic equipment and materials to produce high-quality photographs.

Outcomes

   At the conclusion of this course the student will—

- explain and apply light theories (both physical and psychological) as they apply to photographic images
- select and use color, studio and digital equipment and materials to achieve specific outcomes
- produce photographs for specific communication problems

Resources

- Books (Photography, London & Upton 7th), articles and other media
- Textbook Web site http://cwx.prenhall.com/bookbind/pubbooks/london3/ and a variety of other Web readings.
- Department of Communication Photography Center
- Equipment and materials from the department
- Course Web site http://www.communication.ilstu.edu/jrjohns/advphoto/

Expectations

   Students are expected 1) to perform to the best of their ability, 2) to *experiment* with various photographic approaches, techniques, materials and equipment, 3) to behave in a professional manner in completing assignments, 4) to maintain schedules, and 5) to act responsibly in using facilities and equipment.

Evaluation

   Projects and performance evaluations will be based on 1) meeting the assignment requirements, 2) the creative (unique) way the assigned problem is solved, and 3) the technical quality of the outcomes.

6 Assignments	(60%)
1 Self-directed project	(10%)
2 Exams	(20%)
1 Photographer profile	(5%)
1 Portfolio	(5%)

Important Note

   Attendance is mandatory. Come to class on time prepared to participate, complete in-class exercises, share experiences, and work on projects. Contact me **in**

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**Advanced Photography**

advance by phone (438-5368) or email(joel@graphiccommunication2.com) if you need to be absent.

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Schedule

Monday	Wednesday	Readings
1/12 Orientation, studio tour, computer lab orientation, and photo	**1/14** Color printing orientation**,** assign 1 guide, portfolio guide.	[Web reading 1](#) [Web reading 2](#)
1/19 OFF ML KING Holiday	**1/21** History of color photography, reversal (slide) film. Assign 2 discussion, guide.	
1/26 Scanning and printing. **OPEN LAB**	**1/28** Color theory, seeing photographs, color photography in practice **Assignment 1 due**	L & U 9 L & U 16 [Web reading 3](#) [Web reading 4](#)
2/2 OPEN LAB	**2/4 Color assignment 2 due,** Self-directed proposal due,	
2/9 Exam review Self-directed color project due	**2/11 Exam 1**	L & U 12 [Web reading 5](#)
2/16 Studio orientation	**2/18** Studio assignment 1 guide, portrait work, lighting	[Web reading 6](#)
2/23 studio assignment 2 discussion and guide	**2/25** Studio assignment 1 due	[Web reading 7](#)
3/2 Self-directed studio Proposal due, OPEN LAB	3/4 Tabletop studio photography	
SPRING BREAK	**SPRING BREAK**	
3/16 OPEN LAB	**3/18** Special techniques**, studio assignment 2 due**	[Web reading 8](#) [Web reading 9](#)
3/23 Self-directed studio project due	**3/25** Photographer profile discussion and guide	L & U 11 [Web reading 10](#)
3/30 Digital orientation, Scanning, Digital Assignment 1 discussion and guide	**4/1** Future of Photography	[Web reading 11](#)
4/6 Photoshop 1	**4/8 Digital assignment 1 due,** digital assignment 2 guide	[Web reading 12](#)
4/13 Self-directed digital proposal due, Photoshop 2	**4/15 Photographer profile due**	
4/20 Photographer profile (cont.) OPEN LAB	**4/22 Digital assignment 2 due**	
4/27 OPEN LAB	**4/29 Self-Directed digital projects due, portfolios due**	

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FINAL Thursday, May 8, 1:00

Web Readings

Web 1
http://www.f32.com/articles/article.asp?artID=128

Web 2
http://www.kodak.com/US/en/digital/dlc/book3/chapter2/index.shtml

Web 3
http://cwx.prenhall.com/bookbind/pubbooks/london3/chapter9/deluxe.html

Web 4
http://cwx.prenhall.com/bookbind/pubbooks/london3/chapter16/deluxe.html

Web 5
http://cwx.prenhall.com/bookbind/pubbooks/london3/chapter12/deluxe.html

Web 6
http://photographytips.com/page.cfm/2976

Web 7
http://www.rogerheaton.com/pages/studio.htm

Web 8
http://www.masters-of-photography.com/

Web 9
http://www.fotoartmagazine.com/02_AGGLIKO/PHOTOGRPHY/HISTORY/BIOGRAPHY/SHORT%20BIOGRAPHIES%20OF%20GREATEST%20PHOTOGRAPHERS.htm

