

Spring 2007

SYLLABUS:

PHOTOGRAPHY I — AR 167/166

Jeff Hurwitz

Tuesday and Thursday 8:30 - 11:00

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, PRACTICE AND GOALS

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

This course introduces black-and-white photography as a fine art medium; a mode of description, reflection and personal expression. Students will learn basic camera operation as well as basic black-and-white darkroom skills as a means of creating photographs that are visually articulate and technically competent. Assignments include shooting projects, lab exercises, readings, research and presentation of artists' work, group critiques and discussion. There will be at least 1 test and 1 required field trip.

Photography is the most familiar and the least understood of the arts. It is no longer just a communicator of information, but has become one of the modern era's most popular art forms as it continues to evolve in new and exciting ways. Photography is no longer the sole domain of the purist, especially as it responds to and integrates with new technology. The transformation of photographic image making today is comparable to the transformation of painting in the mid-19th Century after photography's invention. Its influences can be seen in the theory and practice of painting and sculpture as well as other, long established media. This course will stress concept, context, craft and history. By discovering individual solutions and unique ways of seeing that includes perspective, symbols and ideas, we will favor experience, understanding and the creative statement over simple representation. Your success depends on your willingness and ability to explore things with an open mind and a variety of visual possibilities. Self-challenging, creative risk taking is vital to your growth and progress in this class. A healthy number of failures are a good indicator that you're on the right track. Be prepared for a course that is equally demanding and rewarding for those that commit themselves to the self-learning and self-discovery process.

IMPORTANT

You must be able to devote a minimum of 6 hours each week to assignments and lab work outside of class. Lab schedules are usually posted by the second week of the term. You are required to attend a minimum of 1 scheduled lab session per week whether or not a project is due.

Turn off cell phones before entering class.

ATTENDANCE, PARTICIPATION, ETC.

- Missing the first class without prior arrangement with the instructor will be dropped from the class list.
- Attendance and timely arrival to all classes is required. Arrival more than 15 minutes after the start of class will be considered an absence.
- No more than 3 unexcused absences are permitted. The final grade will be reduced by 1/3 for each additional unexcused absence.
- Excessive unexcused absences may result in an instructor-initiated withdrawal or a failing grade even if all other requirements are met. If an extended period of absence is the result of a health or family emergency, notify the instructor directly or through Student Services.
- It is the sole responsibility of the student to get missed information due to absence from a reliable class member. Demonstrations, lectures or presentations cannot be repeated or rescheduled.
- Participation in discussions related to critiques and presentations is an essential part of the learning experience in this class and is a factor in calculating your grade. Participation also includes:
 - Being prepared with necessary supplies for each class.
 - Using class time efficiently and effectively.
 - Participating in set-up and clean up of darkroom.
 - Attendance at all labs, lectures and critiques.
 - Completing assigned readings prior to class.
 - Arriving on time and staying for the entire class period.
 - Respectful use and care of the lab's equipment and supplies.
 - Being self-reliant enough to try answer your own questions instead of immediately relying on someone else to think for you. You will have a hard time making progress in this class unless you learn to discover things for yourself.
 - **Coming to class with opinions and ideas!**

PROJECTS, TESTS AND PRESENTATIONS

Project due dates are strictly adhered to. Leave enough time to re-shoot a project if your first attempt was unsuccessful. You may re-shoot a project for a better grade if your first attempt was on time and you were in attendance for the critique. Late assignments will be penalized.

There will be no make-up tests or re-scheduling for unprepared presentations without compelling evidence of a good reason.

All work submitted must have been specifically made for that project unless otherwise stated.

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.

Each student will prepare a 10-15 minute oral and illustrated presentation on a recognized “master” in the medium of photography and prepare a 1-2 page summary that will be distributed to the class.

LIBRARY

Reeves Library is continually enlarging its holdings of books on photographers and photography. You are **required** (and on your honor) 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 and important ways. In other words, look for images that are new and exciting to you. Record your thoughts in the Sketchbook section of your book.

PERIODICALS

The Art Department maintains subscriptions to some of the better photo magazines which you may peruse and sign out. These include: **Aperture, History of Photography, Camera Arts, View Camera, PDN, Photo Review, Photo Review Newsletter, Photograph**, and publications on a variety of digital topics. This is where you will find the most cutting edge work here.

LOG / SKETCHBOOK

It will be necessary for you to keep a log/sketchbook specifically devoted to this class. You will use this to record notes from class lectures, demonstrations and each shooting assignment and as a journal to build a resource for ideas and inspiration. You should record ideas for assignments, save images from contact sheets and print media, and make notes and drawings from your experiences and observations in this book. Make at least 2 entries in the "Sketchbook" section each week.

