

## **ART PHOTOGRAPHY:**

### **INTRODUCTION TO THE DARKROOM**

**2801 (002)** (3 Cr Hr)

Fall 2009 T/Th 6:20 - 8:50pm

Tyler OB089

Tyler School of Art/Temple U. Instructor: Vincent Feldman

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#### CLASS FORMAT

The goal of this class is to see and understand vision in a new way through the photographic image and to develop a foundation in black and white photography as a fine art medium. There are two important parts to making successful photographs -- craft or technique & individual expression/ideas. The guiding principles of aesthetics (design/style/look) and how they are achieved through technical control are important to understand and follow. Like any artistic practice, the control of the process must come first and be followed carefully before one can begin to see creative and rewarding results. Through the use of lecture, demonstration, independent lab work, and group and individual critiques, students are expected to become quickly competent in basic photographic skills and then concentrate on the use of photography as a form of art expression.

Another important part of the course is the consideration of visual literacy (understanding and communicating through discussion and writing). Lectures and critiques will cover a wide range of topics that highlight both technical and aesthetic concerns.

**All projects handed in for a grade must be signed, include course # and semester.**

Assignments are given and discussed at either the beginning or end of class. Students must be prepared for each class by having their film processed and contact printed and have suitable materials to conduct work during instructional labs. Film processing should be completed outside of class time (except during the first half of the term).

#### COURSE OBJECTIVES

By the end of the term students will be expected to understand and use the principles behind film exposure and development. A good functioning knowledge of current print materials and chemistries for use with black and white photography papers will be achieved. A good general knowledge of the history of photography. A final portfolio developed and completed during the last 1/3rd of the term will be the crowning achievement of this class.

#### LECTURE AND DEMONSTRATION:

One of the most important aspects of this class will be what I call the **Instructional Lab**. These are supervised work sessions where the craft of black and white photographic printmaking is taught. Lectures will be important for you to understand concepts but there will be nothing more concrete in your education than **hands on instruction**. Half of this semester will be spent working in the darkroom printing. Do not treat these class time sessions as free working time. You are to work only on material that will be presented in this class and you must keep in consistent contact with your instructor. In the first month of the term you must present each test strip when completed and all working prints to your instructor. For the rest of the term you must continue to present all usable working prints to your instructor for consultation during these instructional labs.

#### INDEPENDENT LAB WORK:

One half of the time will be spent in the lab in production and printing of your photographs. You should download and organize your digital files outside of class time. It is expected that you will work on this course outside of class time at least as much as you spend in class (5hrs per wk.). You should aim to shoot at least one 36 exposure roll a week. "Contact sheets" of all images shot for each project will be due at each critique.

#### RESEARCH:

This class will require research for a presentation and analytical outline that analyzes the work of a photographer that you would like to emulate or relates to your work and vision. This will not be a biographical sketch but an analysis, a breakdown of the photographer's content, style and purpose. The presentation will be presented to the class and the outline & "Powerpoint" file will be turned in with a bibliography that contains at least three citations.

#### CRITIQUES:

Student's photographs will be discussed in group critiques approximately every other week. Student's abilities in technique, style and aesthetic quality of work will be discussed. Attendance and participation are required. Missing a critique will result in a F grade.

#### ATTENDANCE:

Three absences without a documented excuse will likely result in a final grade of F. Any project may be revised for a better grade but only after consulting the instructor. These revisions/reshoots can be averaged against the original graded project. Attendance at critiques is mandatory and is only excusable by official letter.

## TEXT:

There is no assigned text for this class, however, if you are serious about photography as a professional pursuit then you must consider a good technical text for reference. The ones listed below are well worth looking at.

