

Fall 2006

SYLLABUS:

PHOTOGRAPHY I — AR 167/166

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

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Text: **Basic Black and White Photography: A Basic Manual**

Henry Horenstein

Supplemental readings as assigned

COURSE OBJECTIVES: CONCEPT AND PRACTICE

Course meets LinC Requirement M-6 / Liberal Education Guideline II-B

This class is intended to introduce an appreciation of the medium of black-and-white photography as a fine art; a mode of description, reflection and personal expression. Students will learn basic camera operation as well as basic black-and-white darkroom skills in an effort to create photographs that are technically competent and visually articulate.

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 lays 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 major shooting assignments, lab exercises, assigned readings, student research, group critiques and discussions, presentation of artists' work, quizzes, 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.

IMPORTANT NOTES

- **S**tudents missing the first class without prior permission of the instructor will be dropped from the class list.
- **D**o 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.

- **S**tudents are required to attend all classes and to arrive on time. Anyone more than 15 minutes late will be marked absent.
- **U**nexcused 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.
- **E**xcessive 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.
- **I**ncompletes 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 refers to your engagement in dialogue and is the heart and soul of this course. Not only does your active involvement in this important aspect of the class have a significant impact on your grade, it 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.**

ASSIGNMENTS, EXAM AND ORAL PRESENTATION

Due dates will be strictly adhered to for all assignments. 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, only if the work was originally submitted on time and the student was in attendance for the critique. Extensions, overdue work and re-submitted work will be graded based on this policy, but will not receive a group or individual critique.

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

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. If this class had a motto, it would be:

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

JOSEF ALBERS

SUPPLIES AND EQUIPMENT

Your lab fee covers all of your chemistry needs. Some equipment is available for loan. All other supplies and equipment are the responsibility of the individual student (See supply list).

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

You may be asked to lend work for the purpose of scanning. Faculty often like to have a record of their best student work. Make an extra print whenever possible in case you are unable or happen to forget to pick up your photo.

- **PLEASE MAKE A DUPLICATE PRINT OF ALL OF YOUR WORK.**

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 exercises 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 grade of A is a special accomplishment and is the result of going well beyond the basic requirements laid out for the course. It is earned by accomplishing the following:

- Consistent, on Time Attendance.
- All Work Submitted on Time.
- Class Participation as described in syllabus.
- Innovative & Meaningful Solutions for all Assignments conspicuously exceeding the basic requirement.
- Technical Expertise. Evidence of competency in the photographic processes learned in class.
- Productive Use of Class Time.
- Regular Use of Open Lab Time.
- Clean, Well-Crafted Presentation.

Projects	40 %	A (4) – Exceptional
Quizzes	10 %	B (3.25) – Clearly Above Average
Oral Presentation	15 %	C (2.5) – Satisfactory: All assignments, quizzes, and portfolios meet basic requirements
Participation	15%	D (2.0) – Below Average
Final Portfolio	20 %	F (1.5 or below) – Failure

LOG / SKETCHBOOK

It will be necessary for you to keep a log/sketchbook specifically devoted to this class. The quality of your drawing and grammar is not the issue. You are expected to record notes taken from class lectures and demonstrations, notes from each shooting assignment, and build a resource for ideas and inspiration. You should record ideas for assignments, save images from contact sheets and print media, and make notes from your experiences and observations. Divide the book you use into designated sections for each topic and note the date and time of your entries. The best thing to use for this is a hardbound sketchbook. Make at least 2 entries in the “Sketchbook” section each week. It may be necessary to refer to the log/sketchbook’s content regarding an idea or assignment for this class. When this need arises, you will not be required to share its content with the class in order to maintain your privacy.

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 that has been created by artists who have interpreted the medium of photography in unique ways. In other words, look for images that are new to you and exciting. Record your thoughts in the Sketchbook section of your book.

