

Spring 2011

## PHOTOGRAPHY II - AR 267

**Jeff Hurwitz**

**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

**Email:** jhurwitz@moravian.edu

**Art Dept. Office:** 610.861.1680

**Text:** Photographic Possibilities

Keep Handy for Reference:

Recommended:

Supplemental readings as assigned

Robert Hirsch

Basic Black and White Photography:

Beyond Basic Photography

Henry Horenstein

Henry Horenstein

### COURSE DESCRIPTION

Prerequisite: AR 167 (or AR 166) or permission of the instructor.

The primary concerns of this intermediate course in photography are a natural continuation of the foundations established in AR 167. This will include the introduction of advanced darkroom and camera techniques, and their relationship to the syntax of photography. Particular emphasis will be placed on the formation of a personal point of view as an image-maker. Historic precedents and contemporary examples will be explored as well as issues pertaining to form, content and craftsmanship. Projects are more concept-driven and semi-independent than in Photo I. Students will conceive, plan and execute an individual project that they will work on through a significant portion of the semester. A portfolio of this work will be presented as the capstone project for the semester.

### 10 IMPORTANT FACTS ABOUT TAKING PHOTO II

- 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.
- Since you have taken a course in studio art before, you know how time and labor intensive this class will be...and why. Remember that photo processes initially take more time than anticipated and trying to rush will be at the expense of quality and essential skill development. Another reminder that is warranted here is that ample time to complete projects has been factored in, but you will still need to set aside an additional 6-8 hours outside of class time for shooting and darkroom work. As you know, things can and will go wrong...that's just part of the process.
- Attendance is a requirement (see the department's attendance policy below). Lectures, demonstrations, videos and all the best 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 especially self-motivated since more self-directed projects are included. Curiosity and imagination will be your most valuable assets. Do research on your own, i.e. find inspirational examples from a wide range of arts and sciences in addition to topics discussed in class.
- The materials we work with are safe provided you strictly follow lab safety protocols. 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.
- Supplies can be costly. 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 accomplish the requirements of the course.
- 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

Photography is the most familiar and the least understood of the arts. It is no longer just a vehicle for information, but is now one of the modern era's most popular art forms as it continues to evolve in new and exciting ways. No longer is photography the sole domain of specialists 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-19<sup>th</sup> 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, form and content, craft and history. By discovering individual solutions and unique ways of seeing including perspective, symbols and ideas, we will favor experience, understanding and the creative statement over literal description. Your success depends on your willingness and to explore things with an open mind and wide range of visual possibilities. Creative risk taking and purposefully reaching beyond your own comfort zone is vital to your growth and progress in this class. You are expected to develop an ability to discuss issues, ideas and concepts and to analyze the success and failures of images. Photography is a means of creating impressions from the things you deem important to yourself. Be prepared for a course that is equally demanding and rewarding for those that commit themselves to the process of self-discovery and becoming a self-learner.

## REQUIREMENTS

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 demanding and rewarding for those that commit themselves to the process of self-learning and discovery.
- Be self-reliant enough to make an attempt to answer your own questions instead of being quick to rely 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.

## 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 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 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.
- 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. Attendance is mandatory and the completed project is due on that date. After the critique ends your prints and contact sheets will be placed in a folder with your name, the course name and the name of the project written on the front of the folder and on the back of each print and contact sheet and turned in. After grading, the work will be returned. Use black permanent marker only.

- Due dates will be 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.
- Late projects due to an excused absence will not be penalized if it is turned in by the following class. After that, the project will receive a ½ grade deduction for each additional class meeting it is past due. Students are permitted to re-submit a project for a better grade if the work was originally 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.
- If discussions appear to stray from the topic, remember that this is a natural part of the process. It is important acknowledge the associations between things that are often overlooked as being unrelated. Sharing our experience of the world around us result exchanges from which ideas are born.

Critique dynamics for this class are loosely based on the Socratic method notion that 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 OF A GIVING OF RIGHT QUESTIONS THAN A GIVING OF RIGHT ANSWERS. JOSEF ALBERS

### Presentation

- Each student will prepare a personal presentation on a topic of interest to them and prepare a 1-2 page summary that will be distributed to the class. Presentations that are not prepared for their due dates will receive an automatic zero. This will be discussed at a later date accompanied by a handout.

