

Phoenix Community College

ART131

PHOTOGRAPHY1

Spring 2005

Tuesday and Thursday, 12:00 p.m. — 2:45 p.m.

Credits: 3 Section: 0285

INSTRUCTOR:

Tom Coaker

E-mail: tom.coaker@pcmail.maricopa.edu (Mon-Fri./8-5 hours only)

Office hours: TTH 2:45 – 3:45 p.m. (*By appointment only*)

COURSE DESCRIPTION AND GOALS OF ART 131 PHOTOGRAPHY 1

ART 131 is an introductory course in photography that seeks to encourage personal artistic development through the use of photography. Students will:

- 1) Practice the operation of a manual 35mm camera through learning camera functions and controls
- 2) Practice taking properly exposed and composed photographs
- 3) Produce photographs using basic darkroom techniques
- 4) Learn and begin to materialize ideas through photography
- 5) Demonstrate understanding of photographic aesthetics to produce images
- 6) Learn and implement proper presentation methods as they apply to photographic imagery.

PERCENTAGE BREAKDOWN FOR GRADING: 10 PT SCALE:

Photo Projects (60%)	9.0 – 10.0	A
Quizzes/Tests (20%)	7.0 – 8.9	B
Homework (10%)	5.0 – 6.9	C
Attendance/Participation (10%)	3.0 – 4.9	D
	0.0 – 2.9	F

DUE DATES:

- Assignments are due and will be collected on the dates specified. **Late work will be dropped an entire grade each class it is late.** If you are sick, or plan to be absent, please make arrangements to have your work delivered to me on or before the due date.
- **Attendance is mandatory at all project critiques.** Even if your project is turned in on time, there will be a 1-point reduction if you are absent.
- **Resubmission (Re-do)** - After critique and grading, should you wish to change, modify, or remake a project, you may do so on your own time and **resubmit it within one week of the next project's due date** for re-evaluation... **no exceptions.** You must submit re-do's along with the original prints. **Re-do's are not an option on late work.** Grades will never go down due to a redo, but *may remain the same if a problem is not adequately resolved.*

PROGRAM GRADING POLICY: (How the course is graded)

1. **THE MINIMUM REQUIREMENTS FOR A GRADE OF "C" ARE:**

- ALL PIECES COMPLETED ON TIME
- PIECES MEET ALL SPECIFIED REQUIREMENTS
- PIECES ARE COMPLETELY EXECUTED
- EARNEST APPLICATION OF TIME AND EFFORT
- MAINTENANCE OF GOOD ATTITUDE TOWARD WORK
- PARTICIPATION IN CLASS DISCUSSIONS
- PREPAREDNESS

3. **INFLUENCING FACTORS LEADING TO A HIGHER GRADE:**

- GOING BEYOND THE MINIMUM REQUIREMENT OF THE ASSIGNMENT
- SUPERIOR CRAFTSMANSHIP
- PIECES WHICH EXHIBIT IMAGINATION, AGGRESSIVENESS, INNOVATION, EXCITEMENT, AND ORIGINALITY
- EXPLORATION OF THE UNFAMILIAR
- ATTITUDE AND DEMEANOR
- THE PRODUCTION OF "WELL EXECUTED" EXTRA PIECES

GRADING STANDARDS:

A Excellent

Answers all of the course requirements and performs at a level so far above the average as to be visibly outstanding. It is assumed that the student does more than is required.
Grade awarded only for *exceptional performance*.

B Very Good

Answers all of the course requirements and performs at a level measurably *above the average*. Grade awarded only for a high level of accomplishment.

C Good

Answers all of the course requirements and performs adequately in so doing. ★
This is the *average standard of competence*.

D Poor

Answers all of the course requirements, but performs at a level measurably *below the average*. D is a passing grade, not a failure.

F Failure

Does not answer all of the course requirements, or performs inadequately, or both.
F is a failing grade.

PROJECT PORTFOLIOS are graded as follows: ----- TOTAL 15 points each
Portfolio requirements must be completed and contain all components or they will not be accepted.

- 3** **TECHNIQUE** ----- (How well it follows the assignment/communicates the idea)
 - 5** **PRINT QUALITY** ----- (contrast/gradation/exposure/focus)
 - 5** **COMPOSITION/ AESTHETICS** -- (How well design elements are used)
 - 2** **PRESENTATION** ----- (mounting and spotting craftsmanship)
- 15 pts**

ATTENDANCE:

It is expected that you will be in class each and every time, on time, stay for the full time and work on class related work. There is a simple and direct correlation between attendance and performance. It will soon become quite clear that the work requirements for Art Studio courses will not permit absenteeism. Much of the work performed in these classes is studio dependent, and equivalent "make-up" assignments are not possible. Attendance is mandatory and a necessity in order to satisfactorily complete your assignments.

