

## **Assignment #1**

### **Part A: Setting up the Fake**

#### **Overview:**

Research an artwork or iconic photograph (historical or contemporary) that is meaningful to you. A still life or portrait will likely work best. What you chose will be used for reference and translated into an image of your own making in the studio using flash equipment. Consider how you might emulate the lighting in your chosen image, while bringing a contemporary and/or personal approach to the subject matter. Working within the means available, consider various details found in the original work including shapes, tonal values, and contrast to stand in for materials, objects, etc. Pay particular attention to the light quality of the original work, as it will be the most difficult aspect to duplicate.

**Objectives:** This assignment will strengthen skills in lighting, electronic flash, and composition. In the digital darkroom you will become familiar with RAW conversion, digital conversion to black and white, tonal adjustment, and print testing. The idea is to slow down and plan out your work, both before and while you are in the studio. Make many experiments at this stage (set up, composition, depth of field, lighting, etc.) as Assignment #1 Part B will be heavily influenced by the choices you make. You should really like your idea/image as you will continue working with it for a large portion of the course.

#### **Demonstrations Provided (check weekly schedule for dates):**

DSLR camera (review)

Electronic Flash, handheld light meters and lighting

Contact Sheets (review)

Camera RAW conversion, digital conversion to black and white, tonal adjustment, print testing.

#### **Supplied by Lab Fee:**

5 sheets lustre inkjet 8.5" x 11" for initial testing

4 sheets 17" x 22" premium inkjet paper of students' choice as appropriate to the piece (self printing)

2 sheets 8.5" x 11" premium inkjet papers for density tests.

#### **You Supply:**

DSLR, tripod, flash sync adaptor (if necessary), props.

#### **Research**

---

Research an artwork or iconic photograph (historical or contemporary) that is meaningful to you. It could be an iconic image culled from art history sources or taken from popular culture. Search the Internet and library. When choosing an

image consider how you might emulate the lighting in your chosen photograph, while bringing a more contemporary approach to the subject matter.

## Methodology

---

### A. Class Presentation

You will make a brief pitch of your idea for this project to the class for feedback. Project three or four examples of what you would like to do. Be sure to talk about technical requirements, lighting, props, and any other issues that might pose a challenge for you. *Technically problematic subject matter includes small objects, white on white scenes, or scenes with very high contrast.*

### B. Class Demonstration on Electronic Flash

This demonstration is vital – do not miss!

### C. Studio

Sign up for the studio well in advance. Bring your chosen photograph with you to the studio, either in print form or on your digital device (phone, tablet, etc.). Also bring props and anything else you might need in order to emulate the lighting of your chosen photograph. When possible work in the studio with a partner, and when Paul is available to trouble-shoot.

**DSLR Settings:** Adobe 1998; White Balance Daylight; Colour, Raw mode.

Shoot at least 64 frames, experimenting broadly with lighting, composition, camera height, and with different focal lengths. Keep careful notes on camera to subject distance, focal length, f-stop, shutter speed, and lighting set-up so that you can duplicate the shot using 120 (medium format) film for Assignment #1 Part B.

### B. Print Lab

Attend scheduled demonstration.

Make contact sheets to show all images that you will also submit in pdf form on a USB stick.

Pick your three favourites and make one 17" x 22" premium print of each (you pick the paper) using the self-service printers in Room 406.

### Submit

---

Three 17" x 22" premium prints as well as your contact sheets as .pdfs on a USB stick. Contact sheets should have a maximum of 16 images on each sheet so that they are easy to see.

### Evaluation:

You will be evaluated on lighting, composition, the tonal range and density of the final prints, as well as on the ambition and originality of your work.