

PHOTOGRAPHY I - AR 167 A - Spring 2015

-- Jeff Hurwitz

Time: Tuesday and Thursday 9:00 - 11:30 pm

Place: Photo Lab, 1st floor South Hall

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

Email: dharmabum@gmail.com

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*** by Henry Horenstein

Supplemental Readings may be Assigned

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

-- JOSEF ALBERS

COURSE DESCRIPTION:

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

This basic course covers the fundamentals of black and white photography including a hands-on approach to the use of the 35 mm camera, the light meter, film developing, printing of negatives and final presentation of photographs.

THIS IS NOT A COURSE IN DIGITAL PHOTOGRAPHY. IT IS AN ANALOG, FILM-BASED INTRODUCTION TO THE ART OF PHOTOGRAPHY

GOALS:

- Technical proficiency of 35mm camera operation and basic black and white darkroom materials and techniques.
- Learning strategies will include shooting projects, darkroom lab work, assigned readings, research and presentations on the contributions of the inventors and historically significant photographic artists.
- Development of visual literacy by developing a critical vocabulary used to think about and discuss the visual arts.
- Experience the creative process through the conception and executions of individual projects.
- The vehicles used to accomplish these goals include demonstrations, lab sessions, museum visits, critiques and individual conferences.

GRADING CRITERIA:

ATTENDANCE (REQUIRED): (Art Department attendance policy for studio art classes)

- The only 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). Family crisis 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 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.
- Incompletes require written permission from the dean.
- 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.
- *If missing a class is unavoidable, it is **YOUR** responsibility to find out what you missed from a classmate and **COME PREPARED** upon your return.

ATTITUDE

- ***BE INSATIABLY CURIOUS! BE WILLING TO WORK AND THINK OUTSIDE OF THE BOX. TRY SOMETHING YOU'VE NEVER DONE BEFORE WITH EACH ASSIGNMENT, EVEN IF YOU ARE UNSURE OF THE OUTCOME.**
- ***ALWAYS** CLEAN UP AFTER YOURSELVES AND PARTICIPATE IN GROUP CLEAN UP. THIS IS NOT THE JOB OF THE LAB ASSISTANTS!
- ***PROGRESS** RESULTING FROM HARD WORK THAT IS EVIDENT BETWEEN YOUR EARLY SEMESTER WORK AND YOUR FINAL PORTFOLIO SHOULD BE YOUR MOST IMPORTANT GOAL.

ADHERENCE TO CLASSROOM POLICIES:

- ***STRICT USE OF LAB SAFETY PROTOCOLS WILL BE ENFORCED.**
- Proper safety precautions must be taken when using chemicals, and other materials that are potentially toxic.
- This course is time and labor intensive. Be prepared to devote a minimum of 6-8 hours outside of class to complete required work.

SHOOTING PROJECTS:

- ***THERE ARE 7 SHOOTING ASSIGNMENTS PLUS A FINAL CAPSTONE PORTFOLIO PROJECT** of your own design that you will personally conceive, execute and prepare for presentation.
- The schedule provides ample time to complete projects. An unexcused absence from a scheduled critique will result in a failing grade for that project unless prior arrangements are made with the instructor.
- Late projects due to an excused absence must be turned in at the following class or receive a ½ grade deduction for each class meeting it is past due.
- ***STUDENTS ARE ENCOURAGED TO RE-SUBMIT A PROJECT FOR A BETTER GRADE** if unsatisfactory as long as the original deadline was met and the student participated in the critique. There may be times when the instructor specifically asks the student to re-shoot an unsatisfactory project.
- Late and re-submitted projects will not receive a group critique.
- Work submitted for a project may not come from a previous project.

CRITIQUES AND CLASS PARTICIPATION

- ***CRITIQUES ARE ESSENTIAL TO THE LEARNING PROCESS IN THIS CLASS.** It is a participatory activity, not a passive experience. Part of your grade depends on your engagement in group discussions and your responses to the work of your classmates. Critiques are scheduled for each assigned project. Attendance is mandatory and due dates are strictly adhered to. At the conclusion of each critique your work will be collected for grading and returned. Work should be placed in a sturdy folder (see additional supplies) with your name and the name of the project clearly written on the front of the folder and the back of each print in **pencil**.
- Deadlines are strictly adhered to.

