

2018 Spring Semester (2183)

[Smith, Priscilla A](#)

MW 3:35PM - 6:05PM [TYG008](#)

(3 credit hours)

Explores the concepts and tools of black & white photography while studying photographic movements such as conceptual photography, portraiture, landscape, social documentary, and the manipulated image. Includes analog camera, flash, and darkroom techniques.

Class meets in TYG008 – Lab. TYG022 -
Lecture

DESCRIPTION

This course is designed for the student with no background in photography. You will learn everything you need to know to correctly expose, and process black and white film and print & present black and white photographs. You will learn about varieties of light, exposures, films, papers, and some simple print manipulation techniques. Beyond the basic technical material, the use of photography to make personal, meaningful statements or explorations and practice in the verbalization of those is an integral part of this course and a significant aspect of your success in this study.



PARTICIPATION:

This course is a sequential experience. Projects are organized in sequences of lectures, demonstrations and hands-on exercises that build on the one before. Each of the graded projects is presented as a thought experiment for you to solve using the given technical and conceptual skills.

Projects end with a critique of your best solutions. Prepare for it with a thoughtful description of your intentions, discoveries and results, good and not so good.

Late work can't be discussed because it's not there. Incomplete work is better than no work, so put any work you've done up for review and discussion.

If your work isn't up at the beginning of the critique it's a letter grade reduction.

OPEN LAB HOURS:

Will be posted on the studio door after the first week of classes.

You will need to go to the lab for additional times outside of class to complete each project. Class lectures and demonstrations will not be repeated. So don't miss class.

ATTENDANCE:

You are expected in all classes. Two unexcused absences will result in a lowering of your final grade by one letter grade. Phone use in class (checking for texts) is considered being absent. Emergency absences and Official University of Delaware Activities are excused if a notification is provided. Still, you will have to complete the work in a timely manner. Attendance at a visiting artist event is required. If you must miss out you can write a one page paper about the artist for credit.

PROVIDED SUPPLIES

The course fee is \$55.00 for class consumables. That fee provides film and print chemistry, darkroom equipment, studio materials and digital paper. You will need a printed fee receipt to enter class #2.

STUDENT SUPPLIES

Students supply materials listed on the student list. Local and online material sources will be discussed in class. Plan to have materials available for class.

SAFETY:

Technical, procedural and safety demonstrations are presented as required for the different tools and techniques in the darkroom, lighting studio and photo lab. You must attend these demonstrations, follow given studio and safety practices.

STUDENT SUPPLY LIST - YOU ARE REQUIRED TO SUPPLY:

Course Fee Receipt – printed and the ticket to enter class #2.

3 ring binder

White Art tape,

Analog (film) camera,

Splash goggles,

Apron

Hand Towel

Black & White Photo paper

2 reusable film cassettes

Additional materials for projects are general in nature and easily found at little or no cost. Examples are cardboard, wire, plastic wrap, acrylic paints, etc. I'll let you know in advance.

M-Feb 05	Course Overview:	content, supplies, facilities		
W-Feb 07	Photo Literacy Ticket to Play* - course fee receipt	Parts and Use of Enlarger & Easels		
M-Feb 12	Photo Phoundations	Camera controls		
W-Feb 14	Workshop	Shooting		
M-Feb 19	Workshop	Lighting		
W-Feb 21	Visual Literacy	Lens made Design Shooting		
M-Feb 26	P 1: Photogram: A Design Of Light	The Print Line - review of Print Processing		
W-Feb 28	Lab			

M-Mar 05	Crit P 1: Intro: P2:	Analog Exposure & More		<u>Exercise #1: Sakai / Assignments / Exposure Series</u>
W-Mar 07	Camera Workshop	Controls		<u>35mm Film Development: Sakai / Resources</u>
M-Mar 12	Film	Developing		
W-Mar 14	Contact Print	Image proofing		
M-Mar 19	Review P2	Enlarging		
W-Mar 21	Pt #3: Defining the Light	Light & Mood		
W-Mar 26	Spring Break			
	Spring Break			
M-Mar 28	Spring Break			
	Spring Break			

M-Apr 02	Lab			
W-Apr 04	Contacts Lab			
M-Apr 09	Lab			
W-Apr 11	Crit P 3: Intro P 4: Portrayal			
M-Apr 16	Contacts Due Lighting Portraits	Light studio		
W-Apr 18	Lab			
M-Apr 23	Crit P 4: Intro P 5: Vanita	Narrative Still Life		
W-Apr 25				

M-Apr 30	Contacts Lab			
W-May 02	Printing			
M-May 07	Alternatives Lab			
W-May 09	Lab	Toning		
M-May 14	Final Portfolio			

PHOCABULARY

APERTURE - The size of the lens opening through which light passes.

AGITATE - To move a solution over the surface of film or paper during development so that fresh liquid comes into contact with the surface.

BRACKET - To make several exposures, some greater and some less than the exposure that is calculated to be correct. Bracketing allows for error and permits selection of the best exposure after development.

BURN - To darken a specific area of a print by giving it additional printing exposure.

CAMERA - A picture taking device usually consisting of a light-tight box, a film holder, a shutter to admit a measured quantity of light and a lens to focus the image.

CASSETTE - A light-tight metal or plastic container that permits a roll of 35mm film to be loaded into a camera in the light.

CONTACT PRINTING - Placing a negative in contact with sensitized material, usually paper, and then passing light through the negative onto the material.

CONTRAST - The difference in darkness or density between one tone and another.

CROP - To trim the edges of an image, often to improve the composition.

DEPTH-OF-FIELD - The small range of allowable focusing error which will still produce an acceptable sharp image.

DEVELOPER - A chemical solution that changes the invisible, latent image produced during exposure into a visible one.

DODGE - To lighten an area of a print by shading it during part of the printing exposure.

EASEL - Darkroom accessory used to hold printing paper flat and in place under the enlarger.

EQUIVALENT EXPOSURE - Alternative exposures settings (f-stops and shutter speeds) that will produce proper exposure. The concept of equivalent exposure will be discussed at length during class.

EMULSION - A light-sensitive coating applied to photographic films or papers. It consists of silver halide crystals and other chemicals suspended in gelatin.

EXPOSURE - The intensity of light multiplied by the length of time it falls on a light-sensitive material; specifically, the combination of shutter speed and aperture.

FILM FORMAT - Negative size, such as 35 millimeter, 2 1/4" x 2 1/4", and 4" x 5".

FIXER - A chemical solution that makes a photographic image insensitive to light.

F-STOP - The common term for the aperture setting of a lens.

ISO - International Standards Organization. A numerical rating that describes the sensitivity of film to light.

SAFELIGHT - A light used in the darkroom during printing to provide general illumination without giving unwanted exposure.

SINGLE-LENS REFLEX - A camera in which the image formed by the taking lens is reflected by a mirror onto a ground-glass screen for viewing. The mirror swings out of the way just before exposure; to let the image (or light) reach the film. Abbreviated SLR.

SHUTTER - A mechanism that opens and closes to admit light into a camera for a measured length of time.

SOLARIZATION - Reversed effect that occurs when film is grossly overexposed in the camera. The term is commonly used to refer to the Sabattier effect.

STOP BATH - An acid solution used between the developer and the fixer to stop the action of the developer and to preserve the effectiveness of the fixer.

WORKING SOLUTION - A chemical solution diluted to the correct strength for use.