Web 10
http://cwx.prenhall.com/bookbind/pubbooks/london3/chapter11/deluxe.html

Web 11
http://www.scantips.com/

Web 12
http://www.ftss.ilstu.edu/resources/tipsheets/photoshp.html

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Color Unit

Color Photography

Color photography shares many concepts and procedures with black and white photography but is more demanding in creating effective images. Color images contain more information and visual stimulation. Colors are emotional and alive. This makes them more attractive to most people, but it can create visual clutter.

Outcome

At the conclusion of this unit students will—

- define color terms
- define and apply the basic color theories
- use color to enhance a visual message
- describe and use color photographic materials and equipment needed to produce color images

Content Outline

1.0 Properties of color
1.1 Additive
1.2 Subtractive
2.0 Perception of color
3.0 Color photographic materials
3.1 Film
3.2 Paper
3.3 Chemistry
4.0 Color equipment
5.0 Color printing
5.1 Exposure
5.2 Color Balance

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Color Unit

Assignment 1 Color Image

The process of printing a color image from a color negative on color photographic paper has many similarities to the black and white process. The negative is placed in the enlarger, sized and focused the same way. The exposure is determined with a test print but is done in total darkness. There are no safelights used in the color darkroom.

The major difference between the two processes is obtaining the correct color balance of the color print. This is done by adding or subtracting magenta and/or yellow filters in the enlarger head-below the light source. To do this a photographer learns to judge the color balance of a test print and then to change the "filter pack" to correct the incorrect color balance of the print.

High quality digital cameras, scanners, printers, and imaging software have changed the face of photography forever. Camera, scanner, and printer resolutions and color depth rival the very best 35mm cameras, films, and papers. The digital image is easily finished in the field and instantly transferable around the world, making it an ideal imaging media for communication photographers everywhere.

Throughout this class we will be "printing" images on the HP Color LaserJet 4500n, the Epson Stylus Photo 890, and the Epson Stylus Photo 1280. These high quality color printers will change the printing process significantly. The darkroom is replaced by PhotoShop, the chemistry, by cyan, magenta, yellow and black inks.

Outcome

Shoot a roll of color film and have it developed. Select a color negative of your choice. Print a (1) 5 by 7-inch print with correct exposure and color balance you must also turn in this image digitally as a jpeg file (floppy, Zip, email, CD, etc).

Equipment and Materials

One color negative either 35mm or medium format. Epson 890 or 1280 color printer and 5x7 paper. Epson 1200U Photo scanner and Photoshop.

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Color Unit

Assignment 2 Color on Color

There are many kinds of color films. The June issue of Popular Photography compared 94 different color films. Reversal (transparency) color film produces slides to be viewed by projection or transmitted light. Color negative film produces a negative, which must be printed on color print paper or print film to be viewed by reflected or transmitted light.

This assignment will introduce you to the materials and processes of color photography. It will also give you an opportunity to personally view the differences and similarities among the variety of factors involved in producing color images.

Outcome

A set of 8 to 10 slides projected for the class and stored in a folio sheet with a written statement about the hue you photographed and a set of digital negatives. Create the digital negatives using the scanner and Photoshop's automation tool Web Photo Gallery. Use the large images (450 pixels) and the large thumbnails (100 pixels) options.

Reversal Assignment

This assignment requires you to choose and use a roll of color reversal film and to observe, isolate, interpret and photograph color. You will select one color hue to photograph. The hue can be shown in many ways: its natural and/or artificial state, its relationship to objects and to other hues, and as a subject itself with variations in shades, tints, form, and texture.

Equipment and Materials

The following will be needed to complete this assignment: 35mm SLR camera, one roll, 35mm, 24 exposure, daylight film or color transparency film Optional - wide angle lens; telephoto lens; electronic flash; filters; tripod.

