

# PHOTOGRAPHY I- ART 166/167 A

JEFF HURWITZ

## ART 166/167A

**Time:** Tuesday and Thursday 9:00– 11:30 am

**Place:** Room 108, Photo Lab Classroom, 1st floor South Hall

**Office/Studio Location:** Room 101 (Across hall from Photo Lab)

**Office Hours:** Tuesday – Thursday 4:00 – 6:00 p.m. By appointment

**Office/Studio Telephone:** 610.861.1632

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**Art Dept. Office:** 610.861.1680

**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 to be accomplished by the successful accomplishment of the goals stated below.

## 10 FACTS ABOUT PHOTO I...IT'S A LOT OF WORK..... OK, 11 FACTS

- We will study the medium of photography as a fine art; a medium for personal expression and universal communication. Photography's popular role in commerce and vernacular documentation i.e. snapshots, are the most familiar, pervasive and of value on many personal and popular levels, but these applications will only be addressed peripherally for our purposes. We will learn to identify and replace clichés with originality.
- If you have taken a course in studio art before, you know how time and labor intensive the class is likely to be...and why. Photo processes take more time than you anticipate. Nothing can be rushed without sacrificing quality and essential skill development. There will be ample time to complete projects, but you need to set aside an additional 6-8 hours outside of class time for shooting and darkroom work. Things can and will go wrong...that's just part of the process.
- Attendance is required (see the department's attendance policy below). Lectures, demonstrations, videos and all good things will not be repeated. Get the information you missed from someone in the class, and be prepared for the class when you return.
- To do well in this class (meaning anywhere in A territory), you must be self-motivated. Depend on yourself to answer questions when possible and rely on your own curiosity and imagination to develop ideas for projects. Do research on your, i.e. find inspirational examples from a wide range of the arts and sciences in addition to things discussed in class.
- The materials we work with are not a danger as long as you follow lab safety protocols. Know what they are. Everybody's health and your lab privileges depend on them.
- Sports and extra-curricular activities do not excuse you from the requirements of the class.
- Supply costs are not insubstantial and how much you spend has no bearing on your final grade. Be sure to factor that in to your expenses for the semester.

- Cell phones, iPods, MP3 players and similar devices are to be turned off and stored away inside the classroom. The classroom computer is strictly for teaching purposes and legitimate photo-related course work. Doing homework for any another course during class time is not permitted.
- If you are taking an extra large course load this semester, ask yourself if you will be able to devote the amount of time required to do well.
- Incompletes are only available in the most extreme situations and only with permission from the dean's office; a medical excuse will be required.

## 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 and the student's enjoyment in this course.
- The ability to conceive and execute an individual project that stresses the aspects of process necessary to produce a successful body of work.
- The preparation of a final portfolio of photographs that demonstrates the accomplishment of these goals.

## REQUIREMENTS (include with those stated above)

Students are expected to discover personal solutions to assigned projects and discover interesting 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 toward the subject over simple, literal representation.

- Your success depends on your willingness and ability to explore things with an open mind and a variety of visual possibilities.
- A self-challenging and creative risk taking attitude 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 challenging and rewarding for those that commit themselves to the process of self-learning and discovery.
- **HAVE AN INSATIABLE CURIOSITY!**

## ATTENDANCE

The Art Department has established a department-wide attendance policy to apply to students in all art classes.

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 the family should be confirmed with Student Services.

- After 2 unexcused absences, your final grade will drop 1 letter grade. After 4 unexcused absences, a student will receive a failing grade for the course.
- The following will be recorded as 1 unexcused absence: 1) Arriving 15 minutes late 3 times, 2) Being unprepared for class 2 times, 3) Leaving class more than 25 minutes early 3 times
- You must come prepared for each class session whether or not you missed the previous class.
- If you have a health or family problem that will cause you to miss 2 or more classes, notify the instructor immediately, personally or through Student Services.

- Do not schedule job interviews or doctor's/dentist's appointments during class times.
- Documentation is required for sports. Coach must provide a note to confirming matches, meets, departure time for away games, or anything that would require absence from class. Practice is not an excused absence.

## PROJECTS AND CRITIQUES

Critiques are scheduled for each project and attendance is mandatory. The completed project is due on that date. **AT THE END OF A CRITIQUE, PLACE YOUR PRINTS AND CONTACT SHEETS IN A FOLDER AND TURN IT IN WITH YOUR NAME AND THE NAME OF THE PROJECT ON THE FOLDER AND ON THE BACK OF ALL PRINTS AND CONTACT SHEETS.** Use black permanent marker only.

