

PHOTO I PROF. D. TYLER

FALL 2021

The contents of this booklet are meant only as a proposed selection of content for this course. The instructor offering the course reserves the right to make changes, alterations, additions or deletions to the content of the course and this guidebook at any time and solely at his discretion.

All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without written permission from the author, except for the inclusion of brief quotations in a review.

© 2021 Holy Kow Press  
Niles, Michigan

### **Warning and Disclaimer**

Every effort has been made to make this book as complete and accurate as possible, but no warranty or fitness is implied. The information is provided on an "as is" basis. The author shall have neither liability nor responsibility to any person or entity with respect to any loss or damages arising from the information contained in this book.

**Statement regarding students with disabilities** Any student who is eligible for accommodations should contact Iris Giamo in the Disabilities Resource Office (103C Madeleva Hall, phone 284-4262, e-mail [igiamo@saintmarys.edu](mailto:igiamo@saintmarys.edu)) for an appointment to review documentation and arrange for appropriate accommodations. Students who suspect they may have a disability are also encouraged to contact the Disabilities Resource Office.

**Academic Honesty:** Students enrolled in this course are expected to comply with the College's Academic Honesty Policy as published in that **College Bulletin which is in effect** at the time of the student's enrollment in this course. Students who violate this policy will initially be warned and required to resubmit any coursework found to be deceitful in nature. Students who violate this policy for a second time will be failed from the course.

**Course cancellation policy:** In the event of your Professor's unanticipated absence from this course due to illness or some other unforeseeable circumstance your Professor will seek to notify you by email or by phone. Your Professor will attempt to reschedule time missed in a cancelled class or provide comparable learning activities to compensate for this cancellation.

## **Pandemic disclaimers and guidelines**

- A. This course is intended to be taught in a face-to-face classroom environment, however, if conditions develop that limit or eliminate the possibility for meeting face-to-face the content of this course may be altered in order for that content and the consequent learning experiences of the participants in the course to be offered in part or wholly in an on-line environment.

This course involves a significant level of direct experiential learning, much of this through lab sessions with your instructor. The activities for this course require moving through multiple lab environments in some instances at very low light levels. For this reason it would be difficult to record the proceedings of the course for online presentation. Students who miss course work due to illness may want to check with their classmates or their instructor to review material that was covered during their absence.

Because of the unique nature of the current pandemic the attendance policies for this course have been liberalized for the current semester. If you feel ill or are displaying any of the symptoms of the Covid Virus please be advised that you should not be attending class.

- B. In the event circumstances require this course be moved to an online format the assignments and content of the course may change significantly. It is initially anticipated that some digital processes will be substituted for analog processes. It is further anticipated that class meetings will take place as normally scheduled and students will work through BlackBoard and various online media platforms for this purpose. Content for this course will likewise be provided through a variety of online resources
- C. As noted above, this course requires a significant level of direct experiential learning. In various situations this experiential learning may insinuate a need for close personal contact or interaction with your classmates and instructor. Despite appearances, under **NO** circumstances should your actions in the classroom cause you to disregard current college protocols regarding safe distancing, use of PPE or any other classroom or other guidelines/policies currently in effect. If at any time you feel that an activity(ies) in this course would put you at risk of violating current college protocols regarding safe distancing, use of PPE or any other classroom or other guidelines/policies currently in effect please **discontinue** that activity immediately and consult with your instructor. Likewise, if any classroom circumstance causes you anxiety or concern please contact the instructor immediately to discuss that circumstance.
- D. In order to be prepared for a potential shift to online instruction, classroom activities (demonstrations, talks, etc.) may occasionally be offered online rather than in face-to-face mode to insure that students are adequately prepared to employ the necessary tools for online learning should changes be required.

As in any artistic pursuit, safety is a paramount concern for the contemporary artist. Increased awareness of health and safety issues in all work environments does not exclude the creative environment. Please review the list below.

## **ART 221 / ART 321 & ART 421 - PHOTO LAB SAFETY TOPICS**

**MSDS.** Material Safety Data Sheets are available in the studio for all the chemicals/materials we use in this class.

1. Following certain basic safety guidelines helps to make the artist's work in the studio and laboratory safer and healthier.
2. In photography classes you will be preparing solutions of chemicals frequently. Most often this involves diluting a concentrated solution into a working solution.
3. Never mix or pour chemicals in the vicinity of your eyes. Always pour chemistry below eye level.
4. Wear safety eyewear when necessary to prevent accidental chemical exposure of eyes.
5. Do not put your face in close proximity to chemicals. Chemicals can inadvertently splash on to you.
6. Do not inhale chemical vapors.
7. Whenever you are diluting chemical concentrates be certain to pour the water first and then add the chemical concentrate. If your container has water in it a chemical concentrate is less likely to splash in concentrated form.
8. When handling chemicals be certain to wear protective gloves or use tongs to minimize the risk of exposing your skin to the chemicals.
9. It is a myth, often reflected in popular films and television, that photographic chemicals are safe. **NEVER** place your hands in any chemical solution. Students who ignore this guideline may be expelled from their course.
10. If you get photographic chemistry on your clothing, other than a small droplet, you should remove the clothing as soon as possible to avoid exposure to the skin.
11. If you get photographic chemistry on your skin flush the affected area with water immediately. Avoid prolonged exposure of the skin to photographic chemicals since they may induce an allergic reaction. This is often seen as a rash on the skin.

12. Ventilation equipment must be in use whenever you are using a darkroom or processing facility. Students who ignore this guideline may be expelled from their course.
13. Be certain not to operate any electrical equipment (timers, enlargers, dryers, etc.) with wet hands. Make certain your hands and your working area are dry before plugging in electrical devices.
14. Small chemical spills should be wiped up immediately with paper towel and you should be wearing gloves. In the event of a large spill you should contact your instructor or the Security Department.
15. Check all containers before handling them to be certain they are properly sealed.
16. If you are uncertain about the proper use of any equipment or materials for this course you should always ask the instructor first for assistance.
17. Be careful - do not splash or drip chemicals on your classmates.
18. Be considerate of those working near you. Always alert others to any safety concerns you might have. Pay attention to warning signs.
19. For security purposes no student is permitted to work in the studio areas of the Art Department after 6:00 PM without a classmate or friend in the immediate vicinity.
20. Clean up completely after you have finished your work. A clean studio environment provides a safer working environment for everyone.
21. The Security Department phone number is 5000. In case of an emergency you may wish to contact them.

**COURSE OUTLINE:      PHOTOGRAPHY I  
ART 221L**

"I'm always tempted" he says, "to bring my first two years worth of pictures to show my students who are discouraged. Those pictures are just like anyone else's." Burke smiles. "It just goes to show," he says, "that its more important to keep on working than it is to be a genius"

**Instructor:** Professor Doug Tyler

**Office:** 330 Moreau Hall

**Office Hours:** Monday/Wednesday 9:30 - 11:00 I am often in my office or somewhere in Moreau Hall in the afternoon on MWF. I can also be reached online.

Tues./Thurs. 8:00 - 8:30 and 1:00-1:30

Friday By appointment or I can be reached online!

**Communications:** I am not at a computer as often as would be ideal. The best way to reach me is by *text message* at my cell phone number. I do not publish this number but will provide it in class so please note it down.

**Phone numbers:** Office: 284 – 4621  
Home: 269 - 683 - 0934 (Niles)a long distance number but toll free

**Email:** dtyler@saintmarys.edu

**Lab assistants:** Hannah Toepp, Chief Assistant, Brynne Elick, Hannah O'Farrell & Lili Payne, Assistant-to-the-Chief

**Course Description:** Art 221 Photography I (3)

Introductory black and white photography. Students study the basic elements necessary for control in the exposure, development and printing of photographic materials. Initial exploration of the medium stresses consideration of its visual and aesthetic dimensions through a creative problem-solving approach. (Variable shutter/aperture camera required).

**Course Goals:** To introduce the student to the technical and aesthetic principles involved in black and white photography and to develop within her the level of expertise necessary for modest control of the medium and skill in the expressive use and appreciation of photography.

**Implementation:** Technical information will be provided through class lectures, readings and laboratory demonstrations. This information will then be applied by the student to her work executed to meet specific problems posed in course assignments. The aesthetic dimensions of

photography will be discussed along with the technical and will receive special attention during periods devoted to the history of photography and the discussion of student works.

Evaluation: The student's final course grade will be based upon the accumulation of achievement points received during the semester. Achievement points being awarded for evaluation may include, but shall not be limited to, points for participation in class critiques and discussions, and special events attendance, presentation of any written assignments, development of skill in the use of the photographic medium, attendance and scores from any tests or quizzes administered during the semester. In addition, each student will be required to submit a portfolio of their work at the end of the semester for which points will also be awarded. Criteria for the presentation of this portfolio will be provided in class.

#### Proposed point weighting

A. 5 - 8 photo assignments	200 points
B. Class participation	100 points
C. Attendance grade	100 points
D. Papers/quizzes	100 points
E. Final portfolio	500 points

SAFETY: Any student enrolled in this course is required to observe the safety guidelines outlined for this course. Students who ignore the safety guidelines outlined for this course or employ improper safety practices may be dismissed from the course.