- Do not try to make work that you think I will approve of. Approach projects in your own personal way.
- *Learn what a CLICHÉ is so you will avoid them like the plague, absolutely.
- Sometimes I will allow discussions that appear to stray from a topic...stick with it. Looking for connections to our experiences and how that can be expressed in an image benefit from a stream-of-consciousness approach. Discussing our experiences is often where ideas are born.
- Critiques often emphasize questions intended to stimulate original thought and formation of opinions. True learning is the result of your own personal discovery. Come with an open mind.

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- ***ALWAYS CLEAN UP AFTER YOURSELVES AND PARTICIPATE IN GROUP CLEAN UP. THIS IS NOT THE JOB OF THE LAB ASSISTANTS!**
- ***PROGRESS RESULTING FROM HARD WORK THAT IS EVIDENT BETWEEN YOUR EARLY SEMESTER WORK AND YOUR FINAL PORTFOLIO SHOULD BE THE MOST IMPORTANT INFLUENTIAL FACTOR IN RECEIVING A HIGHER GRADE FOR THE COURSE.**

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 allow us to scan selected images for our archive of student work.
ALWAYS MAKE A DUPLICATE PRINT OF ALL OF YOUR WORK FOR INSURANCE AGAINST DAMAGE OR THEFT.
- Your success depends on your willingness 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.

RESEARCH PROJECT PRESENTATION:

- Each student will be 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 oral presentation to the class. Presentations that are not prepared for their due dates will receive an automatic zero.

QUIZ:

- 1-2 quizzes will be given at mid-semester and near the end of the term. Only an excused absence on the day of a quiz will be eligible for a makeup test. Otherwise, the exam will receive a 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 EACH CLASS AND ALL CRITIQUES.**

JOURNAL:

- *You will be keeping a journal to record notes and data from your projects notes from demonstrations and discussions, darkroom data. Arguably, the biggest benefit of keeping a journal is to have a personal record of observations, thoughts and experiences to use as an idea generator. Other things you can include are impressions you get from looking at photographs, research and field trips, sketches, media images, memorabilia and found artifacts from your day-to-day experience. Most importantly, this activity will help you to become more introspective and self aware, developing your ability to express thoughts and ideas in images. Your drawing skills are not important, nor are mistakes in grammar or spelling, but the habit of making thoughtful entries is. Whenever we meet to discuss your work, individually you need to bring your journal along with you.

CHEMICAL HYGIENE AND USE OF THE PHOTO LAB:

- We will review 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.
- The Photo Lab may only be used during scheduled hours which will be posted by the entrance to the classroom.
- Your lab fee covers your chemistry needs and overhead 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 who need to borrow something from the Photo Lab must first fill out a loan form and is responsible for the REPAIR OR REPLACEMENT COSTS in case of damage or loss.
- All other supplies and equipment are the responsibility of the individual student to purchase (See supply list).

GRADING PHILOSOPHY:

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. An A is given when the student's progress is clearly beyond the basic requirements laid out for the course.

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.
- “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.
- “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.
- “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 unable to fulfill the requirements of the class may earn a failing grade.
- ***SELF-RELIANCE**. Try to answer your own questions before seeking the help of the teacher or class assistant.
- Attendance is a requirement (see the department’s attendance policy below). Lectures, demonstrations, videos, etc. will not be repeated. If it becomes necessary to miss a class you are responsible for getting all missed information from someone in the class. You must be prepared for the class following the one you missed.
- 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 own, 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 no 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 can be substantial and how much you spend will not be a consideration in your final grade. Be sure to factor that in to you 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.

SEMESTER GRADE BREAKDOWN	
<p>"A"</p> <ul style="list-style-type: none"> • 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>"B"</p> <ul style="list-style-type: none"> • 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>"C"</p> <ul style="list-style-type: none"> • 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>"D"</p> <ul style="list-style-type: none"> • 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>"F"</p> <ul style="list-style-type: none"> • 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 	

A ROAD MAP TO A GRADE OF A:

- 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.
- **INDEPENDENCE, SELF-MOTIVATION AND A 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
Presentation	15%	B (3.25) - Clearly Above Average
Quiz	10 %	C (2.5) - Satisfactory: All assignments, quizzes, and portfolios meet minimum requirements
Class Participation	15 %	
Participation Final Portfolio	20%	D (2.0) - Below Average
		F (1.5 or below) - Failure

MISCELLANEOUS INFORMATION AND RESOURCES:

THE LIBRARY:

- Reeves Library has a fine collection of 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)

- 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.

ON CENSORSHIP AND GOOD JUDGMENT

- This is a studio art course and you are expected to respond to sensitive or controversial topics in a mature way. 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.
- Use discretion 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.

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.