### 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 for the sole 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. Progress binders should be brought with you to class and critiques.

### Notebook

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

### Journal

- You will keep a journal to record thoughts and ideas, impressions from research and field trips, to develop your ability to express thoughts and ideas in images and for recording data from shooting projects and darkroom work. Keeping the journal is the project. 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. Each week add 2 entries (more if you'd like) to the journal as you build a collection of images and words.
- This document of written and visual language is an important component of the class and your individual development. Record your influences and inspirations. Use whatever medium (or combination thereof) you'd like e.g. drawing, painting, poetry or quotations whether original or appropriated (borrowed).
- You should record ideas for assignments, save images from contact sheets and print media, and make notes from your experiences, observations (both verbal and visual) and research. Include notes from lectures, field trips and projects.
- Your ability to articulate your sensations in a variety of ways will help you to achieve the fullness of the class experience and will ease your ability to address diverse projects by giving you a base from which to work. Note the date and time of each entry.
- Organize the content of your journal into a format you can go back to and build on.
- Here are some topics to consider: Idea brainstorming, sketches, contact sheet images, images you come across that use interesting techniques, printed matter from museum or gallery visits, notations from critiques and project research (examples that could be used for project ideas), images you didn't print for a project, but want to or images you printed for a project that you wish you hadn't.

- There will be no critique on the journal itself. It will be graded solely on how well it reflects an ongoing commitment to the project. Journals will be collected at the middle and end of the term

### Portfolio

- A final portfolio is due at the end of the semester that will be detailed in a separate handout.
- You may be asked for permission to include a sample of your work to be included in an archive of student work.
- **ALWAYS MAKE A DUPLICATE PRINT OF ALL OF YOUR WORK FOR INSURANCE AGAINST DAMAGE OR THEFT.**

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

While projects are graded, skill based exercises are not but must be repeated until completed satisfactorily. All projects must be in an appropriate folder.

You will be graded after each project. At the conclusion of each critique, your prints and contact sheets will be collected. The work must be placed in a folder with your name and the name of the project on the folder and on the back of each print and contact sheet in black permanent marker only. The grades will be based on your ability to tackle technique and concept in a serious and inventive way and to participate in the evaluation of those aspects of your work in group critiques.

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 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 and self-motivated approach to learning and creative development.

## GRADING STANDARDS

The grade of an "A" is given to those students whose work and work habits are exemplary. Excellent attendance and participation are assumed, and work throughout the semester is exceptional. Both visual projects and written papers should be well conceived and go beyond simply fulfilling the requirements of an assignment.

The grade of a "B" is given to students whose work and work habits are above average. Very good attendance and participation is expected. All work is complete and well conceived and fulfill the requirements of the assignment.

The grade of "C" is given to a student whose work and work habits are average. Attendance and participation are at the minimal accepted level. All work should be on time and shows an effort to fulfill the assignment requirements.

The grade of "D" will be given to students whose work and work habits are below average. Attendance and participation is below minimal. Projects that are incomplete, handed in late, or do not fulfill the requirements of the assignment will adversely affect your grade and can place you in this category.

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

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

**WEIGHT OF INDIVIDUAL COURSE REQUIREMENTS**

|                 |      |   |
|-----------------|------|---|
| Projects        | 40 % | A (4) - Exceptional   |
| Journal         | 10 % | B (3.25) - Clearly Above Average  |
| Presentation    | 15 % | C (2.5) - Satisfactory: All assignments, quizzes,<br>and portfolios meet basic requirements |
| Participation   | 15%  |   |
| Final Portfolio | 20 % | D (2.0) - Below Average   |

### MISCELLANEOUS INFORMATION AND RESOURCES

Those who learn to teach themselves will be the most successful in accomplishing your goals and the requirements of the course. Once you graduate, this trait will 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.
- Certain 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 in appropriately planning work that is of a personal nature.

