



## BASIC COLOUR PHOTOGRAPHY | LEVEL 2

**Institution:** Indus Valley School of Art and Architecture

**Department:** Communication Design | 4<sup>th</sup> Semester

**Focus:** Photojournalism

*After 30 years of wars, revolutions, misery and famine,*

*this is something that will never go away...*

*Go and photograph the peace. That's much more difficult.*

~ Gilles Caron ~

## Course Objectives

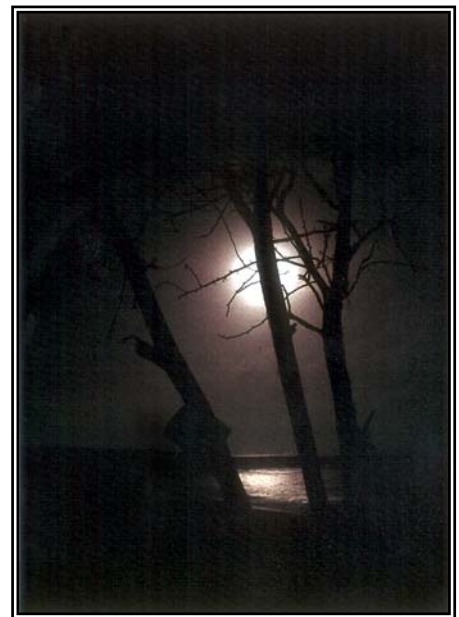
- a. This course introduces colour materials to the students for the first time (colour negatives/slides) and emphasises exploration of the medium's inherent qualities.
- b. Develop a spirit of enquiry, keener observation skills and unhesitating intuition.
- c. Cultivate a higher level of compositional (design) skill, particularly whilst catching the moment.
- d. Gain a deeper appreciation for the power of the photographic statement, including functional and aesthetic purposes.
- e. Achieve beyond-the-basics knowledge of the use and function of the camera, lenses, filters, light, film, exposure and its equivalencies.

## Assignments (Imagery)

### 1. Photo-essays: A Sense of Place & Environmental Portraits

**Two** photo essays, each consisting of **five** images, or **one** with **ten** images.

- i. Of the total, five images must place importance on individuals (through environmental portraiture) and the other five, on the environment itself (people may be present, but the photograph must not emphasize their individuality).
- ii. The images in each photo essay should be presented in a meaningful sequence, and the essays may be connected or carry completely different themes.
- iii. One of the series may be in black and white.
- iv. Take observation notes on the experience: what you see and feel, information and anecdotes; these will add depth to your legends.



### 2. Clichés Revisited

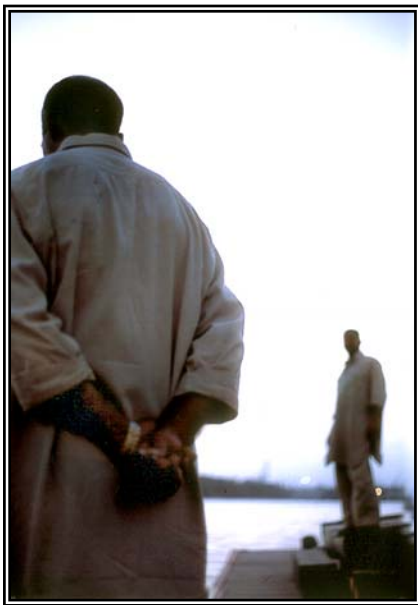
**Two** postcard views rethought: Monuments and characteristic elements of a city are often reduced to tired representations of form. Through mental limberness, introduce character and mood to any two postcard locations in Karachi.

“The free use of imagination depends on the photographer’s feeling for his subject. The photographer who is awed by a monument or indifferent to it is bound to produce no more than a respectful or an indifferent picture. Once the tourist is at ease with his subject, he may be able to use to advantage the accidental elements of a scene... (and) walking around a subject, getting

close to it, stalking it like living prey, can reveal startling aspects.” (*Travel Photography*, Time-Life Books, 1982)

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- **“Sense of place—the picture that says this could be nowhere else.”**
  - **“Environmental portraiture—capturing the subject in a setting reflective of his or her vocation and personal creativity.”**

“Capturing... the whole atmosphere of a place is an ambitious goal... To achieve that aim, (the photographer) must analyze his subject and his personal reaction to it, constantly asking himself, ‘What is it that conveys to me, here and now, the special, unique character of this place?’



At first the elements of mood may seem to defy analysis, let alone photography. Some of the most important are invisible, incapable of being recorded directly on film. Yet such qualities as warmth, desolation, antiquity, sound and smell all play crucial roles in fortifying the impact of sight. So the difficult—and yet most rewarding—task is to make a picture that connotes more of a place than the sum of its visual components. The camera can be used to translate non-pictorial attributes into a picture that stimulates more senses than vision alone... (T)he photographer’s most reliable tool is his own feeling about a place.”

