

Press Photography 4102 — Spring 2009

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Welcome to **Press Photography 4102**, an advanced course in the craft of photography and **Photojournalism**. To be a poet you must know your language thoroughly.

In this course you will build on information and techniques learned in JOUR 3102, Press Photography. You will use current professional photojournalism standards and techniques to tell stories. You will critically evaluate your own work and that of others for accuracy, fairness, cultural understanding and clarity. Assignment work for this course is largely about the technique and craft of photojournalism. With those assignments you will demonstrate a thorough understanding of each technique as it is used in making journalistic photographs. At the course's end you will present a final portfolio to a jury of professional editors and photojournalists. In that portfolio you will show an understanding of the craft and techniques of photojournalism and visual communication, and skill in information and image gathering and presentation.

This will be a workshop course in which you will present some of your work to the whole class for discussion and evaluation. Expect to revisit this work after an evaluation to improve it for your final portfolio.

Texts and Printed Materials

Most class materials will be posted on the course web site, and can be downloaded or printed from there if you lose a copy of anything. There will also be postings of class schedule changes and announcements, work by students, and links to other relevant information.

<http://www.colorado.edu/Journalism/photojournalism/>

We have three textbooks:

Photography, 7th or later editions acceptable
Barbara London, Jim Stone, John Upton. Pearson/Prentice Hall.

Photojournalism: The Professional's Approach, 4th or later editions acceptable
Ken Kobre. Elsevier/Focal Press.

On Being a Photographer, 1st or later editions acceptable
David Hurn and Bill Jay, Lenswork Press.

Most of you will have the first two books from J3102. This class will deal with subjects we did not discuss in the first class. The third book is an outstanding guide to starting out as a photojournalist.

Grades

The object of this course is to build a portfolio and start on the road to becoming a professional photojournalist. The class will be geared toward those who wish to make this their life's work. You will be graded on your photographic assignments and portfolios, and class participation and attendance.

Forty percent of your final grade will come from the portfolio presented and juried during the final exam period, May 5. Early in the course we will determine what work needs to be done to produce your portfolio. Through this you will receive individual assignments and deadlines for work through the semester.

I grade with a C average. **This means typical work will receive a C.** To receive an above average (B) or excellent (A) grade, you will need to produce better than typical or outstanding work. The workload load can be high. Plan your schedule to provide time for excellent work if you wish to receive an A in this class.

Attendance

As **strongly** stated in J3102, journalists who are late for their assignments send a message of disrespect to their subjects and risk losing intimacy, cooperation and goodwill. **BE THERE ON TIME.** You cannot cover the story by phone. I encourage you to be punctual and in attendance for this class and its assignments. If without prior approval you **miss three** class sessions this semester or are significantly **tardy three times**, your final grade will drop. If you anticipate attendance problems, please see me in advance.

Students with **disabilities** who qualify for academic accommodations must provide a letter from Disability Services (DS) and discuss specific needs with me, preferably during the first two weeks of class. DS determines accommodations based on documented disabilities. 303-492-8671, Willard 322, <http://www.colorado.edu/disabilityservices>

Students who have conflicts between **religious observance** dates and course examinations or assignments must let me know two weeks in advance in writing. Please consult http://www.colorado.edu/policies/fac_relig.html for additional information.

Classroom Behavior

You will be expected to interact with me and your fellow students in a constructive manner. The university publishes a **classroom behavior** policy and associated procedures. Please consult www.colorado.edu/policies/classbehavior.html for the policy.

You will also be expected to follow the **Student Honor Code**. Please consult the honor code information at www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code

Please review and understand the university policies regarding **harassment and discrimination** based on race, color, national origin, sex, age, disability, religion, sexual orientation, or veteran status at www.colorado.edu/policies/discrimination.html

Please **DO NOT bring your dinner** to class. Food aromas are distracting. You will be asked to leave.