- **DUE DATES ARE STRICTLY ADHERED TO.** These dates can be found on the course schedule. An unexcused absence from a scheduled critique will result in a failing grade for that project.
- A project that is late due to an **EXCUSED ABSENCE** will not be penalized if it is turned in at the start of the next class.
- Grades will be reduced by ½ for each additional class meeting it is past due.
- Students who have met the deadline for a project, can re-work and re-submit it for a better grade. Understand that late and re-submitted projects cannot receive a group critique.
- **ALL WORK SUBMITTED MUST HAVE BEEN SPECIFICALLY MADE FOR THAT PROJECT.**

## ABOUT CRITIQUES

- Critiques are important to the learning process of this class. A critique must be interactive and can have a strong bearing on your grade. It demands your participation in group discussions of your work and the work of your classmates.
- Do not make work that you think I will approve of it. **WORK THAT REFLECTS YOUR OWN PERSONAL TOUCH WILL EARN YOU THE BETTER GRADE.**
- Learn the meaning of cliché and avoid them in your work.
- Discussions may stray, but remember that we are looking for interesting connections and this is a natural part of the process. Try to find relationships that exist between things before you conclude that they are unrelated. Sharing your experience often results in the birth of an idea.
- Critiques in this class are loosely based on the Socratic Method. Understanding grows from questions that lead to stimulating thought and illuminating ideas. Questions and discussion challenge and formulate opinions. Participation by all class members is required. **TRUE LEARNING CAN ONLY RESULT FROM INDIVIDUAL DISCOVERY.**

GOOD TEACHING IS MORE ABOUT ASKING THE RIGHT QUESTIONS THAN A GIVING OF RIGHT ANSWERS. JOSEF ALBERS

## CHEMICAL HYGIENE AND USE OF THE PHOTO LAB

- You will be given a review of safety procedures and lab rules that you 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.

## QUIZ

- Only an excused absence on the day of a quiz 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.

## PROGRESS BINDER

- Negatives and contact sheets should be labeled (with permanent marker only) and kept in a standard 3-ring binder. Progress binders should be brought with you to class and critiques.

## NOTEBOOK

- Bring a notebook and pencil with you to class.....**EVERY CLASS!** You are expected to take meticulous notes when working on your projects and in the darkroom as well as lectures, demonstrations, critiques and videos.

## JOURNAL

- You need to keep a journal to record notes from each project as well as observations, thoughts and ideas. Other things to include are impressions derived from research and field trips, sketches, media images, memorabilia and found artifacts from your day-to-day experience. This activity will help you to become more introspective and observant in an effort to develop your ability to express thoughts and ideas in images. YOU WILL ALSO NEED TO RECORD DATA FROM YOUR SHOOTING PROJECTS AND DARKROOM WORK. YOU CAN USE A SECTION OF YOUR JOURNAL FOR THIS OR USE A SEPARATE NOTEBOOK. Your drawing skills are unimportant, as are mistakes in grammar or spelling, but thoughtful entries made on a consistent basis are. Whenever we meet privately to discuss your work, you should have your journal with you.

## PORTFOLIO

- A final portfolio consisting of 10-12 pieces of your best work from the semester plus the final series project mounted for presentation is due at the end of the semester. Portfolio prints should exhibit a thorough understanding of concepts, technical expertise and craft that was learned in class.
- You may be asked to donate or lend for scanning, one of your photographs for the purpose of keeping an archive of student work.
- **ALWAYS MAKE A DUPLICATE PRINT OF ALL OF YOUR WORK FOR INSURANCE AGAINST DAMAGE OR THEFT.**

## FAMILIARIZE YOURSELF WITH THE FOLLOWING SECTION ON GRADING

### GRADING (OFFICIAL DEPARTMENT GRADING STANDARDS APPEAR AT THE END OF THIS SYLLABUS)

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 and participation can be measured objectively. Creativity (concept) and craftsmanship (form) is more a matter of subjective determination. Grades are based on how well your work in the class relates to the requirements and goals stated in this syllabus. Effort, time and progress, along with participation, are the primary factors in determining your grade for the class. Attendance and accomplishment of the basic requirements are considered an average achievement and will receive a grade of C. To do better than a C, the quality of your work and your engagement, combined with consistent and significant progress made throughout the semester, must be above average.

