

Spring 2006

Syllabus

PHOTOGRAPHY III - AR 367

Jeff Hurwitz

Tuesday and Thursday 12:45 – 3:15

Office Hours: Tuesday – Thursday 3:30 – 5:00 p.m. BY APPOINTMENT

Office Location: Photo Studio

email: jhurwitz@moravian.edu

jland11@verizon.net

Studio Telephone: 610.861.1632

Art Dept. Office: 610.861.1680

Texts (Recommended):

Photographic Possibilities

Robert Hirsch

Basic Black and White Photography: A Basic Manual

Henry Horenstein

or

Exploring Black and White Photography

Gassan / Meek

Supplemental readings as assigned or provided

COURSE OBJECTIVES: CONCEPT AND PRACTICE

Prerequisite: Photo II or permission of the instructor. Students must have a sound understanding of all aspects of camera operation, film development and darkroom techniques.

This is primarily an advanced portfolio class for self-motivated students who are capable of working independently. In addition to the portfolio, students will be introduced to the use of medium and large-format cameras as well as studio techniques in lighting and advanced darkroom methods. Students will meet as a group and individually with the instructor to monitor the progress of each student's work and participate in informal discussions regarding theory, practice and history. New work must be presented at each meeting.

Photography is the most familiar and the least understood of the arts. Beyond its role as the dominant communicator of information, the photograph has become one of the modern era's most popular art forms, continually expanding beyond its traditional and most recognizable forms. Photography is no longer the sole domain of the purist as it responds to and integrates with new technology. Today a transformation is occurring in photographic image-making comparable to the transformation painting underwent after photography's invention in the mid-19th Century. Its influences are increasingly seen and felt in both the theory and practice of other, long established media such as painting and sculpture in the present state of the modern history of art. This course reinforces the foundation for the practice of photography mindful of this fact. Stress will be placed on concept, craft and history. Preparing for the future requires an understanding of our past.

A photograph communicates experience and understanding by those who commit themselves to the process of literacy in the visual language of the medium. The goals of this course are

accomplished through personally conceived projects, advanced lab techniques, assigned readings and self-motivated research in addition to individual and group critiques and discussions, presentations of artists' work, artist's statements and field trips. Be prepared for a course that is demanding but equally rewarding for those that commit themselves to self-learning and self-discovery.

1

IMPORTANT:

- **Students missing the first class without prior permission of the instructor will be dropped from the class list.**
- **Do not take this course if you cannot devote a minimum 6 hours each week to assignments and lab work in addition to class meetings. Lab schedules are usually posted by the second week of the term. You must plan to attend a minimum of 1-2 scheduled lab sessions each week for work on assignments and honing your darkroom skills.**

ATTENDANCE, PARTICIPATION, ETC.:

- **Students are required to attend all classes and to arrive on time. Anyone more than 15 minutes late will be marked absent.**
- **Unexcused absences are limited to three for each student over the course of the semester. Additional absences will reduce the final grade by 1/3 for each additional unexcused absence.**
- **Excessive unexcused absences will reduce your final grade and may result in an instructor-initiated withdrawal. If a health or family problem requires an extended period of absence, the instructor must be notified immediately, either through Student Services or by direct communication.**
- **Incompletes are not an option except under the most extreme circumstances.**
- **In cases of absence or lateness, it is the sole responsibility of the student to obtain missed information from a reliable member of the class. Demonstrations, lectures or presentations will not be repeated or rescheduled.**
- **Absences from critiques, quizzes, or presentations are not permitted.**
- **Participation in critiques, discussions and presentations has a significant impact on your grade and is an essential part of the learning experience and life of this class. Lack of participation will be reflected in the final grade.**
- **Since your final grade is largely influenced by how well you have mastered the skills presented in this class, make an attempt to answer your own questions first. You will have a hard time making progress in this class unless you learn to discover things for yourself.**

A NOTE ON CRITIQUES:

Critiques are an integral part of the learning process of this class. Attendance is mandatory. An unexcused absence from a scheduled critique will result in a failing grade for that project. You may request an extension on an assignment for a legitimate reason. For each assignment, there will be a corresponding critique; this will take the form of an informal dialogue with the instructor acting as mediator. This is an opportunity to discuss, question and defend student work, your own and that of your fellow classmates. Students are expected to approach assignments in their own individual ways. Do not make work that you think the instructor will approve of. Understand well, the meaning of clichés and avoid them, absolutely. Discussions will seemingly stray from the specific topic of an assignment. Remember, whatever is discussed in class has to do with our experience of the world around us, and it is from such exchanges that ideas are born. Students are encouraged to learn to answer their own questions whenever possible as mentioned earlier. Often, in critiques, students will be presented with more questions than facts or answers. True learning is the result of personal discovery.

