Intermediate Photography (Darkroom)

Course Description
Intermediate Photography (traditional darkroom), is for students that have completed one Semester of beginning photography. This course emphasizes lighting, composition, camera techniques, proper exposure and use of different films, film processing techniques and the art of producing archival B&W prints. This class also explores the potential/technique of combining traditional applications with digital methods.

Students are required to have a 35mm camera with manual controls and a working meter (An automatic camera with manual override will suffice). Wide and telephoto lenses are An asset to creative control, but not mandatory. Self-expression with regard to imagery is encouraged, and the instructor will work with students wishing to create a cohesive or thematic body of work.

You should always bring your camera to class!
Students WILL perform all of their own work with regard to shooting, processing of film and production of finished prints.

Learning Objectives
1-Students will learn the art of B&W film exposure, processing, proofing and ‘work’ printing as an editing tool.

2-Students will learn the art of archival B&W printing with emphasis on a cohesive body of work. Students will learn photographic history with emphasis on origins, Luminaries, today’s applications and where photography is headed in the immediate future.

3-Students will learn compositional concepts, photographic terminology and the Language of visual art to validate and interpret both their own works and fellow Student’s works in critiques...

Course Objectives
1-Learning basic photographic/darkroom techniques using a 35mm film camera.
2-Producing aesthetically pleasing images using light sensitive materials.
3-Creating well-composed images related to personal expression
4-Introduction to contemporary & historical photographic techniques and luminaries.

Major Course Requirements
CRITIQUES- Satisfactory completion of assignments prior to each critique is mandatory. Deadlines are just that...deadlines. Late work will not be accepted unless prior arrangements are made with the instructor or excused by illness or other mitigating circumstances.

ATTENDANCE AND CLASS PARTICIPATION- Students are expected to punctually attend every class and share knowledge, ideas, and reactions with other students. Class meetings are the forums for the when and where of demonstrations, class trips, quizzes and critiques. Each THREE unexcused absences will result in the drop of one letter grade.

DARKROOM- Safe and proper use of the facility and equipment by students enrolled in this class. NO VISITORS are allowed in the darkrooms at anytime. For further details see “Darkroom Etiquette”.

MID-TERM EXAM- There will be a mid-term exam on photographic terms, techniques, and history.

FINAL EVALUATION-
20 finished Archival FIBER prints and 12 processed rolls of film: 60%
Mid-Term: 30%
Class Participation and Attendance: 10%

Required Texts:
Y our Camera Manual...for the camera you'll be using in class!
Instructor will provide other background info.

Useful Addresses & Phone Numbers
www.buy.com good source for paper, equipment
www.cnet.com for equipment reviews
www.lightimpressionsdirect.com Light Impressions, 800-828-6216

Suggested Reading: The Elements of Photography: Understanding and Creating Sophisticated Images
Angela Faris Belt The KODAK photographic series (CA229) Creative Camera Control, 3rd Edition

Materials List
-Students are asked to provide the following materials needed for this course:
  1) Their own or shared cameras and accessories.
  
  2) The university provides darkroom chemistry and facilities. The student is responsible for film, paper, film processing chemistry and other assorted equipment detailed in attached list, last page. Approx. cost of paper, equipment and chemistry is $180.

  3) Transparent sheet protectors, 8.5" X 11", for photos & negatives and 3 ring binder
4) **Student should obtain a locker in the Center for the Arts for storage of equipment.**

**Academic Integrity/Plagiarism.**

University students are expected to conduct themselves in accordance with the highest standards of academic honesty. Academic misconduct for which a student is subject to penalty includes all forms of cheating, such as illicit possession of examinations or examination materials, falsification, forgery, complicity or plagiarism. (Plagiarism is the presentation of the work of another as one’s own work.) In this class, academic misconduct or complicity in an act of academic misconduct on an assignment or test will result in a grade of ( F )

**Dropping a Class**

I hope that you never find it necessary to drop this or any other class. However, events can sometimes occur that make dropping a course necessary or wise. Please consult with me before you decide to drop to be sure it is the best thing to do. Should dropping the course be the best course of action, you must initiate the process to drop the course by going to the Student Services Center and filling out a course drop form. Just stopping attendance and participation WILL NOT automatically result in your being dropped from the class.

**Preferred methods of scholarly citations**: MLA Standard

**Classroom/professional behavior**

Texas A&M University-Corpus Christi, as an academic community, requires that each individual respect the needs of others to study and learn in a peaceful atmosphere. Under Article III of the Student Code of Conduct, classroom behavior that interferes with either (a) the instructor’s ability to conduct the class or (b) the ability of other students to profit from the instructional program may be considered a breach of the peace and is subject to disciplinary sanction outlined in article VII of the Student Code of Conduct. Students engaging in unacceptable behavior may be instructed to leave the classroom. This prohibition applies to all instructional forums, including classrooms, electronic classrooms, labs, discussion groups, field trips, etc.