Deadlines

In the working world of journalism deadlines are firm. Failure to meet a deadline without prior approval will result in a **zero grade** for that assignment. If you anticipate a problem in filing an assignment, please talk to me beforehand and we will work out an answer.

Assignment deadlines will always be 7:30 p.m. on the class night an assignment is due. This means 7:30 p.m. sharp. Grades will drop by one grade level for every 10 minutes you or the photo are late to class. Once again, if you anticipate problems, call in advance.

You will **workshop** four times with your classmates images intended for your portfolio. For these sessions you will need to have digital images uploaded to our FTP server by **6:30 p.m.** or saved on CD by class time. Have your negatives, contacts or digital take available for your colleagues to examine during workshops if necessary.

Ethics

This class will be run like a newspaper, therefore you must be **ETHICAL** and **RESPONSIBLE** journalists. I hope when photographing for this class you will conduct yourself as a professional. Please dress and conduct yourself in a manner that is respectful to your subject.

Any respect and trust enjoyed by journalists is earned. **TRUTH** is your ally and your responsibility. Your readers will trust that any picture you make as a journalist is an honest representation of a person or event. You will be required to honor that trust by not manufacturing, altering, or unduly influencing a photograph.

If you alter an image in the darkroom or computer beyond industry standards, or manufacture or reenact a seemingly spontaneous moment, YOU WILL FAIL THE CLASS.

Harsh? Yes. But as a working journalist you will be bound by the ethical standards of your publication, and failure to work within them would result in your being terminated and ostracized from the profession. Note the case of award-winning Los Angeles Times photographer Brian Walski who combined two images from the war in Iraq in 2003, and submitted them to his paper as if the creation was a factual and real moment. He was fired immediately and forced to return from the overseas assignment. There will be class discussion of when it is appropriate to pose a photograph, and what degree of alteration in the darkroom or computer is acceptable.

Rights

Understand your legal rights as a journalist, but please be considerate and compassionate in their exercise.

You have the right to photograph anyone or anything seen in a **PUBLIC** place. Review the restrictions and limitations on this right discussed in J3102. Please be considerate in the exercise of your journalistic rights.

NO LICENSE is required to be a journalist. You do not need a credential or official approval to photograph a spot news story occurring in public, despite what an uninformed police officer or official may think. But you do not have the right to **INTERFERE** with the work of emergency personnel. **STAY OUT OF THE WAY** while you photograph.

Police do not have the right to **CONFISCATE** your film. A subpoena is required. This does not mean an uninformed officer may not try to take your film. Be diplomatic and polite when dealing with someone who can arrest you, and carefully judge the value of resistance. It may be in your interest as a student photojournalist to give up the film and call the officer's superior to get it back. If you have nothing to do for the next few hours or days and want to stand your legal ground, I applaud you. But always avoid reacting impulsively.

Formats

Our standard digital image format for images turned in for a grade will be JPEG images, **10 inches on the long dimension at 225dpi to 300dpi**. Compress using optimized baseline at a JPEG factor of 10. The standard B/W photo size will be 8x10 inches, cropped for maximum **IMPACT**. Use the area of the 8x10-inch image well, meaning fill at least one of the two dimensions.

Images must be complete and publishable, and filed by deadline, or they will fail. Your digital images will be filed electronically, but you will also be required to turn in all **negatives** from the assignment. B/W images, should you chose to make them, will be turned in as photographic prints. You may not file B/W film images digitally. In addition you will need to turn in **contact sheets** for any B/W images, but not the B/W negatives.

All photos must be accompanied by a **CAPTION** that will answer the questions, **"who, what, when, where, and how."** Please also include **from where** your subject is, and their **age** if they are under 18. Please follow *Associated Press* style in writing your captions to keep them concise and informative. There will be an *AP Stylebook* available in the lab for consultation, but if you don't have a copy I highly recommend investing in one. It will be valuable to you. Captions for **B/W** images must be **TYPED** and attached to the back of your prints.

