

# **#207 BEGINNING PHOTOGRAPHY**

**Block 3 / October 24 - November 16, 2022**

## **Beginning Photography 207**

**Sandra L. Dyas**

**218 McWethy Hall (office)**

**phone #4496**

**sdyas@cornellcollege.edu**

### **BLOCK 3/ Course Objectives**

This is a beginning level photography class devoted to teaching the basic techniques of B/W photography. You will be expected to understand and practice the basic technical concepts covered in our textbook including depth of field, time manipulation of the image, burning and dodging, using filters, etc.

Photography will be discussed and explored primarily within an artistic context. You will be introduced to many photographers and works. Your photographs should improve technically and aesthetically. Technical knowledge is needed in addition to learning basic formal 2D composition. Your mission will be to learn how to speak visually (without words) using a camera.

This class will provide students the time and facilities necessary to focus on learning the basics of analog B/W photography. Students will learn how to analyze photographs and create a body of work. Pushing yourself creatively is essential. In-class discussions, forums, critiques and slide shows will stimulate and inspire your work. Historic and contemporary ideas about photography as a medium are examined in readings, videos, lectures and critiques.

### **Course Objectives**

- Understand and demonstrate the basic technical concepts of the camera which are covered in our textbook including depth of field, time manipulation of the image, ISO, film exposure. (Knowledge, Communication, Reasoning)
- Solve compositional as well as aesthetic problems when creating a photograph in the camera. (Knowledge, Inquiry, Communication)
- Produce well-crafted, beautiful photographs in the darkroom. (Knowledge, Communication, Reasoning)
- Understand and demonstrate a knowledge of basic 2D composition. (Knowledge, Communication, Reasoning)
- Research and present on a selected artist, including pertinent historical research as well as showing visual connections among the works of all of the artists covered. (Inquiry, Communication, Intercultural Literacy)
- Gain a personal understanding of why artists make work. (Inquiry, Well-Being)
- Evaluate and analyze photographs— Learn to read visual language. (Knowledge, Inquiry, Communication)
- Gain basic historical knowledge of the history of photography. (Inquiry, Knowledge)
- Consider and integrate various cultural and historical ideas into your work. (Intercultural Literacy, Knowledge, Inquiry)
- Create a cohesive body of work. (Vocation, Communication, Knowledge)
- Discuss and evaluate your photographs as well as your classmates' works during class critiques. (Communication, Reasoning)

### **Requirements**

- **Attendance and participation in all class discussions is mandatory.** Be on time.
- **Always have the assignment shot and developed.**
- **Do not develop film during lab on day it is due.**

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- *Email me in advance if you are going to miss a class because of illness and explain how you will handle missed class work. **Be on time.** If you are consistently late, it will affect your final grade.*
- **No screens in class. Take notes using paper. Turn off phones. I will deduct points if you are sleeping or using phone.** If you become ill and must miss 3 or more days because of illness, *the class should be dropped.*
- **Keep Your Negs and Contact Sheets in a three-ringed notebook.** Use sheet protectors and negative preservers (provided). Label your negative files and contact sheets with your name + project. Keep your prints in the portfolio.

**BRING YOUR BOOK TO CLASS** - Use pen and paper to make notes.

**Black & White Photography, A Basic Manual**, 3<sup>rd</sup> Ed. (**required**) by Henry Horenstein

### Projects

There will be 3-4 Projects due during the block. Artist presentations are required (see syllabus). There will be exams over technical and conceptual understandings of photography.

**Darkroom Fee: \$60.** Chemicals and some materials will be provided. You are responsible for all of the photo paper and film. Equipment is rented and included in lab fee. If you lose equipment, the cost to replace it will be charged to your student bill. Students must buy their own paper and film. *Supply List is on Moodle.*

### Grading

If your work is finished on time (and if it is satisfactorily completed), you attend class and participate, you are ensured a C. A's and B's are reserved for students who excel beyond average and competent work. I do not grade individual works with letter grades. If you are concerned with your grade at any time, please talk to me. Your work and your printing will improve if you practice, it is like everything else in life. Ideas, creativity, experimentation & understanding your craft make for good art.

**THERE IS NO LATE WORK.** Assignments must be handed in on time; You must attend critique sessions and if you are not finished with the work, you will be graded for what you turn in.

- A**      *Amazing! Show extra thought, effort and creativity. Go beyond what is expected. Mastering of camera and darkroom techniques. 90-100%.  
Printed/presented extremely well. NO absences unless ill and excused.*
- B**      Do above average work. 0-2 absences. 80-90%.
- C**      **Complete all the requirements, but not exceed them.**  
Print quality not up-to-par. 0-3 absences. 70-80%.
- D**      Failure to complete requirements. 0-4 absences. 60-70%.
- F**      Failure to complete requirements. 0-5 absences. Below 60%.

**ASSIGNMENTS/PROJECTS 50% (How to Earn an A — see above)**

**PRESENTATIONS & ANALYZING PHOTOGRAPHS: 20%** The presentation is extremely important. I expect a lot of time and research on this assignment. Present your artist in a professional manner and keep it tight. Books must be used. Use the library. You must check out and use library books. Use the bibliography on Moodle. Ask for help at Library.