Attendance and Late Assignments: Late assignments may be **devalued 10 achievement points** for each day they are past due unless **major medical/Covid/family reasons** restrict your work. Late assignments will be evaluated at midterm and during final portfolio evaluation or at the discretion of the instructor.

Attendance and participation are NECESSARY to learning hence achievement points will be awarded for each class meeting you attend and for your participation in that class meeting (make-up points will be available and achievement points may also be awarded for attending events / exhibitions specified by your instructor). Because of the special nature of demonstrations required for this course all students will need to be present at the beginning of class. Any student not present at the beginning of the class or when roll is taken will be considered absent from it. **Any student who misses more than 7 class meetings (except for major medical/Covid/family reasons) may fail this course!** HOWEVER – if you are feeling sick please stay home or in your room and follow all appropriate college guidelines.

Attendance at all critiques is also NECESSARY. Unexcused absence from any critique may result in the **loss of 50 achievement points (except for major medical/Covid/family reasons)**.

Attendance and Late Assignments: Late assignments will be **devalued 10 achievement points** for each day they are past due except in cases of illness. Late assignments will be evaluated at midterm and during final portfolio evaluation or at the discretion of the instructor.

Attendance at all classes during this semester is highly encouraged for every student though it is not mandatory given the need to monitor one's own health due to the pandemic conditions currently impacting the nation. If you feel ill or feel you are experiencing symptoms of the Covid 19 virus it would be best to exercise restraint and not attend class. If you are unable to attend class because of health concerns please let your instructor know.

MY GENERAL GRADING SCALE:

*You tried and made primarily **thoughtful** decisions:*

*A (90 – 100% of possible achievement points)*

You tried and made **some** thoughtful decisions

B (80 – 89% of possible achievement points)

You tried but **didn't make** many thoughtful decisions

C (70 – 79% of possible achievement points)

You tried somewhat and made **some bad** decisions

D (60 – 69% of possible achievement points)

You didn't try and you didn't **think**

F (0 – 59% of possible achievement points)

*FINAL GRADE POINT SCALE:*

*900-1000 POINTS = A*

*800-900 POINTS = B*

700-800 POINTS = C

600-700 POINTS = D

599 POINTS OR LESS = F



## LIST OF PHOTO SUPPLIERS:

1. Gene's Camera Store  
502 Lincolnway West  
South Bend (Downtown) 234-2278

In addition to this local photo supplier there are numerous catalog/internet suppliers. When using a catalog/internet supplier be careful of **high shipping charges, return policies, hidden taxes, etc.** See me if you have any further questions or need a recommendation!

### **SUPPLIES NEEDED:**

- A. Textbook (Optional): Photography: The Essential Way by London, Stone and Upton (available in paperback)
- B. Darkroom Towel (mandatory)
- C. Plastic negative sleeves (five frame variety)
- D. Dusting device (brush, ear syringe or canned air)
- E. Printing paper – 100 sheets – Ilford Multigrade IV RC Deluxe Resin Coated Variable Contrast Paper, 8x10, (Glossy)

OR

- 100 sheets – Promaster Photolmage B&W Variable contrast Resin Coated Photo Paper 8x10, Glossy
- F. Film - 1 roll Kodak Tri-X 36 exposures and 1 100' roll of Kodak tri-X (you may share a 100' roll with a classmate)
- G. Spotting brush (if the lab brush disappears)
- H. Black mat board (1/2 sheet which should be black on both sides)
- I. White mat board - for mounting photo assignments
- J. X-acto knife with a No. 11 blade
- K. Black electrical tape (the plastic glossy type – I'll tell you if you need this)
- L. Snap caps
- M. Dry mount tissue (Bienfang Colormount 8 x 10 )
- N. Assignment folder - must have two pockets in it
- O. 18" Metal straight edge (ruler) and 1" roll of masking tape
- P. Dark room key (available at the Cashier's Window 145 Le Mans Hall - see Ms. Lynda McGill. A \$15.00 deposit is required.)

In addition to purchasing these supplies you will need to select a storage locker. These lockers are located on the basement level near the darkrooms. Please select a locker for storing your personal property and materials (remember that your assignment drawer is for that only - assignments!). You will need to provide your own lock for this locker.

**Camera Repair:** In the event that you inadvertently damage your camera or it begins to malfunction, please see me first. If your equipment requires repair and it is no longer under warranty it may be wise to contact one of our local camera repairmen:

Mr. Michael Dunbar  
323 N. Fifth Street (M-51)  
Niles, Michigan  
269-684-6632

"The illiterate of the future will be ignorant of pen  
and camera alike"

Lazlo Moholy-Nagy

**The Problem:** Photography is traditionally associated with realistic records of natural subject matter. Interestingly enough however, the earliest photographs were not of this type, but instead were a crude form of light painting in which forms, shadows and textures were created by shining light onto and through common everyday objects. These early light paintings were evidence that light was the critical constituent in the photographic process, both as subject and method. Since the inception of photography artists have explored the possibility of employing the medium in this manner to express their feelings and ideas. By laying transparent translucent and opaque objects on photosensitive media and shining light on them, interesting patterns, shapes and textures may be transformed into evocative images.

**Assignment:** Create three photogram images which meet the following specifications. Each image will be created on a 1/2 sheet of 8 x 10 paper and will be mounted on 11 x 14 board for submission. You are free to develop any type of composition you choose. The content of your images will focus on the concept of "journey" (Note the dictionary definition "Travel or passage from one place to another"). Your images may be literal, symbolic or they may have strong expressive characteristics.

**A. TRANSPARENCY STUDY** - Create an image using only transparent and translucent materials such as glass, thin papers, liquids, greases etc. to establish your image. Observe the varying effects that these materials have on light and try to take advantage of the visual opportunities they provide.

**B. HIGH CONTRAST STUDY** - Create one image in which all elements are simple blacks and whites with no middle tones (grays). Note that you will need opaque objects for this. For technical reasons which will be explained to you, flat opaque objects will provide you with the best chance for success in achieving clear blacks and whites.

**C. FREE CHOICE** - You will create an additional image and it must employ a different technique than that used to create A and B above.

Special Note: Consider the following approaches and how they might be employed as a means to manipulate light in the process of creating your images.

1. *Light blocking (study the light patterns created by various opaque objects). Consider moving these objects between short exposures to extend the value range of your image.*
2. *Light patterns created by passing light through transparent or translucent materials. Consider using liquids, glass, clear plastics and the like for this purpose.*
3. *Light drawing with penlights, flashlights, light stencils or other tools to establish an image.*
4. *Chemical-light manipulations through painting, stenciling or otherwise treating the paper surface with chemicals.*
5. *Anything else you can think of . . . cut loose and have some fun!*

**D.** Xerox two images from any photo text or magazine which explore the theme of adventure, journey or exploration. On a separate sheet of paper write a short paragraph stating why you have selected this image from amongst those available. These two xeroxed images will be submitted in your assignment folder (not electronically)

**Objectives:**

1. To learn the basic procedures for photographic processing including darkroom etiquette, safety precautions, equipment usage, processing procedures and materials handling.
2. To experience and explore the response of photosensitive materials to light.
3. To apply compositional skills and concepts in the creation of a photographic image.
4. To demonstrate that the medium of photography is not synonymous with cameras and camera equipment. Cameras are not necessary for making photographs . . . light is!

**Evaluation:** Your work will primarily be evaluated according to the following criteria:

1. Demonstration of sensitivity to and skill in the use of materials and processes involved in the creation of photographic images.
2. Originality and creativity in response to the various parameters of the assignment, especially that of visual experimentation and composition.
3. General craftsmanship as demonstrated in the final works submitted for evaluation. **HINT: keep it clean**
4. Evidence of the awareness and application of principles and concepts presented through any assigned readings in the course text, lectures or other sources.

**Readings:** London, Stone & Upton, Chapters 1 and 2

**DUE DATE:** \_\_\_\_\_ (AT THE BEGINNING OF CLASS -FOR CRITIQUE)

submit final prints mounted on 11" X 14" mat board on \_\_\_\_\_

ASSIGNMENT NO. 1 (FALL) SUN DRAWINGS / THE PINHOLE CAMERA

"The trouble with success is that it always comes disguised as hard work"

source unknown

Photography to the amateur is recreation, to the professional it is work, and hard work too, no matter how pleasurable it may be.

Edward Weston

**The Problem:** In order to record images from nature on a light sensitive substance, we need some device to select those rays of light which we wish to record. The earliest cameras were darkened rooms ("camera" means "room" in Italian) into which images were projected through a small hole or "aperture" in a window or curtain. Surprisingly, the images created by this method are quite sharp and realistic and thus, since the earliest days of photography, pinhole cameras have provided artists with an introduction to both the camera in particular and the photographic process in general.

