

PHOTOGRAPHY I
ART 167-166
JEFF HURWITZ
FALL 2008

Time: Tuesday and Thursday 8:30- 11:00 AM

Place: Photo Lab, 1st floor South Hall

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

Email: jhurwitz@moravian.edu

Studio Telephone: [610.861.1632](tel:610.861.1632)

Art Dept. Office: [610.861.1680](tel:610.861.1680)

Office Location: Photo Studio (Across the hall from the Photo Lab)

Text: **Basic Black and White Photography: A Basic Manual**
Henry Horenstein
Supplemental readings as assigned

COURSE DESCRIPTION

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

This basic course introduces the fine art of black-and-white photography as a mode of description, reflection and personal expression.

GOALS

- Students will learn basic 35mm camera operation, film exposure and development and black-and-white darkroom practice to create photographic images that are both visually articulate and technically accomplished.
- Learning strategies include, but are not limited to, shooting projects, lab exercises, assigned readings, research and presentations on the contributions of the inventors and historically significant photographic artists.
- An understanding and appreciation for critical theory as it relates to the dialog in group critiques and discussions is critical to individual success in this course.
- The preparation of a final portfolio that demonstrates the accomplishment of these goals.

REQUIREMENTS

Students are expected to discover personal solutions and new ways of seeing that include the use of perspective, symbols and self-generated 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 and 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 process of self-learning and discovery.

9 Truths About This Course

- This course is time and labor intensive. Processes will take more time than you expect and they cannot be rushed. Prepare to spend at least 6-8 hours outside of class time.
- Lectures, demonstrations and videos are not repeated. Students who miss class are required to contact someone who attended to find out what was covered and be prepared for class when they return.
- To do well in this class, you must be self-motivated. Think about whether your question is one you can answer for yourself. Rely on your ability to discover ideas for projects by looking at examples, trying several possibilities and looking for inspiration in art, literature, science and discussion.
- The materials we work with will not pose a danger unless lab safety protocols are not followed. Know what they are. Your lab privileges depend on it.
- Sports and extra-curricular activities do not excuse you from the requirements of the class
- The costs for supplies require a sizable commitment of funds. I can offer limited help for some, but if funds are tight at the moment because you have other studio art courses or any other reasons, consider whether there is a better time for you to take a course in photography.
- Cell phones, iPods, MP3 players and similar devices must be turned off and put away upon entering the classroom. Failure to do so will result in the device being confiscated and fed to Moravian's Resident Aliens (a.k.a. RAs) from Alpha Centuri which has been known to motivate them to devour unruly dorm residents. Computers are not to be used to check email, IM, Facebook, YouTube, MySpace, scan the web, watching pirated DVDs or anything of the kind as well as doing homework for another class is not permitted.
- If you are taking an extra large course load this semester, this may not be the best time to take this class.
- Incompletes are rarely an option.

ATTENDANCE

- Attendance is required. **You must come prepared for each class session.** Attendance will be taken. After two absences, your grade will drop one half-letter grade for each additional absence. Leaving class early or arriving more than fifteen minutes late two (2) times will be recorded as an absence.
- After four unexcused absences, a student risks 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.

PROJECTS AND CRITIQUES

A critique will be scheduled for each project. Attendance is mandatory and the completed project is due on that date. At the conclusion of the critique your prints and contact sheets will be collected, graded and returned. The work should be in a folder with your name and the name of

- the project on the folder and the back of each print and contact sheet in black permanent marker only.
- You will be given ample time to complete projects. Due dates are strictly adhered to. An unexcused absence from a scheduled critique will result in a failing grade for that project.
 - Late projects due to an excused absence receive a ½ grade deduction for each class meeting it is past due. Students are permitted to re-submit a project for a better grade if the work was submitted on time and the student participated in the critique. Late and re-submitted projects will not receive a group critique.
 - All work submitted must have been specifically made for that project.