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**EXAM(S): 15%**

### **DISCUSSIONS AND PARTICIPATION 15%**

*Attendance is mandatory. If you are not attending class, you cannot be participating. 15% of your grade is based on your active participation in discussion, preparing for class by doing the assigned reading and completing assignments on time. Take yourself seriously. There will be written responses or quizzes in class. Be prepared to drop for health reasons if you are ill and miss three or more classes.*

**Pandemic Protocol:** At this time, masks are not required — TBA.

If you are experiencing **COVID-19 symptoms, do not attend class.** Notify me and contact Director of Student Health Services Lynn O'Brien at [lobrien@cornellcollege.edu](mailto:lobrien@cornellcollege.edu) to arrange a COVID-19 test at the Health Center.

This studio art class demands hands-on participation including using a camera out in the field, developing film and printing. IF you are ill and must miss more than 3-4 days of class — **you should drop this course.** You cannot do this class remotely because we are using film cameras.

### **Positive Covid Test Policy**

If you test positive for Covid during the block, need to quarantine, or need to isolate, you need to inform me directly; the Health Center cannot inform me on your behalf. If someone in the class tests positive, all close contacts (individuals within 6 feet for 15 minutes or longer) in the classroom will be required to take a COVID-19 test at the Health Center. Non-immune close contacts (individuals who are neither vaccinated nor have a documented case of COVID-19 in the immediately preceding 10 months) will need to quarantine. Immune contacts will be exempt from quarantine unless they become symptomatic. **If there is a positive COVID-19 case in the class, everyone in the class may take a COVID-19 test at the Health Center if they wish.**

### **Illness Policy**

If your self-reported Symptom Checker results demonstrate that you have tested positive for COVID 19, have symptoms of COVID 19, have been in contact with someone who has tested positive for COVID 19, and/or has symptoms of COVID 19 I will ask you to leave class, return to your dorm room, and call Student Health Services at 319-895-4292. Students should not return to class until they have contacted and spoken with the nurses there regarding your Symptom Checker results. As addressed above, as a Caring Community the College will make sure you are taken care of, but you may need to be tested before returning to class.

**Academic Support:** Please contact your FYS faculty, Student Success instructor, and academic advisor as soon as possible if you are having difficulty with the course or if a serious sickness/incident occurs during the block. Similarly, **if you need to miss class, let your faculty or instructor know ahead of time.**

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### Course Expectations:

1. Students will learn how to use the 35mm manual Camera
2. Shoot and Develop 35mm B/W Film and Evaluate Negatives
3. Students will learn how edit and evaluate images on contact sheets
4. Students will learn how to make high quality RC prints in darkroom — How to evaluate your prints
5. Students will learn how to mix chemistry for film processing and printing, how to maintain darkroom
6. You will learn how to experiment with subject matter, lighting, blur, vantage point and composition
7. Obtain a basic understanding of using this camera to make art
8. Obtain a basic understanding of what photography is, how it is used in our culture, as well a medium to make art. This includes modernist, post-modernist, conceptual and contemporary photography.
9. Obtain an understanding of numerous artists in the past and the present using photography to make art.
10. Students will learn about historical and contemporary photographic work in traditional processes.
11. Work passionately and obsessively as an artist - Content, Technique, Creativity are all KEY
12. Research is especially important. Learning how to research artists is a course expectation.
13. Students will engage in critiques that focus on both technical and conceptual aspects of their work.
14. Obtain an understanding of why artists make work. *What is the artist's intention?*

*Cornell College expects all members of the Cornell community to act with academic integrity. An important aspect of academic integrity is respecting the work of others. A student is expected to explicitly acknowledge ideas, claims, observations, or data of others, unless generally known. When a piece of work is submitted for credit, a student is asserting that the submission is her or his work unless there is a citation of a specific source. If there is no appropriate acknowledgement of sources, whether intended or not, this may constitute a violation of the College's requirement for honesty in academic work and may be treated as a case of academic dishonesty. The procedures regarding how the College deals with cases of academic dishonesty appear in The Compass, our student handbook, under the heading "Academic Policies – Honesty in Academic Work."*

*Students who need accommodations for learning disabilities must provide documentation from a professional qualified to diagnose learning disabilities. For more information see [cornellcollege.edu/disabilities/documentation/index.shtml](http://cornellcollege.edu/disabilities/documentation/index.shtml)*

*Students requesting services may schedule a meeting with the disabilities services coordinator as early as possible to discuss their needs and develop an individualized accommodation plan. Ideally, this meeting would take place well before the start of classes.*

*At the beginning of each course, the student must notify the instructor within the first three days of the term of any accommodations needed for the duration of the course.*

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**“The camera is an instrument that teaches people how to see without a camera.”** Dorothea Lange



During the first week we will learn about the camera, its controls and how to develop film — be prepared to focus your time on learning these concepts.

The second week of our class, we will learn more about the darkroom, making a contact sheet and printing. In addition, you will have a rather big forum to contemplate and answer questions, a written document is required — *John Szarkowski & Alfred Stieglitz. Is Photography Art?* This will help you in your research for the Artist Presentation.