“In conveying such character, time of day may make the difference, for we associate feelings with the angle of the sun and power of light—brutal at noon, gentle in evening. Yet time, as expressed by light, is only one factor that influences perception of a scene... With a judicious choice of lens and camera angle, by composing his picture imaginatively and by focussing on certain things and excluding others from the frame altogether, the photographer can arrange a picture that suggests these subtler aspects of local colour and mood... the photographer’s purpose is to find and capture the visible signs of these unseen but always essential elements of atmosphere...and synthesizing them into effective photographs require(s) alertness and skill. The habit of searching every scene for its often elusive value, and analysing its meaningful components, makes the photographer more observant of subtleties and detail.”

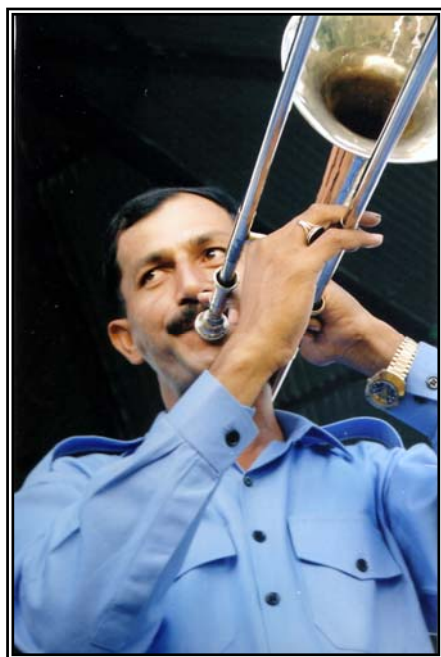
“(Some photographers ignore) universality to seize on the unique—details of costume, setting or activity—that sets a person apart... (Others use) such local touches to develop an atmosphere that places a recognizably human reaction in a recognizably (different or specific) setting.”

“Spending time is the only way to photograph people.” (Daniel Faure)  
(All extracts from *Travel Photography*, Time-Life Books, 1982)

## Presentation

- **Fifteen** images in all. **Twelve** from the above assignments and **three** favourites which connect with the block.
- Each photo-essay must have an introduction (minimum 30 words).
- A brief legend or caption must accompany each photograph (see note below; also, refer to National Geographic Magazine to get a feel for what to communicate and how).
- The photograph size must be either 6"×8" or 8"×10" (retain the 2:3 ratio of the 35mm format). Use square window mounts 3.5" longer than the longer side of the image. The caption/legend should be typed and pasted on the mount, and elements must be visually balanced.
- There must be consistency within the presentation of each series (feel, layout, size etc.); variations between the two series are permitted.

## Process Timeline:



- **Week One, Day One:** Conceive list of potential subjects and begin exploring them for suitability.
- **Week One, Days Three to Five:** Finalisation of subjects.
- **Week Two, Day One:** Last presentation of experimental images (these might even contain final images).
- **Week Three, Day Four:** Last presentation of final images.
- **Week Three, Day Five:** SUBMISSION; jury in the morning.
- Late work will NOT be accepted.

## Please Note:

**The difference between a caption and a legend:** "A caption is a title or headline, but unlike many newspaper headlines, the caption is never a grammatically complete sentence, even when extending, as it sometimes does, to more than one line... A legend is an explanation consisting of one or more sentences... Formerly placed above the illustration... (It) is now generally placed below." (*The Chicago Manual of Style*, 14<sup>th</sup> edition)

The following is an example of each:

- Colinton Parish Church as it Appeared in Walker's Time.
- This photograph shows the church as it appeared before 1908, when it was extensively enlarged and reconstructed. It had changed little from the time of Walker's ministry until then. The coffin-shaped object in the foreground is an eighteenth-century mortsafe, a block of cast iron placed over a newly made grave to discourage "resurrectionists" from digging up the body for sale to anatomists. (Courtesy of the Reverend W.B. Johnston, B.D., minister of Colinton)

## Learning Resources:

<http://www.farahmahbub.com>

For further inspiration and ideas, visit

<http://www.farahmahbub.com/ApprenticeAnthology/index.htm>

Also checkout suggested web links within

<http://www.farahmahbub.com/ApprenticeAnthology/Level2.htm>

## Instructors Contact Information:

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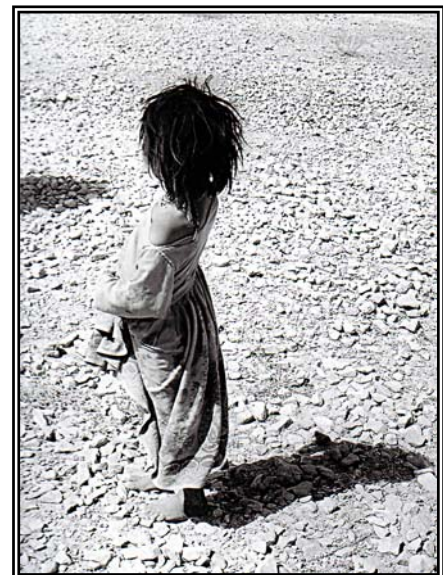
**MindScapes**  
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