**GOOD TEACHING IS MORE OF A GIVING OF RIGHT QUESTIONS THAN A
GIVING OF RIGHT ANSWERS.**

JOSEF ALBERS

PROJECTS AND PRESENTATIONS:

Due dates will be strictly adhered to for all work. Late assignments will receive a penalty of 1/3 of a grade for each class meeting it is past due. Students are permitted to re-submit a project for a better grade, provided the work originally submitted was on time and the student was in attendance for the critique. Extensions, overdue work and re-submitted work will be graded but will not receive a group or individual critique.

Presentations that do not adhere to due dates will receive an automatic failing grade. All work submitted must have been specifically made for the assigned project unless otherwise stated.

2

SUPPLIES AND EQUIPMENT

All chemical supplies are furnished by the Photo Lab through a lab fee and some equipment is available for loan. All other supplies and equipment are the responsibility of the individual student.

USE OF CAMPUS PROPERTY FOR PROJECTS

When looking for a location for a shooting project, please observe college rules regarding restricted areas. Special permission must be requested to work in areas that are off limits to students.

This is a studio art course and, as such, no work that is within the realm of the law will be censored in any way in the classroom. Just be sure to exercise discretion when doing work that is of a particularly personal nature. Avoid public spaces.

PORTFOLIO:

Although you will be introduced to various advanced techniques, materials and concepts in Photo III, the primary concern of this class will be the production of a presentation portfolio of prints and slides, a resume and an artist's statement. Work for the portfolio may be built upon ideas begun in Photo II, self-directed assignments done outside of class or new photographs made specifically for the purposes of the portfolio.

You may be asked to leave selected work for the purpose of making slides or inclusion in the Moravian Photo Student archive. Make an extra print whenever possible. In the case of a one-of-a-kind work, the work will be returned after the slides are made.

NOTE: YOU MAY BE ASKED FOR A SAMPLE TO BE LEFT WITH THE INSTRUCTOR AT THE END OF THE SEMESTER. PLEASE MAKE DUPLICATE PRINTS OF YOUR WORK.

REQUIREMENTS:

Each Photo III student will be required to present a finished portfolio at the end of the semester that includes the following:

- A boxed portfolio of approximately 15 window matted prints. Print sizes may vary, but all mat sizes must be the same.
- Two sets of 35mm slides of the portfolio prints. The slides must be well made, masked and neatly labeled with the student's name, title, date, medium and size of the original work.
- A brief artist's statement that expresses your individual creative philosophy and/or goals.

- A two- page resume

GRADING

Grading for a course in studio art must be in harmony with its goals. While many of these goals are objectively measurable, some are more subjective. Competency and understanding of the methods and materials of photography can be directly observed. Creativity is a matter of opinion. Students are encouraged to develop their own individual vision in addition to the required basic skills. The instructor reserves the right to apply qualitative judgment in determining a grade based on creativity (concept) and craftsmanship (form). The commitment to this pursuit in the form of effort, time and progress must be a factor in determining grades. **Projects receive a grade that is based on technical accomplishment and concept. The final grade for each assignment will be based on an average of the two. Skill developing excersizes will receive a Pass/Fail rather than a numerical grade.** The following lists the course requirements and the weight of each on the final grade:

A= Regular, on Time Attendance / All Work Submitted on Time / Class Participation
 Innovative & Meaningful Solutions for all Assignments / Technical Expertise / Productive
 Use of Class Time / Regular Use of Open Lab Time / Clean, Quality Presentation

3

Assigned Projects	30 %	A (4) – Exceptional
Individual Presentation	15 %	B (3.25) – Above Average
Class Participation	15%	C (2.5) – Satisfactory: All projects meet basic requirements
Portfolio	40 %	D (2.0) – Below Average
		F (1.5 or below) – Failure

LOG / SKETCHBOOK

You will need to keep a log/sketchbook to record notes from class lectures and demonstrations, detailed records of results of your work, and as a resource for ideas and inspiration. You make draw, write and otherwise use this as you see fit. Maintain a chronological order to your entries. The best thing to use for this is a hardbound sketchbook.

LIBRARY:

Reeves Library is continually enlarging its holdings of books of photographers and photography. You are required to spend at least one hour each week studying the rich legacy of images for purposes of inspiration and personal direction. Periodically, I will place books on reserve to be discussed in class. Record your impressions in the Sketchbook section of your book.

PERIODICALS:

You will find a good selection in the lobby of the Art Department Office for your perusal. These include: **Aperture, History of Photography, Camera Arts, View Camera, PDN, Photo Review, Photo Review Newsletter, Photography**, and publications on a variety of digital topics.

ACADEMIC HONESTY POLICY

PLEASE REFERENCE THE MORAVIAN COLLEGE POLICY IN THE STUDENT HANDBOOK.

A WORD OF CAUTION

All of the chemicals used in this class are hazardous to varying degrees and require special handling to assure the safety of everyone. Anyone intentionally mishandling or otherwise putting themselves or others at risk will be dropped from the class and face disciplinary action in accordance with college policy.