## ACADEMIC HONESTY POLICY

Please reference the Moravian College Policy in the Student Handbook. All work must be done for the specific project it was assigned for. Appropriation of another student's artwork or any other form of plagiarism will not be tolerated and will result in an F 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.**



# PHOTOGRAPHY II – AR 267 A

## Week 1 – 1/17

- THE BASICS: A REVIEW
- REVIEW: COURSE OBJECTIVES, REQUIREMENTS AND SUPPLIES
- PROJECT 1: **STYLE - FORM, CONTENT AND PROCESS** Due: Due: week 7
  - INCLUDE STATEMENT ON CONTENT, PROCESS AND FORM
  - DEBBIE FLEMING CAFFERY VIDEO
  - READING ASSIGNMENT: TBA
- PROJECT 1a: **MAKE DO: PROJECT 1A** Due: TBA
- **1/27 (6:30 PM): PAYNE GALLERY OPENING: EMILIO DILORIO: THE FIGURE**

## WEEK 2 – 1/24

- LAB: WORKING WITH FIBER-BASED PAPER
  - BRING A GOOD NEGATIVE TO PRINT FROM
  - FILM AND PAPER OPTIONS
  - WORK PRINTS AND CONTACT SHEETS
  - DEV AND PRINT MAKE DO: PROJECT
- CAMERAS: FORMATS, CHARACTERISTICS AND OPERATION #1 THE HOLGA
- PROJECT 2: **NEW VIEWS: THE HOLGA CAMERA** Due: Week 5
  - BRING A ROLL OF TX 120 FOR LOADING AND OPERATION DEMONSTRATION
  - DUE WEEK 5 HOLGA PROJECT: 3-5 IMAGES

## WEEK 3 – 1/31

- LAB: DEVELOPING AND PRINTING 120 FILM
  - BRING EXPOSED ROLL OF TX 120 AND YOUR DEVELOPING TANK TO CLASS
  - READING ASSIGNMENT: ZONE SYSTEM

## WEEK 4 – 2/7

- LAB/LECTURE: THE FINE PRINT
  - THE ZONE SYSTEM: ZONE V/10 STEP GRAY SCALE/FILM EXPOSURE AND DEVELOPMENT
  - ARCHIVAL METHODS – REVIEW HANDOUT
  - EDWARD WESTON VIDEO
  - GRAY SCALE AND PRINT SWATCHES
- FINISH UP HOLGA PRINTS

## WEEK 5 – 2/14

- CRIT: **HOLGA PROJECT**
  - LIST OF FAVORITE HOLGA/PLASTIC CAMERA WEBSITES
  - MEDIUM FORMAT TLR
- DISCUSS **INDIVIDUAL CAPSTONE PROJECTS**: PROPOSALS DUE WEEK 7
  - DISCUSS ARTISTS' STATEMENTS/STATEMENTS OF INTENT
- LAB: ADVANCED PRINTING TECHNIQUES
  - BRING A GOOD NEGATIVE TO PRINT FROM
  - REVIEW FILM AND PAPER OPTIONS
  - EXPERIMENT USING A LARGER FORMAT PAPER (11X14 OR 16X20)

## WEEK 6 – 2/21

- LAB: FINISH UP WORK ON PROJECT 1: STYLE - FORM, CONTENT AND PROCESS
- PROJECT 3: **THE INTANGIBLE (THE VISUAL METAPHOR)** Due: TBA
  - PINHOLE CAMERA AND PAPER NEGATIVES

## WEEK 7 – 2/28

- CRIT PROJECT 1: **STYLE - FORM, CONTENT AND PROCESS**
  - 5 PRINTS DUE INCLUDING STATEMENT ON CONTENT, PROCESS AND FORM
  - **INDIVIDUAL CAPSTONE PROJECT PROPOSALS DUE TODAY**

- VIDEO AND DISCUSSION OF TOPICS IN CONTEMPORARY PHOTOGRAPHY
- QUIZ
- READ HANDOUT ON STUDIO LIGHTING
- MID-TERM GRADES SUBMITTED
- 3/2 (evening): ACKERMAN LECTURE SERIES, MIRKO ILIC, GRAPHIC DESIGNER AND ACTIVIST

**WEEK 8 - 3/4**

**SPRING BREAK!**

**WEEK 9 - 3/14**

- MID-SEMESTER INDIVIDUAL CONFERENCE
- WORK ON PROJECT 3: IMAGING THE INTANGIBLE (THE VISUAL METAPHOR)
  - TONING
  - INDIVIDUAL PROJECT EXAMPLES DUE
- LECTURE AND DEMO: **WORKING IN THE STUDIO**
  - PROJECT 4: **INFRARED SYNTAX** DUE WEEK 11

