

Art 386 – LIGHTING STUDIO

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Course Description: "Investigation of light as subject and technique. Hands-on practice for students with interest in film/video, fine-art and applied photography. Explore a variety of lighting problems, concepts, and techniques through a series of interlocking workshops, exercises, and visual projects. PREREQ: ART207 or ART280 or ART281 or ART289. "
RESTRICTIONS: Art Majors and Minors only.

Studio Photography is a course that requires creative resourcefulness. In this course students will learn to fabricate a photo studio anywhere and create images for exhibition and publication. Many of the basic tools are self-designed, purchased and constructed outside of class. A table or corner in your living space in which you can work and explore lighting solutions is an important feature.

Course Objectives: Through a series of class workshops, homework exercises, web-tutorials, and visual projects we will explore lighting problems, studio tools / techniques and solutions toward personally defined concepts. You will learn the basics including hot lights, studio strobes, light modulators, and studio tools such as gobos and cookies.

Critiques equally consider the creativity, craft, and concept of the lighting solution in final images. The development of a personal vision and style is important. Students will be given an in class evaluation to assess image and solution strengths and weaknesses and create a plan for improvement. Students must be present at critique to gain credit for work. Late work will not be critiqued but will be evaluated with a one grade penalty reduction. Only finished, appropriately presented and on-time work is accepted for the critique.

Work Presentation: Upload 100dpi x 1024 pixels on longest side for critiques to Sakai. Work is due by 4pm on crit day.

Grades: based on percentage of total.

60 points Six graded Visual Projects. Each project is worth 10 points

20 points: Class participation

20 points: Photographer presentation.

Attendance: You are expected to attend all classes and strongly encouraged to attend all visiting artist presentations/receptions. You will sign into class when you come into class. This is the record of your attendance. Three unexcused absences will lower the final grade by one letter grade.

Visual Projects - projects will be introduced with specific tool and concept demonstrations, discussion of examples and home and class skill building exercises.

1. Light Academy: No Studio, No Lights, No Money
 - Hosemaster style - variations on focus and light
 - Painting with Light
 - Strobists – gels and strobe
 - Star Shots/Trails – Long exposure and composites
2. Inside Out: Flipping the House
 - Exterior
 - Interior
 - Applications
3. Simple Things: Vanitas - Making the Ordinary Extra
 - Glass: Light Field & Dark Field
 - Reflective
 - Textured
4. Identity and Index: People Are Strange
 - Headshots • Identity • Figure
5. Deconstruction
6. Fictions: Let's Get Out of Town.
 - Time and Elements
 - Spatial Considerations
 - Creating Character

SUPPLEMENTAL EVENTS:

Throughout the semester students are encouraged to participate in field trips to Philadelphia and New York as well as to local venues for visiting artists and exhibitions. These activities require students to notify other teachers of this activity. Other supplemental teaching can arise more spontaneously such as visiting artists, films and video opportunities.

- New York
- Special Collections
- Media Center

Art 386 - LIGHTING STUDIO Supplies

Studio Tool Box –

The incomplete list of what you will use in this class.

I. Camera Equipment

- Digital SLR - manual settings
- Cable Release
- Tripod
- Flash – off camera
- USB Drive

II. Lighting Tools:

1. Lights: clamp lights, work lights, flashlights, led lights, florescent strip lights & 10 foot cord
2. Backdrops: Fabric, plastic, stone, tile, paper, metal
3. Scrim Panels: pvc frames with translucent material over it: white shower curtain, vellum.
4. Stands: PVC: Light stands, backdrop stands, tripod.
5. Fill: White poster-board, foam core, aluminum foil.
6. Flags: Black poster-board, fabric, foil boards. Also for cookies and gobos.
7. Flash: either off camera or dedicated.
8. Light Tent – made from cardboard box and tracing paper.

III. Fabrication Tools:

Metal Paper clamps

Rubber-tipped spring clamps

Tapes: Roll of duct tape.

Utility knife

Hot Glue Gun

IV. Backdrops Materials - some options

Muslin

Plain bed sheets

Painting supplies

Rigid Backdrops/Cardboard

Wallboard or panels

Foam insulation board

Seamless Paper – comes in rolls.

V. Studio Stands: PVC pipe 3/4 “ size

Light Stands

Backdrop Stands

Scrim Stands

PVC connectors

1 x 4 lumber

wood screws & a thumbscrew.