1. Students are allowed a **maximum of 2 absences** for whatever reason (including religious holidays or illness). If you are not present when roll is taken, you will be marked absent or late. **Arriving late or leaving early constitutes a partial absence!**
2. **There is no distinction made between "excused" or "unexcused" absences.** You need not present medical excuses, notices or any other written or verbal reasons. (*Athletic participation vouchers must be provided and are the responsibility of the student.*)
3. Due to the nature of the studio experience, it is seldom possible to make up missed class work. It is not reasonable to expect to be given individualized demonstrations or special explanations of material missed due to absenteeism.
4. **Come to class prepared.** It is not permissible to leave class to purchase supplies, work on your assignments or to make/take phone calls. This class time is not to be used for working on your other class assignments or to idly pass time simply to be considered present in class.
5. **Tests dates are final and are not rescheduled.** By virtue of the fact that you have registered for this course at this time period, there should be no conflicts in your schedule. Your first obligation during this time period is to this class. **Incomplete grades will not be given for this class.**
6. If a student accrues **more than two absences** at any point in the semester, the result is **your grade is reduced** from your final average for the course. (*This can often result in a letter grade drop*) If the attendance limitation is further exceeded **your grade average will continue to drop for each subsequent absence.** Finally a letter grade of F will be awarded for the course. To prevent this occurrence, the student should initiate a course withdrawal (drop) while still passing the course.

(Note):

**IF YOU MISS EITHER THE FILM DEVELOPMENT OR THE PRINTING DEMONSTRATION
YOU WILL BE WITHDRAWN FROM CLASS!!!**

PARTICIPATION:

Criteria:

- Be aware of and comply with policies found in the College catalog and student handbook.
- Follow instructions and complete assignments
- Put forth your best effort
- Ask questions when you don't understand
- Keep up with and turn in assignments by the due dates
- Be prepared and have necessary materials to work on projects upon arriving to class.
- Makes good use of class time and lab to process and complete projects and assignments.
 - a. Does not frequently take extra/extended breaks
 - b. Does not work on coursework for other classes
- Initiate in process evaluative discussions of one's own work.
- Regularly offers evaluative suggestions and/or insights of other student's works during critiques
- Regularly contributes to class discussions concerning presentations, readings, homework, etc.
- Maintain knowledge of your grade status

PLEASE DO NOT USE CELLPHONE OR WALKMAN DEVICES IN THIS CLASS!

CLEANUP: All students are responsible for making sure the room is clean for the next class. This will need attention on a routine basis before leaving each day.

ABANDONED ARTWORK: Work that has been left behind after being returned is the responsibility of the individual student. Any work not picked up at the semesters end will be discarded.

MATERIALS LIST: (*Students are required to supply their own materials*) You should also expect to invest between \$100 & \$200 for various assignment-related materials, including film, processing materials, batteries, paper, mounting and presentation materials.

TEXT: *Photography*, London, Upton, et al. 8th edition

1. **35mm camera** with manual settings and its owner's manual, **Small flash unit** (*optional*)
2. **50mm lens** is preferred over *zoom* lenses. (*Your zoom must incorporate a 50mm focal length*).
3. **35mm Film*** 24 or 36 exposures. Kodak Plus -X 125, Tri-X 400 or T-Max 100, 400, Fuji Neopan 100, 400, Ilford Delta 100, 400, or FP4-Plus, HP5-Plus (*For maximum savings, buy film online and in quantity*)
4. **Daylight film developing tank**, plastic or stainless steel, and two 35mm reels to fit
5. **Darkroom thermometer**
6. **Sponge squeegee**
7. **Photo flo**, small bottle
8. **Scissors** (preferably blunt-end) and **bottle opener**.
9. **Negative storage pages** (polyester or polyethylene, *Print-File* brand is fine). 35mm size
10. **Three ring binder** or three ring binder box for negatives
11. **Fine-point permanent marker** (Sharpie brand recommended)
12. **Paper:** Ilford Multigrade IV (or Multigrade IV Portfolio) RC, or Kodak Polycontrast III RC Glossy surface, 8x 10, 100 sheets. *Do not open the paper box until you are instructed to do so.*
13. **Polycontrast filters** (5x5 size recommended)
14. **Cardboard** (2) sheets 11 x 14 in.. Cut a round hole approximately 3/4 inch in the center of one.
15. **Blotter book**
16. **Cotton towels** (You must have a clean towel for every lab session. *Do not reuse a towel that has been allowed to dry between sessions; launder it.*)
17. **Spot toner #3 & print spotting brush**, sable 000 to 00000
18. **Dry-mount tissue** for RC paper. 8x10
19. **Mat board** 11x14
20. **Portfolio** large enough for 11x14 work and **10x13 envelope** for turning contact sheets/logs

Highly recommended accessories

1. **Tripod** and a **cable release** that fits your camera.
2. **UV or haze filter** for your camera lens
3. **Lens cleaning tissue and lens cleaning fluid**
4. **Film cleaner & Anti-static cloth**
5. **Compressed canned air.** A camel's hair or anti-static brush is a valuable addition.

***(Note): NO ILFORD XP or KODAK CP FILM!!!** This is B+W film designed to be color processed!!! If it says C-41 anywhere on it...you don't want it!!! *You cannot process this film in our lab.* Retailers will allow **no returns or exchanges of paper or film, even if it is unopened.** Read the above descriptions carefully and make sure you have exactly what you need before leaving the store.