### **WEEK 1 Learning to See Like a Camera (One Eye)**

Week 1 is devoted to learning how to use the camera, developing film and researching artists for your artist presentations. There are two parts to Artist Presentations: *Initial Research and Final Presentation*.

“I tend to think of the act of photographing, generally speaking, as an adventure. My favorite thing is to go where I’ve never been.”

— Diane Arbus

**MON 1**      10-11    Expectations and Goals. *Follow Moodle and Syllabus.*  
An introduction to the camera and lens: how they function  
View videos - Week 1 on Moodle about the camera and lens  
**Introduce Artist Presentations Assignment** (Choose Artist)  
**Introduce Project #1**  
**Friday: Initial google slide show due / See Artist Presentations**

1-3      Basic History Time Line of Photography

- **Assignments:** Forum on Moodle, Week 1: The SLR 35mm Camera & How to Load, Unload Film and Technical Principles of Photography (both zoom video and PDF).
- **Artist Presentations:** See guidelines on Moodle Week 1.
- Study Vocabulary in syllabus.
- **Read pps. 3-97 in book.**
- Answer questions below in a paper. (They are also in forum on Moodle).
- **Do not use internet to obtain answers, use the text book. Locate the Page your answer is on. Bring papers to class and hand-in.**

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Answer all questions- use your text to find answers - bring printed hard copy paper to class by Tues 1:

- 1) What is Film Speed? What is the difference between ISO and Film Speed?
- 2) Why does it matter what ISO of film you use?
- 3) What does black and white film consist of?
- 4) What are the 4 most important characteristics of black and white film?
- 5) Can you, in simple terms, describe how film records an image?
- 6) What is a latent image?
- 7) What is an aperture in a camera lens? Give one example of an aperture size.
- 8) What does the aperture control? There are two factors it controls - what are they?
- 9) What is shutter speed? There are two factors it controls - what are they?
- 10) Explain what "film format" is. What format size are we using?
- 11) Explain how the focal length of a lens is directly related to its angle of view (how much of a scene the lens sees)
- 12) What is a wide angle lens? Why would you use it?
- 13) What is a "normal" lens?
- 14) What is a normal lens for the 35mm camera?
- 15) What is the difference between a wide angle lens and a telephoto lens? (How do each of them see the world?) Give example of why you would use a telephoto lens.
- 16) Explain Depth of Field. Define it. (There are three controls that affect it)
- 17) What is the primary way of controlling depth of field in your camera?
- 18) How does FOCUS help create your photograph? Explain.
- 19) Explain what a STOP is. Give an example.
- 20) How does the light meter work in the camera or in an APP?
- 21) What is meant by a middle gray? Explain.
- 22) What is the difference between a reflected light reading and an incident light reading?
- 23) What is an equivalent exposure? Explain this thoroughly.
- 24) The aperture (f stop) and the shutter speed have a reciprocal relationship. What does this mean?
- 25) What is underexposure and overexposure in photography?
- 26) Explain what bracketing is.

**TUES 1**      10-11:00      Go over cameras and technical info covered /questions  
Paper is Due in class. You will hand it in.  
**Cameras will be distributed.**

12:30-3      **Continue. Objective: Shooting Film ASAP**  
Light meter apps / Exposure, light meters and ISO  
View slides. Intro: **Project #1: Making Something Out of Nothing**

**WED 1**      **12:30-3**      **Have Artist Chosen for Initial research**  
Film Exposure, Lighting, Light Meters  
How to load your film /see Moodle Forum  
**See Check List** before you begin Project #1 (one roll at a time)

### ASSIGNMENTS:

See Project #1 on Moodle. HP5 plus 400 ISO film. Use good outdoor lighting. Pay attention to light meter (you may be using an APP). Focus. Use the FRAME. Look at everything in the frame — every aspect of what is inside of the frame is important. Learn how to use Depth of Field. See your text to gain an understanding of Depth of Field.

Shoot one roll at a time. Develop the first roll with a partner. Put negs in negative preservers — **emulsion side down.** Developing the film will assure you the camera is working and you are understanding how to use it. That is... *IF you develop the film properly.*

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If you feel comfortable working with someone, it is much better to work as a pair when you develop your first roll of film. You can each put a roll into the tank and develop it together. By doing this, you are checking out how the cameras work and if you are following the developing directions correctly. IF your roll of film is successful, you can then shoot another one. Following this initial testing of camera/developing — *Always develop two rolls at a time in the tank.*

**Check List:** Load Film correctly. Set ISO on camera + light meter app. Advance film to first frame. Focus the image, decide on exposure, take photo, advance film as you go from frame to frame. When the roll ends: ***PRESS the REWIND button before attempting to wind film back into its cassette (page 8 in text.)***

**READ: In text:** Pages 129-159 (Chapter 9) + Read *Darkroom Rules & Developing Made Easy* (syllabus). Answer questions below in a paper. Hand in Thursday. ***Do not use internet to obtain answers, use the text book.*** **Locate the Page your answer is on, in your answers. There will be a Quiz in class over film development on Thursday.**

