

# ART 167 Z Beginning Photography

## SPRING 2008, T/TH 6:30-9

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**Instructor:** Krista (Steinke) Finch

**Office:** Art Office/ studio room 103

**Office Hours:** M, W 11:30-1:00 or by appointment

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\*\*\*Please note that email is the best way to communicate with me

### **COURSE DESCRIPTION:**

This course will deal with the basic mastery of black and white darkroom photography and its use as a personal visual medium. Students will learn camera handling, film development, printing techniques, and concepts of seeing photographically. Working in a series and taking time to learn from photographs will be encouraged. Regular group critiques will be held for each assignment. At every class meeting there will be the opportunity for individual critiques of work in progress, negatives, proof sheets, and prints. Individual help in shooting, developing, and printing will supplement classroom demonstrations and lectures. Students will look at examples from prominent photographers as they pertain to each assignment in order to gain a historical and contemporary perspective on photography as an art medium. At the end of the course, Students will present a final portfolio of work that demonstrates an aesthetic application and understanding of basic technical information as well as a developed personal photographic vision.

It is an exciting time to be a photography student as we are witnessing the end of photography as a chemical process and its establishment as an electronic medium. Mastering traditional methods will provide creative options and the basic groundwork for making photographic imagery in any format. With all the technology upheaval, the most important learning you do will be about the **meaning and power of images**. This will be true no matter how the images are made or transmitted. You will begin to think about the formal and conceptual levels of an image, why and how an image was made, and the place images have in the lives of the photographer and the viewer.

### **GOALS: Students will:**

- understand how photographic images are made and the theoretical and formal issues that shape the medium, especially as it pertains to the history of photography, fine art, and mass media production.
- become familiar with the fundamental language of photographic imagery.
- become familiar with the basic rhythms of the creative process in order to apply concepts of problem solving as it applies to the medium.
- master organizational skills required in planning and working in photography.
- learn the basic technical skills required in black and white photography and be able to creatively apply them in their work.
- Learn to articulate or express their own concepts and ideas photographically.

### **REQUIREMENTS:**

- keep a sketchbook/journal
- complete all class readings
- complete 8 main projects and several shorter tutorials and exercises
- attend required lectures and fieldtrips outside of classtime
- actively participate and contribute to class discussion and critique
- take a Mid-term Quiz on technical information
- Write and present a paper

**There will be approx. 8 main projects:**

- The Scavenger Hunt
- Quality of Light
- F-Stop: Understanding Space
- Shutter Speed: Of Time and Motion
- “in the likeness of...”
- Series/Sequence – the visual narrative/photo diary
- Public/Personal: Self Portrait
- Image Manipulation

**LAB TIME:**

This course is very time consuming and demanding. Be prepared to devote at least 6 hours per week outside of class to photograph and/or to dedicate for darkroom lab time. Check the OPEN Photo Lab Hours to make sure that it does not conflict with your personal schedule. If so, you may want to consider taking this course in another semester so as to be able to spend more time in the darkroom.

**READING ASSIGNMENTS:**

I believe that reading is a valuable part of the creative process. You will be assigned short reading assignments from time to time and should be prepared to discuss in class or write a brief analytical response.

**SKETCHBOOK:**

Along with class assignments, students are encouraged to keep a sketchbook/journal. You should strive to make contributions every week – technical notes, ideas, collages, vocabulary terms, drawings, anything that will enhance your performance and work in the class. As a student of Art (in any medium), you should get into the habit of carrying sketchbooks with you at all times.

**MIDTERM QUIZ:** There will be one quiz given on technical information. It is important that you take notes during class lectures, discussions, and slide presentations. Attendance on Quiz Day is mandatory.

**PAPER AND PRESENTATION:**

Students will be expected to write a short paper on a photographer who is of particular interest to them or has influenced their work in some way. Students will give a short in class presentation with visuals on the artist.

**FIELDTRIP:**

Students are required to attend the department fieldtrip to New York City on Friday, April 4.

**PARTICIPATION:**

Students will be graded on participation in class critiques, discussions, etc. (attendance is mandatory at all critiques and reviews). I believe in setting up a classroom community that encourages a healthy, open exchange of ideas. Learning is a collaborative process and every student's input is a valuable contribution. **Your participation grade includes your attendance record.**

**FINAL PORTFOLIO:**

12-15 prints of your best work from the semester – spotted, mounted, and professionally presented. (*I will go into this in more detail as the semester progresses*) When possible, please make an extra copy of each final print. Students are often asked for copies for inclusion in the Moravian Photo Student Archive or for use by the instructor as an example for future classes.