A NOTE ON CRITIQUES

- Critiques are an integral part of the learning process of this class. It is a participatory activity and not a passive experience. Part of your grade depends on your engagement in group discussions and your responses to the work of your classmates.
- Do not make work that you think I will approve of. Approach projects in your own personal way
- Understand the meaning of the word clichés completely and avoid them, absolutely.
- Discussions may seem to stray from the specific topic of a project. This is a natural part of the process of becoming aware of the association between things that are often overlooked or seen as unrelated. Sharing our experience of the world around us result in the sort of exchanges that ideas are born from.
- Critiques will usually take the form of posing questions intended to stimulate original thought and the formation of opinion. 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

Exams

- Only an excused absence on the day of an exam will be eligible for a make-up test. Otherwise, the exam will receive a zero.

Oral Presentation

- Each student is required to research the work of a photographer who has made an important contribution to the medium of photography and prepare a 15-minute PowerPoint presentation. Presentations that are not prepared for their due dates will receive an automatic zero.

Chemical Hygiene and Use of the Photo Lab

- You will be given a review of safety procedures and lab rules that you must agree to abide by. A form with your signature will be kept on file stating your understanding and agreement to follow lab protocol.
- The Photo Lab is only for the use of students who are currently enrolled in a photography course.

Progress Binder

- Negatives and contact sheets should be labeled (with permanent marker only) and kept in a standard 3-ring binder. You should keep your progress binder with you in class and for individual critiques.

Notebook

- Always have a notebook and pencil with you in class. You are expected to take notes during lectures, demonstrations, critiques and videos.

Journal

- You will need to keep a journal to be used for recording data from shooting projects and darkroom work, thoughts and ideas, impressions of art from research and field trips, and to develop your ability to express your feelings and opinions in words. Include drawings, media and contact sheet images, memorabilia and anything else you like that is an extension of your experience. The point is to build a personal archive that will help to serve as a base from which to work.

Portfolio

- A final portfolio consisting of 10-12 pieces of your best work from the semester plus the final series project mounted for presentation due at the end of the semester. The portfolio should exhibit a thorough understanding of concepts, technical expertise and craft learned in class.
- You may be asked for permission to scan one of your photographs for the purpose of keeping an archive of student work.
- Make an extra print in case your work is lost or damaged.
- PLEASE MAKE A DUPLICATE PRINT OF ALL OF YOUR WORK FOR INSURANCE AGAINST DAMAGE OR THEFT.

GRADING

Grades are based on how well your performance in the class relates to the requirements and goals stated in this syllabus. Good attendance and accomplishment of the basic requirements are considered an average achievement and will receive a grade of C. Therefore, to earn more than an average grade, the quality of your work and engagement in the course's content, in combination with significant progress made throughout the semester, must be above average.

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:

- Creative, thoughtful and challenging solutions for all projects that clearly exceed the basic requirements and are completed on time.
- Spirited participation in critiques and class discussions.
- Productive use of class time.
- Consistent on time attendance, fully prepared for the day's class. Film from projects developed, dried and sleeved, ready to print at the start of class.
- Clear evidence of technical accomplishment, craftsmanship and competency in each of the photographic processes learned in class. Photographs that clearly demonstrate accomplishment in the areas of form and content.
- Regular use of open lab time outside of class for the purposes of practice in addition to the time necessary to makes prints for a critique.
- Exceptional oral presentation and critical writing assignment.
- Clean, well-crafted presentation of final portfolio.
- Self-motivated approach to learning and creative development.

The following list contains the weight of each course requirements on final grades:

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

MISCELLANEOUS INFORMATION AND RESOURCES

Those who learn to teach themselves will do the most successful work. Once you graduate, this trait will also be key to your future. Now's a good time to start.

LIBRARY

- Reeves Library maintains a holding of books on photographers and photography covering topics on theory, technique and the critical essay.
- You are required to spend a minimum of one hour each week (minimum) studying the rich legacy that has been created by the photographers who came before you. Look for images that are new and inspiring to you. Record your reactions in your journal.
- Periodically, I may place books on reserve in the library to be discussed in class.

PERIODICALS

- You will find a good selection of magazines in the Art Department Office lobby. 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.