SUPPLIES & EQUIPMENT:

B & H Photo: mail-order camera and supplies New York 1-800-947-6650
www.bhphotovideo.com

Unique Photo
<http://www.uniquephoto.com/>

Freestyle Sales: mail-order camera and supplies Los Angeles 1-800-292-6137
<http://www.freestylesatesco.com>

Foto Forum
4834 N. 7th St.
Phoenix 602-263-0084

Photomark (2 locations)
1916 W. Baseline Rd.
Mesa 480-897-2522

2202 E. McDowell
Phoenix 602-244-1133

Tempe Camera Repair
606 W. University Drive,
Tempe, Arizona 85281
480-966-3723

Wilson Camera
4320 N. Miller Rd.
Scottsdale 480-990-3150

(Note): No matter where you shop, always ask if they have a student discount.

BASIC DESIGN

Line

The trace of a point in motion. It has length but no breadth. It has position and direction. Forms the boundary of a plane.

Texture

The surface quality of objects that appeals to the tactile sense. The look or feel of a surface.

Tone (Value)

The relative lightness or darkness of a color or the tonal quality of a photograph. Tone is the most illusive or intangible element of composition. Tone may consist of actual shadings from pure white to pure black, or a composition might consist of darks against lights with little or no shading and this is known as notan, as exemplified by a Japanese print. The interplay of lights against darks in varying degrees sets the mood or tone of the composition. High key and low key studies are examples of tonal composition.

Shape

An area that stands out from the space next or around it because of a defined or implied boundary or because of differences of *value*, *color*, or *texture*.

Space (depth)

Refers to the illusion of a third dimension, which is so desirable in a two-dimensional photograph. There are several devices to show *space*. Using *perspective* (different points of view), and *overlapping objects* are two simple ways of achieving this.

Balance

A photograph, as any work of art, must be balanced or it is not pleasing. *Balance* is state of equilibrium created by separate elements in equal opposition or equal attraction. There are two kinds of balance.

Symmetrical balance: two objects having *equal visual weight* or *value*; must be equally balanced reflecting similar elements referencing an axis or a point. This type of balance is the most obvious form of balance, considered somewhat *static* and *formal*. Separate and opposing *elements are equal and therefore at rest*.

Asymmetrical balance: two objects having *unequal visual weight*; organization is achieved with *dissimilar objects* that have equal visual weight or equal eye attraction. This type of balance is considered *less static* and *informal* and usually more *active* and *dynamic*.

Rhythm

Movement created by the regular recurrence or alteration of similar features in a composition. Rhythm can be gained through the repetition of shapes, progression of sized, and by having the lines of the subject in any easily connected line movement.

Scale

The association of size relative to a constant standard or specific unit of measure related to human dimensions (ex. Statue of Liberty's scale is apparent when it is seen next to an automobile)

Emphasis

Special attention or effort directed toward something. The main idea or subject should stand out among all the minor ideas or objects. *Unless an object or idea adds to the main idea or setting, it should not be included*. Simplicity is the keynote of emphasis.

Unity

Congruity or agreement exists among the components in a group; all the parts look like they belong together.

MOVE IN CLOSE

Some photographers look through the viewfinder and start backing away from the subject. This is not only bad from a safety point of view, but it can also be bad for composition. When you look through your viewfinder, ***move toward your subject until you have eliminated everything that does not add to your picture. Take close-ups; that is the name of the game.*** Even though you can crop your picture later if you plan to enlarge it, *it is always better to crop carefully when you take the picture.* Move in close to convey a feeling of intimacy, and long shots for airiness and depth.

KNOW THE ANGLES

When you find a subject that you are going to photograph, do not just walk up to it and snap the shutter. Walk around the subject and look at it from all angles, then select the best angle from which to shoot. Remember to ***consider both a low and a high angle before you shoot.*** Shooting from a low angle provides an uncluttered sky background outdoors. However, in bad weather you will want to shoot from a high angle and keep the sky out of the picture. Overcast skies look bleak and often unappealing in pictures. Consider the horizon line. ***Never cut your picture in half by having the horizon in the middle of your picture.*** You can have the horizon low to accent spaciousness, especially nice if you have some white, fluffy clouds against a blue sky or the horizon high to suggest closeness.

USE LEADING LINES

Lines should lead into, not out of, the picture. A leading line can be almost anything, such as a road or a shadow. The road will always be there; it is just a matter of choosing the right angle to make it lead into the picture. A shadow, however, is an ever-changing thing. There may be only one time in the day when it is just right. So, if possible, be patient and wait for the good composition. Leading lines do not have to be straight; some of the best pictures made are with the familiar "S" curve. The leading lines can be a path, fence, river or something that *leads the eye into the picture.*

WATCH THE BACKGROUND

The background can make or break a picture. It can add to the composition and help set the, 'mood' of a picture, but can also be very distracting if it is cluttered. Before you snap the shutter, stop for a minute and look at the background. Is there a telephone pole "growing" out of your subjects' head? Beware of prominent horizontal or vertical lines, as they will detract from your subject. A neutral background is usually best for informal portraits and the sky is an excellent background. Remember, look beyond your subject, because your camera will. ***If background objects don't add anything to a picture except visual clutter, do what you can do to eliminate them or minimize their importance.***

LOOKING AT AND TALKING ABOUT PHOTOGRAPHS

Refer to page 362 in your text for valuable question guidelines and additional terms and that can be used to describe the visual elements of a photograph.