**REQUIRED TEXTS:**

Black and White Photography by Henry Horenstein

Students are responsible for reading the chapters assigned before each class.

## **ATTENDANCE:**

The Art Department established this department-wide attendance policy to apply to students in all art classes, beginning with the Fall 2007 semester.

**After the second unexcused absence, final grade will be dropped by one full letter.**

**After the fourth unexcused absence, student will receive a failing final grade.**

An excused absence is one confirmed by a note from the Dean's Office, Student Services, the Learning Center, or verified with a doctor's note (within 24 hours of illness). Death in family should be confirmed with Student Services.

Documentation is required for sports. Coach should email a note to instructor confirming matches, meets, departure time for away games, or anything that would require absence from class. Practice is not an excused absence.

Job interviews or doctor's/dentist's appointments are not to be scheduled during class.

### **Missing Portions of Class: The following count as unexcused absences**

- More than 15 minutes late for class
- Failure to bring supplies to class
- Failure to return from break
- Leaving class half an hour or more early
- Being tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class

*If you are late or absent, it is your responsibility (not the professor's) to find out what you missed and to catch up in a timely manner.*

## **GRADING:**

This class is based on the concept of mastery. Students will be assessed through frequent critiques, classroom projects, homework assignments, and a quiz on technical material. Again, it is important to note that students will be graded on class participation, especially during critiques. Students will be made aware of the expectations for each assignment in terms of grading.

Both the **form** and the **content** of work will be evaluated on each project, as well as *effort, originality, personal progress, and timely completion of assignment*. While competency in basic skills can be objectively determined, creativity and aesthetics is more subjective. The instructor reserves the right to apply qualitative judgements in determining grades.

### **GRADING CRITERIA IN PHOTOGRAPHY:**

- MASTERY OF TECHNICAL SKILLS AND CRAFTSMANSHIP
- COMPOSITION AND DESIGN
- CONTENT/ SUBJECT MATTER/ CONCEPT/ IDEA/ CREATIVITY
- FULLFILLMENT AND UNDERSTANDING OF ASSIGNMENT CONCEPTS AND REQUIREMENTS
- EFFORT AND ENGAGEMENT

- **"A":**  
Excellent  
outstanding achievement  
mastery of skills involved  
unique and creative – shows a personal vision  
shows personal investment and EFFORT beyond expectations

completed on time

"A-":

All of the above – except one or two factors

"B+":

very good attainment of all requirements

- "B":  
Good- average attainment – may need some minor improvements in certain areas
- "C":  
Adequate understanding of essentials – fulfills assignment but lacking in content, effort, and/or skill.
- "D":  
does not fulfill assignment and exhibits little skill, effort, and thought.
- "F": Failure, no credit
- "I" Incomplete

Final Portfolio	30%
Individual Assignments	40%
Class Participation	10%
Quiz	10%
Paper/Presentation	10%
<i>TOTAL POINTS</i>	<i>100</i>

### **LATE ASSIGNMENTS**

I will mark down all late projects one letter grade for every class period they are late unless you give me a satisfactory reason (in my estimation) for their lateness. Projects may be reworked for the final portfolio review.

### **DIABILITY STATEMENT:**

If you believe that you need accommodations in this class, you are encouraged to contact the Learning Services Office as soon as possible to enhance the likelihood that such accommodations are implemented in a timely fashion.

### **ACADMEMIC HONESTY POLICY:**

Please refer to the Moravian College policy in the Student Handbook.

### **CLASSROOM RULES AND EQUIPMENT:**

We will discuss lab rules and equipment checkout rules in class.

### **USE OF CAMPUS PROPERTY FOR SHOOTING:**

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.

