

ART PHOTOGRAPHY / DARKROOM – Syllabus

Tyler School of Art/ Department of Art & Art Education/ ART 2801

Class Meetings: Tuesdays 4:40 - 6:50 PM in Classroom: Anderson Hall AC28;

Tuesdays 7:00 – 9:30 PM in SCAT Photo Lab: Annenberg Hall Room 17;

Critiques are held in the Critique Room: Anderson Hall 108.

The basic goal of this class is to see the world in a new way. The next is to record how you interact with the world using this new vision. Photography is the medium through which we will achieve these goals.

There are two sides to making photographs -- the technical and the aesthetic, the how and the why you do what you do. Aesthetics are very important. Technique is very important. One cannot make good images without having a statement to be made and without having the technical proficiency to present that statement clearly.

Through the use of lecture/ demonstration, independent lab work, and group critiques, the student is expected to master the basic photographic skills quickly and then concentrate on the use of photography as a fine art medium.

LECTURE/ DEMONSTRATION

The basic technical information will be discussed with the class during the first several weeks.

All the information is covered in the recommended text. The main topics covered are:

Camera technique -	the body, the shutter (shutter speeds), the lens (aperture & depth of field)
Exposure -	light meters, how films respond to light
Film development -	the procedure, the chemistry, pushing and pulling
Enlargement printing -	contact sheets, test strips, printing, burning & dodging
Presentation -	overmatting, spotting

Additional lectures, slide talks, and discussions will be presented in classes throughout the term. Student participation is very important. Attendance at all class meetings is imperative as the material is too extensive to be repeated. Sessions are split between discussions and printing, so always bring materials and be prepared to work.

INDEPENDENT LAB WORK

A portion of the semester will be spent in the SCAT Darkroom. It is expected, however, that most printing, developing and finishing of photographs will happen outside of class time during Open Lab hours. Two to four rolls of film shot per week is the minimum to produce enough work to pass this course.

CRITIQUES

Assignments will be given and the student's photographs will be discussed during group critiques approximately every other week in terms of their subject/idea, technical execution, and solution of the problem. Do not make prints you think the teacher will like, make the prints you want to make. Concern yourself with producing good photographs rather than good grades.

GRADING

If you attend all class meetings, talk at least once a week, and show the minimum number of prints required at each critique, then you will receive a grade of C. That is average. If you want a better than average grade then you need to do better than average and more than average work. This means participating in discussions, demonstrating an ongoing effort to produce quality work, and being on time for all class meeting. A portfolio of high quality photographs is required for final reviews.

EQUIPMENT LIST

FILM DEVELOPMENT

- 35mm Film 400 ASA (36 exposure roll)
 Kodak TRI-X *Don't buy T-MAX*
 Ilford HP5 plus *Don't buy Delta, Don't buy XP2*
 Fuji NeoPan 400
- Plastic Negative Sleeves (Print File 35-7B, 7 rows of 5 frames)
 - ♦ Negative Storage Box (Print File WorkBox) or Loose Leaf Book

ENLARGEMENT PRINTING

- 8" x 10" Photo Paper -- ILFORD Ilfospeed Multigrade IV Deluxe,
 PEARL surface, MG44M *Don't buy Glossy surface. Don't buy Rapid.*
 DO NOT OPEN the box unless in the Darkroom under safelights!
- Canned Air, safe for the environment (Dust-Off or other environment safe brand)
- Micron Pigma or Sharpie Finepoint Permanent Marker (to write on the back of prints)
 - ♦ Small Notebook (to keep log of all your shots and prints)

TEXTBOOK

- "Black & White Photography, A Basic Manual" – Henry Horenstein
 Little, Brown ISBN 0-316-37314-1

CAMERA

35mm SLR, functional in full MANUAL mode, or
functional in AUTOMATIC mode, either Aperture priority or Shutter Speed priority
PROGRAM mode *only* is not acceptable
no Shutter Speed control is unacceptable
a restricted range of Shutter Speeds (1000-15) is not recommended

ID CARD & ACCESS

Temple University ID Card valid for current semester, to get equipment to print.
Any student who has a need for accommodation based on the impact of a disability
should contact the instructor privately to discuss the specific situation as soon as
possible. Contact Disability Resources and Services at 215-204-1280 in 100 Ritter
Annex to coordinate reasonable accommodations for students with documented
disabilities.