COMPOSITION

Photographic composition is simply the selection and arrangement of subjects within the picture area. Some arrangements are made by placing figures or objects in certain positions, while choosing a particular point of view makes others. You may move your camera a few inches or a few feet and change the composition decidedly. Some "snap shots" may turn out to have good composition, but *most good pictures are created*.

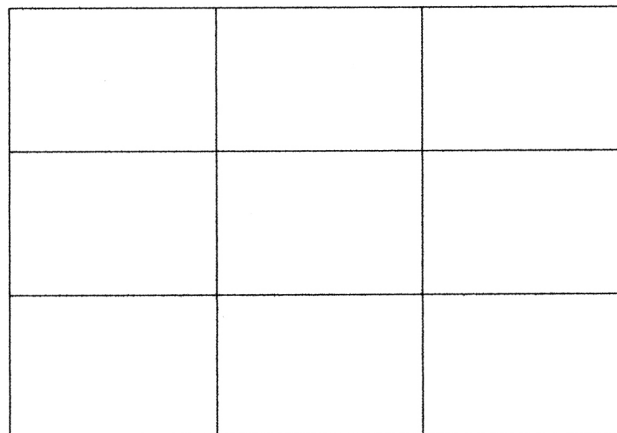
How do you create a picture? First, you *learn the rule of good composition*. You'll learn and realize that most **pictures with good composition take careful planning, and sometimes-patient waiting**. But it is not as hard as it may sound. You'll find that the rules of composition will become part of your thinking when you are looking for pictures and soon they will become second nature to you.

FRAMING

Photography is different from other visual arts in the way in which a picture is *composed*. Every time you make an exposure you make choices about *framing*. Unless you have a reason for doing otherwise, hold the camera horizontally for *horizontal* subjects and vertically for *vertical* subjects. Also, a *framing device* in the foreground, such as a tree or branch can add interest to your subject. Watch your depth of field so that both the foreground and the subject will be in focus. It is very distracting to have an out-of-focus foreground, especially when you use it as a frame for your picture. There are many objects that one can use to frame the subject, so look for something that adds meaning to the subject matter. Remember when you look through the viewfinder, have the whole picture in mind. **Before you make an exposure, try to visualize the way the scene will look as a print.**

A STRONG CENTER OF INTEREST

This does not mean that the subject should be in the center of your picture. *The first rule is to avoid putting your center of interest in the center of your picture*. If the main subject is smack in the middle of your picture, it looks static and uninteresting. For pleasing composition, place your center of interest according to the "**RULE OF THIRDS**": divide your picture both vertically and horizontally into thirds, then place your center of interest at one of the four places where the lines intersect. You may want to include a secondary subject, but make sure it does not detract from your main subject. Always place your subject so that it moves toward the center of the picture.



PROCESSING FILM (PCC)

Supplies: exposed roll(s) of film, negative sleeves, film changing bag, tank and reel(s), scissors, bottle opener, chemistry, measuring containers, thermometer.

Preparing film for processing

1. Gather your needed supplies and place them in the film changing bag or film loading rooms.
2. Load film onto reel in complete darkness.
3. Throw away your trash and return scissors and bottle opener.

1. Prepare your chemistry:

Developer – D-76 1:1 dilution (1 part D-76, 1 part water) 68^o F is optimal

Stop Bath – 1:16 dilution (1 oz. stop, 16 oz water)

Fix (hypo) – no dilution

Hypo-clear (fix remover) – 1:4 dilution (4 oz hypo clear, 16 oz water)

2. **Presoak** - water - **1 minute** - with constant agitation. *Prepares the film for development so that the developer will enter the film evenly.*
3. **Develop** – D-76 - check *chart for time and temperatures*. Begin time as soon as you begin to pour. *Develops out the latent image in the film. Discard chemistry.*

Kodak at 68 degrees	Ilford at 68 degrees
Plus-X ...7:30 min.	FP4+ ...8:30 min.
Tri-X ...8:30 min.	HP+5 ...10:00 min.
Tmax 100...11:30 min.	Delta 400 ...11:30 min.
Tmax 400...10:00 min.	Delta 100 ...11:30 min.

4. **Stop bath** – Agitate for **1 minute**. *Stops development, removes and neutralizes the developer.*
5. **Fix (hypo)** – No dilution. Agitate **5 minutes**. *Removes unexposed particles of silver from the film after this step the film is no longer light sensitive. Return chemistry to original container!!! SAVE FIXER!!!*
6. **Pre-wash** – Fill tank with water and agitate for **1 minute**. *Removes the majority of fixer from the surface of the film. Discard.*
7. **Hypo-clear (fix remover)**- Agitate constantly **2 minutes**. *(If container provided place reels in and softly rock for 2 min.)*
8. **Final Wash** – place reels in washer or fill tank and agitate **5 minutes**. *Washes all of the fixer out of the film.*
9. **Final Rinse (Photo-flo)** – 6-8 drops **1 minute**. *Mild detergent that breaks the surface tension of water allowing it to flow evenly off the film without forming water spots.*
10. **Dry film** – Turn off drying cabinet before opening, hang film and anchor with clothespin and close door. Turn on medium heat #6, for approximately. **15-20 minutes**.
11. **Return supplies** - Please *rinse* containers so they are ready for the next person to use.
12. **Cut negatives** – 5 frame lengths each. Place in plastic sleeves. *(Minimum length is 2 frames)...*
Never leave 1 frame alone!!!