DISABILITY STATEMENT:

Students who wish to request accommodations in this class for a disability should contact Ms. Elaine Mara, Assistant Director of Academic & Disability Support, located on the first floor of Monocacy Hall (extension 1401). Accommodations cannot be provided until authorization is received from the Academic & Disability Support office.

PHOTOGRAPHY I – AR 167 A – Class Schedule – Spring 2015

Week 1 – January 20/22

- Review course objectives, requirements and supplies
- Basic camera controls: operation/film speed and exposure
- Bring cameras to class on Thursday
- Reading assignment in Horenstein: Chapters 1, 3, 4
- Project 1: Free-Shoot: Just Shoot It – 1 roll Tri-X 400 36 Exp. 3-4 prints due Week 3

January 22, Thursday, Payne opening, War, Peace and the Just Society InFocus photo exhibit.

Week 2 – January 27/29

- Darkroom Tour
- Lab: Developing Film / Project 1
- History of the Photograph
- Making Photograms
- Reading Assignment in Horenstein: Chapters 5, 9
- Project 2: Image Scavenger Hunt Due Week 4

Week 3 – February 3/5

- Use of the Darkroom: Lab rules, chemical safety, equipment use, lab hours, chemistry set-up, protocol
- Lab: Making contact sheets
- Film exposure: bracketing
- Review prints from Project 1: Just Shoot It
- Reading assignment in Horenstein: Chapters 6, 10
- Project 3: Point of View, due Week 6

Week 4 – February 10/12

- Critique Project 2: The Subject of Matter
- Print Contrast and Printing with contrast filters
- Develop film from Project 3
- Materials for next class: Burning and dodging tools
- Reading assignment in Horenstein: Chapters 3, 4, 5

Week 5 – February 17/19

- Print making continued: Burning and Dodging
- Lab: Prints from Project 3
- Demo: Spotting prints
- Review requirements for Oral Presentations
- Project 4: Exploring Space, due Week 8

February 18, Wednesday, HUB reception, InFocus/Amnesty International poster show

Week 6 - February 24/26

- Critique Project 3: Point of View
- Lab: Prints from Project 4
- Prints from contrast print exercise due
- Mid-Term Quiz Review
- Project 5: Photographic Time, due Week 10

February 25, Wednesday - Visiting Artist Workshop 4-6, artist talk 6:30 (artist to be announced)

Week 7 - March 3/5

- Quiz
- Mid-Term Individual Progress Conferences
- Light meters and film exposure: Fine points of metering, middle grey and interpretive metering techniques
- Review Requirements for Final Series Capstone Project, due Week 9
- 2 rolls of project ideas (self-directed), due Week 11
- Project 6, Light, due Week 11

March 5, Angie Fraleigh's Lehigh show reception/artist talk

March 6, Friday, Mid-Term

SPRING BREAK - NO CLASSES: March 7, Saturday, thru March 15, Sunday,

Week 8 - March 10/12

- Presentations

Week 9 - March 17/19

Critique Project 4: Photographic Space

- Video Screening
- Lab: Film and printing from Project 5
- Capstone Project Proposals Due
- Presentations

March 19, Thursday, Payne opening, Lehigh Art Alliance

Week 10 - March 24/26

- Critique Project 5: Photographic Time
- Lab: Work on prints for Project 6
- Presentations
- Project 7: The Portrait and the Self, due Week 12

March 27, Friday, NY trip (there will also be an alternate weekend trip on a date to be announced)

Week 11 - March 31/April 2

- Critique Project 6: Light
- Lab: Work on prints for Project 7
- Individual Meetings: Capstone Project
- Presentations

April 1, Wednesday, closing reception, Women's Show, HUB

April 3, Friday, to April 5, Sunday, Easter Break (we have classes on Easter Monday in 2015)

Week 12 - April 7/9

- Critique Project 7: The Self
- Lab: Work on prints for Project 7
- Field trip response paper due
- Review requirements for final portfolio

Week 13 - April 14/16

- Lab: work on final project and portfolio 11-20
- April 17, Friday, Sophomore Review**

Week 14 - April 21/23

- Lab: Work on final project and portfolio
- Demo: Presentation methods: Dry mounting and window matting
- **April 21 and 22, Tues and Wed, 4-6, Senior Art Talks, Payne Gallery (tentative)**
- (note - senior thesis exhibition is having a closing reception at graduation, rather than the Sunday reception held in previous years)

Week 15 - April 28/30

- Group review and celebration!
- Make-up work due ____ - last chance!