Reporting with the camera is the first goal of a photojournalist. Please get all the **FACTS** of the situation for your caption. All recognizable people **MUST BE IDENTIFIED**, and I want people in all your pictures. The **CORRECT SPELLING** of the subject's name is required.

If you incorrectly spell the name of a subject, or make a factual error that would require a correction in a newspaper, you will fail the assignment. You will also be required to write a letter of explanation to the journalism school dean. On a newspaper staff,

journalists who make such errors are required to explain in writing to the executive editor why the error was made. These letters usually wind up in their personnel file.

For decades photojournalists have fought the image of being “illiterate button-pushers,” not journalists or colleagues of reporters and editors. Write your captions well. Poor grammar or spelling in your captions will adversely affect an editor’s opinion of you like it will affect your grade in this class. Please use a dictionary and stylebook. A well-written caption will earn you the respect of your colleagues.

The second goal of the photojournalist is craftsmanship. Know your technical processes well. Watch the way light changes through the day and in various situations so you can use the **QUALITY OF LIGHT** to your advantage.

Study the wealth of information in the London and Upton book to make well-crafted photographs. Like a poet cannot be successful without a great command of his or her language, a photojournalist cannot be successful without developed skills in exposing film and printing or toning images. Know and use appropriately all the tools available to you.

As Vincent van Gogh said, “Art, like algebra, has fixed laws that one must learn.” None of you is more talented than another. Your better colleagues have simply been more observant.

Supplies and Lab Time

In addition to the textbooks, you will need the following materials and equipment:

A single lens reflex type camera with interchangeable lenses and manual exposure and focus control is required. This applies to both in film and digital formats. **No point-and-shoot cameras are allowed.** If you don’t own the appropriate camera, try to borrow one. You can buy affordable used equipment at many locations in town or on line. If you are unsure of the suitability of your camera, please consult with Kevin.

There will be assignments requiring the use of a **hot-shoe flash**, with an **off-camera cord** to be able to use the flash away from the camera. See Kevin in advance of a purchase or to see if your flash is suitable.

In this course I will expect **at least 72 frames** (two 36-exposure rolls of film) for each assignment. The more frames you shoot the better chance you have to improve your work and examine your subject.

For those of you with 35mm film cameras, I recommend the following **color negative** films:

Kodak Ektar 100 This is a new-in-2008 film from Kodak with remarkable fine grain and fabulous color depth. About 25 megapixels of resolution with our lab scanners.

Fujicolor Pro 800Z A fine grain, high-ISO negative film

Fujicolor 1600 for indoor sports

Your film will need to be processed by a lab using C-41 chemistry (this includes nearly all of them). Prints will not be required, and to save money I recommend you have only the film developed. This is simply called “develop only,” and you’ll need to ask for it at the time of the order. Each roll should cost around \$4 to develop this way. Consider [Boulder Pro Photo](#) for your color negative processing.

If you are brave you are welcome to use **slide film** (aka transparency or chrome film). It is more expensive and exposure is much more critical, but its perfect-exposure needs will make you a better photographer. I recommend the following. See [Photo Craft Imaging](#) in Boulder for E-6 slide film processing.

Fujichrome Provia 100

Fujichrome Provia 400

I encourage you to experiment with any and every film and developer combination so you are fluent in many processes. Know your films and developers and how they interact. In a change from the previous classes, I am asking the J3102 students to **avoid T-Max 400** film. It is a film designed for the perfectly balanced light of the **studio** and is often difficult to use in existing light situations. As advanced students you should learn to use it, but you will probably get better results from Tri-X or Delta 400. Experiment with all of the films below:

Kodak Tri-X (E.I. 400)

Ilford Delta 400

Kodak T-Max P3200 (E.I. 3200 for low-light photography)

Ilford Delta 3200

Your TA will be on hand during scheduled lab hours to assist you, and Kevin will try to offer some lab hours as well. Lab sessions will be announced early in the semester. See us if you have a problem scheduling lab sessions. One and a half hours are required, but you should try for two to three hours per week to do good work.