**DUE:** Ask yourself these questions and answer them in writing by THURS Week 1:

- 1) What chemicals do you use and in what order do you use them to develop film?
- 2) What does each chemical do basically — not long explanations ?
- 3) What is the ratio of film developer to water that we are using in developing **2 rolls** of 35mm film?
- 4) What do you do with the film developer when you are finished developing your film?
- 5) What is Perma Wash/Hypo Clear? What does it do? Are we using a stock or a working solution?
- 6) Why is full agitation important during the film development process?
- 7) What is the difference between a Working Chemical and a Stock Chemical?
- 8) Explain what a light tight developing tank is — why is it light tight?
- 9) Why does **temperature** matter in the film development of your negatives?
- 10) If your negatives look “thin” — what does this mean? Why are they “thin”?
- 11) If your negatives look “thick or dense” — what does this mean? Why are they “thick or dense”?
- 12) Can you adjust the development of your negatives? *Why* and *how* would you do this?
- 13) What is pushing film? There are reasons you might do this. What are they?
- 14) Practice putting film on reel before you go into the film-changing room - WHY?
- 15) On page 72 in your book, all of the negatives have the SAME DENSITY. WHY?
- 16) In continuing the above question: When the photographs are printed from these negatives on Page 72, will all the images look the same or different? Explain your answer.

**THURS 1      12:30-3      *Demo on Developing Film /Bring answers to questions.***  
**Quiz** over chemicals and development process. Quiz will follow the Demo. Be prepared. Read Chapter 9 and fully comprehend it.

**If you pass the quiz, you may develop film.** I suggest you work in pairs so each person will be developing ONE roll. The tank holds 2 rolls. ***If you do not pass the quiz — you can retake the quiz on Friday and then develop film if you pass the quiz.***

**Read in syllabus:** Darkroom Rules + pages 161-189. Get an understanding of Enlarger and chemicals before we go over this in class on Friday.

**FRI 1              12:30- 3pm              Go over Enlargers and Chemicals in Darkroom**



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**DUE: Project #1 negatives in neg preservers on MON.** Questions to be answered are also **DUE on Monday** — See “Assignment questions” below.

**Friday @ Midnight: initial Presentations are Due. Share Google Slide show with me**  
— use [sdyas@cornellcollege.edu](mailto:sdyas@cornellcollege.edu) .

## WEEK TWO: What Does a Photograph Look Like and Why Does It Look This Way? Stieglitz, Szarkowski and Photography as a Fine Art

**Assignments: Due in Class on MON: Read chapter 10 thoroughly.** Answer questions— bring paper to class. Use the text book. Locate the Page your answer is on in paper.

+ **Watch/read** forums - **Moodle** “Making a Contact Sheet & Fine Art Printing” and “Making a Contact Sheet and Understanding the Enlarger” and “Density and Contrast”

+ **Read** - *Printing Made Easy* and *Darkroom Rules* in your syllabus.

+ **Know** the parts of the enlargers, the chemicals, their function. Know what an easel, grain focuser, etc, is. Study this in your text.

+ **Project #1's negatives are DUE in Class today-** In negative preservers, emulsion side down.

**Do the reading, questions & answers before coming to class on Monday.**

- 1) What is an enlarger? Name each part of the enlarger and what its function is.
- 2) What does a negative look like that is underexposed?
- 3) What does a negative look like that is overexposed?
- 4) What is DENSITY? What is it made of on your negative?
- 5) How is density formed?
- 6) What is the exact definition of CONTRAST (in book)?
- 7) Explain the reciprocal relationship between the aperture and shutter speed.
- 8) What is a Contact Sheet? Why make a contact sheet?
- 9) What is a test strip? Explain how you will make one in the darkroom — what are the steps?
- 10) Why do you make test strips?
- 11) How do you judge or decipher the contact sheet? What are you looking for?
- 12) How can you adjust for thin negatives when you make a contact sheet?
- 13) How can you adjust for thick negatives when you make a contact sheet?
- 14) How can you adjust the contrast in a PRINT?
- 15) What chemicals will we use in the darkroom when we make prints?
- 16) What is the order of the chemicals? What are the Times for each chemical?

**VIEW before Class on MON: “Making Your First Black & White Darkroom Wet Print” on Moodle**

**MON 2          10-11:15          Demo: Making a Contact Sheet / Answers Due!**

Negatives in Preservers are Due at 10am today

See afternoon Lab Group @ 12:30pm

**Assignment:** Study the forum on Moodle: *John Szarkowski and Alfred Stieglitz, Is Photography Art?* Answer 15 questions in forum. —

**Paper is due: Week 2 Friday @ midnight. Share document with me. Label it please.**

**MON 2          12:30-3          Lab Group 1 only: Make Contact Sheets, hang up  
Bring all negatives & your photo paper**



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Enlargers, Contact Sheets / Test Strips /  
Chemicals - understand how to mix / Make One Print