**Assignment:** Create ten 4" by 5" paper negatives and submit three prints from a home-made pinhole camera (instructions for building this type of camera accompany this sheet.) Among the images you create must be included the following content and concepts.

- 1.) *Self-image photograph.* Create a photograph which conveys an aspect or aspects of your person as you perceive them. Note: this is not a self-portrait project; you need not include your face to establish your self-image. Concentrate on realizing an image which reveals something about you.
- 2.) *Multiple-exposure image.* One of the creative fortes of photography is its ability to combine images that henceforth could only be imagined separately. Combine a minimum of two subjects to establish your image. The content is your choice. You may repeat the self-image idea or go on to confront a social topic such as racism, the environment, etc.
- 3.) *Free choice.* you may create a companion piece for 1 or 2 above, or feel free to let your creativity go its way.
- 4.) *Peruse the photography books in the library,* (LC Number T650's) then select three photographs that have an expressive feature which you enjoy. Make a Xerox copy of the image and write a one paragraph statement explaining the aspects of this photograph which interest you most (this may be handwritten).

**Readings:** London, Stone & Upton, Chapters 1 and 2

Shull, Jim The Hole Thing (on reserve - samples of pinhole photos & technical information)  
Renner, Eric Pinhole Photography (on reserve - samples of pinhole photos)

**Objectives:**

1.) To learn the basic functioning elements and operation of a camera along with essential criteria for the creation of good quality negatives and prints.

key concepts:                    contact vs. enlargement printing  
   Negative density (thick vs. thin negatives)  
   Aperture/shutter controls  
   Focal length

2.) Experiment with images recorded from nature and their expressive capabilities.

3.) Explore the rudimentary compositional and aesthetic characteristics of the camera image.

4.) Demonstrate the efficacy of simple mechanical devices (i.e. the pinhole camera) in the creation of photographic pictures.

**Evaluation:** Your work will primarily be evaluated according to the following criteria.

1.) Demonstration of sensitivity to and skill in the use of materials and processes involved in the assignment. Special attention will be paid to the quality of negatives and prints submitted.

2.) Originality and creativity in response to the various parameters of the assignment, especially that of visual experimentation and composition. Have you brought your imagination to bear on the assignment?

3.) General craftsmanship as demonstrated in the final works submitted for evaluation. Hint: keep it clean!

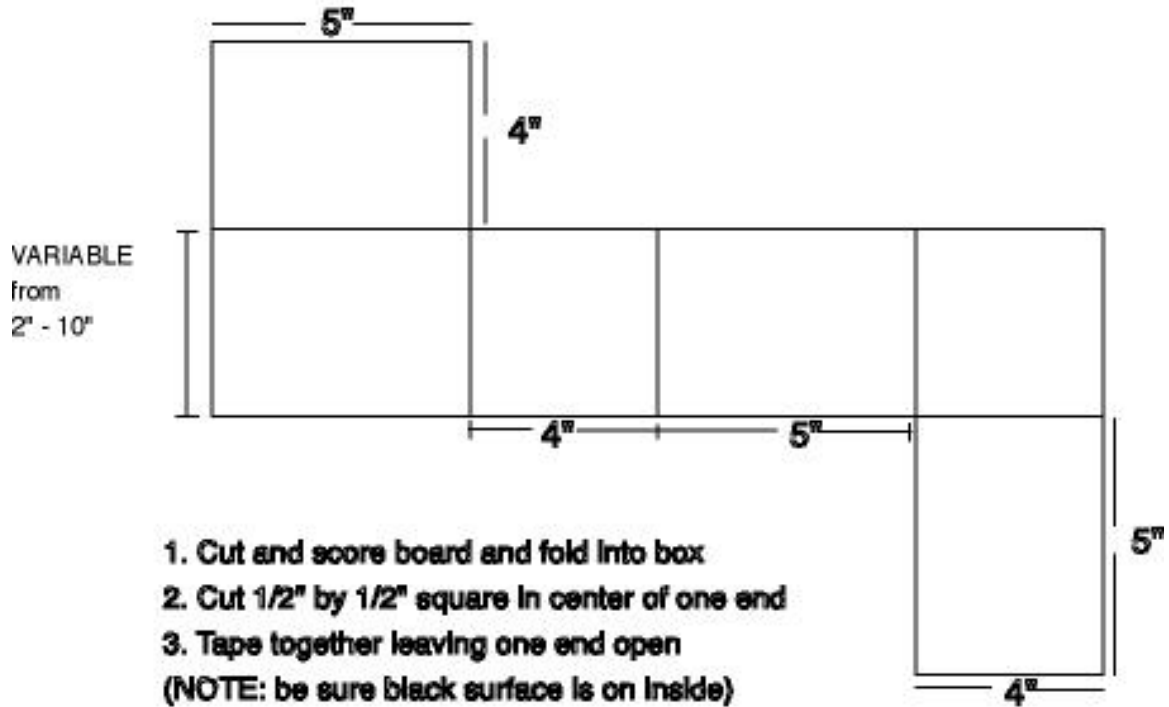
4.) Evidence of the awareness and application of principles and concepts presented through any assigned readings in the course text or other sources.

DUE: \_\_\_\_\_ (at the beginning of class)

submit final prints mounted on 11" X 14" mat board on \_\_\_\_\_

## ART 221 - PHOTOGRAPHY

### Pinhole camera - construction diagrams



### ALTERNATIVE CAMERA DESIGNS



Tin can pinhole camera

ASSIGNMENT NO. 2 APERTURE AND SHUTTER / FOCUS AND MOTION

"The secret of photography is, the camera takes on  
the personality of the handler"

Walker Evans

**The Problem:** The photograph records a sometimes dizzying array of information . . . textures, lines, symbols - thousands of visual elements all encoded together in a matrix which seems impossible to decipher. The challenge of working with photography as an expressive medium is compounded by the fact that this complex array of information is recorded during a very brief duration of time . . . 1/250 of a second or so. In this assignment you will experiment with the use of the camera's two primary exposure controls (the shutter and the aperture) and the effect they have on the image. In addition you will learn to develop and print your first roll of film.

**Assignment:** Create two photographic images which meet the following specifications. Each image will be created on a 1/2 sheet of 8 x 10 paper and will be mounted on 11 x 14 board for submission. You are free to develop any type of composition you choose. To complete this assignment you will shoot one roll of film (36 exposures). Your *negative* and a *contact sheet* will be submitted along with your finished prints.

**A. SINGLE SUBJECT / DEPTH-OF-FIELD** - Select several single subjects/objects whose shape texture and form you find interesting for a photographic study. Using 1/2 roll of your film, photograph this subject so that it is in focus and its surroundings are out of focus and vice/versa. Consider whether you would like the foreground or background (or both) to be out of focus. You may employ either animate or inanimate subjects. Explore the subject from various angles in order to determine how the focus effect of depth-of-field will effect its presentation in your final image.

**B. RECORD A SUBJECT IN MOTION** - Create one image in which you employ a fast shutter speed setting (1/125 second or above) to "freeze" the motion of a moving subject **or** use a slower shutter speed setting (1/15 second or slower) to enhance the appearance of movement (blur motion). You may be moving during your photographic exposure or your subject may be moving - or a part of your subject may be moving. Use 1/2 roll of your film to record your images. Review your text's suggestion for panning, etc.

**Objectives:**

1. To learn the basic procedures for photographic processing including darkroom etiquette, safety precautions, equipment usage, processing procedures and materials handling for your 35mm cameras
2. To experience and explore the response of photosensitive materials to light and how these relate to your use of the camera. Contrast controls, burning/dodging, etc.

3. To apply compositional skills and concepts in the creation of a photographic image, focusing especially on the unique aspects of camera vision.
4. To continue to explore the medium of light and the use of the camera as a tool for the artist in manipulating this medium.

**Evaluation:** Your work will primarily be evaluated according to the following criteria:

1. Demonstration of sensitivity to and skill in the use of materials and processes involved in the creation of photographic images especially the processing and printing of B&W silver prints.
2. Originality and creativity in response to the various parameters of the assignment, especially that of visual experimentation and composition.
3. General craftsmanship as demonstrated in the final works submitted for evaluation. **HINT: keep it clean**
4. Evidence of the awareness and application of principles and concepts presented through any assigned readings in the course text, lectures or other sources.

**READINGS:** London, Stone & Upton, Chapters 6

**DUE DATE:** Your film must be exposed and ready to develop in class on \_\_\_\_\_  
contact sheets will be due at the end of class on \_\_\_\_\_  
the final assignment will be due \_\_\_\_\_ (at the beginning of class)



ASSIGNMENT NO. 3 POINT-O-VIEW

"My favorite thing is to go where I've never been".

**Diane Arbus**

"Facts alone are not interesting, it is the  
point-of-view on facts which is"

Henri Cartier-Bresson

**The Problem:** The position or vantage point from which we observe events in our lives has a dramatic impact upon the manner in which we perceive these events. Photography owes its power and significance in part to the fact that it permits us to realize the significance of events from a wide range of viewpoints, to see things as others see them. In the case of social issues this may permit us to experience and sense the pain of human hunger, or the tragedy of war. In a personal vein it may allow us to portray our response to events or images in our environment so that we may share them with others. For the artist, it may allow some enhanced understanding of how a medium affects the manner in which we express certain ideas and feelings. In making images then we realize that the point-of-view from which we portray our subject says a great deal about that subject as well as about the person portraying it.