I recommend this printing paper:

Ilford Multigrade IV Deluxe, glossy surface

Buy the papers in envelopes of 25 sheets, replacing your stock as needed to avoid wasting materials and money. Any available brand of *resin-coated* paper is fine, from *Adox*, *Arista*, *Fotokemika*, and *Kentmere*, among others. You can even make your own photo paper if you’re feeling adventurous. We can’t accommodate *fiber-based* papers well.

Ask Sheila at Mike’s Camera, 2500 Pearl St. (at Folsom), or staff at Jones on The Hill, for these materials. Also check with [FreestylePhoto.biz](#) or [BHPhotoVideo.com](#) for **student discounts online**. Both supply a wide variety of materials in interesting variety. And they are quite inexpensive.

The basic film and paper chemicals described below will be provided in the lab.

Portfolios

The final goal for the class will be a **PORTFOLIO** or collection of your best images designed to convince someone to hire you. They will be due on final exam night, **May 4**. What makes a good portfolio will be discussed in detail throughout the semester, but here at the starting point, think of filling these general categories:

Sports (action, sidelines, jubilation and dejection)

Wild Art (found feature photos)

Portraits (make them *journalistic*)

Breaking News (fires, accidents, disasters, murders...)

General News (issues, politics)

Feature Stories (soft news, fashion, humor)

Photo Essays (a story told in a series of pictures)

This assignment will be due the final day of class, but please start reviewing what you have now. It will take time to shoot **top quality** images for these categories.

I do not advise that you procrastinate on this. Good work **TAKES TIME** to complete, and many retries. Start thinking now about where you need to go, and what you need to do to gather the material.

Due to the shooting workload, **I'm not offering extra credit**. Improve your grade by reshooting weak material to polish your final portfolio.

Workshops

For the first hour of most class sessions we will have workshops for new images from at least five students. You will need to sign up in advance for three sessions. There will be two other workshop sessions involving the whole class on the second week of regular classes and the last week of regular classes.

On week two you will need to bring current portfolio material so we as a class can determine what holes need to be filled and what work needs to be perfected by the end of the semester.

The formats for workshop sessions are loose. Bring prints of reasonable size — **no smaller than 4 X 6 inches** — or digital files on CD for projection. **Present no more than six**.

Timing is tight, so **I ask that you not explain pictures** unless you are asked by me or another student. If an image needs deep explanation in advance you already have evidence of a problem. As Paul Moloney says, "The world's most successful people are the best listeners." Present your photos and listen. Ask questions, but don't argue.

The idea behind these workshops sessions is to help you improve your final portfolio. You should be making portfolio-filling images through the semester **beyond the regular class assignments**. The course assignments are to teach you a technique and are less likely to produce portfolio-caliber material than making enterprising work on your own. Listen to advice from teachers and students regarding the first workshop session and chase those needed images.

B/W Recipes

Kodak Tri-X 400 or T-Max 400 film

Use **Kodak X-tol** developer **diluted 1:1** (one part stock X-tol solution to one part water). After use the developer is to be discarded according to TA Daniel Schaefer's instructions.

<i>Temperature</i>	<i>Time</i>
68°F	8.75 minutes
70°F	8.25 minutes
75°F	7 minutes

Iford Delta 400 film

Use **Kodak X-tol** developer **diluted 1:1** (one part stock X-tol solution to one part water). After use the developer is to be discarded according to TA instructions.

<i>Temperature</i>	<i>Time</i>
68°F	10.5 minutes
72°F	9.5 minutes
75°F	7 minutes

Kodak T-Max P3200 or Iford Delta 3200 films

Use **Kodak X-tol** developer undiluted according to instructions. Discard after use.

ISO 3200 only

<i>Temperature</i>	<i>Time</i>
68°F	11 minutes
70°F	10 minutes
75°F	8 minutes

Film developing will be **stopped** with Kodak Indicator Stop for approx. 10 seconds, and **fixed** with Kodak Rapid Fix for 3 to 5 minutes.