<b>TUES 2</b>	<b>12:30-3</b>	<b>Lab Group 2 only: Make Contact Sheets, hang up</b> <b>Bring all negatives &amp; your photo paper</b> Enlargers, Contact Sheets / Test Strips / Chemicals - understand how to mix / Make One Print
<b>WED 2</b>	<b>12:30-3</b>	<b>Lab Group 1 ONLY</b> (make prints in class) <b>Bring all negatives &amp; your photo paper</b>
<b>THURS 2</b>	<b>12:30-3</b>	<b>Lab Group 2 — ONLY</b> (make prints in class) <b>Bring all negatives &amp; your photo paper</b>
<b>FRI 2</b>	<b>12:30-3</b>	<b>DUE:</b> Hang Up: 3 PRINTS + 2 contacts, Project #1 Discuss printing and prints <u>Introduce Project #2 (written and visual project)</u>

**Exercise:** What does the photograph look like and why does it look this way? Discuss light. See Moodle for a slide show about the various kinds of LIGHT

**Paper is due Week 3 on Friday @ Midnight. Share document with me. Label.**

Moodle forum: *John Szarkowski and Alfred Stieglitz, Is Photography Art?*

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## WEEK THREE: Photographers Who Make Art using Cameras

*Artist Presentations: Your google slide show must be shared with me on the day you are presenting — before we begin class. Schedule will be on Moodle.*

<b>MON 3</b>	<b>10-11</b>	<b>EVERYONE: Discussion / Paper is Due</b> <i>John Szarkowski, Alfred Stieglitz, Is Photography Art?</i>
	<b>12:30-3</b>	<i>Artist Presentations: TBA schedule</i> <u>2 new contact sheets due today (Project 2) hang up</u>
<b>TUES 3</b>	<b>12:30-3</b>	<i>Artist Presentations: TBA schedule</i> Introduce Final Project #3

**View on Moodle, Weeks 2 & 3, multiple videos on PRINTING before coming to LAB**  
**Have film shot, developed and contacted for Project #2:**

<b>WED 3</b>	<b>10-11:30</b>	Lab Group 1: work in darkroom & meet with me
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	1-3	Lab Group 2: work in darkroom & meet with me
<b>THUR3</b>	Studio Day	Work on Final Project : No class
<b>FRI 3</b>	12:30-3	<b>Project #2 Critique:</b> 4 - 8x10 prints + contacts <i>Group Critique in Class</i> <i>+Seeing with Conscious Attention, Formal Elements of Photography — Paper is DUE today in Class</i>
	<i>TBA:</i>	<b><i>Final Project Proposal</i></b>

### FINAL WEEK...

**“I believe in the imagination. What I cannot see is infinitely more important than what I can see.” Duane Michals**

<b>MON 4</b>	<b>12:30</b>	<b>Exam</b> over <u>technical</u> information / text book + vocabulary When you finish exam, you may leave class
<b>TUES 4</b>	<b>10-11:15</b>	<b>Final Critique/ Presentation counts/ Everyone</b> <b><i>DO NOT MISS or your grade will drop one grade level</i></b>
	<b>12:30-3</b>	<b>Continue Critiques</b> <b>Clean darkroom &amp; classroom</b>
<b>WED 4</b>		<b>NO CLASS</b>

***“You know exactly how I feel about photography. I would like to see it make people despise painting until something else will make photography unbearable.” Marcel Duchamp—Letter to Alfred Stieglitz, New York, 22, May 1922***

### **Photo terminology to study and understand:**

emulsion	stop bath	density of a negative
SLR (single lens reflex)	depth of field	equivalent exposure
film speed	TLR (twin lens reflex)	pushing film
ISO	wide-angle lens	fog
film base	grain	panning
light meter	normal lens	flat
latent image	fixer/hypo	contrast
focal length of lens	RC paper	fast lens

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silver halide  
shutter speed  
aperture  
exposure

developer  
slow film  
fast film  
test strip

density of a print  
reciprocity failure  
f/stop  
camera obscura

### PROJECT #1 —“making something out of nothing”

Shoot 2 rolls of 36 exposure HP5 Plus 400 speed film. Set your ISO on your camera or if your meter does not work, set your light meter to 400ISO. Make 72 pictures of a chair.

You have to do some magic. *You have to make something out of nothing.* Develop and Contact Negs. **Make 3 8x10 full frame prints. No cropping.**

**See Moodle for Full Instructions Please!**

“Photographs also show the way that the camera sees. It’s not just me or you or anybody else. The camera does something that is different from our own setting.” —Lee Friedlander

“Photography is about finding out what can happen in the frame. When you put four edges around some facts, you change those facts.” —Garry Winogrand

“If you scrutinize reality closely enough, if in some way you really, really get to it, it becomes fantastic.” — Diane Arbus

### PROJECT #2 —The Shape of Light

- Shoot 2-4 rolls of Ilford Delta 100 iso film and develop it, make contacts. (remember to **Change the ISO! Developing Time changes too!**)
- Due: 2 successful contact sheets and 4 well-printed 8x10 prints.

**Project #2 is fully explained on Moodle.**



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### Project # 3 FINAL: Emulate an Artist (see Moodle for full details)

*Decide which ISO of film is better for your project.* Shoot 4 rolls of film — this will depend on what you get from a roll of film. You can use both types of film but you cannot develop the rolls of two different ISO speeds together.