PERIODICALS

Reeves Library maintains a subscription to Aperture Magazine, a high-quality quarterly photo magazine. In addition, you will find a good selection in the Art Department Office, which you may peruse. These include: Aperture, History of Photography, Camera Arts, View Camera, PDN, Photo Review, Photo Review Newsletter, Photography in New York, and publications on a variety of digital topics. Often you will find the most cutting edge work here.

ACADEMIC HONESTY POLICY

Please reference the Moravian College Policy in the Student Handbook.

- **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 I

CAVEAT:

Prices may vary considerably. The prices listed here reflect an average. You may pay more depending on whom you buy from, but the list gives you something to compare your prices with. Check with suppliers and ask about student discounts.

DO NOT ACCEPT SUBSTITUTIONS before checking with the instructor.

CAMERA: A manual 35-mm camera with a fully adjustable aperture and shutter in good working order with a functioning light meter and one lens. A fixed focal length lens of 50mm, 35mm, or 28mm is preferred, but a zoom lens set to one of these lengths is acceptable. We will not be using lenses with focal lengths longer than 50mm in this class. Lenses should be fitted with a UV filter and shade. The camera store will set you up with one of these. If you are buying a camera to use for this class, there are a couple of options. Many camera shops carry a line of good, used camera equipment. This is a good way to get a slightly higher-end camera for your money. If you are buying a camera for the class, choose a good, simple, fully manual 35mm SLR. I don't endorse any particular brand. The two listed below are just meant to be a couple of examples of reasonably priced manual cameras complete with lens.

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

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CAMERA :

Nikon FM10 w/35-70mm lens & case	\$219.95
Pentax Z-XM w/35-80 lens	\$229.95
Vivitar V3800N w/28-70mm lens & case	\$139.95

FILM:

YOU WILL NEED A MINIMUM OF 12 ROLLS FOR THE COURSE

Kodak Tri-X 400 /36 exp. \$3.49ea	\$41.88
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Min. 2 rolls

Kodak Plus-X 125 /36 exp. \$3.99 ea.	\$7.99
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PAPER:

Ilford Multigrade IV Deluxe RC	
100 Sheets Glossy 8x10	\$41.25
250 Sheets Glossy 8x10	\$90.59

BRUSH:

Kalt or Delta 1" Antistatic Dust Brush	\$8.95- \$11.95
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SCISSORS

* At least 4 inches	\$4.99
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Bottle Opener

LOUPE:

Samigon 8x (or similar)	\$9.99
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ARCHIVAL NEGATIVE PAGES:

Printfile 35-7B 25 sheets	\$5.95
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NOTEBOOK BINDER:

*Printfile Heavy Duty Binder	\$9.95
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ODDS & ENDS:

- * HB or #2 Lead Pencil
- * Xacto Knife
- * Glue Stick

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

FILM DEVELOPING 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

THERMOMETER: SS dial-type

\$9.95

CABLE RELEASE: With Lock, (8"-12")

\$4.95

LENS TISSUE/CLEANING FLUID:

\$5.99

PERMANENT MARKER:

* Sharpie Ex-Fine Black	\$1.10
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CHINA MARKER:

* Red	\$1.10
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MATTING SUPPLIES 4-ply Off-White

Mat Board 1 - 2 sheets	\$15.00
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UV OR SKYLIGHT FILTER:

(To fit your lens)	\$ 12.95	\$12.95
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LENS SHADE: (To fit your lens)

\$12.99

\$ 5.95 (25/pack)

RECOMMENDED:

Compressed Air: Falcon	\$4.50
Lintless cotton gloves Delta	\$3.50
Lab apron (plastic or rubber coated)	\$13.95

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.