SELECTED VENDORS

WebbCam	241 N. 12th St. (below Vine)	923.8380
Calumet	1400 S. Columbus Blvd.	399-2155
Photo Lounge (CBOP)	1909 Chestnut Street	977-9970

CONTACTS & ACCESS

Art Department	Anderson Hall 311	204-7191
Lab phone	(ring at least 20 times)	204-8593
Lab access:	Monday and Friday	4:00 P.M – 11:00 PM
	Tuesday thru Thursday	7:00 P.M – 11:00 PM
	Saturday and Sunday	2:00 P.M – 6:00 PM
Steven Berkowitz	www.berk-edu.com	berk@temple.edu
	Office Hours Tuesday 4:00 - 4:40 PM	Anderson Hall 320

INFORMATION and COMMUNICATION

PHOTOS & INFORMATION

	<u>SNAP</u>	<u>PRESS</u>	<u>MUSEUM</u>
<u>information</u>			
where is it ?	photographer	photograph	photographer, photo, perceiver
what is it ?	personal	public	philosophical
<u>communication</u>			
	nonologue no communication	monologue one way	dialogue an exchange of information

SNAP shots are images that trigger personal memory. If the viewer has no connection to the content of the image then no impact is made. The photograph is not interesting. Some snap shot style photographers use this "look", but put things that are universal into their pictures that which are accessible to most people.

PRESS shots are most interested in providing as much information as possible in as direct a way as possible. They do not want you to have to stop and ponder. These images provide answers to questions.

MUSEUM shots ask questions. They want you to stop and think and feel how they relate to your life. Successful images make you reach into your personal experience and compare your life with that in the image. The photograph is not an end in itself, but rather, serves as linkage to connect the viewer and the artist.

IMAGEMAKING

philosophy - to establish a personal point of view, to have something to say

problem - to define a particular set of points that can be discussed through images

process - to create a language, both aesthetic and technical, to discuss the problem

product - to present a body of work that articulates the philosophy of the artist

THE FOUR DISCIPLINES

hand - VISUAL
heart - EMOTIONAL
head - CONCEPTUAL
whole - SPIRITUAL

Images that present only the visual do not go far enough. If your photographs look nice and do nothing else, then you are just decorating the world, and that will not suffice. The point is to evoke a meaningful response from a viewer – one that evolves emotions and ideas. You have to feel something and think something about the subject, and then try to get this into the photograph. It does not have to be something pretentious or monumental. It just has to be honest. The visual is necessary to get you to this point, because it serves as the platform from which the content is presented.

MYSTERY AND LIGHT - Assignment #1

The widespread use of photography as a documentary medium presents photos that give it all to you without requiring a response. This is one-way communication. The goal is to impart information quickly and cleanly. These pictures will not keep the viewer's attention for very long. People are happy just to identify what it is a picture of and then leave. We are interested in two-way communication. It is important, therefore, to make images that raise questions, that involve a viewer in a conversation. Meaningful images inspire their audience to compare their personal experiences with those of the photographer, using the photograph as linkage.

This end is achieved by creating images with a sense of mystery. Photographs that are filled with clues rather than facts are far more interesting. The artist must, however, be clear about these questions. If the essence behind the image is confused then the best you can hope for is a confused audience.

In general your assignment for the semester is to make photographs with **mystery, passion and intelligence**, using light as your paintbrush.

MYSTERY

Closeness and Fragmentation -

edit out all the unnecessary clutter from an image
cameras do not have the editing filters that your brain supplies for your vision
if you can step closer and remove unnecessary things from your image
and the image is no worse, it has been improved!
this is called "economy of means" - saying much with few words
This is the "What?" of the photograph.

Unique Angle of View -

much of our lives are spent looking at the world from 5' 6" off the ground
this is the most uninteresting angle to take pictures from
put a new perspective on things that may be somewhat ordinary
This is the "Where?" of the photograph.

Dramatic Lighting -

light is the bottom line, since you are using a box that captures light!
if you are shooting in flat light you will get a flat picture
look for great light
then eventually you will get the interesting part of the world into that light
This is the "When?" of the photograph.

PASSION

Relationships -

show connections between objects, the spaces they inhabit,
and the people with whom they interact
indicate active situations rather than passive
force people to compare their emotions with those of the photo
This is the "Who?" of the photograph.

INTELLIGENCE

Ideas -

put forth concepts not to prove a point
but to indicate other possible paths of thought
if something is "not right" in the picture, the viewer will have to figure it out
if a viewer has to think about the picture
they might realize that there is someone alive behind it
This is the "Why?" of the photograph.