PRINTING CONTACT SHEETS (PCC)

Turn in all contact sheets with your assignments.

PROCEDURE:

1. Set enlarger height to 9.
2. Place *empty* negative carrier in the enlarger
3. Turn enlarger light on using **Focus/Time** switch.
4. Stop down lens aperture to **F8**.
5. Use focus knob (with light on) to make a rectangle of light large enough to encompass your negative sleeve (8x10).
6. Turn light off and take 1 or 2 sheets out for making test strips. Cut using the paper cutter and place back in the drawer.
7. Place one strip with emulsion side up (*shiny side*) on baseboard.
8. Place the negative sleeves emulsion down (dull side) on top of the test strip.
9. Place glass on top of negative sleeve and paper so they come into **contact**.
10. Expose test strip using cardboard to cover sections in **2, 2, 4, 8 and 16 sec.** increments.
11. Develop and **FIX** test strip. Place strip in tray and view in the light for evaluation.
12. Make full sheet exposure of negatives. You should have a positive image of your negatives, sharply focused. The lettering and numbers on your negatives should be white and read correctly in sequence, and sprocket holes should be as black as the film base.

DEVELOPING PRINTS

1. **Developer** – *1.5 minutes* with agitation
2. **Stop** – *30 seconds* with agitation
3. **Fix** – *5 minutes* with agitation
4. **Holding tank** – Always was a batch of prints together
5. **Hypo Clear** – *2 minutes* constant agitation
6. **Water Wash** – *5-10 minutes* for RC prints in drum washer (*fiber prints require 10-20 minute wash time in fiber washer*)

DRYING PRINTS

1. Squeegee excess water from prints
2. With **RC prints** you may:
 - a. Dry on screen racks
 - b. Place in blotter book

ALWAYS CLEAN UP AND PUT THINGS BACK AT ENLARGER WORK STATIONS!