Art 386- LIGHTING STUDIO

Course Calendar

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ONE

- T 2/11 First Meeting/Course Outline/Supplies
Assignment 1: Light Academy
Fee website, <https://commerce.cashnet.com/UDELART>
At this time only checks are being accepted as a payment method. You will need to have your Bank account number, account, account type (i.e., checking, savings) and the Routing Transit number for your bank. You will be emailed a receipt. Please print the receipt and turn it in to your Instructor.
- R 2/13 Assignment 1: LIGHT ACADEMY

TWO

- T 2/18 Assignment 1: LIGHT ACADEMY - Edits
Workshop: Off Camera Light / Painting with Light / Gels / Snoots / Altered Focus
- R 2/20 Workshop: Off Camera Light / Painting with Light / Gels / Snoots / Altered Focus

THREE

- T 2/25 Tools and Techniques - making Scrims/Flags/Stands
Review - File preparation and printing workflow.
Assignment 2: Inside Out –World Theater
- R 2/27

FOUR

- T 3/04 Assignment 2: Inside Out, Edits
- R 3/06 CRITIQUE #1 Light Academy, Final Edits

FIVE

- T 3/11 Lighting Ratios / Hot Lights / Checkerboard & Cove Lighting / Rembrandt and Diffusion
- R 3/13 DEMO: Shooting Basics with Studio Strobes.
Weekend Homework: 10 photographers

SIX

- T 3/18 Assignment 3: The Simple Thing / Vanitas - Making the Ordinary Extraordinary
Exercise 2: 10 photographers
- R 3/20 CRITIQUE: Assignment 2: Inside Out, Final Edits
Hot Lights / Introduction to Light Tent / Scrim / Flag/ Backdrop stands/
Go to: Resources - Studio Tools Folder.
Bring Finished Light Tents to class on Tuesday to test: .

- Glass - Light Field / Dark Field
- Reflectives - Metallics
- Textures -

SEVEN

T 3/25 Assignment 3: Vanitas, Edits

Hot Lights / Introduction to Light Tent / Scrim / Flag/ Backdrop stands/
Go to: Resources - Studio Tools Folder.

R 3/27 DEMO: Studio Tools - Strobe Lights, Umbrellas, SoftBoxes, Stands, Flash Meter.

EIGHT

T 4/01 Break

R 4/03 Break

NINE

T 4/08 Assignment 4: Deconstructions - How'd they do that?
10 Photographers
Lecture - Food and Lifestyle Photography / Careers in Photo
~ Studio workday ~

R 4/10 CRITIQUE #3 The Simple Thing / Vanitas, Final Edits Web
Group Project - Cookbook / Lifestyle / Editorial
Props / Design / Lighting
Assignment 4 – Deconstruction, Edits

TEN

T 4/15 PROJECT #5 Fictions - Let's Get out of Town
Intro: Self-Promotion Designs - Make Mock-ups for next week.
Class Project Workshop: Environments and Mood: Outside / Inside.

- Tuscan Farmhouse
- Secret Beach
- Deep Forest
- Engine Room

Homework - Pick 2 settings and create a convincing vignette. Document your Process. Bring selects to class on Thursday.

R 4/17 CRITIQUE 4: Deconstructions, Final Edits
Workshop - Fictions scenes.

ELEVEN

T 4/22 Assignment 6: Self Promotion Pieces - Mockup Review.
Homework: Design a CD label for a Gallery submission.

R 4/24 Assignment 5: FICTIONS, Edits
Design Review of Mock-ups and CD Label.

TWELVE

T 4/29

Assignment 6: SELF PROMO, Edits / discussion.

FINAL PROJECT: PORTFOLIO: A Print Portfolio and Within a Presentation Packet:

1. Artist Statement
2. CD Portfolio
3. Image Key
4. Custom Contact Sheet
5. Resume
6. Promotional Piece.

R 5/01

THIRTEEN

T 5/06

Studio workday

R 5/08

FOURTEEN

T 5/13

Studio workday / Workshop: CD labels and Presentation Packets

R 5/15

CRITIQUE 5: Fictions, Final Edits

FIFTEEN

T 5/14

FINAL PROJECT: PORTFOLIO: Two Identical Presentation Packets:

1. Artist Statement
2. Labeled CD Portfolio
3. Image Key
4. Custom Contact Sheet
5. Resume
6. Promotional Piece.

Unclaimed Projects are discarded at the end of finals week.