**Grade Appeals**

As stated in University Rule 13.02.99.C2, Student Grade Appeals, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Rule 13.02.99.C2, Student Grade Appeals, and University Procedure.
These documents are accessible through the University Rules Web site at 13.02.99.C2.01.StudentGradeAppealProcedures. http://www.tamucc.edu/provost/university_rules/index.html. For assistance and/or guidance in the grade appeal process, students may contact the Office of Student Affairs.

Disabilities Accommodations*
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please call or visit Disability Services at (361) 825-5816 in Driftwood 101. If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom or on campus, please contact the Disability Services office for assistance at (361) 825-5816.

*Required by SACS

*Notice to Students with Disabilities: Texas A&M University-Corpus Christi complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. If you suspect that you may have a disability (physical impairment, learning disability, psychiatric disability, etc.), please contact the Services for Students with Disabilities Office, located in Driftwood 101, at 825-5816. If you need disability accommodations in this class, please see me as soon as possible.

**ACADEMIC ADVISING: The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. The Academic Advisor will set up a degree plan, which must be signed by the student, a faculty mentor, and the department chair. The College's Academic Advising Center is located in Driftwood 203E, and can be reached at 825-3466.

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Intermediate Photography Approximate* Class Schedule

Art 3365-001, MW 12:30PM – 3:20PM Spring 2013 Semester

January
Wednesday 23
Monday 28 Lecture/Video

Wednesday 30
Camera Orientation: Determining Exposure, Bring Your Camera.
Film Loading and Processing lecture, demo, Darkroom Orientation continued.
Order paper and equipment

February
Monday 4
Lecture/Presentation on History of Photography/More on loading reels for processing.

Wednesday 6
Demo: Darkroom Techniques

Monday 11
Demo: B&W film processing demo–Shoot & process first rolls of film for next class.

Wednesday 13
Review B&W film processing: What went right/wrong?

Monday 18

Wednesday 20
Darkroom Demonstration: Composing Enlargements.
Bring RC paper.

Monday 25
Class Demonstration: Lighting. Bring Cameras.

Wednesday 27
Class Demonstration: Lighting. Bring Cameras.

March
Monday 4
Open Lab: First 5 RC prints due at Critique #1 Monday Feb.28

Wednesday 6
Open Lab: First 5 RC prints due at Critique #1 next class.

Week of March 11-15 Spring Break-NO CLASS

Monday 18
Crit #1

Wednesday 20
Crit #1 Continued, Review Mid Term

Monday 25
Review Mid Term
Darkroom Demonstration: Making Transfer Images for alternative processes.

Wednesday 27
Mid Term Exam Open lab for upcoming crit
April
Monday 1
-Critique 2
Wednesday 3
Critique 2 Continued
Discuss upcoming field trip and characteristics of P3200.
Monday 8
Field Trip  TBA
Wednesday 10
Darkroom Demonstration: Printing fiber-based enlargements. Open
Lab. First 5 Fiber Prints due April 4 for Crit #3.
Darkroom demonstration: Bleaching the B&W print
Monday 15
Demonstration: Spotting the B&W print.
Open Lab: Critique #3: Five prints (fiber) due April 4.
Wednesday 17
-Critique 3
Monday 22
Crit #3 Continued Discuss Field trip #2.
Wednesday 24
Field Trip
Monday 29
Open Lab for Final Portfolio & Crit #4.

May
Wednesday 1
-Studio Practices Supervised Printing
Monday 6 Last day of class
-Studio Practices Supervised Printing
-FINAL PROJECTS DUE
Wednesday 8
Reading Day/no classes
FINAL EXAM DATE – TBA -FINAL PORTFOLIO DUE
Equipment for Film Development
1. Film Developing Tank - Stainless Steel is recommended, should hold 2 rolls of 35mm film.
   Two stainless steel reels. Plastic is easier to load but is not considered professional.
2. Thermometer Can be digital from Target
3. Timer - clock with second hand, stopwatch
4. Graduates to measure 32oz. and 1oz. accurately (Dollar Store)
5. Bottles - quart and gallon, plastic recommended, milk or water bottles will do.
6. Funnel (Dollar Store)
7. Stirring rod (Kodak)
8. Film clips or clothespins
9. Sharp Scissors for cutting dry film into 5 frame strips, round end scissors for cutting in dark
10. Church key can opener
11. Sponges
12. Towel
13. Negative files for 35mm film - "Print file" pages recommended, with looseleaf binder
14. Light-proof closet or film changing bag
15. Anti static cloth for cleaning negatives or anti-static negative brush
16. High quality watercolor brush #00 for spotting negatives
17. Surgical Latex Gloves
18. Inexpensive Eye Loupe or Magnifying Glass

Chemicals
1. Kodak Tmax film developer to mix 1 gallon
2. Kodak Indicator Stop Bath
3. Distilled or filtered water
4. Kodak Rapid Fixer to mix 1 gallon
5. Orbit Bath
6. Kodak Photoflo (smallest bottle)

Paper
1. Ilford Multigrade Satin 8x10, or any medium grade resin-coated (RC) paper for contact sheets. At least 25 sheets.
2. Ilford Multigrade FB Fiber, Matte or other high quality FIBER Based paper.