ART 131,132,133 & 134 Photography

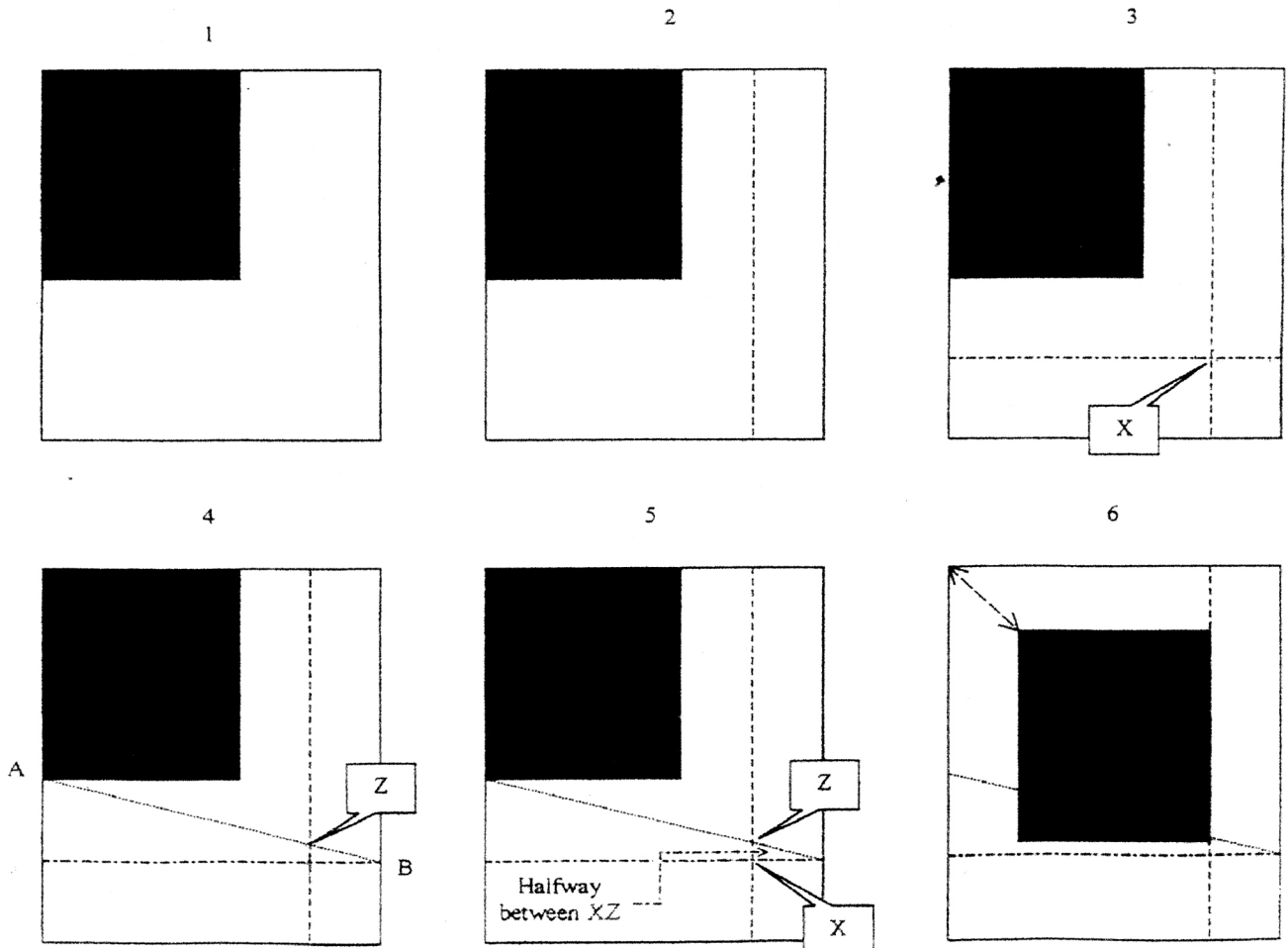
By Greg Hunter

Mounting

An extremely common way of presenting photographs is by dry-mounting the photograph onto 100%, acid free, rag mount board. White (not colored) board is very helpful in accentuating the photograph and focusing the viewer's attention to the photograph. Dry-mount tissue is tacked to the back of the photograph and then both it and the photograph are trimmed to the desired size.

Placement of the photograph within the mount board can also add strength to the photograph. A guideline is as follows:

1. Place cropped and trimmed photograph, with the dry mount tissue adhered to the back, in the upper left-hand corner of the mount board.
2. Divide the right-hand space into half. Lightly draw a vertical line parallel to the right edge of the mount board.
3. Divide bottom space into half. Lightly draw a horizontal line parallel to the bottom edge of the mount board. Where this line crosses the vertical line label it X.
4. Lightly draw a line from point A to B. Where this line crosses the vertical line, label it Z.
5. Divide the line XZ in half; this is where the lower right-hand corner of your print goes.
6. The right edge of your print goes on the vertical line. Note the larger space below the image to give a visual balance.
7. Lift one or two corners of the print and tack the dry-mount tissue to the mount board. Place in press for 1 to 2 minutes.
8. Erase lines with kneaded eraser.



Name _____

Art 131 Introductory Quiz

1. When speaking about cameras, 35mm refers to what? _____
2. A 35mm camera takes a _____ lens as a *normal* focal length.
3. Which film is more sensitive to light: 100 ISO or 400 ISO? _____
4. Is a high-speed (ISO) film likely to be more or less grainy than a low speed film? _____
5. What is one disadvantage of using a film with a low ISO? _____
6. If you wanted to capture the blur of a moving car using a 50mm lens, what is the maximum shutter speed you might use? _____
7. Which aperture would allow less light to enter the camera: f 16 or f 8? _____
8. If you are shooting a portrait and you want the background to be out of focus, which f-stop will render the best result: F 22 or f 4.0? _____
9. To reduce reflection and glare when taking daytime outdoor pictures what filter would work best? _____
10. Which of the following best describes bracketing? _____
 - a. A distance between two shots, the first aimed beyond the subject and the second aimed short of it, used to determine the range of focus.
 - b. Composing and framing your subject on either side in a manner as to balance it compositionally.
 - c. Making several slightly different exposures of the same subject; shooting additional frames around your camera meter's recommended exposure.

Project #1

Working with Light

Photography is about light. The more you understand and become aware of *light*, the more successful and attracting your photographs will be. *Lighting is a key element in making a photograph interesting.* When preparing to photograph, always carefully consider the kind of light you are working with.

In photography, *contrast* is the difference in brightness between light and dark areas within the print. As in most art forms, *contrast* is also the use of opposing elements, such textures, shapes, lines, or values in proximity to produce an intensified effect or *emphasis* in a work of art. In this project you will be demonstrating your understanding of how light is employed to create *contrast* in photographic images.

In addition to *working with light*, pay close attention to how you *frame* and *compose* your images. To be successful, you should have a comfortable grasp of the basic functions of your camera, and read with good comprehension the sections on Composition and Design terms in your syllabus. Finally, read text chapters 5, 12 & 16 again, as they deal specifically with *exposure*, *lighting* and *design*. *Remember most pictures with good composition take careful planning.*

Part A FILTER EXERCISE ----- FIVE (5) PRINTS

With variable contrast paper, you change the contrast by changing the color of the enlarger light, for this purpose we use *variable contrast filters*. Choose one negative of average overall contrast and print it ACCURATELY using filters #1, #2, #3, #4 & #5. Take note, not all filters print at the same exposure. *(You need not mount these prints, simply submit them according to the schedule.)*

Part B LIGHTING ----- FOUR (4) PRINTS

Produce three (3) photographs exhibiting *emphasis* on each of the following subject elements:

1. LIGHT
2. SHADOW
3. TEXTURE

- AND -

Produce one (1) photograph where **BACKLIGHTING** is used successfully in conjunction with:

4. SILHOUETTING - or - FILL FLASH

You must utilize each of the following *ambient* lighting situations:

- NATURAL LIGHT
- ARTIFICIAL LIGHT
- NIGHT PHOTOGRAPHY (OUT DOORS)

You may want to experiment with faster ISO films for dimly lit situations. I suggest Kodak TRI-X or Ilford HP5, (BOTH 400 ISO), Kodak TMAX 400 or Ilford Delta 400, TMAX 3200 or FUJI Neopan 1600. BE AWARE OF HIGH GRAIN, ESPECIALLY WHEN USING TMAX 3200 or FUJI Neopan 1600. I strongly advise the use of **bracketing**, and moving in close to meter the darker, more shadowy areas. See page 104, Ch.5 for guidelines on hard-to-meter situations.