Light Academy

- No Studio
- No Equipment
- No Money

Key Components

- **Complete or near darkness**
- **Tripod**
- **Cable Release**
- **Small controllable light source**
- **Patience**

1: Star Shot Set: See: http://www.astropix.com/HTML/I_ASTROP/TRIPOD/TRIPOD2.HTM

- Long Exposures with Analog
- Combined Multiple Exposures with Digital

2: Hose Master Effect: Aaron Jones Photography

- Flashlight & Snoot
- Soft focus filter
- Long Exposures

3: Painting with Light Set: See [http://www.instructables.com/id/Painting-with-Light/Drawing with Light :](http://www.instructables.com/id/Painting-with-Light/Drawing%20with%20Light)

4: Strobists Set! <http://lostamerica.com/>

- Colorful
- Transformative

This is mostly Outside work: Find the darkest area or direction – point the camera away from any other light sources

Explore the Links:

- Lostamerica.com
- Aaronjones.com
- Strobist.com

These techniques have many application: Fine Art, Industrial Illustrations, Fashion, Advertising
Your best edits from each of the 4 categories will be your Light Academy.

Upload to Sakai

This project builds on the tools and concepts of Light Academy. You will still be painting with light but in a larger environment and with several light tools instead of just one. This time, you are trying to make a conceptual connections between the light and a concept.



The steps:

1. Evolve several special environments that combines found and placed objects
2. Think of light as one element.
3. Create a conceptual relationship between elements (including light as an element) in the scenes that reflects your inner space/self/identity
4. Design or sketch your scenes: figure/ground/light
5. Light the environments with a minimum of 5 lighting sequences – so that 5 areas of the scene have their own light.
6. Present a final editing of 2 outside and 2 inside environments

Watch this incredible light layering video
http://www.youtube.com/watch?v=RK_tBOT8xDc

This project extends the principles of exposure, reflection and light layers explored in Inside/Out



Part 1: Using the demonstrated Table Top lighting Shoot one of each of the surfaces – See the PDF in Resources.

- Glass - light field or dark field
- Reflectives – metallic in the light tent
- Textured - organic or geometric

Your goal is to bring out the character of the surface, to make the ordinary extraordinary.

Part 2: Using table top lighting design and shoot a personal Vanitas
Write your vanitas inventory and place.

“Vanitas” is a Latin word used since the Renaissance to describe the transitory nature of life. The term characterizes the appreciation of life’s pleasures and accomplishments joined with the awareness of their inevitable loss, Especially apparent in 17th-century Dutch still lifes, with their abundant flowers, overripe fruits, snuffed candles, skulls and timepieces

Edit to your best 4 images: 3 simple things, 1 vanitas and upload to Sakai



This is where you pull together the elements from the last 3 projects: Principles of photography, light and design.– You provide the Visual Lecture.

Part 1: Deconstruct the work of a photographer: Principles of Photographic Illustration

This builds on what you now know about:

- light direction
- light qualities
- light temperatures
- Exposure
- Perspective
- Photo Literacy

Therefore analyze aspects that create its essential qualities:

- Lighting ratios,
- Focal length of the lens used,
- Depth of field selected

Part 2: Block out the photograph on tracing paper or your sketch pad – what do you see? Bring your block to class.

Diagram the figure, ground, key light, fills, flags and drops

Part 3: Test Shoot – while you are rounding up your props and models why don't you see what it is going to take to make this work?

- Test your interpretation of the principle elements of space/light/figure/ground – Are they correct?
- What do you need to do to adjust the result? More light, less light, color, shadows? Analyze and try it again.
- Create a photograph based on the principles of the deconstructed photograph – it does not necessarily have to be a copy although it can be but it must reflect the essential principles of mood, light quality, color scheme and composition.

Part 4: Final Shoot – after you've worked out all the bugs from your sketch, test shoot and re-shoot it is time to pull all your elements together for the final shoot.

Edit to your best shot, include the overview and upload to sakai.

This project builds on Light Academy, inside out, simple things and even the food exercise. It is really the culmination of all studio lighters magic bag of tricks. You know how to bend and add and subtract light beams, how to warp space and fabricate reality. Combine those talents into a fiction of your very own making based on the concept - The Dream – an interpretation of the concept of dreams: your dream or nightmare; your dream for yourself; someone else's dream you've heard about or a dream someone has/had for you.

See Resources for Visual Lecture



Select a specific vantage point and design the light and fabricate a believable image with an implied narrative.



- 2 print images due – One final edit, one overview
- 2 digital images due -

Fiction Exercise: Group demonstration

- Tuscan Villa
- Deep Forest
- Engine Room
- Sandy Beach

Food Exercise: Group demonstration

- Crusty Bread
- Parfait
- Greens

Assignment 6

Self Promotion Piece
Edition of 2, complete

High & Low Key - same subject, different personality