WEEK	TUESDAY Class	THURSDAY Lab
<p style="text-align: center;">↓ ← 8.29 8.31</p>	<p style="text-align: center;"><u>REVIEW COURSE OBJECTIVES, REQUIREMENTS AND SUPPLIES</u></p> <p style="text-align: center;"><u>READING ASSIGNMENT IN HORENSTEIN</u></p> <hr/>	<p style="text-align: center;"><u>BASIC CAMERA CONTROLS: OPERATION FILM AND EXPOSURE BRING CAMERAS TO CLASS</u></p> <p style="text-align: center;"><u>PROJECT 1: THE SUBJECT</u> <u>READING ASSIGNMENT IN HORENSTEIN</u></p> <hr/>
<p style="text-align: center;">↑ ↑ 9.5 9.7</p>	<p style="text-align: center;"><u>INTRODUCTION TO THE DARKROOM: HISTORY OF THE PHOTOGRAPH MAKING PHOTOGRAMS</u></p> <p style="text-align: center;"><u>READING ASSIGNMENT IN HORENSTEIN</u></p> <hr/>	<p style="text-align: center;"><u>LAB:</u> <u>PROCESS FILM FROM SUBJECT ASSIGNMENT</u></p> <p style="text-align: center;"><u>READING ASSIGNMENT IN HORENSTEIN</u></p> <p style="text-align: center;"><u>LAB: FILM PROCESSING</u></p> <hr/>
<p style="text-align: center;">↓ → 9.12 9.14</p>	<hr/>	<p style="text-align: center;"><u>LAB:</u> <u>MAKING PRINTS: CONTINUED</u></p>

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9.19 9.21

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9.26 9.28

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10.3 10.5

Mid-Term

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10.10 10.12

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10.17 10.19

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10.24 10.26

Trustees Week

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LAB: MAKING CONTACT SHEETS AND PRINTS

CRITIQUE PROJECT 1: THE SUBJECT

LAB:

READING ASSIGNMENT IN HORENSTEIN

LAB:

PRINT CONTRAST: IN-CLASS EXERCISE MAKING PRINTS CONTINUED: BURNING AND DODGING

BRING MATERIALS FOR MAKING BURNING AND DODGING TOOLS TO CLASS

CRITIQUE PROJECT 2: POINT OF VIEW: SURFACE, FORM AND ABSTRACTION

PROJECT 3: THE SUBJECT OF SPACE

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FALL BREAK
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CRITIQUE PROJECT 3: THE SUBJECT OF SPACE

PRESENTATIONS

LAB:

WORK ON PROJECT 3

PROJECT 4: THE SUBJECT OF LIGHT

PROJECT 2: POINT OF VIEW: SURFACE, FORM AND ABSTRACTION

LAB: MAKING PRINTS CONTINUED: PRINT CONTRAST

READING ASSIGNMENT IN HORENSTEIN

LAB: WORK ON PROJECT 2

DEMO: SPOTTING

READING ASSIGNMENT IN HORENSTEIN
Discuss Oral Presentation

MID-TERM TEST

LAB: WORK ON PROJECT 3

READING ASSIGNMENT IN HORENSTEIN

PRESENTATIONS LIGHT METERS AND EXPOSURE

LAB: WORK ON PROJECT 4

PROJECT 5: THE SUBJECT OF TIME

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10.31 11.2

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11.8 11.10

⊥
←↑
11.14 11.16

⊥
←→
11.21
11.23

⊥
←↓
11.29
12.1

⊥
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12.5 12.7

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FINAL S
WEEK
TBA

FINAL CRITS :
PORTFOLIOS
DUE

PRESENTATIONS

LAB:
WORK ON PROJECT 4

PRESENTATIONS

LAB:
WORK ON PROJECT 5
PROJECT 6: THE SUBJECT OF SELF: PUBLIC AND
PRIVATE

LAB:
WORK ON PROJECT 6

CRITIQUE PROJECT 6:
THE SUBJECT OF SELF

WORK ON FINAL PROJECTS AND
PORTFOLIO

WORK ON FINAL PROJECT
AND PORTFOLIO

CRITIQUE PROJECT 4:
THE SUBJECT OF LIGHT

CRITIQUE PROJECT 5:
THE SUBJECT OF TIME

LAB:
WORK ON PROJECT 6

THANKSGIVING

WORK ON FINAL PROJECTS AND
PORTFOLIO

WORK ON FINAL PROJECT
AND PORTFOLIO