3. Other papers discussed in class.

Film
Minimum of 12 rolls of Kodak Tmax 400(TMY), Tmax P3200(TMZ), or Ilford HP5.
The class will begin with 400 speed film and progress to P3200 as your skills increase.
Presentation of 12 rolls of your processed film in PRINT FILE preservers will be part of your fin

Addresses & Phone Numbers
Freestyle Photo, 800-292-6137
Calumet Photo, 1800 Calumet
B&H Photo, 1800 947 6288
The following items from the above list are Optional: Latex gloves, Film Changing Bag, Kodak Stirring Rod, water color brush, sponge. WAIT until class begins to purchase any equipment or supplies! There’s lots of ways to Save Money your instructor can help with!

**Suggestions for Composing Photographs**

Here are some guidelines that you may find helpful in making decisions on composing your photographs. These are simply suggestions and personal expression is encouraged. Once you become comfortable with these “rules”, you may feel free to break them.

**Content**
Think what your photograph is about. What are you trying to convey with your image? Getting closer to your subject is often a good idea, eliminating distractions and providing more clarity as to focus. Look for what aspect of the scene you are shooting that is attracting you the most.

**Perspective**
Adding depth to a photograph can give it interest, especially an architectural or landscape photograph. Perspective can be gained by using objects in the foreground or using parallel lines that converge in the distance. (Leading lines) Lighting can also add depth with lighter objects coming forward and darker objects recessing. This is true with the exception of atmospheric haze, (atmospheric perspective) which makes objects in the distance seem lighter than objects in the foreground. Usually the more layers a composition has, the more depth you create.

**Point of View**
Look for interesting angles when viewing the subject of your image. *Don’t always shoot at eye level.* Sometimes a shot from below or above can add interest that wouldn’t otherwise be there. A different point of view can add a dynamic element and cause the viewer to contemplate the image longer.

**Framing**
Look for opportunities to frame the center of interest with objects in the foreground. This can give a picture the feeling of depth. Use branches, trees, architecture, etc. to form a frame that will highlight the center of interest. Framing also helps add a desirable three-dimensional effect.

**Contrast and Variety**
Photographing contrasting or contradictory subjects makes for an interesting photograph
An unusual spin on an old cliché creates variety that interests the viewer.

**Simplicity:**
Think about simplifying your image so there aren’t any items that will distract from the focal point of the scene by keeping the background simple and uncluttered. Be careful not to have prominent lines (buildings, trees, poles) intersect the subject of your image. These intersecting lines (called mergers) will distract attention from your subject and can make for a confusing image. Use a background when it contributes something to the image. You may use the background to help tell more about the subject or to give scale to the subject.

**Rule of Thirds or Euclid’s Golden Mean**

One of the composition principles in photography is "rule of the third", which states that the main subject of emphasis or focal point in a picture should not be right at the middle of the picture, but at one of the thirds intersections.

Avoid strong horizontal lines in the center of a composition, as this tends to break the photo up into two pictures. Horizon lines or strong horizontal elements would more frequently be better placed by dividing the image in thirds with the horizon in the lower or upper third. Similarly, avoid poles or trees or strong vertical lines near the middle of an image.

Another aspect of The Golden Mean is that odd numbers are more pleasing to
the eye than even numbers. If given a choice in composition, consider using 3 or 5 of something rather than 2 or 4. For instance, three flowers grouped together would be more visually pleasing than 2 or 5 apples in a bowl would be more pleasing than 4.

**Eye Flow**

Elements in individual photographs lead the eye into and through the image. As a viewer looks at an image, it may take them around in a circular pattern or from one point to another in a more linear pattern. It is important, generally, for the eye to return to the main focus of the photograph. Diagonal lines and triangles are especially pleasing to the human eye. The use of Selective Focus whereby the subject is in focus and the back and foreground out of focus is extremely effective.

**Mood**

Every photograph should create an emotion upon viewing it (hopefully, not boredom) that can include basic emotions like happy or sad or more complex emotions like love or fear or anger or empathy. Photographs can also appeal to the intellect and challenge a person’s thoughts about something.