

Las Positas College
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Course Outline for PHTO 60

INTERMEDIATE BLACK AND WHITE PHOTOGRAPHY

Effective: Fall 2018

I. CATALOG DESCRIPTION:

PHTO 60 — INTERMEDIATE BLACK AND WHITE PHOTOGRAPHY — 3.00 units

Using exposure/development controls related to black and white negative materials. Development of intermediate/advanced print making skills. Emphasis on visual and critical problems related to black and white photography.

1.50 Units Lecture 1.50 Units Lab

Strongly Recommended

PHTO 50 - Introduction to Photography
with a minimum grade of C

Grading Methods:

Letter or P/NP

Discipline:

- Photography

	MIN
Lecture Hours:	27.00
Expected Outside of Class Hours:	54.00
Lab Hours:	81.00
Total Hours:	162.00

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: 1

III. PREREQUISITE AND/OR ADVISORY SKILLS:

Before entering this course, it is strongly recommended that the student should be able to:

A. PHTO50

1. Apply the basic principles of the photographic process from the forming of the image and the exposure of the film, to the reproduction of a photograph by means of contact printing and enlarging
2. Demonstrate the essential mechanisms of the camera and the functional relationships of those mechanisms
3. Use various photographic materials, including film printing paper and photo chemistry
4. Develop black and white film, and make contact prints and enlargements from negatives
5. Apply the skills and discipline necessary for reasonable success in photography through proper handling of equipment, facilities, and materials
6. Practice spotting and dry mounting black and white photographs

IV. MEASURABLE OBJECTIVES:

Upon completion of this course, the student should be able to:

- A. Demonstrate familiarity with exposure and development controls applied to black and white materials
- B. Use various types of black and white films including exposure/development relationships
- C. Operate specialized printing controls, including contrast control, processing variations, and the use of chemical additives to processing solutions to improve print quality
- D. Evaluate print quality and presentation effectiveness
- E. Evaluate the various types of papers, such as warm and cold tone, as well as the general characteristics of black and white film emulsion
- F. Utilize archival processing and be able to describe the techniques for processing for permanence
- G. Demonstrate visual skills of black and white photography including composition and black and white aesthetics

V. CONTENT:

- A. Exposure and development controls
 1. Personal film speed determination
 2. Standard film developing expansions and contractions
 3. Critical metering

4. Exposure placement
- B. Basic sensitometry
 1. Characteristic curves of film
 2. Density and exposure control
 3. Film and developer combinations
- C. Filters
 1. Contrast filters
 2. Filter factors
- D. Printing refinements
 1. Localized contrast control
 2. Flashing
 3. Masking
- E. Print quality
 1. Paper selection and characteristics
 2. Basic print finishing and presentation
- F. Photo chemistry
 1. Compounding developers and fixers
 2. Modifying print developers
 3. Chemical additives
 4. Toning
- G. Archival processing
 1. Choice of chemicals
 2. Toning
 3. Choice of mounting materials
 4. Storage and care of prints
- H. Black and white films
 1. Film types
 2. Film characteristics
 3. Uses
- I. Visual skills
 1. Advanced composition
 2. Black and white aesthetics
 3. Contemporary black and white images
- J. Portfolio production
 1. Print editing
 2. Mounting and presentation

VI. METHODS OF INSTRUCTION:

- A. **Demonstration** -
- B. **Lab** -
- C. **Audio-visual Activity** -
- D. In-class critique
- E. Selected readings
- F. **Lecture** -

VII. TYPICAL ASSIGNMENTS:

- A. Create a "nine-negative test" of a studio still life with 3 pieces of bulk film, one normally developed, one over-developed, and one under-developed.
 1. Make a good full total range print of each of the nine shots.
- B. Experiment with the various toners and with hand coloring techniques in production of five different prints based on one negative.
- C. Shoot the same scene with at least five different filters and produce the best resulting print.
- D. Using three different focal length lenses, shoot the same urban streetscape. With each lens explore the range depth-of-field focus, with intent of each being an excellent composition.
- E. Collect and provide written critiques on examples of excellent photography based on criteria developed in class discussions.

VIII. EVALUATION:

A. **Methods**

1. Exams/Tests
2. Quizzes
3. Portfolios
4. Projects
5. Field Trips
6. Class Participation
7. Home Work
8. Lab Activities
9. Other:

- a. Classroom critiques after each assignment in which students work with instructor to determine at least five criteria appropriate to the given assignment and apply them to oral critique of photographs submitted.

B. **Frequency**

1. Classroom critiques at the conclusion of every class
2. Quizzes at the conclusion of each unit, approximately 6 times per semester
3. One exam and a final
4. Weekly lab activities
5. Weekly reading and homework
6. One final project
7. Daily class participation
8. One field
9. One final portfolio

IX. TYPICAL TEXTS:

1. Freeman, Michael . *Black and White Photography: Timeless Art of Monochrome*. 1 ed., Ilex, 2017.
2. Marquardt, Chris, and Monika Andrea. *The Film Photography Handbook*. 1 ed., Rocky Nook, Inc., 2016.
3. Barnbaum, Bruce. *The Art of Photography*. 2nd ed., Rocky Nook, Inc., 2017.
4. The Ansel Adams Guide Basic Techniques of Photography, Book 2 by John Schaefer

X. OTHER MATERIALS REQUIRED OF STUDENTS:

- A. 11"x14" and 16"x20" Matte Board for Prints

- B. Photo paper - Arista EDU RC, 8"x10" glossy, or Ilford Multigrade RC 8"x10" glossy, or Ilford Multigrade FB 11"x14" glossy
- C. An anti-static cloth, or a blower brush or hurricane blower
- D. Negative pages (one for each roll of film you shoot)
- E. A pair of cotton gloves
- F. An absorbent cotton hand towel
- G. Black/White Film-Kodak Plus-X, Kodak Tri-X, Kodak T-Max 100, Ilford FP-4, and Ilford HP-5.