USE OF CAMPUS PROPERTY FOR PROJECTS

Please observe college rules regarding restricted areas when searching for locations to work on your projects. Special permission must be requested to work in areas that are off limits to students. Look for things off-campus to photograph and you'll avoid making the same picture hundreds of students before you have made.

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.

CRITIQUES

Critiques are integral to this class and attendance is mandatory. For each assignment, there will be a corresponding critique; and take the form of an informal dialogue with the instructor acting as mediator. This is an opportunity to discuss, question and understand student work, your own and that of your fellow classmates. If discussions appear to stray from the specific topic of an assignment, remember, what we do for this class grows out of our experience of the world around us, and it is from such exchanges that ideas are born. Prints must be 5"x7" or larger. At the end of class, prints and contact sheets will be turned in. Use a binder as described in supplies.

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

PORTFOLIO

At the end of the semester you will be required to assemble a portfolio of 12-15 prints representing your best work from the semester. I may ask to borrow work to scan for the benefit of future students. This work will be returned, but it's a good idea to make an extra print whenever possible.

- **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.**

GRADING

Grading for a course in studio art must be in harmony with its goals. Competency and understanding of the methods and materials of this course is easily measured objectively. Creativity (concept) and craftsmanship (form) is more a matter of subjective determination. Effort, time and progress, along with participation, will also 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 plus the previously mentioned factors. Skill based exercises will not receive a grade but must be repeated until complete.**

- Grades for an unexcused absence from a scheduled critique will be penalized 10%. No extensions will be given for an assignment without a legitimate reason.
- Missing critiques, test, or presentations are not permitted. Late projects will receive a penalty of 1/3 of a grade for each week it is past due. Missing a test will result in a failing grade and a late presentation will result in a 5% penalty.
- Incompletes will not be given except under the most extreme circumstances.

A grade of A is a special accomplishment and is the result of consistently going beyond the basic requirements laid out for the course. **Grades are earned.** Here is a summary of the requirements for a grade of A for this course:

- 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 Each of the Photographic Processes Learned in Class.
- Productive Use of Class Time.
- Regular Use of Open Lab Time Once a Week and Observation of the Photo Lab Policies as described in the handout you will be given.
- Clean, Well-Crafted Presentation.
- Completion of all Lab Exercises.

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%	
Final Portfolio	20 %	D (2.0) – Below Average
		F (1.5 or below) – Failure

ACADEMIC HONESTY POLICY

Please reference the Moravian College Policy in the Student Handbook.

SUPPLIES AND EQUIPMENT

Your lab fee covers all chemical supplies needed for this class. Certain equipment is available for loan. All other supplies and equipment are the responsibility of the individual student.

SUPPLIES: PHOTOGRAPHY I

READ:

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 without previously 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)

CAMERA:

Nikon FM10 w/35-70mm lens & case	\$229.95
Pentax Z-XM w/35-80 lens	\$159.95
Vivitar V3800N w/28-70mm lens & case	\$159.95

FILM:

Min. 12 rolls	
Kodak Tri-X 400 /36 exp. \$3.69ea	\$44.28
Min. 2 rolls	
Kodak Plus-X 125 /36 exp. \$4.49 ea.	\$8.98

PAPER:

Ilford Multigrade IV Deluxe RC	
100 Sheets Glossy 8x10	\$43.75
250 Sheets Glossy 8x10	\$95.89

BRUSH:

Kalt or Delta 1" Antistatic Dust Brush	\$8.95-\$13.95
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SCISSORS

* At least 4 inches	\$4.99-9.95
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LOUPE:

Samigon 8x (or similar)	\$6.95-\$9.95
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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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FILM DEVELOPING TANK:

Paterson 2 reel tank w/ extra reel	\$29.95
Jobo 2 reel Tank w/ Extra Reel	\$33.95

JOURNAL / LOG (SEE SYLLABUS)	\$4.95
THERMOMETER: SS dial-type	\$9.95-\$14.95
CABLE RELEASE: With Lock, (8"-12")	\$4.95-\$9.95
LENS TISSUE/CLEANING FLUID:	\$5.98
PERMANENT MARKER:	
* Sharpie Ex-Fine Black	\$1.10
CHINA MARKER:	
* Red	\$1.10
MATTING SUPPLIES 4-ply Off-White Mat Board 1 - 2 sheets	\$15.00
UV OR SKYLIGHT FILTER: (To fit your lens)	\$11.95
LENS SHADE: (To fit your lens)	\$7.50-\$12.99
ODDS & ENDS:	
* HB or #2 Lead Pencil	
* Pack of 3 x 5 cards	
* Glue Stick	
* Gray Card	
* 8 1/2 x 11 Binders for Turning in Projects	\$12.95
RECOMMENDED:	
Compressed Air: Falcon \$4.95 (25/pack)	\$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.