**WEEK 10 - 3/21**

- STUDIO WORK
- CRITIQUE PROJECT 3: **IMAGING THE INTANGIBLE (THE VISUAL METAPHOR)**
- LAB: POST PRINTING TECHNIQUES
- READING ASSIGNMENT: TBA

**WEEK 11 - 3/28**

- LAB: STUDIO WORK
- CRITIQUE PROJECT 4: **INVISIBLE LIGHT: INFRARED SYNTAX**
  - RESPONSE PAPERS DUE

**WEEK 12 - 4/4**

- PRESENTATION METHODS
- LAB: WORK ON INDIVIDUAL CAPSTONE PROJECTS
- **4/8 NYC FIELD TRIP**

**WEEK 13 - 4/11**

- LAB: WORK ON INDIVIDUAL CAPSTONE PROJECTS
- FINAL PROJECT AND PORTFOLIO REQUIREMENTS
- INDIVIDUAL CRITIQUES ON CAPSTONE PROJECT IN PROGRESS
- **4/14 A.D. COLEMAN LECTURE: ATTENDANCE REQUIRED**

**WEEK 14 - 4/18**

- LAB: WORK ON INDIVIDUAL CAPSTONE PROJECTS

**WEEK 15 - 4/25**

- LAB: WORK ON INDIVIDUAL CAPSTONE PROJECTS
- GROUP CRITIQUE OF PORTFOLIO AND CAPSTONE PROJECT
- **4/28 LAST CLASS MEETING/FINAL REVIEW SIGN-UP**

**EXAM WEEK - 5/3 & 5/5**

- **FINAL INDIVIDUAL REVIEWS. SIGN UP AND BRING YOUR WORK**

**SCHEDULE SUBJECT TO CHANGE IN THE EVENT OF ILLNESS, CLASS CANCELLATION DUE TO WEATHER, OR OTHER UNFORSEEN CIRCUMSTANCES .**

# PHOTOGRAPHY II - 267

**CAMERA:** Adjustable 35mm camera with a working light meter capable of fully manual operation.

**APPROXIMATE COST (ALL PRICES FROM B&H PHOTO IN NYC. CHECK FOR CURRENT PRICES)**

FILM:

8-12 Kodak Tri-X 400 TX 135-36 \$3.69 each  
 2 Kodak Plus-X 125 PX 135-36 \$4.49 each  
 5 Tri-X 120 \$3.15 each  
 2 Rollei Infrared Film \$6.49 each  
 (you will be billed for these)

PHOTO PAPER:

Ilford MultiGrade IV Warm Tone Fiber Base  
 \$92.19 each  
 Double-Weight Glossy, 100 sheets, 8x10"  
 10 sheets, 11x14" Fiber, Warm Tone, Glossy  
 \$16.95 each

FILM PROCESSING TANK:

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

JOURNAL (SEE SYLLABUS) \$4.95

ARCHIVAL NEGATIVE PAGES:

Printfile 35-7B (or equivalent) \$5.95/ 25-sheet and (to fit your lens) \$7.50-\$13.00  
 5 - 120-4B

OPTIONAL:

Tripod \$100.00 - \$125.00

3-RING BINDER:

Notebook to hold negatives & contact sheets

DUST BRUSH:

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

COMPRESSED AIR:

Compressed Air: Falcon \$4.50

THERMOMETER:

SS dial-type \$9.95-\$14.95

SCISSORS: \$5.00-\$9.95

LENS CLEANING TISSUE AND FLUID: \$5.98

LOUPE:

Samigon 8x (or similar) \$6.95-\$9.99

FILTER:

UV or Skylight (to fit your lens) \$11.95-\$18.00

LENS SHADE:

(to fit your lens) \$7.50-\$13.00

CABLE RELEASE: \$4.95-\$9.95

RECOMMENDED:

Lintless cotton gloves Delta \$3.50

Lab apron (plastic or rubber coated) \$13.95

**There may be a few additional supplies to pick up along the way**

## 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 :**

**Calumet** 1400 S. Columbus Boulevard

**NEW YORK:**

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