#### What to Do:

You have been introduced to a plethora of visual artists using photography this block. If you are like most people, certain photographers will inspire you more than others. It is a big challenge since this is only a beginning photography course, but I believe it is important that you research an artist you are drawn to and **propose a project of your own**. I am happy to help you choose an artist or help you propose what you will do photographically. *Choose an artist from the Artist Presentation list. It may be the artist you researched for your artist presentation.*

Develop film and make contact sheets. Edit. Decide which images to print. The work should be cohesive; it should all go together as one project. **Make 5 8x10 full frame prints unless the project calls for something different -- in certain cases, it may.** Discuss with me.

*Before you begin this project: View on Film on Demand (e-resources) the series called Through Women's Lenses: Women in Photography.* This series does a good job of including many artists we have covered and more. It also gives you an overview of photographic history, albeit not all American. I plan to view this in class if we have time.



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### ARTIST PRESENTATIONS FOR PHOTOGRAPHY 207



Research an artist from the list below in depth and present their work. **Books are mandatory to do your research but you may also use online resources. Go to the library and check out books. See below for more info on online resources.** (photo above by Cindy Sherman)

**Artist Presentations.** Choose one artist from list, do preliminary research. Choose 5 photographs (each image on their own slide page with title and date) of your chosen artist's work and in your own words explain why you are interested in this work. Do not crop the photos! Use high resolution images. Make sure the photos were actually taken by your artist.

This mini presentation is your initial research — it is ONLY a short introduction of what you will eventually present during Week 3. **Create a google slide show and share with me. This is NOT the final artist presentation (Due Week 3).**

**This mini presentation is DUE: WEEK 1 on Thursday @ Midnight— share with me**

**Following the mini-presentation:** do extensive research, go to the library, etc — and present your research in a professional, informational and creative approach during Week 3. Concentrate only on the artists' *uses of photography*. *This is a 8-10 min. presentation.* Discussion will follow each presentation.

**Bring in books to the classroom to share.** Be prepared to answer questions. Moodle has a forum with all of the info about artist presentations. *There is also a bibliography on Moodle.*

Think of this artist presentation as an EXAM. It is worth a sizable percentage of your final grade. Each presentation will be individually presented as a Google slide show. **If your artist is a conceptual artist, choose one of their "projects" and show 5 photos from this project.** Please

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show your photos individually, one on each slide page. *If the artist's work is shown in grids or an installation* — show this image on one slide page + show each photo individually.

**IN ADDITION:** Choose one photograph by **Alfred Stieglitz** and intelligently connect his photograph to the photographs you are showing us of your artist's. **Research and include one Stieglitz photograph.** His work might be the antithesis of your artists' works or very similar in style or idea. Stieglitz was very influential; he played a major role in championing photography as fine art.

As critic Andy Grundberg writes "Stieglitz, who was active as an art photographer from the mid-1880's to 1937 (he died in 1946), was a tireless advocate not only of modern photography but also of modern painting".

**You must research and present in your Final presentation during Week 3:**

- What is their intention? Why do they make this work?
- Show important work. -----Each image must be on its own slide. Include title & date. **Total of 5 important photographs.** Images must be of high enough resolution in your slide show so it can be seen clearly.
- Analyze, discuss each photograph that you show.
- Discuss how they make the photographs. This means: Is it staged? Is this a self-portrait? Did someone else take the photo?
- Does how they make or take the photograph add to the meaning of the photograph? **HOW?**
- What type of camera they use? Large, medium and small format cameras. **Show a photo of the camera type and explain.**
- Does the artist want the viewer to respond in a certain way?
- What or Who is/was the artist inspired by? If you name an artist, show one of their photos.
- Were they part of any important movement or style? Surrealism? Straight? Documentary? Pictorialism? Dada? Conceptual? f64? Street photography? **Define and explain the movement to the class.** In what part of the country or world was it being practiced? Time period?
- Have they always used the medium of photography? Why or why not?
- Use a quote if this helps us understand the artist and their work.
- You may include a short video if it aids us in understanding who the artist is. This works especially well when the video is the artist doing the talking about their work.
- Choose 1 photograph by Alfred Stieglitz and intelligently contrast/compare to one photograph by your artist. The photo can be very similar or the antithesis of your artist's work.

**The final presentation is a 8-10 min. presentation. Questions/comments will follow each presentation.** Choose one artist from this long list and tell me who you have chosen.

Tseng Kwong Chi	Cindy Sherman	Hiroshi Sugimoto
Julia Margaret Cameron	Helen Levitt	Lorna Simpson
Lewis Baltz	William Eggleston	Abelardo Morell
Dorothea Lange	Berenice Abbott	Eugene Atget
Daido Moriyama	Claude Cahun	Carrie Mae Weems
Walker Evans	Diane Arbus	Lee Friedlander
Robert Frank	Bernd & Hilla Becher	Edward Ruscha
Florence Henri	Robin Rhode	Eadweard Muybridge
Ralph Eugene Meatyard	Karl Blossfeldt (plants)	Mark Cohen
Tina Modotti	Robert Adams	Imogen Cunningham

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Francesca Woodman

Lily McElroy

Stephen Shore

[Dionne Lee](#)