- **May 1, Friday, classes end -- All Equipment Loans Due!!!**
- Make Appointment for Final Individual Portfolio Review by ____
Sign-up schedule posted on Photo Studio/Office door

Finals Week - May

- (Tentative) - Final Individual Portfolio Reviews
- Bring Your Work: See Final Review Materials Checklist

SCHEDULE SUBJECT TO CHANGES

The instructor reserves all rights to make changes to any aspect of this syllabus for the sake of improvement or scheduling changes due to cancelled classes or due date rescheduling.

SUPPLIES - PHOTOGRAPHY I – AR 167 A

CAVEAT:

- Prices vary. Check 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 have been told.

CAMERA:

- ***FULLY MANUAL 35-MM SLR CAMERA WITH A 50 MM LENS AND A LIGHT METER, ALL IN GOOD WORKING ORDER.**
- A 50mm prime lens is preferred. 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 a good selection of used camera equipment and will give you a warranty which you will not get if you purchase it privately.
- Two economical models for those buying new are:
- **DO NOT USE TELEPHOTO LENSES OR ELECTRONIC FLASHES FOR THIS CLASS.**

- **NEW CAMERA RECOMMENDATION:**

Nikon FM10 35mm SLR Camera with 35-70mm Lens **\$319.95**

http://www.bhphotovideo.com/c/product/112196-GREY/Nikon_1689_FM10_35mm_SLR_Camera.html



- **FILM:**

Kodak Professional Tri-X 400 Black and White Negative Film (35mm Roll Film, 36 Exposures. 10-12 rolls @ \$4.89 ea.

http://www.bhphotovideo.com/c/product/29170-USA/Kodak_8667073_TX_135_36_Tri_X_Pan.html



- **PHOTO PAPER**

Iford Multigrade IV RC Deluxe MGD.44M Black & White Variable Contrast Paper (8 x 10", Pearl, 100 Sheets) or Glossy **\$72.95**

http://www.bhphotovideo.com/c/product/79228-REG/Ilford_1771318_Multigrade_IV_RC_DLX.html



- **FILM DEVELOPING TANK:**

Paterson Universal Tank with Two Reels (Super System 4) **\$26.75**

http://www.bhphotovideo.com/c/product/886586-REG/Paterson_Universal_Tank_with_Two.html



- **FILM DUST BRUSH:**

Delta 1 1" Camel Hair Brush **\$14.99**

http://www.bhphotovideo.com/c/product/15542-REG/Delta_15310_1_Camel_Hair_Brush.html



Or/And

Falcon Dust-Off JR - 3.5 oz

\$6.50

http://www.bhphotovideo.com/c/product/17501-REG/Falcon_DPSJB_Dust_Off_JR_3_5.html



• **LOUPE:**

Kalt AGFA 8x Loupe

\$9.50

<http://www.bhphotovideo.com/c/search?N=10798855&InitialSearch=yes&sts=pi>



• **ARCHIVAL NEGATIVE PAGES:**

Print File 35mm Archival Storage Pages for Negatives, (25 Pack)

<http://www.bhphotovideo.com/c/search?N=10042992&InitialSearch=yes&sts=pi>



- Scissors,
- Bottle Opener
- Notebook binder: standard 3-ring
- Project folders, 3 or 4, 8 ½ x 11
- Journal/Notebook and pencil*
- Dish Towel
- 1 spotting brush (000)

- **MISC. SUPPLIES: RECOMMENDED**

- UV or Skylight filter to fit your lens (need to know diameter of lens threads)
- Lens shade (need to know diameter of lens threads)
- Lens tissue or cloth/cleaning fluid
- Sharpie extra-fine black permanent marker
- Red china marker

OPTIONAL:

- Falcon (or equivalent) compressed air
- Thermometer, SS dial-type
- Cable release, with lock, *"-12"
- Old Shirt, Lab apron, plastic or rubber coated to protect clothing from chemical stains

SUPPLIERS:

LOCAL:

- Fisk Camera, 2117 Birch Street, Easton, PA 18042 610-253-4051
- Dan's Camera City, 1439 W. Fairmont St, Allentown, PA 18102 610-434-2313
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PHILADELPHIA/NY:

- Calumet, 1400 S. Columbus Blvd, Philadelphia, PA 19147 215-399-2155
- B&H Photo, 429 Ninth Avenue, New York, NY 10001 800-947-9970
- Adorama, 42 W. 18th St, New York, NY 10011 800-815-0702
- Freestyle Photographic Supplies, 5125 Sunset Blvd, Hollywood, CA 90027 800-292-6137