SUPPLIES AND EQUIPMENT

- Your lab fee covers your chemistry needs and maintenance of the photo lab. This fee will be a separate charge.
- Some equipment is available for loan. Students borrowing anything from the Photo Lab will be responsible for repair or replacement costs in the case of damage or loss.
- All other supplies and equipment are the responsibility of the individual student (See supply list).

WORD OF CAUTION: 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 and common sense planning when doing work that is of a particularly personal nature.

ACADEMIC HONESTY POLICY

Please reference the Moravian College Policy in the Student Handbook. Appropriation of another student's artwork will not be tolerated and will result in a 0 for the project.

DISABILITY STATEMENT

Students who wish to request accommodations in this class for a disability should contact Mr. Joe Kempfer, Assistant Director of Learning Services for Disability Support, 1307 Main Street (extension 1510). Accommodations cannot be provided until authorization is received from the office of Learning Services.

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. You will receive a thorough review of proper Photo Lab protocol. 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.

Fall 2008

SUPPLIES

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CAVEAT:

Prices may vary considerably. Compare prices. Check with suppliers and ask about student discounts.

DO NOT ACCEPT SUBSTITUTIONS:

When a brand name, size or some other specification is on the list, do not accept anything else regardless of what you may be told.

CAMERA: You must have a 35-mm camera that can be set in a fully manual mode. It must be equipped with a light meter that is in good working order. The aperture and shutter must be adjustable independently. You will use only one lens. Ideally this should be a 50mm lens, which is normal for a 35 mm camera. A zoom lens may be used if that is all you have, but it should be set at the 50 mm focal length and left there. The use of a telephoto lens or electronic flash is not permitted. The lens should be fitted with a UV filter and lens shade. Many camera shops carry good, used camera equipment and will give you some kind of warranty which you will not get if you purchase it privately. A simple, fully manual 35mm SLR like the Nikon FM 10 is the most economical choice for the class.

SOURCES:

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

Adorama 42 West 18th Street New York, NY 10011 800-815-0702

CAMERA (a couple of models that will fit the bill):

- Nikon FM10 w/35-70mm lens & case
- Vivitar V3800N w/28-70mm lens & case

FILM:

- Kodak Tri-X 400 /36 exp.
Min.12 rolls
- Kodak Plus-X 125 /36 exp.
Min. 2 rolls

PHOTO PAPER:

- Ilford Multigrade IV Deluxe **RC**
100 Sheets **Glossy** 8x10

FILM DUST BRUSH

- Kalt, Delta or Kodak 1" Dust Brush

SCISSORS

- At least 4 inches

BOTTLE OPENER

LOUPE:

- Samigon 8x (or similar)

ARCHIVAL NEGATIVE PAGES:

- Printfile 35-7B 25 sheets

NOTEBOOK BINDER:

- *Printfile Heavy Duty Binder or
standard 3 ring

FILE FOLDERS

- For turning in projects

FILM DEVELOPING TANK:

- Paterson 2 reel tank w/ extra reel
- Jobo 2 reel Tank w/ extra reel

JOURNAL (SEE SYLLABUS)

**LENS TISSUE OR CLOTH/CLEANING
FLUID**

PERMANENT MARKER:

- Sharpie Ex-Fine Black

CHINA MARKER:

- Red

MATTING SUPPLIES

- 4-ply Off-White
Mat Board 1 - 2 sheets

UV OR SKYLIGHT FILTER:

- To fit your lens (need to know
diameter lens threads)

LENS SHADE:

- To fit your lens (need to know
diameter lens threads)

OPTIONAL:

- Falcon (or equivalent) Compressed
Air:

THERMOMETER:

- SS dial-type

CABLE RELEASE:

- With Lock, (8"-12")

LAB APRON

- Plastic or Rubber coated

LINTLESS COTTON GLOVES

- Delta (or equivalent)