**Assignment:** In this third assignment we will explore the effects of several factors upon point-of-view. Your images should reflect a sensitivity to the course theme of "journey".

**A. Angle and Distance (portrait of a personal space)** - These are the aspects of photography which are traditionally recognized in consideration of point-of-view. Both of these factors have a critical impact on the expressive interpretation of your subject. Expose one roll of film as a PORTRAIT in which you try to convey the essence of your personal living space. You will submit one 1/2 sheet print from this roll mounted on 11" X 14" board.

***Note:** remember to add an additional stop of exposure on your interior shots. You may want to bracket a few shots to observe the effects of varying exposure. Be careful of background lighting from windows it may cause you to underexpose your interiors.*

**B. View through a window** - A photograph inevitably frames a subject in a unique way. This framing may appear conscious or unconscious in your images. Expose one-half roll of film to record an image of an interior space which includes a window with an exterior view. You will submit one 1/2 sheet print from this roll mounted on 11" X 14" board.

**C. Reflective self-portrait** - Reflective surfaces and materials present the photographic artist with an opportunity to record renditions of their subject that are multiplied in number or distorted in some expressive manner. Record (shoot) a close-up self-portrait from a reflective surface using one-half roll of film. You may include your camera in the image if that is desirable.

**D. Xerox images** Xerox three photographic images from any source which you feel exhibit a creative point-of-view with respect to expression and explain in a short paragraph for each why you selected this image. Write (or type) your response on the reverse side of your copy.

**READINGS:** London, Stone & Upton, Chapter 14

**Objectives:**

- 1.) To begin exploring the role of point-of-view in the creation of photographic images and in particular its potential use in realization of concept as well as impact on composition. In addition, to consider the impact of lenses and focal length on point-of-view and spatial interpretation.
- 2.) To examine the role of formal visual elements in photographic imagery as well as the issue of framing.
- 2.) To explore the various techniques for controlling and manipulating contrast in the B/W image, including such considerations as exposure, development and printing controls.
- 3.) To learn techniques for bulk-loading film.

**Evaluation:** Your work will primarily be evaluated according to the following criteria.

- 1.) Demonstration of sensitivity to and skill in the use of materials and processes involved in the assignment.
- 2.) Originality and creativity in response to the various parameters of the assignment, especially that of visual experimentation and composition.
- 3.) General craftswomanship as demonstrated in the final works submitted for evaluation. Hint: keep it clean!
- 4.) Evidence of the awareness and application of principles and concepts presented through any assigned readings in the course text, lectures, demonstrations, or other sources.

**DUE DATE:** Contact sheets including images from both parts of the assignment are due \_\_\_\_\_, at the beginning of class (if you do not have your contact sheets at this time you will **FAIL** this assignment). Your completed assignment is due mounted and in your project drawers *along with part D* at the beginning of class on \_\_\_\_\_.

ASSIGNMENT NO. 4 POINT-O-VIEW - (continued)

"I have always looked upon decay as being just as wonderful and rich an expression of life as growth."

**Henry Miller**

"Imagination is more important than knowledge"

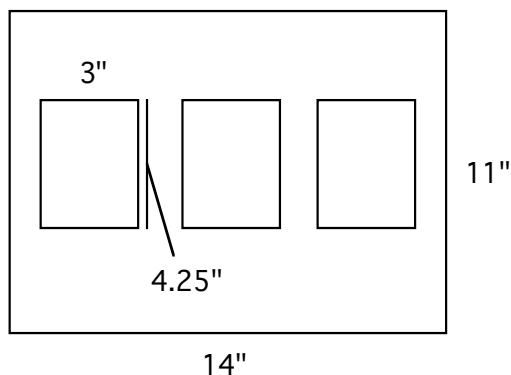
**Albert Einstein**

**The Problem:** In the last assignment I stated that "The position or vantage point from which we observe events in our lives has a dramatic impact upon the manner in which we perceive these events". Nowhere is this more apparent than in the manner in which the artist/photographer treats the dimension of **TIME** in their imagery. The photographic image may freeze a moment in time and capture it for history or bridge centuries with comparative ease.

**Assignment:** In this fourth assignment we will continue to explore the expressive potential of point-of-view in the photographic image. You will create three images for this assignment.

**A. Age and Wear** - The effect of time is often apparent in the surfaces and forms of the environment around us. The forces of nature form the visual world in which we live. Create a photographic image which conveys the impact of time through aging wear on your subject. You will submit one 1/2 sheet print for this image mounted on 11" X 14" board.

**B. Reverse Time Sequence** - By recording an event in sequence the artist provides a more obvious reference to time for their audience. Sequences have a cinematic quality which may expand the vocabulary of the artist. Photography permits the artist the liberty of manipulating/reversing the apparent direction of events in time. Create a work which employs three images of an event which are presented in reverse order to the manner in which they originally occurred. You may record a naturally occurring event or you may stage the event which you record. Consider in selecting or inventing your event how it reflects or makes us conscious of the element of time. Each negative will be printed 3" X 4.25" and mounted on 11" X 14" matboard.



*Note: your images will need to be in a vertical orientation for them to all fit on the board described above*

**C Time shift** – As noted above a photograph can be more than a single recorded frame. The recorded image permits the artist to combine fragments of images to construct unique visual and psychological experiences. In this assignment you will create an image by layering 4 (2" X 10") strips from various photographs to create a composite image. Consider how the different content of the various images, treatment of time and the like can create dramatic effect.

**D. artists & time** - Visit the library and spend some time perusing the images in the photo texts. After viewing these images, select one photographic **artwork** which you feel displays a unique involvement with the dimension of time. Write a three page paper critically analyzing this photograph. In this paper you will discuss the following briefly:

- a. a brief description of your selection (include artists name, size, date and materials). This should all be included in two sentences - tops!
- b. a brief discussion of what the photograph seems to be about. You may describe content and what the content of the photograph appears to express.
- c. observations and analysis of how this particular artist uses "time" in their image to assist in expressing their concept(s).
- d. a conclusion which evaluates the artistic success of this image - does it work/is it successful?
- e. include a Xerox copy of the image.

**Objectives:**

- 1.) To continue exploring the role of point-of-view in the creation of photographic images and especially the expressive potential of the dimension of time.
- 2.) To begin discussing and exploring the various qualities of lenses and their impact on perspective and point-of-view in the photograph. The role of lenses in determining depth-of-field will also be explored.

**Evaluation:** Your work will primarily be evaluated according to the following criteria.

- 1.) Demonstration of sensitivity to and skill in the use of materials and processes involved in the assignment.
- 2.) Originality and creativity in response to the various parameters of the assignment, especially that of visual experimentation and composition.
- 3.) General craftsmanship as demonstrated in the final works submitted for evaluation. Hint: keep it clean!
- 4.) Evidence of the awareness and application of principles and concepts presented through any assigned readings in the course text, lectures, demonstrat

**READINGS:** London, Stone & Upton, Chapters 3

**DUE DATE:** Part A, B & C will be submitted on \_\_\_\_\_ at the beginning of class for critique.

ASSIGNMENT NO. 5 SPLIT IMAGE

A photograph is a secret about a secret. The more it tells you  
the less you know.

Diane Arbus

**The Problem:** A singular photographic image has a framed limitation. When we observe our subject through the viewfinder it is only possible to include so much within that frame. Despite this, the photographic image may be expanded by combining images - that is, placing them next to one another. In this assignment we will explore some limited means for extending the range of the photographic print.

**Assignment:** Create three photographs which meet the following specifications. Each image will be mounted on 11 x 14 board for submission. You are free to develop any type of composition you choose. The content of your image is just as open, it may be literal, symbolic or it may have strong expressive characteristics.

**A. SPLIT IMAGE - ORGANIC FORM** - Create a photographic image which contains a dominant organic form. Print the image in its normal orientation and then in reverse orientation (negative flipped over) so that the two images may be combined to form a symmetrical whole. Each individual image will be printed on 1/2 sheet of paper (**NOTE:** in order to fit on an 11" X 14" board your photos must be made in vertical format for parts A., B and C).

**B. SPLIT IMAGE - MECHANICAL FORM** - Create a photographic image which contains a dominant mechanical form. Print the image in its normal orientation and then in reverse orientation (negative flipped over) so that the two images may be combined to form a symmetrical whole. Each individual image will be printed on 1/2 sheet of paper.

**C. SPLIT IMAGE - POSITIVE/NEGATIVE** - Copy your positive print onto photographic paper using the same technique which you employed with your pinhole photographs (place your positive print emulsion down on an unexposed sheet of paper.). These two images, the positive and negative, will then be mounted together to form a complete whole.