Henry Horenstein, Black & White Photography, Bruce Warren, Photography the Concise Guide. Ansel Adams, The Negative, & The Print, Carson Graves, Elements of Black and White Printing. London & Upton, Photography, An other good book is Ansel Adams, 40 Examples

## GRADING:

3 technical projects: 15%

Writing, Research & Presentations: 15%

3 aesthetic projects: 30%

Midterm quiz: 5%

Final Projects: 35%

*Participation is an important part of the overall grade evaluation. It is not broken down into a percentage point but is considered either an enhancement or diminishment of your individual critique grades and final grade.*

Perfect attendance, showing the minimum print requirement for critiques, and participating in class discussions once per critique will earn you a grade of C. To earn above average grades takes greater than average Participation. This means consistently entering into discussions, giving feedback to fellow students, working for quality images and assignments and arriving to class promptly. Assignments are graded on formal and conceptual qualities and the level of difficulty required in making the prints. A one grade deduction is made for all late assignments if turned in by the next critique. Students late for critiques are deducted 1/3rds of a grade for that critique. Note on Double Dipping: Students may not submit identical work for more than one class or instructor.

### ***A note on photography supplies:***

Photography materials are expensive and being a photographic artist is one of the most capital and supply intensive art professions. Yes, you will be spending a lot of money on supplies for this class. One of the most important things for you to do in your maturation as an artist is to disconnect the dollar signs from the photo materials in your hands while you are working. If you do not you will be limiting your work and your education. ***The more you shoot and print the greater your knowledge of photography will become, guaranteed!***

## REQUIRED MATERIALS:

- Camera: 35mm with full manual control (forget about point and shoots).
- Film: Kodak Tri-X, Ilford HP5-plus or Arista EDU Ultra (least expensive option). You may choose to work with a film of your choice in the 2nd half of the term.
- R.C. Paper 125 sheets min., Ilford Multigrade IV Deluxe or Arista EDU Ultra VC RC. Glossy, Pearl or Satin surface (no Matt surface please) Glossy for contact sheets.
- At least a 25 sheet pack of negative sleeves. NEEDED 3RD CLASS. Print File brand is the most common, don't buy any with PVC.
- 3 ring binder for the above.
- Film processing thermometer.
- Neoprene or Nitrile (no Latex please) surgical gloves.
- An X-acto knife with replacement blades, a matt knife (I like the -Olfa brand w/ break off replacement blades), scissors.
- 4 sheets of 32"x 40" bright white Mat board (Bainbridge, Crescent) you may need more.
- Towel & Apron, cable release, 4ply black board 11x14" & thin hanger wire

### **Optional:**

- Camera Tripod (good and sturdy and w/ a simple easy to use design, \$40 - \$75).
- Film processing tank and 2 reels. Paterson Brand \$22.
- Photographer's Gray Card.

## PICKING UP YOUR WORKS

After the semester ends, you are expected to take home your own art works and supplies. All art works & supplies must be picked up by \*the 1 week of the following semester. Class rooms are not your storage space, so please be responsible for your own belongings. \*(unless your instructor is keeping works, for school purpose)

## KEEP YOUR CLASSROOMS (STUDIO AND LAB) CLEAN

Please help us keep all rooms clean. If you bring in any beverages, empty cans or pet bottles, don't leave them in the class room, it is your responsibility to throw them away. It also applies any trash that was created by work projects. Also, all equipment & supplies belonging to TUJ must be returned to their original place where they belong. Thank you for your support and cooperation.

## STATEMENT ON ACADEMIC RIGHTS AND RESPONSIBILITIES POLICY (#03.70.02):

Freedom to teach and freedom to learn are inseparable facets of academic freedom. The University has a policy on Student and Faculty and Academic Rights and Responsibilities which can be assessed through this link: [http://policies.temple.edu/getdoc.asp?policy\\_no=03.70.02](http://policies.temple.edu/getdoc.asp?policy_no=03.70.02) .

**Note:**

-Final Review will take place during the final exam week. Final exam schedule will be announced later in the semester by the Office of Undergraduate Program. The Final Review in a studio art course is equivalent to a Final Exam failure to attend will result in a grade of F for the final project and could lead to an F for the course grade. All students must attend all of the final reviews for this course.

**OFFICE HOURS:**

Issues can be discussed with the instructor prior to and after class meetings or by appointment via email.

**disability disclosure:** Any student who has a need for accommodation based on the impact of a disability should contact me 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.