

Photography 1, Art 106

Gregory Spaid, Instructor

Fall, 2011

*"The camera is an instrument that teaches people how to see
without a camera."*

Dorothea Lange, American Photographer

ASSIGNMENTS: In answering the assignments for this course, I will be asking you to explore a variety of different approaches to making photographs as a way to expand your understanding of the medium. There will be approximately five photographic assignments plus a final portfolio. For the portfolio you will explore a theme of your own choosing in a series of related photographs.

ATTENDANCE: Required. More than three unexcused absences will result in a warning. Absence after the warning will result in a lower final grade. Working in class is essential for this course. Also, it is important to arrive on time.

GRADING:

Your final grade in this course will be an average of the five assignment grades and the grade for the final portfolio, which will count as four assignment grades.

I feel I should clearly state that grading art is a highly subjective matter. To a great extent my grade is my opinion, but it is informed by many years of teaching and dealing with the issues of this course in my own creative work. You should know as well that there is not always a one-to-one relationship between the effort and time you will put into making art and the quality of the work you produce, but putting in the effort and time is always a good idea.

I wish I did not have to grade your work. There is something artificial about grading art. Yet grading is a requirement of this college. Because I must grade you, I intend to do it carefully and often, to give you a good idea of where you stand in the course as we go. I will also do my best to keep the grading rigorous.

For this course it may help you and me to think of grades this way:

- A a truly exceptional piece of work which seems to require nothing more to improve it or complete it,
- B a very successful piece of work which deserves praise, yet lacks something,
- C an average piece of work or average effort,
- D work which is complete, yet seems rushed, or careless, or thoughtless, or does not respond to the requirements of the assignment,
- F a failure, usually because it is significantly unfinished or missing entirely.

LATE WORK: Assignments turned in late will be dropped one grade (such as, A to B).

PASS/D/FAIL GRADING AND AUDIT CREDIT: This course cannot be taken for audit credit or for a pass/D/fail grade.

ACADEMIC ACCOMODATION: If you have a disability and feel that you may have need for some type of academic accommodation in order to participate fully in this class, please feel free to discuss your concerns with me in private and also contact Erin Salva, Coordinator of Disability Services at 427 5453 or via email at salvae@kenyon.edu.

EQUIPMENT REQUIRED: A serviceable (not necessarily expensive) camera with aperture and shutter controls is required. A flash and tripod may be very useful. Please try to locate the manual for your camera. You can often find them online and print them.

EQUIPMENT FURNISHED: A fully equipped darkroom is available every day from 6:00 a.m. to 2:00 a.m. except when other classes are meeting. Plan your working schedule around these hours. An equipped photo lighting studio is also available with photo lights, electronic flash, tripod, and background paper. Tripods and light meters can be checked out from the Art Office.

MATERIALS REQUIRED: You will furnish their own photographic paper, film, and printing filters, mounting boards, as well as some other incidental supplies. (See list below.)

MATERIALS FURNISHED: All standard black and white chemicals will be furnished to you as well as some specialized chemicals and other items. No lab fee will be charged.

CHEMICAL MIXING: Lab assistants are hired to keep adequate chemicals mixed and available to you for the entire semester. If chemicals are not available when you need them, you should call the lab assistants. Their names and numbers will be posted.

STORAGE AND KEYS: Flat storage drawers are available for your use in the Art Barn. You will need to get a small lock at the Art Office to keep your materials secure.

HOUSEKEEPING: At this level, you are expected to be able to work without constant supervision. Therefore, you are responsible for your own preparation and cleanup for work in the darkrooms. Please remember that this is a communal darkroom and must be kept clean and in good repair for all who use it. Chemical spills should be wiped up immediately. Broken equipment should be reported. Scraps of paper and film must be thrown away. Students who persist in abusing the facilities and equipment after being warned will be barred from using the facilities for the remainder of the term. Please help to keep the facilities clean and safe for yourself and for others.

USE OF ELECTRONIC DEVICES IN CLASS: Studio art classes are workshops designed to give you time to concentrate on your work and to benefit from the instructor's guidance and comments. During class, you are **not** permitted to use electronic devices for music, calls, emails or messaging, except in the case of an emergency.

OFFICE HOURS: Please come by to see me in my office at 103 Bexley Hall. My office hours are MWF 12:30 – 2:00 and by appointment.

CONTACTING THE INSTRUCTOR: By far, the best way to contact me is to come to my office during my office hours. Calling on the phone (740 427 5976) during my office hours is also a good way to reach me. E-mail (spaidg@kenyon.edu) is a less effective. I typically read my email once each day and will not always respond immediately.

REQUIRED MATERIALS

Arts 106.02, Photography 1

There is no doubt that photography supplies are expensive. You should expect to spend at least \$300 on this course. By planning ahead, you can save money by making mail order or on-line purchases, or by buying from discount suppliers in large cities. At many photo supply stores if you say you are a student you may receive a discount. Just ask.

Film: 20 rolls of 35mm, 36-exposure film. Buy Kodak Tri-X, or another 400 ISO B&W film by another manufacturer such as Ilford, Agfa or Fuji. (Film is sometimes cheaper when purchased in lots of 10 or 20 rolls.)