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Studio Unit

Light Meaning

The photographer gains control over many photographic elements when working in the studio. Lighting, subjects, weather conditions, camera operation, and many other factors can be managed more easily in the studio. People and objects are carefully managed to present a specific aspect of their being to meet specific communication and artistic needs. This unit focuses on the materials, equipment, and techniques of studio photography.

Outcomes

At the conclusion of this unit students will—

- define various light sources and effects
- select the appropriate materials, equipment, and techniques to photograph people and objects in the studio
- work effectively with human and inanimate subjects
- produce photographs to meet specific requirements

Content Outline

1.0 Studios
2.0 Lighting
2.1 Types
2.2 Effects
2.3 Combinations
3.0 Equipment - cameras, stands, etc.
4.0 Working with subjects
5.0 Determining exposure

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Studio Unit

Assignment 3 Light Meanings

The placement of lights in the studio gives the photographer total control of what the print will look like. It is as much an art as a science. Placing a light(s) in a particular position, at a particular height, and at a particular distance using any number of accessories or none at all can change the meaning of a photograph in a dramatic or subtle way. It will also change many of the technical aspects of how the photograph is made.

The best way to learn studio lighting after studying the basics is to spend as much time in the studio photographing as many lighting setups as possible and observing their effect on the final print. It is also important to learn to look at the light on a person or object and to see its many effects.

Outcome

Contact sheet(s) (8x10) and 8 x 10 prints of the two best negatives of your subject.

Assignment

Shoot a small to medium sized object in the studio on 35mm slide film or digitally. Try a variety of different lighting arrangements. Use snoots, and gels, single and multiple lighting situations.

Equipment and Materials

The following is needed to complete this assignment: Studio, lights, accessories, camera stand, 35mm SLR camera, or Nikon 990. Roll of color or black and white, 36 exposure film Print paper. You may also schedule a time to shoot with medium or large format equipment for this assignment. Epson 890 or 1280 color printer and 8x10 paper. Epson 1200U Photo scanner (or Nikon film scanner) and Photoshop.

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Studio Unit

Assignment 4 Enhancing Character

Portrait Assignment

This project requires the selection of a person to photograph. Two portraits will be made to help illustrate an article or feature story about the person - their work, something special they have done, a special event, etc. The two photographs of this person should be very distinct; for example, light and funny vs. dramatic and professional.

Outcome

Two portrait prints (at least 6 x 7.5) of the same person with very different looks. A sample layout and how the portraits would be used should accompany the prints.

Portrait Assignment

Create an *assignment for* yourself. (For example, you have been assigned to photograph the new director of ... or a student who has just .... Fill in the blanks with two distinct scenarios - one requiring a formal, serious portrait and the other a more relaxed, informal portrait.) Plan what you want to do before ever setting foot in the studio. After you have shot what you have planned, you can then spend some time on more spontaneous ideas. Don't spend time filling in the text areas, but make sure to fill text areas with something.

Equipment and Materials

The following is needed to complete this project: Camera, tripod, lighting instruments, equipment and accessories, a person, film. You will also need Epson 890 or 1280 color printer and 8 x 10 Epson paper. Epson 1200U Photo scanner (or Nikon film scanner) and Photoshop.

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Digital Unit

Digital Photography

Digital photography is the latest addition to the Photographer's "tool kit." Digital imaging has resulted from the great advances made in computer technology in the past decade. Chemical and silver based photography has not and will not be replaced by digital photography but will give the photographer additional options in creating desired images.

Outcomes

- At the conclusion of this unit students will:
- describe the current status of digital photography,
- state the advantages and limitations of digital photography,
- define basic terminology of digital photography,
- describe the various processes of digital photography,
- operate equipment associated with digital photography,
- manipulate digital images in the computer; and
- output digital images to various media

Content Outline

1.0 Definitions
2.0 Advantages and Limitations
3.0 Equipment
       3.1 Computers
       3.2 Scanners
       3.3 Cameras
       3.4 Film Writers
       3.5 Printers
4.0 Software
5.0 Applications
6.0 Future

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Digital Unit

Assignment 5 Facing the Future of Photography

Manipulated Image Assignment

The purpose of this assignment is to enhance your ability to enter and manipulate photographic images using the Macintosh computer and Adobe Photoshop software.