## **EQUIPMENT/SUPPLIES/MATERIALS:**

**CAMERA:** A MANUAL 33-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 of 50mm is preferred. Lenses should be fitted with a UV filter and lens cap. If you are buying a camera to use for this class, there are a few economical options. Many camera stores carry a line of good, used camera equipment. This is a good way to get a slightly higher-end camera for your money. The two most reasonably priced manual cameras are:

Nikon FM/10 w/35-70mm lens	approx. \$269.00
Pentax K1000 w/50mm lens	
Pentax ZX-M w/ 50mm lens	approx. \$249.00

- A notebook specifically for photography in which to take notes and write down assignments
- Something to write with
- A folder specifically to hold reading handouts and technical information sheets
- A sketch book (this can double as the “notebook” if you prefer)
- UV filter for lens
- Black and white film (12 or more rolls of 36 exposure)  
\*Kodak Plus-X-PX 135-36 AND/OR Tri-X- TX 135-36 (also may use TMAX film by Kodak)
- Photographic Paper – 8 x 10, preferably Ilford Multigrade IV Resin Based (RC) 100 sheets- DO NOT OPEN PAPER
- Scissors – clean and sharp
- Negative sleeves – Print file 35-7B, 10-20 sheets
- Film Developing Tank (Patterson 2-reel tank with extra reel)
- Sharpie marker and red grease pencil
- Box or portfolio to store finished prints
- Binder for negatives and Contact sheets
- Matting supplies – matte board, x-acto knife, t-square, ruler, dry mount tissue or spray adhesive (end of semester)

## **OPTIONAL:**

- Rubber gloves, lintless gloves, and lab apron
- Negative Cleaner – Pec-12 emulsion cleaner spray and PEC pads
- Gray Card
- Loupe
- Extra Filters, Tripod, Lights, cable release, lens hood
- Anti-static brush or compressed air
- Thermometer
- Lens tissue / cleaning fluid

## **SHOPPING RESOURCES**

Photography is very expensive. You may be able to purchase used equipment and supplies from last semester’s students. Otherwise, team up with your peers in order to receive bulk discounts and to lessen shipping costs.

- Fisk Camera – 2117 Birch Street, Easton, PA 18042 (610) 253-4051
- Dan’s Camera City – 1439 W. Fairmount Street, Allentown, PA 18102 (610) 434-2313
- B&H Photo- 420 Ninth Ave. New York, NY 10001 <http://www.b&hphotovideo.com>
- Unique Photo – New Jersey. Frank Illuzzi at 1-800-631-0300 ext 241
- Calumet Photo – 890 Supreme Drive, Bensenville, IL 1-800-225-8638
- Freestyle Photo Supply –1-888-205-8177 [www.freestylephoto.biz](http://www.freestylephoto.biz)
- Light Impressions – <http://www.lightimpressionsdirect.com>  
EBay – take caution when buying here but sometimes you can get a great steal!!!!!!

## **OTHER RESOURCES:**

**The Library-** Reeves Library has an expanding collection of photography and art books, periodicals, and catalogues. The Art Department also has a selection of periodicals that you may browse through.

**Exhibits-** In addition to the Bethlehem/Easton area, there are countless galleries and museums in New York and Philadelphia that are well worth visiting. At least one field trip will potentially be scheduled for this class.

**Internet-** The web is a fantastic resource for finding the works of the old master photographers and newer, emerging artists as well as useful information about materials, techniques, and equipment.

**The Media-** Pay attention to articles in newspapers and magazines. Photographic images are EVERYWHERE. Be observant and critical of what you see. Bring to class any interesting finds!

**LOOK at your surroundings as if it were a photograph-** Make careful observations on light and shadow, design motifs, textures, subject matter, compositions, etc. Make notations in your sketchbook! Bring your camera with you whenever you can.

## **PHOTOGRAPHING TIPS:**

- Avoid making photographs that are clichés. Clichés are those trite, overused subjects and images that the media saturates you with every day.
- Look at the work of a variety of artists for inspiration, but always make something that is uniquely your own. That means that even when your work has a specific influence, it should reflect your personal interests and concerns.
- You are more likely to make interesting photographs if you are interested in what you are photographing. Choose subjects and ideas that pertain to your life.
- While good ideas are essential to a good photograph, poor craftsmanship can diminish a good photograph's impact.
- It is hard to make a good print unless you know what a good print looks like. There is no substitute for seeing original prints, so make it a point to visit museums and galleries often. Books with high-quality reproductions are second to the real thing.
- Learn to control the medium rather than the other way around. Ask questions often. Make it a point to understand how everything works together, so you are able to concentrate on your ideas and not get lost in the confusion of the technology.
- Remember that good photographs are made by good photographers, not good cameras. You would never expect a better pencil to result in a better drawing.
- Don't be afraid to take risks and experiment. Learn from your mistakes and allow happy accidents to happen.