This assignment requires you to shoot a minimum of 4 rolls of 24 exp. film or 3 rolls of 36 exp. Hand in one contact sheet per roll shot, include shooting notes for all images on the Exposure Log Sheet and FOUR (4) finished & spotted 8x10" prints mounted on 11x14" white mount board. INCLUDE YOUR SHOOTING AND DARKROOM NOTES FOR THE SPECIFIC IMAGE AFFIXED TO THE BACK OF EVERY PRINT. Note sheets and logs (*make copies*) can be found in your syllabus.

Project #2

Space and Motion

This assignment is designed to familiarize you even more with your camera and the ways in which it works. As we learned in the 1st project, photography is about *light*. There are two major devices that regulate *how film is exposed to light* in the camera to achieve correct *exposure*.

One is *shutter speed*, which controls the amount of light through *time*. The shutter determines how long (*length of time*) the light is allowed to expose the film. Exposure equals *intensity* (aperture) x *time* (shutter speed). Shutter speed also controls *movement*. There are two kinds of movement to be aware of: *camera movement* and *subject movement*.

The other device is *aperture*, which controls the amount of light through *intensity*. The *aperture (f-stop)* determines the *quantity* of light passing through the camera lens. *Aperture* also controls *depth of field*, which determines what appears in focus from foreground to background *spaces*.

Part A MOTION ----- TWO (2) PRINTS

Produce two (2) photographs exhibiting *emphasis* on each of the following types of subject *motion*:

1. STOP ACTION
2. BLURRED ACTION

Part B SPACE ----- THREE (3) PRINTS

Produce photographs using *aperture* and *selective focus* to emphasize two (2) of the following *shallow fields of space*:

1. FOREGROUND
2. MIDDLE GROUND
3. BACKGROUND

- AND – one (1) photograph emphasizing:

4. DEEP SPACE

This is a great exercise in coming to better understand the all-important relationship between the aperture and shutter speed, or THEORY OF RECIPROCITY. You learned in the 1st project that setting both the shutter speed and aperture is required to produce a correctly exposed image. Once a proper exposure is determined, you must address desired shutter speeds and depth of field.

In *Part A*, you'll begin by selecting shutter speeds to yield particular results and then change your aperture until the camera's meter indicates a correct exposure. However, this does not address depth of field issues. Remember, always consider the surrounding space in each image; does it add or detract? If you need to adjust the aperture more, you must also readjust the shutter speed the same amount.

In *Part B*, you'll begin by selecting apertures to yield particular results and then change your shutter speed until the camera's meter indicates a correct exposure. Be sure to watch the corresponding shutter speed to ensure *against* camera movement, especially shooting at small apertures. Again, consider the surrounding spaces; do they add or detract? Look for different angles and viewpoints to compensate.

This assignment requires you to shoot a minimum of 5 rolls of 24 exp. film or 4 rolls of 36 exp. Hand in one contact sheet per roll shot, include shooting notes for all images on the Exposure Log Sheet and FIVE (5) finished & spotted 8x10" prints mounted on 11x14" white mount board. INCLUDE YOUR SHOOTING AND DARKROOM NOTES FOR THE SPECIFIC IMAGE AFFIXED TO THE BACK OF EVERY PRINT. Note sheets and logs (*make copies*) can be found in your syllabus.

Project #3

Theme Series

By now you should be comfortable with the basics of camera operation and techniques. You will now exercise your knowledge to examine and concentrate on a central *concept* for your images. Choose something to photograph that revolves around a particular *idea*. It can any subject or topic you choose, real or imagined. It's a good idea to pick something you are really interested in and can value the time you will need to invest. One time special events are not recommended, as you will want to spend several days/weeks revisiting your subject to ensure you have made the most of the photographic possibilities. Plan ahead, pace yourself, and schedule time for shooting and printing etc. Again, it's very important to choose your theme carefully, think it through, and feel confident it is something you can accomplish, so you can *enjoy the process of photographing!*

SERIES ----- SIX (6) PRINTS

PROCESS:

1. ***Proposal** type-written, specifying the topic and outlining your methodology.
DUE:
2. **Utilize and emphasize** one of the following as an *integral* part of your print series:
 - a. **Depth of Field,**
 - b. **Shutter Speed**
 - c. **Lighting**
3. ***Final statement of project idea** type-written submitted along with final prints.

**(Note): Proposals and statements will be graded as part of Presentation.*

Since this is a series, there should be a strong *unity* amongst the images. Remember, framing is essential and unique in photography. ***Pay particular attention to composition***, viewpoints, naturally occurring contrasts, camera angle, and camera to subject distance, what is actually in the frame, and how the objects in the frame relate to one another. You should be thinking about how the light is affecting the scene and why. Be concerned with the results of changing not only your aperture and shutter-speed but also your vantage point. These are the things you worked with in the previous projects.