A grade of A is a very special accomplishment and a coveted grade. It's the result of progress clearly beyond the basic requirements laid out for the course. It is earned by accomplishing the following:

- Creative, thoughtful and challenging solutions of your own for all projects that clearly exceed the basic requirements consistently completed on time.
- Spirited participation and contributions 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 all photographic techniques learned in class (form). Photographs that clearly demonstrate accomplishment in the areas of 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.
- **INDEPENDENT, SELF-MOTIVATED AND PROACTIVE APPROACH TO LEARNING AND CREATIVE DEVELOPMENT. LEARNING HOW TO TEACH YOURSELF SHOULD BE THE ULTIMATE GOAL OF ANYONE SEEKING AN A IN THIS CLASS.**

#### WEIGHT OF COURSE REQUIREMENTS

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

*Those who learn to teach themselves will do the most successful work. Once you graduate, this skill will be the key to your future. If you haven't thought about this before, start now.*

- Short but Wise Man

## MISCELLANEOUS INFORMATION AND RESOURCES

### THE LIBRARY

- Reeves Library has many good books on photographers and photographic subjects with fine reproductions including books that cover topics on theory, technique and critical essays. One of your best sources of ideas and inspiration.
- Spend at least one hour each week (you'll be on the honor system) to learn about the rich legacy of accomplishments of those who came before you. Especially look for images that are surprising, new and inspiring to you and not only the kinds of photographs you're familiar with. Keep a journal with you and make notes on your reaction.
- I may place books on reserve or give reading assignments on topics to be discussed in class. It helps to know where they are.

### PERIODICALS (MAGAZINES TO THOSE UNFAMILIAR WITH THE TERM PERIODICALS)

- You will find a good selection of magazines in the Art Department Office lobby. These include: Aperture, History of Photography, Photo District News (PDN), Photo Review, Photo Review Newsletter, Photography, and new ones coming soon. There are also publications on digital and other related topics. This is where the work of up-and-coming artists can be found along with examples of the latest cutting-edge photography can be found.

### SUPPLIES AND EQUIPMENT

- Your lab fee covers your chemistry needs and the maintenance costs of the photo lab. This fee is a separate charge in addition to your tuition.
- A selection of photo equipment is available for loan. Students borrowing anything from the Photo Lab must fill out a loan form FIRST and is responsible for the REPAIR OR REPLACEMENT COSTS if damage or loss occurs.
- All other supplies and equipment are the responsibility of the individual student to purchase (See supply list).

### ON CENSORSHIP AND GOOD JUDGEMENT

- This is a studio art course and I expect you to respond to sensitive or controversial topics maturely. No work will be off limits or subject to censorship inside the classroom, as long as no one's rights have been violated in the process.
- When looking for a location for a shooting project, ask permission before entering restricted areas and use common sense and be discrete if the work you are doing work that is especially personal or calls for privacy.

### ACADEMIC HONESTY POLICY

All work must be done for the specific project assigned. You may not use work made previously or from another assignment. Appropriation of another student's work or any written is a violation of the Moravian College policy on academic honesty besides being a sheisty thing to do. There is zero tolerance for violations and will result in an F for the project. See the Student Handbook for more specific information.

### DISABILITY STATEMENT

Students can request accommodations in this class in the event of a disability and 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.

## ART DEPARTMENT GRADING STANDARDS

An "A" is for students whose work and work habits are exemplary. Excellent attendance and participation are expected, and work quality throughout the semester is exceptional. Projects and papers are imaginative, well conceived and well beyond the basic requirements.

A "B" is for students whose work and work habits are above average. Good attendance and participation are expected and all work is complete, on time and well conceived.

A "C" is for students whose work and work habits fulfill the basic requirements. Attendance and participation are passable, work is on time and fulfills the assignment requirements.

A "D" is for students whose work and work habits fall below the average. Attendance and participation are less than passable. Some projects are incomplete, late or do not fulfill all of the requirements of the assignment.

Students with excessive absences and inability to fulfill the requirements of the class will earn a failing grade.

Please see rubric below for the specific breakdown for the semester grade.