**D.** Xerox one image from any photo text or magazine you like which employs some form of photographic manipulation. On a separate sheet of paper write a one page statement stating why you have selected this image from amongst those available. Complete your statement on a separate sheet of paper.

Objectives:

- 1.) To continue exploring the role of point-of-view and the visual properties of various photographic materials and processes in the creation of photographic images and especially the expressive potential of the dimension of time.
- 2.) To begin discussing and exploring the various qualities of photographic recording materials (film and print paper) and their impact on the final image

impact on perspective and point-of-view in the photograph. The role of lenses

3.) To discuss the history of photography on an introductory level becoming familiar with some of the pioneer inventors and image makers in the medium

4.) Some additional attention may be given to depth of field, lenses and the like and their cumulative effect upon the photographic image..

5.) To step beyond the traditional frame of the viewfinder and the rectangle of the photographic print. To investigate the opportunities for synthesizing images in the medium of photography.

Evaluation: Your work will primarily be evaluated according to the following criteria.

1.) Demonstration of sensitivity to and skill in the use of materials and processes involved in the assignment. Especially the use of printing papers

2.) Originality and creativity in response to the various parameters of the assignment, Special attention here will be paid to the manner in which images are selected and combined for the final artwork.

3.) General craftswomanship as demonstrated in the final works submitted for evaluation. Hint: keep it clean!

4.) Evidence of the awareness and application of principles and concepts presented through any assigned readings in the course text, lectures, demonstrations, or other sources.

**READINGS:** London, Stone & Upton, Chapters 4 and 15

**DUE DATE:** Part A, B & C will be submitted on \_\_\_\_\_ at the beginning of class for critique.

**ASSIGNMENT NO. 6 REFLECTION AND DISTORTION or MONTAGE**

"Commitment cannot be taught or given; it is the natural impulse of a high sense of self-value""

Bill Jay

**The Problem:** Our world is often conceived of as clearly focused in the photographic image - yet the reality is of a world filled with illusions and distortions brought about by various forces and factors in our environment. Images reflect to us from windows, heat distorts our vision over great distances and time forces us to expand our understanding of events from the past and the present. These visual phenomena offer the contemporary photographer a wealth of content to explore in their images and uniquely expressive visual opportunities.

**Assignment:** In this sixth assignment we will explore the expressive opportunities afforded through imagery involving various forms of reflection and distortion.

**A. Reflection & Distortion** - Create two photographic images whose primary content includes a reflected image which in some manner distorts or modifies the original subject. Consider reflections off such materials as water, metallic surfaces, glass or Plexiglas, etc. You will submit one 1/2 sheet print from this roll mounted on 11" X 14" board.

and/or

**A2. Montage** - The photographic image possesses the capability of synthesizing otherwise discretely independent images and experiences Create two photographic images whose primary content includes a synthesized image/montage. Consider the variety of techniques available to you and which best suits your expressive end You will submit one 1/2 sheet print from this roll mounted on 11" X 14" board.

**Objectives:**

- 1.) To continue exploring the role of point-of-view in the creation of photographic images and especially the expressive potential of the dimension of time.
- 2.) To begin discussing and exploring the unique means for combining and compositing multiple photographic images within the same photographic frame and assessing their inherent expressive potential.
- 3.) To discuss the presentation and storage of photographic images

**Evaluation:** Your work will primarily be evaluated according to the following criteria.

- 1.) Demonstration of sensitivity to and skill in the use of materials and processes involved in the assignment.
- 2.) Originality and creativity in response to the various parameters of the assignment,

especially that of visual experimentation and composition. Thoughtful integration of images for expressive purposes will be given special significance.

3.) General craftswomanship as demonstrated in the final works submitted for evaluation. Hint: keep it clean!

4.) Evidence of the awareness and application of principles and concepts presented through any assigned readings in the course text, lectures, demonstrat

**READINGS:** London, Stone & Upton, Chapter 9

**DUE DATE:** Part A will be submitted on \_\_\_\_\_ at the beginning of class for critique.



ASSIGNMENT NO. 7 PERSONAL JOURNEY / PERSONAL VISION

"Art is the ultimate in efficiency - it requires nothing more and nothing less than the truth

Lazlo Moholy-Nagy

**The Problem:** Throughout this semester you have viewed the works of various photographers - some to witness technique and other to observe composition, design etc. Now that you have required the basic skills to create your own photographic images it is time consider what types of images you are personally interested in making and how you would employ these in documenting your personal journey.

**Assignment:** Create from three to five photographs which convey through their imagery the issues, ideas and or expressive content which you are personally interested in pursuing in your own photographic artwork. There are no limitations or specifications for the content or style of the artwork which you submit however, your final prints must meet the following specifications. Each image will be printed on 8" X 10" paper (trimmed to full frame size) and mounted on 11" x 14" board for submission.

**Objectives:**

- 1.) To continue exploring the role of point-of-view in the creation of photographic images and especially the expressive potential of the dimension of time.
- 2.) To begin discussing and exploring the various qualities of lenses and their impact on perspective and point-of-view in the photograph. The role of lenses in determining depth-of-field will also be explored.

**Evaluation:** Your work will primarily be evaluated according to the following criteria.

- 1.) Demonstration of sensitivity to and skill in the use of materials and processes involved in the assignment.
- 2.) Originality and creativity in response to the various parameters of the assignment, especially that of visual experimentation and composition.
- 3.) General craftsmanship as demonstrated in the final works submitted for evaluation. Hint: keep it clean!
- 4.) Evidence of the awareness and application of principles and concepts presented through any assigned readings in the course text, lectures, demonstrat

**READINGS:** We will review text and lecture materials in preparation for the technical quiz.

**DUE DATE:** Your final assignment must be submitted by the conclusion of class final class meeting on \_\_\_\_\_. You will schedule a brief meeting with your instructor during which time you will review your portfolio. The times for these meetings will be announced by your instructor.

Art 221L PHOTO I  
ASSIGNMENT PORTFOLIO

**Portfolio elements:**

(Fall Semester / Spring Semester)

- |   |                                    |
|---|------------------------------------|
| 1.) Pinhole photograph - self-image(fall)                             | Photogram - high contrast (spring) |
| 2.) Pinhole photograph - multiple exposure                            | Photogram - transparent materials  |
| 3.) Pinhole photograph - free choice                                  | Photogram - free choice            |
| 4.) aperture/depth-of-field study                                     |                                    |
| 5.) shutter/motion study  |                                    |
| 6.) Point-of-view - Angle and Distance (portrait of a personal space) |                                    |
| 7.) Point-of-view - View from a window                                |                                    |
| 8.) Point-of-view - Multiple Views (or substitute)                    |                                    |
| 9.) Point-of-view (2) - Age and Wear                                  |                                    |
| 10.) Point-of-view (2) - Reverse time sequence (or substitute)        |                                    |
| 11.) Split image - Organic form                                       |                                    |
| 12.) Split image - Mechanical form                                    |                                    |
| 13.) Split image - Positive/Negative                                  |                                    |
| 14.) Reflection and/or distortion or Montage                          |                                    |
| 15.) Reflection and/or distortion or Montage                          |                                    |
| 16.) Free choice  |                                    |
| 17.) Free choice  |                                    |
| 18.) Free choice  |                                    |
| 19.) Photogram  |                                    |

Note:

A. Your portfolio must include all these prints in order to be considered complete.

B. Each print must be labeled in pencil on the reverse with 1.) your name, 2.) the assignment name and what element of the assignment it is (use the names listed above) 3.) the word "top" to designate which direction is the "top" of the image.

C. Prints which are being submitted as "remakes" must be included in the portfolio and should immediately follow the print they are substituted for. A special note should be placed on the back indicating that this is a "remake". I will supply sticky notes so that you may tag the front of the print.

**D: Your portfolio must be submitted by the close of the last class**

**day for this course.** Submit all final prints mounted on 11" X 14" mat board

Your lab key must be returned to the business office no later than 12 Noon of the study day (usually a Friday) for the semester in which you are enrolled in this course. If your lab key is not submitted by the deadline you will receive an incomplete for the course and a "hold" may be placed upon your student account until the key is returned. All personal property must be removed from the lab by 4:30 PM of the last class day of the semester in which you are enrolled in this course. Any property left beyond this time will become the property of the Department of Art and will be disposed of at the Department's discretion.

**No** lab work is permitted after the last official class meeting. **HAVE A GREAT BREAK!**

# **COURSE HANDOUTS**

These handouts are meant to provide additional information for the course and may or may not be discussed in class. The information included in these handouts may be covered in quizzes or tests administered during the semester. Please be sure to review this information.

ART 221 L PHOTO I  
INFORMATION HANDOUT NO. 1 VISUAL TERMS

Despite the fact that much of our thinking is a visual process, it is often discussed, analyzed and criticized in verbal terms. Although the artist creates images these images are often described in words. Therefore, as artists, we need some shared language so that we may exchange our ideas and feelings about the visual world more effectively.