Agitation is extremely important in film developing. During any portion of the developing process, you must agitate — invert and twist — the developing tank three turns each minute. Failure to do so will have bad results. Optimum developer temperature is **68° F**. For the ISO 3200 films it is 75° F.

Some Review Books:

IlIn Art and Architecture (2nd floor of Norlin):

Karsh: The Art of the Portrait

TR575 K34

Henri Cartier-Bresson: Photographer

TR647 C3613

Living with the Enemy, Donna Ferrato

TR140.L3 D67 1994

André Kertész

TR647 K4713

Women photographers at National Geographic

TR139 .N49 2000

Stay This Moment, the photography of Sam Abell

TR654 A222

Fast Forward: Growing Up In The Shadow Of Hollywood, Lauren Greenfield

TR681.C5 G74 1997

W. Eugene Smith

TR654 S57

Witness to Our Time, the photographs of Alfred Eisenstadt

TR680 E34

Other Americas, Latin American photographs of Sebastião Salgado

TR820.5 S3313

A Visual Life, Dorothea Lange

TR140.L3 D67 1994

Workers, a documentary on the demise of manual labor by Sebastião Salgado

TR681 .W65 S35

Hot Light/Half-Made Worlds, Third World photographs of Alex Webb

TR820.5 W43

Leonard Freed: Photographs 1954-90

TR654 .F74

Marc Riboud: Photographs at home and abroad

TR820 R5313

Passion, Justice, Freedom : Photographs of Sicily, Letizia Battaglia

DG869.3 .B37 1999

Self Portrait with Cows Going Home, by Sylvia Plachy

TR647 .P535 2004

Allah O Akbar: A Journey through Militant Islam, by Abbas
BP60 .A2 1994

Faces of Christianity: A Photographic Journey, by Abbas
BR99.5 .A2313 2000

The Last Resort: Photographs of New Brighton, by Martin Parr
TR820.5 .P32 1998

Then Palestine, by Larry Towell
DS119.7 .T68 1998

Bruce Davidson
TR654 .D359513 1986

In the general stacks:

The Americans, Robert Frank's challenging depiction of 1950s American life
E169.02 .F713

Telex Iran, the Iranian Revolution by French photojournalist Gilles Peress
DS318.81 .P47

Memories of the Southern Civil Rights Movement, by Danny Lyon
E185.615 L96

Dancing on Fire: Photographs from Haiti, by Maggie Steber
F1928.2 .S74 1991

Gypsies, by Josef Koudelka
TR681.G9 K68 1975

Passport, by Mary Ellen Mark
TR654 .M34 1974

Powerful Days: The Civil Rights Photography of Charles Moore
E185.61 .D94 1991

In Sciences Library:

Minimata, a monumental photo essay by W. Eugene Smith on chemical pollution in a Japanese city
RA1231 M5 S65

***In Special Collections* (Library use only)**

The Decisive Moment, The most important photography book of the 20th century, by Henri Cartier-Bresson
DHT 649

Personal Exposures, Elliott Erwitt
DHT 1034

Life Is Good & Good For You In New York: Trance Witness Revels, by William Klein
DHT 1869

If you don't see the book you'd like to review on this brief list, please consult with me.

Class Schedule

1/12 Introduction to Press Photography 4102, **Portfolio building.**

Video: *The Portfolio*, Rich Clarkson, Rich Clarkson and Associates, Denver.

Read the *Introduction* and *About the Photographer: David Hurn* in *On Being a Photographer*.

Gather and evaluate your life's work for a portfolio workshop session on **1/26**. Bring from 10 to 40 photographs.

Pick a book of photojournalism (of pictures) to review. Examine the work in it and write a 3-5 page typed evaluation of what makes that work notable, fabulous or bad. How well did the photographer do? *12-point Times, 1" margins, standard double spaced. Due 2/2.*

1/26 Full-class Portfolio Workshop

2/2 Review papers due.