MOVEMENT AND DEPTH OF FIELD - Assignment #2

EXPOSURE

For the time being we will assume that your meter is relatively correct in its suggestions of how to set your shutter speed and f /stop. Follow those suggestions for this assignment.

GENERAL CONDITIONS

Shoot outside in an average lighting situation.

Use ASA 400 speed film to shoot.

Write down the subject matter, shutter speed, and f /stop specs for all shots.

Do not rewind the film all the way into the film cassette! This saves one step.

MOVEMENT

Find a scene or subject with *consistent* movement; get close enough so the moving part of the subject fills the viewfinder.

- Set shutter to the maximum (1/1000th sec.); set f /stop so the meter says okay; shoot one frame.
- Reset shutter speed one stop slower; reset f /stop to compensate for the loss of light; shoot again.
- Continue taking the same picture at every shutter speed until you run out of f /stops.

Find another scene with consistent movement and repeat the above procedure until you shoot all 36 exposures on your roll of film.

- For the 4th and 5th series, try starting with a slower shutter speed (maybe 125) to see how the really slow shutter speed appear.

DEPTH OF FIELD

Find a scene with depth, rows of things not too far apart; get close enough so the closest thing is only a foot or so in front of you; focus about one-third of the way back;

- Set your f /stop to maximum (f /1.8 usually); set shutter speed so the meter says okay; shoot one frame.
- Reset aperture one stop smaller; reset shutter speed to compensate for the loss of light; shoot again.
- Continue this process, taking the same picture at every f /stop on your lens.

Find another scene with depth and repeat the above procedure until you shoot all 36 exposures on the roll.

FOR NEXT CLASS

Bring the exposed film into the next class for development.

Contact sheets of these shots will be handed in to the instructor.

READ chapters 5 and 6 in the textbook so you will have an idea of what will be discussed in the next class.

This is not stuff that you can learn by reading and listening. You can only learn it by doing. If you are confused after the lectures that explain the preceding material, that is okay. Technology does that. Even if while listening to the lectures you think everything makes sense, that is technology fooling you. It is easy for something to sound like it makes sense. Then when you go out to do it, it may get confusing again. That is okay. Photography is learning how to dance with your camera. Once you have learned how your camera deals with all these technical concerns, you can forget it all and work by instinct. This is the function of discipline. So stick with it, get used to it, learn it, and then forget it. Okay?

DARKS AND LIGHTS - Assignment #3

The first seven or so frames of each of these two rolls will produce an exposure test. The resulting negatives will all be one stop different from each other in exposure. Viewing these will give you a good idea of how your film and your meter interact.

Shoot outside in bright shade. Write down all the exposure information!
You can only do this assignment using your camera in fully manual mode.

DARKS

- find a very dark or black textured cloth
 - set yourself up so that the cloth completely fills the frame
- set f /stop to $f/5.6$
- adjust the shutter speed until the meter says the light is right
 - LEAVE SHUTTER SPEED AT THIS SETTING until you finish these exposures
- take one exposure at every f /stop available, starting with the largest ($f/1.8$ or $f/2$)
 - use full f /stops, if the lens has clicks at half f /stops, move two clicks between frames
 - your meter will start yelling that you are over or under exposing
 - that is exactly what you want in this case
- finish the roll of 36 exposure ASA 400 film by taking three bracketed shots each (-1, norm, +1) of situations where 80% of the image is overly dark or black.
 - make sure to WRITE DOWN the data for every shot.

LIGHTS

- find a very light or white textured cloth
- using the same procedure as above, shoot a full range bracket of the cloth
- finish the roll of 36 exposure ASA 400 film by taking three bracketed shots each (-1, norm, +1) of situations where 80% of the image is overly light or white
 - make sure to WRITE DOWN the data for every shot.
 - Do not rewind your film all the way into the film cassette!*

AFTER the film is placed into negative files, go back to your notebook and write down the f /stop and shutter speed for each shot on the plastic below each frame. Do this carefully and make sure you have the right information under the right frame. (the frame numbers may not match up because you may have started shooting on frame 0 or frame 2). This process is very important because these contact sheets will serve as reference sheets for all future shots.

PRESENT contact sheets of these two rolls plus contact sheets of the depth-of-field and movement shots from last week to the instructor. When returned, file the contact sheets in your loose leaf book next to the appropriate negative file sheet. Remember to keep a log of every shot you take in a small notebook that you can keep with your camera. Write down the frame number, subject, f /stop, and shutter speed for each shot, and the type of film for each roll. It pays to be compulsive when doing photography.