**A. VOCABULARY**

1. *Shape*
  - a. mechanical vs. biomorphic (shape meaning)
  - b. positive vs. negative
2. *Value*
  - a. value key (high, middle, low)
  - b. contrast
  - c. spatial effects
  - d. interactive value effects (successive and simultaneous contrast)
3. *Space*
  - a. graphic (2D) vs. plastic (3D)
  - b. spatial indicators (size, position, overlap, perspective)
4. *Line*
  - a. quality- descriptive (elegant, heavy, etc.)
  - b. direction
  - c. implied direction
5. *Texture*
  - a. visual vs. tactile
  - b. emotions and feelings
6. *Light*
  - a. quality (diffuse vs. specular)
  - b. natural vs. artificial

**B. SYNTAX (Structural considerations)**

1. *Frame*
  - a. in editing and selection
  - b. compositional significance
2. *Point of View*
  - a. distance (close up, middle, long)
  - b. angle (below, straight on, above)
  - c. lens (focal length and perspective/proportion effects)
  - d. time
3. *Focus*
  - a. depth of field
  - b. attraction and attention value
4. *Dominance and Subordination*
  - a. size, quantity, proportion, value, etc.
5. *Balance*
  - a. symmetrical
  - b. radial
  - c. asymmetrical
6. *Unity*
  - a. harmony (repetition/pattern) vs. variety (contrast)

FILM DEVELOPING INSTRUCTIONS FOR THE Tri-X and Plus-X and T-MAXX  
FILMS IN SPRINT STANDARD B/W FILM DEVELOPER

A. Film Loading

1. Turn out the lights and latch the door of the filmloading room!
2. Open film cartridge, remove film, and cut off the leader.
3. Roll film onto reel, check for proper alignment, and put the reel into the tank.
4. Place the cover on the tank (be certain it fits snugly - but does not stick. The lights may be turned on after the cover is on the tank.

B. Preparing the working developer: Developer Dilution

1. Adjust the temperature of the water to 70 degrees Fahrenheit.
2. ONE ROLL: Mix 25 ml of stock developer with 225 ml. of water.
3. TWO ROLLS: Mix 50 ml of stock developer with 450 ml of water.

C. Film Developing Steps

1. See Time/Temperature Chart for the correct time for your film.
2. Set the timer for your processing steps.
3. **Pre-wash:** - Fill the developing tank with 70 degree water, tap the tank and agitate for 2 minutes.
4. **Develop:** Pour working developer into the processing tank and begin timing. Agitate in a rotary motion-continuously for 15 seconds- then 5 seconds every 30 seconds thereafter.

\*NOTE - 1: After every agitation sequence tap tank on sink to dislodge any air bubbles from film surface. This applies to all steps.

\*NOTE - 2: 5 to 10 seconds before the end of the developer time, begin draining the developer into the sink.

5. **Stop:** Fill the tank with stop bath. Time this step for 30 seconds. (agitate for 1st 15 seconds), then POUR BACK INTO PROPER CONTAINER!
6. **FIX:** Fill the tank with fixer solution. Agitate for 5 seconds every 30 seconds for 4 minutes. Then remove cover on tank and inspect the film for a clear base. If the film appears milky or grayish in color, place back in tank and re-fix for 4 additional minutes.

When finished, POUR USED FIXER BACK INTO PROPER CONTAINER!

7. **Rinse:** rinse the film for 1 minute with running water then drain.
8. **Hypo Clear:** dilute 9 parts water, 1 part concentrate. Agitate same as developer for 2 minutes. When finished discard hypo clear.
9. **Rinse** film in running water for 5 minutes.
10. **Photo Flo:** After wash, fill processing tank with water and add 2-4 drops of Photo Flo from eyedropper bottle. Agitate vigorously for 15 seconds then let sit for 1 minute. remove bubbles from top of tank before pulling film out.
11. Remove film carefully from the reel and hang up in the drying cabinet. Film is very fragile in this condition (wet) and can be easily damaged!
12. When film is dry, cut and sleeve film into negative pages.

#### Development Times for Standard B/W film developer

PLUS-X	65/9:15	68/7:30	70/7:00	72/6:00	75/5:00
TRI-X	65/10:30	68/8:30	70/8:00	72/7:00	75/5:30
T-MAXX 100	65/14:00	68/11:30	70/10:30	72/9:15	75/7:30
T-MAXX 400	65/12:30	68/10:00	70/9:00	72/8:00	75/6:30
Ilford FP4	65/10:30	68/8:30	70/8:00	72/7:00	75/5:30
Ilford HP5	65/12:30	68/10:00	70/9:00	72/8:00	75/6:30

ART 221 L PHOTO I  
INFORMATION HANDOUT NO. 3 NOTES ON CREATIVITY AND VISUAL INTEGRITY

**1. Creativity**

**A.** Creativity is not an exclusive trait of artists, although their creativity is often more evident. The creative spirit lives in all of us as a natural expression of our personal being - its part of our identity and self-image (sort of like your signature/autograph).

**B.** Our creative spirit doesn't always manifest itself automatically. Sometimes we must seek it out in order to introduce it into our work. In certain circumstances, as artists, we may feel dried up and empty of ideas and or feelings. If this happens consider the following sources of rejuvenation (does this sound like a Coca-Cola ad?)

**2. Creative Resources**

**A. Dreams**

1. Images and ideas from nocturnal dreams, daydreaming and meditation may be useful creatively. Often dreams reveal themes and subjects that are inherently important to us as individuals.

2. Aspects of our day to day world, filled with its contradiction and paradoxes, will often reveal dream like events. Such images filled the work of such surrealist artists as Salvador Dali and Rene Magritte.

**B. Sensitization**

1. Very often, overexposure to any stimulus or environment tends to reduce our awareness of it (are you aware of your sense of balance at this moment? Probably not, but it's working!). For artists this same situation can occur in response to their daily world and rituals. Repeated often enough, they seem mundane, but if you reexamine them they may contain deeper meaning or significance and be useful if not critical to your art. Take a closer look at the things around you for insight and inspiration.

2. Issaih - "there is nothing new under the sun"

**C. Chance**

1. Relationships which are created fortuitously often have enormous visual potential. Examine and explore the chance arrangements created by the forces of nature or try creating your own chance environments.

**D. Recreation**

1. Beyond just taking a fresh look at your environment, ask yourself if some aspect of it might not be remade. Such recreation might involve improvements, but an approach of equal validity might be as simple as an old theme with a very new point-of-view.

**E. Development**

1. Creativity is a total growth experience, as we proceed from step to step in our personal evolution our approaches to even our own ideas, attitudes and feelings change. Look back to your previous work for present and future inspiration.
2. A personal journal, which may include written notes, sketches or any manner of idea and feeling records, can be very useful in expanding your own understanding of your development as well as enhancing your creative options.

### **3. Creative Integrity**

**A. Artistic Integrity** - is a commitment to what you are doing both physically and intellectually. In simpler terms we might think of this as "following through." So if it doesn't work, fix it, if it doesn't look right, work with it until it does (and don't be afraid to share your questions with classmates.) Remember that art is the ultimate form of economy, it contains only what is needed to express a concept, no more or less!

**B. Compositional Integrity** - We can learn a great deal about how to integrate visual elements by LOOKING....Train those eyes !!! For photography consider the following sources:

1. Looking at photographs by others
  - a. books in the library, magazines and exhibitions
  - b. motion pictures (check out the campus film series)
  - c. television (with and without sound)
2. Try sketching in your spare time, make notes of what you see
3. Practice shooting with your camera (without any film)

**C. Physical Integrity** - Even the best images can be marred by sloppy workmanship. The artist should be careful that their craftsmanship helps to enhance (not dominate) their work. In photography consider avoiding the following faults:

- a. fingerprints on photos
- b. folds, creases and scratches in the photo
- c. improper mounting or presentation
- d. proper identification, storage, copyright, etc.



**ART 221 L PHOTO I**  
**INFORMATION HANDOUT NO. 4 NOTES ON EXPOSURE STRATEGIES**

**1. INTUITION AND EXPERIENCE** - Long before there were meters, artist/photographers had to determine how much light to allow into their cameras. In the early days photographers did not even have mechanical shutters or apertures. Instead the duration which the shutter was open for was determined by how long the artist kept the shutter open. Early apertures were a hole in a piece of metal that was inserted behind the lens. The determination of duration and intensity of exposure were made through experience. Oddly, this earliest way is still the best. Therefore it is wise to keep records of your exposures and to recall what exposure settings worked well in a certain situation so that they might be employed again in the same or similar circumstances.

**2. f/16 RULE** - a simple concepts which allows you to determine an effective exposure setting without a meter. Begin by setting your cameras shutter speed at the number closest to that of the film speed you are using. Thus, if you are using Plus-X (ISO 125) set your shutter at 1/125. To determine your aperture setting, the principle is simple. If it is bright and sunny out then use f/i6 or f/11. On a partly cloudy day you might want to use f/11 or f/5.6. If it is heavily overcast then consider shooting at f/5.6 or perhaps at dusk f/4.