RC Paper: Approximately 150 sheets of 8 x 10" photographic paper. I recommend you start with resin-coated paper (RC). You can buy one Ilford Value Pack (at the bookstore) that will give you 50 sheets of paper plus some film. You should also purchase at least one box of 100 sheets in addition. Consider ordering the special 250 sheet box of Arista RC VC pearl surface 8 x 10" from Freestyle. Or get a 100 sheet box of Ilford Multigrade RC pearl surface 8 x 10".

Ilford Multigrade Contrast Filters: 6" x 6"

FB Paper: a 10-sheet package of 11 x 14" FB (fiber base), mat or semi mat surface paper such as Ilford Multigrade Warmtone. (This package can be shared with another students because you will need only about 5 sheets.)

Gray Card: approximately 8 x 10"

3-Ring Binder: for keeping your negatives, contact sheets, etc.

Negative Storage Sleeves: these are plastic 3-ring binder sheets for your type of film. You will need approximately 25 of these.

Ilford Antistatic Cloth: one orange cloth to help you clean negatives.

Dry-mounting Tissue: I recommend the 8 x 10" Seal Colormount because it will work for both RC and fiber-based paper, color or B&W, approximately 25 sheets.

Mat or Utility Knife and Replacement Blades: for cutting mat board.

Mat Board: sheets of smooth white 2- or 4-ply Westminister Board, 11 x 14". You will need from 10 to 25 sheets.

Portfolio Folder: you will need a folder to protect your assignments when you turn them in. It should accommodate mounted photographs that are 11 x 14"

Portfolio Box: 11 x 14" by 1" or 2". (This can be purchased or you can make one.)

RECOMMENDED OPTIONAL TEXTS

Black and White Photography: A Basic Manual by Henry Hornstein
A Short Course in Photography by Barbara London and Jim Stone
Photography After Frank by Philip Geffer

SOURCES FOR MATERIALS AND SERVICES

In Ohio: **Midwest Photo Exchange, 3313 N. High--614 261 1264**
 Cord Camera, 1132 W. Fifth, Columbus--614 299 7338
 Columbus Camera Group, 55 E. Blake, Columbus--614 267 0686
 Kenyon Bookstore, Gambier--740 427 5440

Elsewhere: **Freestyle, Los Angeles--1 800 292 6137**
 B&H Photo, New York City --1 800 606 6969
 Adorama, New York City--1 800 216 7400
 Calumet, Chicago--1 800 CALUMET

Louis Daguerre, "The Boulevard du Temple" Paris (1838):



ARTS 106.02, PHOTOGRAPHY 1 Course Schedule, Fall 2011

F	Aug	26	Introduction / Pinhole Photography
M		29	Pinhole Camera Construction / Print Development
W		31	Pinhole Photography Practice
F	Sept	2	Pinhole Photography Practice / Mounting
M		5	Due for Critique: Pinhole Photography (not graded) / Health Hazards in Photography
W		7	Camera Functions (bring camera, manual, film) / New Assignment
F		9	Film Development / Contact Printing / Camera Functions Questions

M	12	Due: First Roll for Review (not graded) / New Assignment
W	14	Printing: The Basics of Enlarging
F	16	Printing: Contrast / Burning and Dodging / Spotting
M	19	Critique: Frozen Moment / New Assignment
W	21	Due: Frozen Moment (turn in to Art Office before 4:00 p.m.) / NO CLASS (Greg is at a workshop)
R	22	REQUIRED EVENT – Jeff Brouws lecture, 7:00 p.m.
F	23	NO CLASS (Greg is at a workshop)
M	26	Review Camera Functions and Printing (bring cameras, manuals)
W	28	Studio Lighting – Continuous Lighting
F	30	Studio Lighting – Studio Flash
M Oct	3	Critique: Arranged for the Camera / New Assignment
W	5	Due: Arranged for the Camera / The Early History of Photography – Visit Special Collections
F	7	NO CLASS (October Reading Days)
M	10	Work in Class
W	13	Critique: The Creative Portrait / New Assignment
F	14	Due: The Creative Portrait / Toning Prints
M	17	Technical Review / Video
W	19	Matt Cutting
F	21	Work in Class / Due: Matted Print (not graded)
M	24	Critique: The Body / New Assignment
W	26	Due: The Body / Hand Coloring Prints
F	28	Hand Coloring Prints (dress for painting)
M	31	Portfolio Construction Workshop / Due: Hand Colored Print (not graded)
W Nov	2	Portfolio Construction Workshop
F	4	Portfolio Construction Workshop
M	7	Critique: The Narrative Sequence /Portfolio Assignment
W	9	Due: The Narrative Sequence / Conferences / Films on Photography
F	11	Conferences / Films on Photography
M	14	Work in Class
W	16	Work in Class
F	18	Portfolio In-Progress Critique 1
		<i>(Nov. 19 – 27 THANKSGIVING VACATION)</i>
M	28	Work in Class
W	30	Portfolio In-Progress Critique 2
F Dec	2	Work in Class
M	5	Work in Class
W	7	Critique: Portfolio
F	9	Due: Portfolio /Photography in the Real World/Clean Up