SEMESTER GRADE
<p>"A"</p> <p>consistent level of excellent craftsmanship, use of materials and presentation  strong/consistent evidence of growth in creative problem solving  no weak projects  strong class involvement  self-initiated involvement  all projects completed on time  99% class attendance</p>
<p>"B"</p> <p>consistent level of above average craftsmanship  some projects excellent, some good  no major problems  evidence of good solutions some being excellent  no weak solutions  good consistent class involvement  all projects completed on time  95% class attendance</p>
<p>"C"</p> <p>basically average craftsmanship  some weak areas  average solutions  little or no evidence of growth in creative problem solving  some weak solutions  all projects completed on time  90% class attendance</p>
<p>"D"</p> <p>below average craftsmanship  some weak areas  fair solutions  little or no evidence of growth in creative problem solving  some weak solutions  all projects completed on time  85% class attendance</p>
<p>"F"</p> <p>poor craftsmanship  some weak areas  poor solutions  little or no evidence of growth in creative problem solving  some weak solutions  projects not completed on time  85% class attendance or less</p>

## A WORD OF CAUTION

ALL CHEMICALS USED IN THIS CLASS ARE POTENTIALLY HAZARDOUS AND REQUIRE SPECIAL HANDLING TO ASSURE THE SAFETY OF EVERYONE USING THE FACILITY. YOU WILL RECEIVE A REVIEW OF PROPER PHOTO LAB PROTOCOL AND SIGN A RELEASE FORM AT THE CONCLUSION. ANYONE INTENTIONALLY MISHANDLING OR OTHERWISE PUTTING THEMSELVES OR OTHERS AT RISK WILL BE IMMEDIATELY DROPPED FROM THE CLASS AND FACE DISCIPLINARY ACTION IN ACCORDANCE WITH COLLEGE POLICY.

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



# PHOTOGRAPHY I – ART 166/167A

## Week 1 – 8/30

- REVIEW COURSE OBJECTIVES, REQUIREMENTS AND SUPPLIES
- BASIC CAMERA CONTROLS: OPERATION /FILM AND EXPOSURE  
BRING CAMERAS TO CLASS  
READING ASSIGNMENT IN HORENSTEIN: CH 1  
PROJECT 1: GETTING STARTED: JUST SHOOT IT – 1 ROLL TRI-X 400 36 EXP. 3 PRINTS DUE WEEK 3

## Week 2 – 9/6

- INTRODUCTION TO THE DARKROOM:
- HISTORY OF THE PHOTOGRAPH
- MAKING PHOTOGRAMS
- LAB: FILM PROCESSING /PROJECT 1  
READING ASSIGNMENT IN HORENSTEIN: CH 2, CH 6  
PROJECT 2: THE SUBJECTIVE MATTER OF SUBJECT MATTER: SCAVENGER HUNT /DUE WEEK 4

## Week 3 – 9/13

- USE OF THE DARKROOM: LAB RULES, CHEMICAL SAFETY, EQUIPMENT USE, LAB HOURS, CHEMISTRY SET-UP, PROTOCOL
- LAB: MAKING CONTACT SHEETS AND PRINTS FROM FIRST ROLL 3 PRINTS FROM STARTING OUT
- FILM EXPOSURE: BRACKETING
- REVIEW PRINTS FROM GETTING STARTED: JUST SHOOT IT  
READING ASSIGNMENT IN HORENSTEIN: CH 8  
PROJECT 3: WHAT'S YOUR POINT OF VIEW DUE WEEK 6

## Week 4 – 9/20

- CRITIQUE PROJECT 2: THE SUBJECTIVE MATTER OF SUBJECT MATTER
- PRINT MAKING: PRINT CONTRAST/CONTRAST FILTERS: IN-CLASS EXERCISE  
DEVELOP FILM FROM PROJECT 3  
NEXT CLASS BRING MATERIALS TO MAKE BURNING AND DODGING TOOLS  
READING ASSIGNMENT IN HORENSTEIN: CH 3, CH 4, AND CH 5

## Week 5 – 9/27

- PRINT MAKING CONTINUED: BURNING AND DODGING
- LAB: PRINTS FROM PROJECT 3
- DEMO: SPOTTING PRINTS
- DISCUSS ORAL PRESENTATIONS  
PROJECT 4: EXPLORING SPACE DUE WEEK 7