**3. EXPOSURE GUIDE** - Many film containers as well as photo guides and textbooks contain exposure guides. these are simply general listings of lighting conditions and the exposure settings which are acceptable for them. Chapter 5 in your text lists exposure guidelines for hard-to-meter scenes.

***WITH THE METER***

**4. OVERALL READING** - This metering technique relies on the assumption (and we all know how helpful assumptions can be) that all the values in your subject basically balance out to a medium kind of grey. Your meter balances out all the light intensities of your subject and gives you an exposure which should work well for all of them.

**5. AVERAGED READING** - Meter the darkest area of your subject in which you wish to have clear detail and the lightest area in which you wish to have detail. If for instance the darkest were to meter f/4 and the lightest f/8 then your averaged reading would be easy to figure. The averaged reading is the one which lies 1/2 way between your dark and light subject.

In this case the average setting would be f/5.6 which is 1/2 way between the readings given.

**6. EXPOSING FOR SPECIFIC TONES** - An explanation of this technique is described in Chapter 4 of your text.

**7. ZONE SYSTEM** - This method of exposure determination is discussed in the expanded text by London, Stone & Upton.

**8. SUBSTITUTION READING** - When it isn't possible to meter a specific subject properly, it may be necessary to meter something in the same lighting situation and with similar qualities as a substitute (i.e. a hand can substitute for skin tone, imitation leopard fur may be a substitute for the real thing, etc.)

**9. GREY CARD READING** - Gray cards are manufactured to simulate the grey level which light meters are balanced for (18% reflectance). Like a substitution reading they provide an accurate alternative for selecting a proper exposure setting.

ART 221 L PHOTO I  
INFORMATION HANDOUT NO. 5

FIVE DIMENSIONS OF LIGHT METERS

**A.** Based on the **MANNER** by which they read light  
Incident (reads light falling on the subject) vs. Reflective (reads light reflecting off the subject)

**B.** Based on the **WAY** the meter is held/supported  
Built-in (internal meter component) vs. Hand-held meter component

**C.** Based on the **Nature** of the light source  
Flash lighting source vs. Continuous light source

**D.** Based on the **MATERIAL** by which they read light  
Photoconductive or Cds (uses a battery ) vs. Photovoltaic or selenium cell (has no battery /selenium produces electrical charge for this meter)

**E.** Based on the **WEIGHTING** of the meter. Some examples:

Center weighted

Spot meter

Bottom weighted

Landscape weighted

ART 221 L PHOTO I  
INFORMATION HANDOUT NO. 6 NOTES ON CONTRAST CONTROLS

**con-trast'** (kon-trast'), *v.i.* F. *contraster*, fr. It., fr. LL., fr. contrasting; state of being

L. *contra*  
contraste

As the dictionary description above expresses, contrast involves a differentiation between parts of an object. In black and white photography contrast primarily relates to differences in value (dark and light) between the elements of a photographic image.

When the level of differences between values in an image is great we generally refer to this as "high contrast", an image with a limited range of values is referred to as "low contrast".

Value key refers to the predominate value character of an image. If an image is comprised primarily of lighter values (whites and very light grays) it is called "high key". Those images which are comprised of primarily darker tones logically are referred to as "low key", and images with primarily middle gray values are termed "middle key".

In black and white photography, value and contrast are the two primary expressive components therefore the photographer must learn to employ the various means to control the effects of contrast in her imagery. Most novices believe that photographic contrast is manipulated in the darkroom, in the last stage of printing. In actuality, control of contrast begins long before the shutter is snapped. To improve your control over contrast in your photographs, consider the following contrast controls:

**SUBJECT CONTROLS:**

1. inherent contrast characteristics of subject being photographed. (e.g. are most of your subjects wearing light clothes?)
2. contrast characteristics of light source - on bright sunny days contrast is enhanced, on cloudy overcast days contrast is reduced.

**FILM AND EXPOSURE CONTROLS:**

1. contrast characteristics of the film being employed. In general higher speed films enhance image contrast and low speed films reduce it. There are special films, such as kodalith, that may radically enhance contrast in the photographic image.
2. filters, by altering the character of light (its color, polarization) included in the photograph may afford some control over final contrast in the image.
3. In combination with development, exposure can be an effective means of manipulating contrast. Under or overexposure may be combined with film development choices to enhance or reduce contrast in the film negative and eventually the printed image.

## **FILM DEVELOPMENT CONTROLS**

1. Differing film developers, by their chemical composition, may be used to enhance the contrast characteristics of the photographic negative. Most film developers have a normal contrast character. In our labs we employ a generic substitute for D-76 (a Kodak Developer), this film developer is made by Sprint Systems of Chemistry, Pawtucket, Rhode Island and is normal in contrast level.
2. Agitation during film development enhances the contrast character of photographic negatives.
3. Time and temperature are the two most critical film development factors affecting the density of negatives. Increased development temperature may speed up the development process in the emulsion of the negatives. At various temperatures, the length of film development will affect contrast, longer development increases contrast, reduced development time reduces contrast.
4. In addition to the above, negative contrast may be affected by various intensification and reduction techniques.

## **PRINT CONTRAST CONTROLS**

1. Contrast grade of paper is the most commonly thought of and may be achieved with a variable contrast paper or a graded contrast paper.
2. The image tone, paper base and other factors of the photographic paper may contribute to the contrast character of the final print.
3. As in the discussion with film, time and temperature of the print development may enhance or reduce contrast characteristics of the final print.
4. Print contrast may be enhanced by increasing agitation during the prints development and vice/versa.
5. Various print developers may enhance or reduce contrast in the final print. The developer use in our labs is a generic substitute for Kodak Dektol (called Sprint Quicksilver Print Developer), a print developer that has normal contrast characteristics.
6. Burning and dodging allow the artist to modify contrast qualities throughout the printed image, and may be combined with PC filters.
7. Various types of toners may be applied to the processed photographic print to color or help to preserve it. These toners may also affect the contrast qualities of the final print.
8. The enlarger employed may also affect contrast in the print. Diffusion enlargers generally create a lower contrast image than do the more popular condenser enlargers.

## **PRESENTATION CONTROLS**

How you present your work may also affect the appearance of contrast in it. Dark mats for instance may lighten your image overall and reduce the appearance of contrast in it. Low levels of light may also reduce contrast as may certain non-glare cover glass materials. The list here

is extensive consider the many variables which affect presentation of your work and ask whether they might affect its overall contrast.

ART 221 L PHOTO I  
INFORMATION HANDOUT NO. 7 PRINTING A CONTACT SHEET

EXPOSURE:

When you put your paper in the contact printer make certain that the print paper is emulsion side up (there is usually printing on the non-emulsion side of the paper).

When you place your negatives in the contact printer place tHEm on top of the print paper and make certain the negatives are emulsion side down. The emulsion side of your negatives is the side that is NOT shiny!

Remember to set your enlarger so the light coming out is not too intense and that it covers all the surface of the paper in your contact printer.

DEVELOPING:

Develop your print in a mixture of 900 mL water and 100 mL Print Developer Concentrate at 70 degrees F. (that will make 1 Liter of working solution). Carefully slip your print paper into this solution making certain that it all gets under the surface of the developer!

\*\*\*\*\* At no time should you place your hands in any of the working solutions for developing prints. Wear the gloves in the lab or use the tongs provided.

Develop your print for 2 minutes.

After developing grab your print with a pair of tongs, allow it to drain and carefully place the print in the second tray.

STOP BATH

Allow your print to remain in the stop bath for 30 seconds to one minute. Remember that you may get the stop bath (already mixed) from the film developing area in Room 141.

After stopping grab your print with a pair of tongs, allow it to drain and carefully place the print in the third tray.

NEVER MIX YOUR OWN STOP BATH - if the container in Room 141 is empty please let me know.

#### FIXER

Fix your print in a mixture of 900 mL water and 100 mL Fixer Concentrate (that will make 1 Liter of working solution). Carefully slip your print paper into this solution making certain that it all gets under the surface of the developer! Keep your print under the surface of the fixer solution for 4 minutes.

#### RINSE

After fixing your print put it in a tray of running water (about 75 degrees F) and allow it to rinse for about 10 minutes. Remove the print from the water and drain the excess water off the print. Squeegee the extra water off the print in Room 141 and place the squeegeed print on the drying rack in Room 141.



ART 221 L PHOTO I  
INFORMATION HANDOUT NO. 8 BULK LOADING FILM  
ART 221 INTRO TO PHOTOGRAPHY

BULK LOADING FILM

*Materials needed:*

*Bulk loader \_ (located in the red drawers in Room 141. Look in the first drawer as you enter the room)*

*Bulk film*

*Masking tape*

*Scissors (you may use lab scissors)*

*Snap caps*

*Film cassette containers (old one from purchased film)*

A. Remove the cover from film compartment on the bulk loader by loosening the orange knob. Place the cover and the bulk loader in a place where they will be easy to locate in the dark.