BASIC CRITIQUE SEQUENCE

CRITIQUE 1 - INITIAL WORK

take the first steps toward learning to make good prints

take notice of the unexpected

consider proximity, attitude, and luminosity

6 prints minimum plus 2 self portraits

Crit 1 is usually in the second week after the printing demo

CRITIQUE 2 - DEVELOPMENTAL WORK

continue to experiment with what looks interesting to you

try to repeat your successes

use influences from other work you see in the lab

8 prints minimum plus 2 self portraits

Crit 2 is usually two weeks after the beginning of Crit 1

CRITIQUE 3 - SEMI-FINAL WORK

create groups of photographs that support each other

describe your inspirations for yourself and articulate them during the crit

establish strategies that support the content of your images

10 prints minimum plus 2 self portraits

Crit 3 is usually three weeks after the beginning of Crit 2

CRITIQUE 4 - RESOLUTION WORK

present at least 3 groups of photos representing different strategies

have at least 3- 11x14" or 2- 16x20" matted prints as part of your presentation

be able to verbalize the visual, emotional, and conceptual attributes of each group of photos

12 prints minimum plus 2 self portraits

Crit 4 is usually three weeks after the beginning of Crit 3

FINAL REVIEWS - REVIEW OF WORK

present final versions of your photographs

organized images so into groups that support each other

be prepared to make a statement about the growth of your work this semester

present a minimum of 24 prints

by this point you should have shown 36 prints plus 8 self portraits

edit these down to the ones that work together best

find the strongest prints and make more like them to add coherence and strengthen your portfolio

have at least 8 images matted

include at least 8 new photographs

make at least three copies of your strongest photographs

remember that several matted prints will be held for exhibition & slides

Final Reviews are usually three weeks after Crit 4

Check the printed Class Schedule for the current semester for the actual dates of all Critiques.

These dates are subject to change even during the semester. Always check you e-mail!

CRITIQUE DECORUM

Critiques are taken seriously here. A certain amount of respect is requested. There are some modes of behavior that are recommended and others that are unacceptable. Your body language is a reasonable indication of your attitude. It is in your best interest to send the right messages to your fellow students.

Arrive on time People who are showing work are expected to arrive 10 - 15 minutes before class time to hang their work. You are allowed to hang 5 minutes into class time only! Anything more than this takes away from discussion time. Everyone who is not showing should spend hang time examining the prints on the wall, picking their favorites, and formulating statements about them.

Say something The people showing will all pick their favorite print (other than one of their own) and comment on it, trying to choose a print by someone who has not been picked. Then everyone else will pick an unselected print to speak about. Finally, we will address everyone on an individual basis. Your comments are needed by each student. If you cannot find anything to say about someone else's prints, how can you expect them to say anything about yours?

Pay attention Direct your attention toward the prints that are currently being discussed. Looking or discussing other student's prints dilutes the focus of the crit. Do not, for any reason, engage in any other activities, such as reading magazines, even if they were brought in for the class to be looked at. There is a proper time for everything.

Sit up straight Slouching lazily is an indication of disrespect – toward the crit, toward your classmates, and toward your instructor. Don't put your feet up on other chairs or on the tables. This is not a convent, but it is not a bar. Body language is another way to communicate how much you care.

Keep conversations directed Nothing is more distracting than ongoing chit-chat between two or three persons on the side. Occasional comments are fine, but anything of merit should be directed toward the entire class.

Eat elsewhere Photographs and mayonnaise do not mix well. It is difficult to hold a conversation over the sound of crunching potato chips. For these reasons, please do not bring food into the crit room. Arrange your time so you will not starve through class. *Note: There are times when the preceding class runs over. The instructors teach on a very tight schedule. Sometimes they will be forced to consume food at the beginning of class rather than going out to eat and arriving late.*

Clean up After the crit is over, look around the room and discard any trash that you see lying around. Make sure you take all the push pins out of the wall as well.

Go to the bathroom before class starts. Walking out in the middle of a conversation is rude and disrupting. If you cannot hold liquids, do not drink before class.

Clear early departures with the instructor before class. If you can not stay, you should have a good reason. A midterm exam tomorrow is not a good reason to abandon your classmates when they need your feedback tonight.

Be here Do not ever cut a crit, slide lecture, or any class, to work in the Lab.

Reciprocate The bottom line is to treat your classmates with the respect and attention that you would like to receive. How can you expect someone to give you what you will not give them. It's the golden rule, remember?