Digital Imaging and Digital Color Management: File formats, advanced techniques and controlling display and output color.

2/9 Workshop for *new* images from five photographers.

Seeing and reacting to LIGHT: Light qualities and light angles — how they affect images.

Experiment with light. Produce images — digital, B/W prints or color scanned into the computer — using all five different qualities and angles of light: *Specular, diffuse, front light, back light, and side light*. Turn **one** in with contacts or neg sheets showing all your work. Try to make images with your portfolio in mind. **Due 2/16.**

Read *Some Definitions* and *Selecting a Subject* in Hurn.

2/16 Light photos due.

Workshop for *new* images from five photographers.

Composition: How choice of camera angle and view change an image.

Read London and Upton, *Seeing Photographs*, and *Shooting the Single Picture* in Hurn. **Read Molly Bang, *Picture This*, on reserve at Norlin.**

Shoot two 36-exposure rolls of film, **NEVER** looking at your subject from a common point of view. Experiment with odd angles, light and composition. **Be creative. Images Due 2/23.**

2/23 Composition photos due.

Workshop for *new* images from five photographers.

Color: Color balance, color theory, color corrections.

Read London and Upton, *Color*.

Shoot a 36 exposure rolls of **color slide** film in artificial lighting, making exposures in fluorescent and tungsten lights. Scan the best image — one that will hopefully contribute to your portfolio — and file it to the FTP server with the color corrections made. Original slides and scanned images **Due 3/2.**

3/2 Color photos due.

Workshop for new images from five photographers.

Electronic Flash, Part 1: Basic flash history, function and exposure.

Read the chapter 13, *Strobe* in Kobre.

3/9 **Flash, Part 2:** Flash exposure ratios.

Read *Creating Contacts* in Hurn.

Work on another image for your portfolio using an electronic flash, using it both on and off the camera. Experiment with distance, angle, shutter speeds.

Demonstrate new skills with multiple techniques of low-light indoor flash and sunny-day fill flash. File the best one frame. Images **Due 3/30.**

3/16 Midterm Exam

3/30 Flash photos due.

Workshop for new images from five photographers.

Multimedia: A brief discussion of multimedia possibilities for this class. Some tips on audio recording and shooting for multimedia production.

Pick another book of photojournalism to review. Examine the work in it and write a 3-5 page typed evaluation of what makes that work notable, fabulous or bad. How well did the photographer do? *12-point Times, 1" margins, standard double spaced.* **Due 4/6.**

4/6 Review papers due.

Workshop for new images from five photographers.

Portrait Lighting: How to use artificial lights to bring drama, or to aid in communication.

Read London and Upton, *Lighting*, and *Cameras, Shoes and Other Essentials* in Hurn.

Shoot a lit portrait, or artificially light a situation to improve your photograph. Use table lamps, flashlights, any available source other than electronic flash. Images **Due 4/13.**

4/13 Portraits due.

Workshop for new images from five photographers.

Picture Editing: Determining the news and aesthetic value of the single image, and choosing the best picture for the job.

Read the chapter on *Photo Editing* in Kobre, and *The Future of Photography* in Hurn.

Exchange disks, contacts or negs from a recent shoot with a classmate and edit each other's images. Write a one- to two-page discussion on why you made that choice, what works about the photography and what does not. **Due 4/20.**

4/20 Paper on classmate-edited material due.

Workshop for new images from five photographers.

Editing the photographic essay: Determining the order and placement of images in a series. What is the lede image, what is the kicker?

Revisit Kobre's chapter on *The Photo Story* and examine his pointers for narrowing your focus and ensuring complete information is delivered in your essay. Read *Some Photographic Myths* in Hurn.

4/27 **Workshop for final portfolio work for the entire class.**

5/4 Jury evaluation of your portfolios.

Three professional photojournalists and/or editors will evaluate your portfolio in a job interview situation.