*Some of the artists above make what is called conceptual artwork. Conceptual art is primarily about the IDEA and not about self-expression or about beauty and the sublime. It is the IDEA and not the aesthetic that is most important. In your presentation, you will be expected to understand and explain why the artist is more concerned with the ideas rather than the aesthetic.*

### Synopsis

Conceptual art is a movement that prizes ideas over the formal or visual components of art works. An amalgam of various tendencies rather than a tightly cohesive movement, Conceptualism took myriad forms, such as performances, happenings, and ephemera. From the mid-1960s through the mid-1970s Conceptual artists produced works and writings that completely rejected standard ideas of art. Their chief claim - that the articulation of an artistic idea suffices as a work of art - implied that concerns such as aesthetics, expression, skill and marketability were all irrelevant standards by which art was usually judged. So drastically simplified, it might seem to many people that what passes for Conceptual art is not in fact "art" at all, much as Jackson Pollock's "drip" paintings, or Andy Warhol's Brillo Boxes (1964), seemed to contradict what previously had passed for art. But it is important to understand Conceptual art in a succession of avant-garde movements (Cubism, Dada, Abstract Expressionism, Pop, etc.) that succeeded in self-consciously expanding the boundaries of art. Conceptualists put themselves at the extreme end of this *avant-garde* tradition. In truth, it is irrelevant whether this extremely intellectual kind of art matches one's personal views of what art should be, because the fact remains that Conceptual artists successfully redefine the concept of a work of art to the extent that their efforts are widely accepted as art by collectors, gallerists, and museum curators.

### Key Ideas

- Conceptual artists link their work to a tradition of Marcel Duchamp, whose Readymades had rattled the very definition of the work of art. Like Duchamp before them, they abandoned beauty, rarity, and skill as measures of art.
- Conceptual artists recognize that all art is essentially conceptual. In order to emphasize this, many Conceptual artists reduced the material presence of the work to an absolute minimum - a tendency that some have referred to as the "dematerialization" of art.
- Conceptual artists were influenced by the brutal simplicity of Minimalism, but they rejected Minimalism's embrace of the conventions of sculpture and painting as mainstays of artistic production. For Conceptual artists, art need not look like a traditional work of art, or even take any physical form at all.
- The analysis of art that was pursued by many Conceptual artists encouraged them to believe that if the artist began the artwork, the museum or gallery and the audience in some way completed it. This category of Conceptual art is known as 'institutional critique,' which can be understood as part of an even greater shift away from emphasizing the object-based work of art to pointedly expressing cultural values of society at large.
- Much Conceptual art is self-conscious or self-referential. Like Duchamp and other modernists, they created art that is about art, and pushed its limits by using minimal materials and even text.



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<https://www.tate.org.uk/art/art-terms/c/conceptual-art>

<http://www.theartstory.org/movement-conceptual-art.htm>

### **This will help you understand how photography shifted from modernist to post-modernist/conceptual.**

The aesthetic of "straight" photography, which frowned on significant darkroom manipulation, was deeply entrenched in art photography circles in the early postwar era. By the mid-1960s, however, a new generation of artists had begun to chafe at the constraints of photographic modernism and sought to expand the medium's expressive vocabulary beyond that of the pristine black-and-white print. Many young photographers revived earlier techniques of image manipulation to create works that self-consciously and often humorously highlight the mutability of the photographic image.

At the same time, conceptual artists were taking up the camera to record ephemeral actions and situations, using deadpan humor to undercut photography's claims to documentary authority. Other artists turned their attention to the media-saturated culture of postwar America, exploring the collusion between photographers who alter images and viewers who willingly suspend their disbelief, if only for a moment.

### **List of Books to View + see bibliographies on Moodle:**

[The Last Picture Show: Artists Using Photography, 1960-1982](#)

[Light Years: Conceptual Art and the Photograph, 1964-1977](#)

[Original Copy: Photography of Sculpture, 1839- Today](#)

Photography Fast Forward

[Art and Photography \(Phaidon\)](#)

Conceptual Art, edited by Peter Osborne

How You Look At It: Photographs of the 20th Century - Thomas Weski

[Cruel and Tender: The Real in the 20th Century Photograph](#)

[Moving Pictures: Contemporary Photography and Video from the Guggenheim](#)

[Under the Big Black Sun: California Art 1974-1981](#)

**Faking Death: Canadian Art Photography and the Canadian Imagination**

[New California Art Circa 1970; State of Mind](#)

[Various Small Books: Referencing Various Small Books by Ed Ruscha](#)

Click doubleclick : the documentary factor

**Auto focus : the self-portrait in contemporary photography /**

**Acting out : invented melodrama in contemporary photography**

**Reflections : woman's self-image in contemporary photography ; <photographs by Ellen Carey**

[New Topographics / Robert Adams ... Lewis Baltz, Stephen Shore](#)

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Art photography now / Susan Bright. (two editions 2011 and 2005)

websites:

[Princeton Art Museum Collection](#)

<http://www.americansuburbx.com>

<http://intermedianow.blogspot.com>

[Photography & Surrealism - YOUTUBE](#)

[Photography: Beginning #207 - Youtube](#)

[John Szarkowski - Photography - Youtube](#)

[Women Photographers - Youtube](#)

E-Resources: Films on Demand (library)



*Claude Calhoun, Studies for a Keepsake, 1925  
and above portrait by Ingar Krauss (page 17)*

**“To me, photography is an art of observation. It's about finding something interesting in an ordinary place... I've found it has little to do with the things you see and everything to do with the way you see them.” Elliot Erwitt**

**DARKROOM RULES RULES RULES RULES**

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### KEEP IT CLEAN! Clean Up Your Mess!