You should also know the difference between what to include in your photographs and what to leave out, i.e. composition and framing. Be certain that your negatives contain the information that you intended for them to contain and nothing more. *Cropping your photos at the time of printing in order to tighten things up a bit will not be accepted.* When in doubt, move a little closer and take more shots. Remember; make them interesting by carefully considering how your images will look as prints.
This should be your best work for the semester!

This assignment requires you to shoot a minimum of **6 rolls of 24 exp.** film or **5 rolls of 36 exp.** Hand in one contact sheet per roll shot, include shooting notes for all images on the Exposure Log Sheet and SIX (6) finished & spotted 8x10" prints mounted on 11x14" white mount board. **INCLUDE YOUR SHOOTING AND DARKROOM NOTES FOR THE SPECIFIC IMAGE AFFIXED TO THE BACK OF EVERY PRINT.** Note sheets and logs (*make copies*) can be found in your syllabus.

NAME _____ PROJECT # _____
REDO: _____

SHOOTING NOTES:

Film Type _____ Film Speed _____
Lens in use _____ If Zoom what mm in use _____
Aperture _____ Shutter speed _____

Meter Reading: f/s _____ ss _____ Compensation: f/s _____ ss _____
Metered on _____

DARKROOM NOTES:

Film Development: Time _____ Temp. _____
Negative Sheet # _____ Frame # _____
Paper type & finish _____ Filter used _____
F/Stop _____ Seconds _____ Split filter _____
Burning: Filter _____ location _____
Dodging: Filter _____ location _____

DO NOT WRITE BELOW THIS LINE

PHOTO CRITIQUE

- (3) Technique _____
(How well it follows the assignment/communicates the idea)
- (5) Composition _____
(How well design elements are used)
- (5) Print Quality _____
(contrast/gradation/exposure/focus)
- (2) Presentation _____
(mounting and spotting craftsmanship)

NAME _____ PROJECT # _____
REDO: _____

SHOOTING NOTES:

Film Type _____ Film Speed _____
Lens in use _____ If Zoom what mm in use _____
Aperture _____ Shutter speed _____

Meter Reading: f/s _____ ss _____ Compensation: f/s _____ ss _____
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DARKROOM NOTES:

Film Development: Time _____ Temp. _____
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DO NOT WRITE BELOW THIS LINE

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(How well it follows the assignment/communicates the idea)
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(How well design elements are used)
- (5) Print Quality _____
(contrast/gradation/exposure/focus)
- (2) Presentation _____
(mounting and spotting craftsmanship)

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WHAT'S WRONG WITH YOUR NEGATIVE AND HOW TO FIX IT

Underexposed Negative	Normally Exposed Negative	Overexposed Negative
<p>Shadow detail: Nonexistent to "faint"</p> <p>Highlights: Very thin</p> <p>Overall appearance: Almost transparent, extremely low contrast</p> <p>Remedy: Print on extremely high contrast paper (good luck)</p> <p>Result: Barely acceptable or very bad</p>	<p>Shadow detail: Barely visible</p> <p>Highlights: Fairly thin</p> <p>Overall appearance: Thin, low contrast</p> <p>Remedy: Print on high contrast paper</p> <p>Result: Normal looking print</p>	<p>Shadow detail: Much</p> <p>Highlights: Dense but translucent</p> <p>Overall appearance: Extremely low contrast</p> <p>Remedy: Print on very high contrast paper</p> <p>Result: Good print</p>
<p>Shadow detail: Nonexistent to "faint"</p> <p>Highlights: Thin</p> <p>Overall appearance: Thin, normal to high contrast</p> <p>Remedy: Print on high contrast paper</p> <p>Result: Barely acceptable</p>	<p>Shadow detail: Adequate</p> <p>Highlights: Dense but translucent</p> <p>Overall appearance: "Beautiful"</p> <p>Remedy: None (print normally)</p> <p>Result: Good print</p>	<p>Shadow detail: Much</p> <p>Highlights: Very Dense</p> <p>Overall appearance: Dense, low contrast</p> <p>Remedy: Print on high contrast paper</p> <p>Result: Good print</p>
<p>Shadow detail: "Faint"</p> <p>Highlights: Dense but translucent</p> <p>Overall appearance: Extremely high contrast</p> <p>Remedy: Print on very low contrast paper</p> <p>Result: Somewhat normal looking but grainy print, lacking detail</p>	<p>Shadow detail: Adequate</p> <p>Highlights: Very dense</p> <p>Overall appearance: Dense, high contrast</p> <p>Remedy: Print on low contrast paper</p> <p>Result: Good (but grainy) print</p>	<p>Shadow detail: Much</p> <p>Highlights: Extremely dense (opaque)</p> <p>Overall appearance: Almost opaque, low contrast</p> <p>Remedy: Print on very high contrast paper</p> <p>Result: Good, but grainy, less sharp print</p>

Art 131 Survey

(Please print your name clearly)

Name _____

- Hometown, State or Country

- What is your Major or emphasis of study?

- Who is one of your favorite photographers? _____
- What is your photographic background? _____

- Do you own or have access to a 35mm camera you can operate manually? _____
- What if any is your background in Art? _____

- What is your purpose, objective or goal in taking this class? _____

- What would you say is your major concern about this class? _____

- What is something you really enjoy doing (besides photographing)?

- What is something you really dislike? _____

- What is your biggest fear? _____

- What is something you dream about doing or would really like to do?