ART 167	PHOTO I		FALL 2008
WEEK	TUESDAY Class	THURSDAY Lab	
↓ ← 8.26 8.28	<u>REVIEW COURSE OBJECTIVES, REQUIREMENTS AND SUPPLIES</u> <u>READING ASSIGNMENT IN HORENSTEIN</u> <hr/>	<u>BASIC CAMERA CONTROLS: OPERATION FILM AND EXPOSURE</u> <u>BRING CAMERAS TO CLASS</u> <u>PROJECT 1: THE SUBJECT OF MATTER</u> <u>READING ASSIGNMENT IN HORENSTEIN</u> <hr/>	
↑ 9.2 9.4	<u>INTRODUCTION TO THE DARKROOM: HISTORY OF THE PHOTOGRAPH MAKING PHOTOGRAMS</u> <u>READING ASSIGNMENT IN HORENSTEIN</u> <hr/>	<u>LAB: PRINT FROM SUBJECT OF MATTER</u> <u>READING ASSIGNMENT IN HORENSTEIN</u> <u>LAB: FILM PROCESSING</u> <hr/>	
↓ → 9.9 9.11	<u>LAB: MAKING CONTACT SHEETS AND PRINTS</u> <hr/>	<u>LAB: PRINTS FROM PROJECT 1: CONTINUED</u> <u>PROJECT 2: THE SUBJECT OF LIGHT</u> <hr/>	
↓ 9.16 9.18	<u>CRITIQUE PROJECT 1: THE SUBJECT OF MATTER</u> <u>READING ASSIGNMENT IN HORENSTEIN</u> <hr/>	<u>LAB: PRINT CONTRAST</u> <u>READING ASSIGNMENT IN HORENSTEIN</u> <hr/>	
○ 9.23 9.25	<u>LAB: PRINT CONTRAST: IN-CLASS EXERCISE MAKING PRINTS CONTINUED: BURNING AND DODGING</u> <u>BRING MATERIALS FOR MAKING BURNING AND DODGING TOOLS TO CLASS</u> <hr/>	<u>LAB: WORK ON PROJECT 2 DEMO: SPOTTING</u> <u>READING ASSIGNMENT IN HORENSTEIN</u> <u>Discuss Oral Presentation</u> <u>PROJECT 3: THE SUBJECT OF SPACE</u> <hr/>	
± 9.30 10.2 Mid-Term	<u>CRITIQUE PROJECT 2: SUBJECT OF LIGHT</u> <hr/>	<u>LAB: WORK ON PROJECT 3</u> <u>READING ASSIGNMENT IN HORENSTEIN</u> <hr/>	
↓ " 10.7 10.9 ↓	FALL BREAK		

10.14 10.16

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Critique Project 3:
The Subject of Space

PRESENTATIONS
LIGHT METERS AND EXPOSURE

10.21 10.23

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PRESENTATIONS
LAB:
WORK ON PROJECT 3

LAB:
WORK ON PROJECT 4

PROJECT 4: THE SUBJECT OF TIME

PROJECT 5: THE SUBJECT OF VIEW POINT

10.28 10.30

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PRESENTATIONS

LAB:
WORK ON PROJECT 4

CRITIQUE PROJECT 4:
THE SUBJECT OF LIGHT
PROJECT 6: THE SUBJECT OF SELF

Final Series Project Review
2 rolls of idea possibilities

11.4 11.6

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PRESENTATIONS
LAB:
WORK ON PROJECT 5

CRITIQUE PROJECT 5:
THE SUBJECT OF VIEW POINT

11.11 11.13

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LAB:
WORK ON PROJECT 6

LAB:
WORK ON PROJECT 6

11.18 11.20

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←→

CRITIQUE PROJECT 6:
THE SUBJECT OF SELF

WORK ON FINAL PROJECT AND
PORTFOLIO

LAB:

WORK ON FINAL PROJECT AND
PORTFOLIO

11.25 11.27

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WORK ON FINAL PROJECT
AND PORTFOLIO

WORK ON FINAL PROJECT
AND PORTFOLIO

12.2 12.4

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FINALS
WEEK
TBA

FINAL CRITS :
PORTFOLIOS
DUE