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AR 167	PHOTO I	SPRING 2007
WEEK	TUESDAY	THURSDAY
1.16 1.18 ①	<p>REVIEW COURSE OBJECTIVES, REQUIREMENTS AND SUPPLIES</p> <p><u>READING ASSIGNMENT IN HORENSTEIN, CAMERA MANUAL AND SYLLABUS</u></p>	<p>BASIC CAMERA CONTROLS: OPERATION FILM AND EXPOSURE BRING CAMERAS TO CLASS</p> <p><u>PROJECT 1: THE SUBJECT/BRACKETING</u> <u>READING ASSIGNMENT IN HORENSTEIN</u></p>
1.23 1.25 ②	<p>INTRODUCTION TO THE DARKROOM: HISTORY OF THE PHOTOGRAPH PHOTOGRAMS</p> <p><u>READING ASSIGNMENT IN HORENSTEIN</u></p>	<p>LAB: DEVELOP FILM FROM SUBJECT ASSIGNMENT AVERAGE METERING TECHNIQUE</p> <p><u>READING ASSIGNMENT IN HORENSTEIN</u></p>
1.30 2.1 ③	<p>LAB: CONTACT SHEETS AND PRINTS</p>	<p>LAB: MAKING PRINTS: CONTINUED <u>GRAY CARD & SUBSTITUTION METERING</u></p> <p><u>PROJECT 2: THE SUBJECT OF VIEW POINT AND ABSTRACTION</u></p>
2.6 2.8 ④	<p>LAB: PRINTING: CONTRAST EXERCISE</p>	<p>LAB: CONTRAST EXERCISE</p> <p><u>READING ASSIGNMENT IN HORENSTEIN</u> <u>BRING MATERIALS FOR MAKING BURNING AND DODGING</u> <u>TOOLS TO CLASS</u></p>
2.13 2.15 ⑤	<p>LAB: WORK ON PROJECT 2 <u>Demo: Spotting</u> PRINTING: BURNING AND DODGING</p> <p><u>PROJECT 3: THE SUBJECT OF SPACE</u></p>	<p>CRITIQUE PROJECTS 1 & 2: <u>THE SUBJECT & THE SUBJECT OF VIEW POINT AND ABSTRACTION</u></p> <p><u>READING ASSIGNMENT IN HORENSTEIN</u></p>
2.20 2.22 ⑥	<p>LAB: PRINTING: BURNING AND DODGING</p> <p><u>PROJECT 3: THE SUBJECT OF SPACE</u></p>	<p>LAB: WORK ON PROJECT 3 <u>MID-TERM GRADES SUBMITTED</u></p>
2.27 3.1 ⑦	<p>TEST</p>	<p>CRITIQUE PROJECT 3: <u>THE SUBJECT OF SPACE</u> <u>Project 4: The Subject of Light</u></p>
3.6 3.8 ⑧	<p>LAB: WORK ON PROJECT 3</p> <p><u>READING ASSIGNMENT IN HORENSTEIN</u> <u>Oral Presentation Requirements</u></p>	<p>SPRING BREAK</p>

SPRING BREAK

⊥
⑨
3.13 3.15

LAB:
WORK ON PROJECT 4

LAB:
WORK ON PROJECT 4

READING ASSIGNMENT IN HORENSTEIN

⊥
⑩
3.20 3.22

**CRITIQUE PROJECT 4:
THE SUBJECT OF LIGHT**

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⑪①
3.27 3.29

LAB:
WORK ON PROJECT 4

PROJECT 5: THE SUBJECT OF TIME PAST

LAB:
WORK ON PROJECT 5

TONING

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⑫②
4.3 4.5

LAB:
WORK ON PROJECT 5

**CRITIQUE PROJECT 5:
THE SUBJECT OF TIME PAST**

DISCUSS FINAL PROJECT AND PORTFOLIO REQUIREMENTS

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⑬③
4.10 4.12

LAB:
WORK ON PROJECT 5

PROJECT 6: THE SUBJECT OF SELF: PUBLIC AND PRIVATE

LAB:
WORK ON PROJECT 6

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⑭④
4.17 4.19

LAB:
WORK ON PROJECT 6

**CRITIQUE PROJECT 6:
THE SUBJECT OF SELF**

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⑮⑤
4.24 4.26

LAB:
WORK ON PROJECT 6

**WORK ON FINAL PROJECT
AND PORTFOLIO**

⊥
⑯⑥
Finals
Week
TBA
FINAL CRITS :
PORTFOLIOS
DUE

**WORK ON FINAL PROJECT
AND PORTFOLIO**



