

Studio Fundamentals: Photography

Art IS 210

Spring Semester 2012

Instructor: Emma Powell
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Office Hours: As arranged (drop me an email arrange a time in class)

Course times: **Monday & Wednesday 11 - 1:50; Friday 11 - 1**

Location: DESIGN 0003

Course description for Studio Fundamentals:Photography

Half semester course. Prereq: Soph level or above. Introduction to camera operation and traditional black and white darkroom methods as means of visual communication and creative expression. Lab component required outside of class time. Special course fee. A 35 mm camera with manual exposure control of aperture and shutter speed is required.

Class attendance, participation and lab management

Attendance in this course is required. In this course each week equals two in a semester course, thus 2 unexcused absences are allowed before the overall grade is lowered. The grade will be lowered one third of a letter grade. Coming late or leaving before class is finished counts as absence. In addition to class attendance, this course requires an extended amount of weekly work outside of class, reading, reflecting, generating/documenting ideas, shooting photos, developing film and printing.

A respectful, cooperative attitude is essential for the creation of a positive learning environment and is expected from all photo students. Cooperative participation is required in class as well as when using the lab during lab hours. All photo students are expected to convey mature, productive behavior while using the photo lab. Lab monitors can help with most technical questions. The lab is available to Art IS 210X students

during monitored, posted lab hours. Each student is to follow lab procedures and to clean up regularly. Working together in a community benefits everyone and strengthens creative work.

Course text and readings (recommended)

Photography 10th Edition (latest) by Barbara London and John Upton.

Pearson-Prentice Hall, New Jersey, 2005. ISBN 0-13-189609-1.

Additional readings related to class projects will be provided in class and assigned.

Course structure and methodology

Classes will meet in the photography classroom or lab as scheduled unless otherwise announced. Methods will include visual presentations, demonstrations, collaborative and individual activities, reflective writing, and working with photographic processes during class time and designated lab hours. Emphasis will be on the development of basic technical skills, aesthetic sensitivity and authentic photographic work.

Art analysis techniques used will focus on technical, design and conceptual aspects of student work. Critique participation is required and will consist of respectfully shared observations, empathy and insights. Participation will be an important part of individual and group learning.

Accommodation needs

Anyone with a documented disability who anticipates a need for accommodations in this course should speak with the instructor about their needs. A member of the ISU Disability Resources staff should be contacted by the students and send a SAAR form to the instructor in order to both verify the disability and articulate the specific accommodations needed. The DR Office is in 1076 Student Services (515-294-6624).

It is the student's responsibility to continue to communicate with the instructor concerning any difficulties or concerns throughout the course. I am happy to help but I cannot read your mind.

Activities, assignments and grading

This course will involve learning basic camera operations and applying them in a variety of independent creative projects in which photographs will be created to address given creative challenges and

themes. Photographic work will emphasize the development of creativity along with technical and conceptual skills while fostering effective use of design principles. Each graded assignment will be provided in class stating the particular criteria and deadline for the project. An organized class binder will be used to store course information, notes, assignment sheets, and assessments in addition to all negatives and photos.

Students are expected to complete all assignments on time, to participate in all critiques fully, and to present work neatly and according to assigned guidelines. If work is late, even if a student is absent, two of twenty points will be deducted for each day late. One project, handed in on time, may be redone for improvement in quality and grade, if desired.

Grade Distribution

20% Course Binder/Final Portfolio

60% Photographs

20% Class Participation

Materials List

Recommended Text :Photography, Barbara London & John Upton, 10th ed. preferred.

Camera, 35 mm SLR (Single Lens Reflex), full manual functions required (photographer can manually set aperture and shutter speeds separately).

**Non-adjustable, auto focus cameras and fixed focus cameras are not acceptable.

Acceptable cameras are available for check-out at the communications building.

Negative sleeves for 35 mm film, clear plastic, 3-hole punched

-Purchase a pack, these will keep your negatives from getting scratched!

Binder, 3-ring (1" or 2")

Archival clear pages, three hole punched, to insert in binder

Small, smooth (tight weave, not fuzzy) dish towel or swatch of cloth cut from an old t-shirt

Canned air, static cloth and/or blower brush for cleaning negatives

Film (10-12 rolls): 36 exposures, (6) ISO 125 (Ilford FP4) & (6) ISO 400 (Ilford HP5)

****Do not buy Kodak C-41** film, even if it says it is black and white it has to be processed as color film and will not work for this class.