Outcome

Two images (close-ups of faces) are to be selected. You can use scanned slides/negatives, digital, or Web images. Then use Photoshop to manipulate the two faces in order to create a single image. Finally, the manipulated image should then be printed using one of the color printers.

Outcome

An original negative, print, slide, or digital image. A print of the original images next to the manipulated image. (A kind of *before and after* idea.) A written description of how the print was manipulated.

Equipment and Materials

To complete this project you will need your negatives, positives, or Web images, Photoshop, a computer, and a color printer.

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Digital Unit

Assignment 6 Bring It All Together

The purpose of this assignment is to bring together, synthesize, many of the basic visual communication competencies needed to design and produce a total product. The student will bring together photographs (original and manipulated), graphics, and text to produce a product to meet the specific requirements of a client.

Select the type of product and topic of interest to you. Some suggestions included: - CD or audio tape insert; - book cover (all four sides); - consumer product packaging; - promotional brochure - organizational newsletter - annual report - any other idea you may have.

Outcome

A rough sketch of the original design. Negatives, prints, and/or slides of the original photographs. Computer printouts of the project. A fabricated prototype of the product.

Equipment and Materials

Access to any equipment and materials that will lead to the successful completion of the project will be provided if at all possible. You should use all your photographic and computer knowledge and skills to complete this project. It should be an excellent addition to your portfolio.

Requirements

You must carefully design and obtain approval of your project before beginning work. The project must include a minimum of three original photographs with graphics, text, and an evident style.

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Portfolio

Showing Off

This project requires you to organize and present all the work you have done during the semester in a professional looking portfolio.

Purpose

Photographers create portfolios of their photographs or examples of how their photographs have been used for many reasons. A photographer may wish to present samples of work to a prospective client or a personnel manager during a job interview. The portfolio may also be created to present photographs with a particular theme or concept. Some portfolios of this kind are often reproduced in limited editions for sale. In general, however, a portfolio is created to present a photographer's work in positive, convenient format to promote his/her career.

Outcome

You are to organize and present in a professional looking portfolio the work you have completed this semester. The product must make a positive impression on the viewer.

Equipment, Materials, Resources...

Portfolio of your choice - container, case, book. . . Photography Center Labs, appropriate paper, boards, and other materials, and Computer Labs.

Readings

Photographer Profile

Learning fom the Masters

This project provides each student the opportunity to study a photographer or an area of photography of particular interest to her/him. The information will be shared with the class through a formal presentation.

Examples

…:His/Her Life and Work
> i.e., Frank Capa: World War II Revisited

Photographers of …
> Photographers of the Farm Security Administration

…Photographers
> The Great Fashion Photographers of the 20th Century

Outcome

A 5 minute presentation inculding slides and a one page handout for the class.

Equipment, Materials and Resources

All the resources of Milner Library, the Department of Communication, WWW, and any other source available. Copy stand, Nikon with macro lens, transparency film, computer.

Note

Learning to be a competent photographer and developing one's own style can be accomplished, in part, by studying the masters in various fields of photography including:

people - Yosuf Karsh, Arnold Newman, Annie Liebowitz, Greg Heisler
nature - Ansel Adams, Eliott Porter
documentary - Mary Ellen Mark, Walker Evans, Lewis W. Hines, Paul Strand, Dorothea Lang
fashion - Richard Avadon, Cecil Beaton
photojournalism - Henri Cariter-Bresson, Ernst Haas, Robert Capa, Alfred Eisenstadt

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Self-directed Projects

Self-directed Projects

Purpose
This project is built into the course to allow students to plan and work with some of their own ideas. Self-directed projects only need to relate to one of the course units and follow a written proposal.

Proposal

Each self-directed project has an accompanying proposal that is due prior to project completion. Take the time to really think through whatever it is you want to do. Try to make it something you can re-shoot easily if you need to.

Equipment and Materials

Varies by project.

Outcome

Varies by project.

Examples

Color
Using filters, photo essay, art, architecture, sports, people, etc.
Studio
Advanced lighting, medium/large format, product shots, studio slide work, flash photography, etc.
Digital
Photo essay, pamphlet, newsletter, product package, animations, Web gallery, etc.