## Week 6 – 10/4

- CRITIQUE PROJECT 3: WHAT'S YOUR POINT OF VIEW
- LAB: PRINTS FROM PROJECT 4
- PRINTS FROM CONTRAST PRINT EXERCISE DUE
- MID-TERM QUIZ REVIEW
- INDIVIDUAL MID-TERM REVIEW  
PROJECT 5: IT'S ABOUT TIME DUE WEEK 10

## Week 7 – 10/11

### FALL BREAK!

## 10/14

- QUIZ
- LIGHT METERS AND FILM EXPOSURE: FINE POINTS OF THE LIGHT METER, MIDDLE GREY AND INTERPRETIVE METERING TECHNIQUES

### **Week 8 – 10/18**

- CRITIQUE PROJECT 4: EXPLORING SPACE
- PRESENTATIONS

TRUSTEES WEEK

### **Week 9 – 10/25**

- VIDEO SCREENING
  - LAB: FILM AND PRINTS FROM PROJECT 5
  - PRESENTATIONS
- PROJECT 6: INTO THE LIGHT DUE WEEK 11

### **Week 10 – 11/1**

- CRITIQUE PROJECT 5: IT'S ABOUT TIME
  - LAB: WORK ON PRINTS FOR PROJECT 6
  - PRESENTATIONS
- PROJECT 7: LOOK AT YOUR SELF DUE WEEK 13  
FINAL SERIES PROJECT REVIEW: 2 ROLLS OF PROJECT IDEAS (SELF-DIRECTED) DUE WEEK 12

11/5: FIELD TRIP- NYC

LAST DAY FOR WITHDRAWAL WITH A W

### **Week 11 – 11/8**

- CRITIQUE PROJECT 6: INTO THE LIGHT
- LAB: WORK ON PRINTS FOR PROJECT 7
- INDIVIDUAL MEETINGS: DISCUSS FINAL SERIES
- PRESENTATIONS

### **Week 12 – 11/15**

- DISCUSS AND DECIDE ON FINAL SERIES PROJECT IDEA
- LAB: WORK ON PRINTS FOR PROJECT 7
- FIELD TRIP RESPONSE PAPER DUE
- REVIEW REQUIREMENTS FOR FINAL PORTFOLIO

11/19 - SOPHOMORE REVIEW

### **Week 13 – 11/22**

**11/24**

- CRITIQUE PROJECT 7:  
LOOK AT YOUR SELF
- LAB: WORK ON FINAL PROJECT AND PORTFOLIO

**THANKSGIVING!**

### **Week 14 – 11/29**

- DEMO PRESENTATION METHODS: DRY MOUNTING AND WINDOW MATTING
- WORK ON FINAL PROJECT AND PORTFOLIO

12/2 – OPEN STUDIO NIGHT

WORK DUE FOR WINTER STUDENT SHOW

### **Week 15 – 12/6**

- GROUP REVIEW AND CELEBRATION!
- LAST OPPORTUNITY TO TURN IN MAKE UP WORK
- **12/7 – LAST CLASS! ALL EQUIPMENT LOANS DUE!!!**

**FINAL REVIEWS – TENTATIVELY: 12/14 & 12/16**

- FINAL INDIVIDUAL REVIEWS. SIGN UP AND BRING YOUR WORK

**SCHEDULE SUBJECT TO CHANGES**

## SUPPLIES

# PHOTOGRAPHY I – ART 166/167 A

### CAVEAT:

PRICES WILL VARY. CHECK AND COMPARE PRICES CAREFULLY. BE SURE TO ASK SUPPLIERS 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:** FULLY MANUAL 35-MM SLR CAMERA WITH A 50MM LENS AND A LIGHT METER, ALL IN GOOD WORKING ORDER. (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 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 used privately. Two Economical Choices FOR THOSE BUYING NEW ARE:

- \*NIKON FM 10
- VIVITAR V3800

USE OF TELEPHOTO LENSES OR ELECTRONIC FLASHES ARE NOT PERMITTED.

### **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 (or equivalent)

### **NOTEBOOK BINDER:**

- \*Printfile Heavy Duty Binder or standard 3 ring

### **PROJECT FOLDERS**

- 3 or 4 - 8 ½ x 11

### **FILM DEVELOPING TANK:**

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

### **JOURNAL (SEE SYLLABUS)**

### **NOTEBOOK AND PENCIL (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)

## SUPPLY 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

Freestyle Photographic Supplies 5124  
Sunset Blvd.Hollywood, CA 90027 1-800-  
292-6137