Paper: A minimum of three packages of 25 or 100 sheet box of paper (8"x10" Ilford Multigrade RC-Pearl)

Presentation supplies (mat board/foam core/clear sleeves) will be announced if needed.

Where to Purchase Supplies:

On campus: Memorial Union bookstore and Campus Bookstore –

Value packs with Ilford paper and film are available as well packages of paper alone and extra Ilford FP 4 and HP 5 black and white film

In Des Moines: Alexander's (3313 Ingersol, 288-6888) Leiserowitz (213 13th St.

244-5195), Christian Photo (6721 Douglas, 270-8030)

Some on-line sources: bhphotovideo.com
freestylecamera.com
adorama.com
lightimpressions.com (frames, mats, archival)

Responsible Image-Making

Be brave! Be confident and take responsibility for the images you create. Be open-minded and respectful of the other students in the class, your subjects and yourselves. "Shock for shock's sake" or degrading a subject is irresponsible, unprofessional, and unacceptable in this class. Traditional artistic subjects such as nudes should be used only in a mature and

responsible way. All work should be your own and reflect the University's standards of academic integrity.

Lab Rules for photo classes

The Photography Lab is a community darkroom for use by photography students. Use of a shared darkroom requires those using it to follow certain rules to make working easier for all. Students will work in class or during Lab Hours (with a lab monitor present). Following these rules, being courteous and asking for help when needed will help avoid damage to equipment, facilities, and materials. Please carefully read and follow these regulations. All will appreciate your cooperation.

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Lab Rules

1. Always ask if it's okay to turn on overhead lights in a darkroom or film loading room and knock before entering any darkroom door.
2. The darkroom is divided into wet and dry areas. Nothing wet (chemicals or water) will be placed on the enlarger workstations in the darkrooms or on the tables in the classroom.
3. A tray must be used at all times to carry wet prints around. Nothing wet should be dripped on the floors, walls, or tables. Drip=wipe.
4. Always be responsible for your own negatives and prints. If your negatives or prints are drying, return for them as soon as possible.
5. To prevent long-term health hazards and to minimize chemical contamination, use the print tongs. Make certain the tongs stay in the correct tray and touch no other solutions. Blue in developer, red in stop, yellow in fix. Drain prints 5 seconds between solutions to also minimize contamination.

6. Never add prints to a wash in progress, unless you have checked with the student who has started the wash and it is okay with them. Always wash for at least the minimum recommended time.
7. Return all equipment and materials to their proper place at the end of your work session. Allow for a 15-minute cleanup time at the end of each lab.
8. Thoroughly rinse all tanks, beakers, trays and any other equipment used in processing, then stand them to drain or dry thoroughly.
9. Enlarger lights must be turned off when not in use. Don't use the enlarger light as a work light.
10. Only use solutions or chemicals that have been designated for your use.
11. Never apply force to any of the enlargers, timers, or other equipment. Seek advice when a malfunction occurs.
12. Food and drinks are not to be taken into the darkroom, nor should they be consumed while doing any other chemical process for your health's sake.

Objectives for Studio Fundamentals in Photo

1. Operate a 35mm camera
 - a. Understand the influence of shutter speed and aperture on the exposure of a negative.
2. Develop Black and White negative film.
 - a. Obtain knowledge and understanding of how light interacts with B&W photo emulsions
 - b. Proper development and handling of negatives and chemicals used in the process.
 - c. Ability to identify correctly exposed negatives.
3. Learn how to make a positive print from a B&W negative
 - a. Understand the principles of darkroom equipment and understand the darkroom workflow.

- b. Develop the skill to print a B&W negative on traditional multigrade B&W paper.
- 4. Learn how to apply creativity and aesthetics to create a series of pictures.
 - a. Effectively use the exposure controls of your camera to deliberately influence the outcome of the pictures.
 - b. Ability to compose a picture rather than just take a snap shot.
 - c. Ability to edit a number of pictures and put together a series.
- 5. Discuss the work of peers and professionals in a thoughtful manner.
 - a. Incorporate concepts and techniques introduced in class to the critique of photographic images.