B. Remove your can of bulk film from the box and take the black tape off the can. Stick this black tape somewhere where it will be easy to retrieve so you can retape the can when you are finished. Keep the can shut by holding it with your hand

**C. TURN OUT THE ROOM LIGHTS/SHUT DOORS, ETC. MAKE SURE NO LIGHT IS ENTERING YOUR WORKING SPACE OR YOU MAY DAMAGE YOUR FILM.**

D. Remove the bulk film from the black bag inside the can and remove the small piece of tape that holds the roll together (keep this small piece of tape to reseal the roll when you are done).

E. Place your bulk roll into the film compartment of the bulk loader. It should be turning counterclockwise if you are looking at the side of the bulk loader.

F. Pull the loose end of the film into the loading compartment of the bulk loader.

G. Place the cover that you removed from the film compartment in Step A. back onto the bulk loader allowing the slot on the cover to go over your film so as not to crush or crease it. Thumb tighten the cover onto the bulk loader (do not force it)

H. Rotate the cover back until you hear and feel a click. This closes the film compartment so no light can get in.

I. You may now turn on the room lights.

J. Open a snap cap and remove the spool from the center. When you hold the spool in your hand the knob should be on your left. Tape the end of the film coming from your bulk loader to this spool making sure that tape touches on both the front and back of the spool. If you need to you may tug a bit of extra film out from the film compartment

K. Place the cassette cover on the spool with the felt pads of the cassette straddling your film. You should be able to read the KALT name upside down. Now place the end cap on the cassette to seal it from light.

L. Place the cassette in the well area at the end of the bulk loader opposite the film compartment. Make certain the film goes over the sprockets in the middle of the bulk loader. You will need to pull out the winding handle (right) and the securing knob (left) to get the cassette in the well.

M. Close the cover of the loading compartment and hold it closed with one hand. NOW OPEN THE FILM COMPARTMENT BY ROTATING THE COVER FORWARD \_ OPPOSITE THE DIRECTION THAT YOU ROTATED IT IN

STEP H. Proceed to roll the film into your cassette by turning the winding handle on the right side of the bulk loader. Each click you hear represents a frame of film being rolled into your cassette. (do 37 frames for a 36 exposure roll).

N. When you have finished rolling the film into the cassette CLOSE THE FILM COMPARTMENT BY ROTATING THE COVER TOWARD YOU. Open the loading compartment door and remove your cassette. Cut your cassette loose from the bulk roll and cut a tongue on it if necessary.

O. If you are not loading this bulk film into your camera immediately it is a good idea to store it in a Film cassette container (like the ones that came with the first roll of film you bought for class).

P. Repeat steps J. through N to load as many rolls as desired.

Q. If you are finished loading cassettes then

**TURN OUT THE ROOM LIGHTS/SHUT DOORS, ETC. MAKE SURE NO LIGHT IS ENTERING YOUR WORKING SPACE OR YOU MAY DAMAGE YOUR FILM.**

Remove the bulk load film from the film compartment. Place it in the plastic bag and then place the plastic bag inside the can provided. Be certain to tape the can shut to avoid accidental opening of the can and inadvertent exposure of the film.

After the bulk load film is safely stored away return the bulk loader and any other tools you have used to their appropriate locations.

ART 221 L PHOTO I  
CRITIQUE GUIDE NO. 1

NAME \_\_\_\_\_

What is the most interesting aspect of this photograph?

If this photograph could speak, what question would you ask it ?

Pretend the photograph is an illustration on a postcard. Write a small statement (as you would on the back of a postcard) describing what you are seeing for another person to read.

Rank this photograph relative to the others in this group. RANK \_\_\_\_\_

**ART 221 L PHOTO I  
CRITIQUE GUIDE NO. 2**

NAME \_\_\_\_\_

You are the photo editor for a large magazine and your supervisor has given you this photograph to place in your next edition. Your supervisor has asked you to provide two captions for the photographs, each being 25 words or less.

CAPTION 1:

CAPTION 2:

You are purchasing works of art for a well known collector who loves photography (and knows a great deal about it). You must select one of these works for purchase and refuse one (in order to show that you are discriminating). Which one will you select and why? Which one will you reject and why?

Purchase selection:

Rationale:

ART 221 L PHOTO I  
CRITIQUE GUIDE NO. 2 (continued)

Refusal selection:

Rationale:

ART 221/321/421L - EXPOSURE LOG

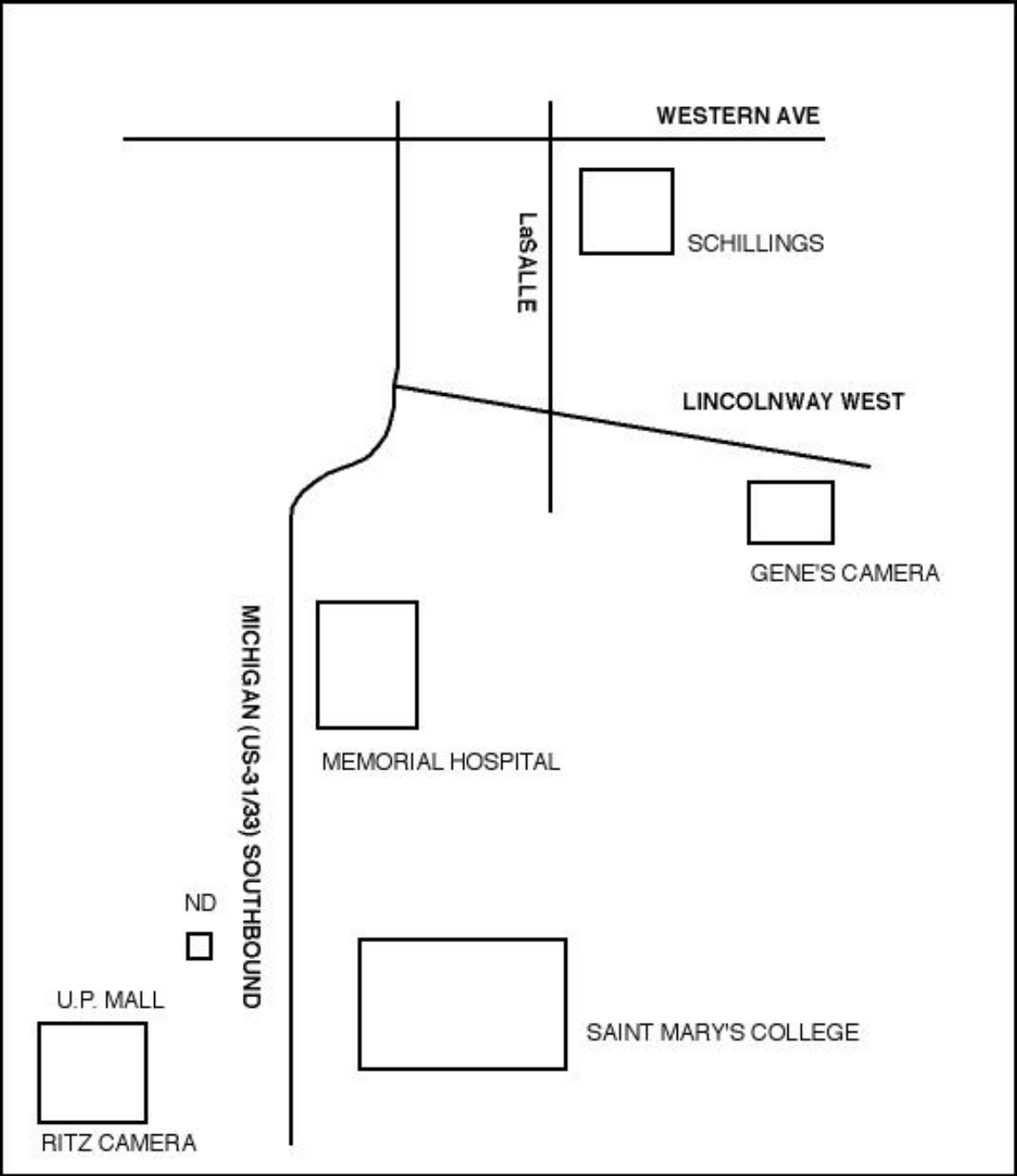
NAME:

ROLL NUMBER:

DATE:

INDICATED METER		ADJUSTED METER		SUBJECT DESCRIPTION	LIGHTING
APERTURE	SHUTTER	APERTURE	SHUTTER		

1					
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					
16					
17					
18					
19					
20					
21					
22					
23					
24					
25					
26					
27					
28					
29					
30					
31					
32					
33					
34					
35					
36					





ART 221 PHOTO I

GRADE POINT DISTRIBUTION\*

FALL 2013

Photogram	10 points
Pinhole Photo	25 points
Focus and Motion	30 points
Point of View (personal space/window)	30 points
Point of View (age/reverse sequence) (including three page paper – 10 points)	35 points
Split image	30 points
Reflection, Distortions, Montage, etc.	___ points
Personal Vision	40 points

---

Total Points possible	200 points
-----------------------	------------

\*Please consult your Course Outline for information on the distribution of total Achievement Points for the course.