THE INSTRUCTOR RESERVES THE RIGHT TO MAKE CHANGES IN ANY ASPECT OF THIS SYLLABUS FOR THE SAKE OF CONTENT IMPROVEMENT OR SCHEDULING CHANGES DUE TO CANCELLED CLASSES OR DUE DATE RESCHEDULING.

SUPPLIES: PHOTOGRAPHY III

APPROXIMATE COST (ALL PRICES FROM B&H PHOTO IN NYC)

CAMERA:	Fully adjustable 35mm camera with a working light meter	
FILM:	Kodak Tri-X 400 TX 135-36	\$3.49 each
	Kodak Plus-X 125 PX 135-36	\$3.99 each
	5 Rolls Tri-X 120	\$2.95 each
	1 Box Tri-X 4"x5", 25 sheets	\$24.99
	TMax 400 135-36 or 120	\$5.19
	TMax 100135-36 or 120	\$4.99
	T-Max 3200 135-36	\$6.49 each
	Kodak High Speed Infra-Red	\$11.49 each
PHOTO PAPER:	Ilford MultiGrade IV <u>Warm Tone Fiber Base</u>	\$54.95 each
	Double-Weight Glossy, 100 sheets, 8x10"	
	Exhibition-quality graded fiber paper for your portfolio project. We will discuss this further in class.	
FILM PROCESSING TANK:	Paterson 2 reel tank <u>w/ extra reel</u>	\$28.18
	Jobo 2 reel Tank w/ Extra Reel	\$29.28
JOURNAL / LOG (SEE SYLLABUS)		\$4.95
DUST BRUSH:	Kalt or Delta 1" Antistatic Dust Brush	\$8.95-
COMPRESSED AIR:	Compressed Air: Falcon	\$4.50
THERMOMETER:	SS dial-type	\$9.95
SCISSORS:		\$5.00
LENS CLEANING TISSUE AND FLUID:		\$6.00
LOUPE:	Samigon 8x (or similar)	\$9.99
FILTERS:	UV or Skylight (to fit your lens)	\$12.95
LENS SHADE:	(to fit your lens)	\$13.00
CABLE RELEASE:		\$8.95
ARCHIVAL NEGATIVE PAGES:	You will need 2 Printfile #120-4B sleeves and several #45 -4B sleeves in addition to your regular Printfile 35-7B (or equivalent)	\$5.95/ 25-sheet pkg
	We'll work this detail out in class.	
OPTIONAL:		
	Tripod	\$100.00 - \$125.00
RECOMMENDED:		
	Lintless cotton gloves Delta	\$3.50
	Lab apron (plastic or rubber coated)	\$13.95

There may be a few additional supplies to pick up along the way

SOURCES FOR MATERIALS:

LOCAL:

Fisk Camera, 2117 Birch Street, Easton, PA 18042 (610) 253-4051

Dan's Camera City, 1439 W. Fairmont Street, Allentown, PA 18102 (610) 434-2313

PHILADELPHIA / NEW YORK:

Calumet, 1400 S. Columbus Boulevard Philadelphia, PA 19147 (215) 399-2155

B & H Photo, 420 Ninth Avenue, New York, NY 10001 1-800-947-9970 or (212) 444-6770

A WORD OF CAUTION

All of the chemicals used in this class are hazardous to varying degrees and require special handling to assure the safety of everyone. Anyone intentionally mishandling or otherwise putting themselves or others at risk will be dropped from the class and face disciplinary action in accordance with college policy.

THE INSTRUCTOR RESERVES THE RIGHT TO MAKE CHANGES IN ANY ASPECT OF THIS SYLLABUS FOR THE SAKE OF CONTENT IMPROVEMENT OR SCHEDULING CHANGES DUE TO CANCELLED CLASSES OR DUE DATE RESCHEDULING.

Hurwitz
AR 367

Photography III

Schedule — Spring, 2006

UNIT I: CAMERA FORMATS: 1.17- 2.9

TWIN LENS REFLEX

Overview and Operation
Film Choice and Loading
Processing Medium Format Film
Printing Medium Format Negatives

THE VIEW CAMERA

PARTS:
The Camera
The Lens
Film and Holders
Processing and Printing the Negative
Using a Hand-Held Light Meter
MOVEMENTS
Rise
Fall
Tilt

Swing
EXPOSURE
THE SHEIMPFLÜG PRINCIPLE

UNIT II: LIGHTING IN THE STUDIO 2-14- 3-9

EQUIPMENT

Power Packs
Flash Heads
Flash Meters
Light Modifiers
Backgrounds

LIGHTING TECHNIQUES

Portrait
Still Life

2.24 MID-TERM GRADES SUBMITTED

3.7 & 3.9 SPRING BREAK

UNIT III: PORTFOLIO 3-29 - 4-28

Planning
Printing for Presentation
Selection and Editing
Mounting Options
Cases and Books
Slide Portfolio
Artist Statement
Resume

4.4 NO DAY CLASSES: DAY OF SERVICE

Final Crits : Week of May 1 Portfolios Due