Use paper towels to soak up liquids that have spilled. Wash with soap and water the area you have contaminated with chemical spills. Wash your hands - don't rub your eyes! Thoroughly rinse all processing tanks and utensils, reels, funnels, etc... **Put EVERYTHING AWAY - CLEAN - BEFORE YOU LEAVE**

Tongs - **RED** for developer, **YELLOW** for stop bath, **BLUE** for fix.

Keep them out of the other chemicals! Don't use your fingers in place of tongs.

### Do not carry wet prints around. Use Trays -- always.

NOTE! Wear an old apron or shirt to stay clean. Chemicals STAIN.

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**\*ILFOSOL-3 \*FILM DEVELOPER** - used only for film. Use only once and throw away. Mix it as you need it. *Time and Temperature are very important!!! This varies with the type of film.* 68 degrees is standard temperature for developing.

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### **\*MIXING CHEMICALS FOR *Working Solutions*\***

#### **PRINT (paper only) DEVELOPER**

Read directions on container. Mix stock print developer 1:9. This means one part developer to 9 parts of water. **It gets re-used until it is depleted.** It turns to a dark tea color when depleted. **Do not use this for developing film.**

#### **STOP BATH (use in printing only)**

Read directions on bottle. Use until depleted (turns lavender). Prints ONLY.

#### **FIXER/HYPO**

Mix stock 1:4. This means one part fix to 4 parts water. (never dilute Working solution!) **Use working solution fixer, this is in Brown Bottle.** Same chemical for film & paper. We use one drop of "hypo check" to determine if the fix is depleted. Milky means it is depleted.

#### **PERMA WASH/ HYPO CLEAR / HEICO**

See Film Developing - We do not use for printing.

**WETTING AGENT -- OR PHOTO FLO** - add a CAPFUL to 32 oz. of water in a bowl. Use for several days. Place reels of film in bowl for 2 minutes. Lab manager usually does the mixing of this for you.

### **FILM PROCESSING MADE EASY: 35mm Film**

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Have chemicals mixed & ready before starting developing process. Load tank with **two rolls of film. RINSE FILM: (PRE-SOAK)** (in tank) w/ running water at room temp for one minute *before* processing it.

### **CHECK TIME & TEMPERATURE 68 degrees! See the Film Chart for TIMES**

**1) MIX 1:9 WITH WATER =2 OZ. DEVELOPER + 18 OZ. WATER = 20 OZ.**

This is for TWO rolls of film. **USE ILFOSOL 3 FILM DEVELOPER ONLY**

**Start TIMER. Pour mixed developer into tank. Agitate for 30 seconds once, then agitate for 5 seconds every 30 seconds until time is up. Agitate consistently and regularly. Turn tank completely. Tap tank lightly to get air bubbles out after each agitation.** When developing process is completed discard developer, run water in sink while throwing it away to protect drain.

**2) STOP BATH with WATER: Rinse for 30 SECONDS - 1 MINUTE - WATER ONLY.**

**3) FIXER: FIX FILM FOR 5 MINUTES.** Use 20 oz. of *working solution* fixer. You must completely **agitate** fixer every 30 seconds for about 5 seconds for 5 whole minutes. **We reuse working solution fixer at least 3 times / Mark on bottle w/date.** You can always check the Fixer by dropping ONE drop of **hypo check** into it before and after you fix film. Clear means the fixer is still good.

(4 oz. of fixer + 16 oz. Water = 20 Ounces of *Working Solution* Fixer)

**NEVER RE-DILUTE WORKING SOLUTIONS!**

**FIXER is RE-USED IN THE DARKROOM FOR PRINTS UNTIL DEPLETED.**

**AFTER FIXING is completed - rinse with running water for 5 minutes**

**4) PERMA WASH - HEICO - HYPO CLEAR (this is a fix remover)**

Add 1 & 1/2 **capfuls (not cup, CAP)** into your tank. **AGITATE** Your Tank FOR **2-3 MINUTES**, then let it stand for **1-2 minutes**. It washes off the Fixer on your film. Throw away.

**5) WASH FILM: TAKE THE REELS OUT OF TANK - 10-20 MINUTES IN FILM WASHER, 100 speed film needs a longer wash time.**

**6) PUT REELS INTO A BOWL OF WATER WITH A DASH OF PHOTO FLO** (or wetting agent). Leave film on reel. Do not agitate, let sit 1-2 minutes. Take it off of the reel and Squeegee with fingers and hang to dry in the drying cabinet.

**7) Get your negatives into the drying closet as soon as possible! SHUT cabinet! 20 min. to dry a roll of film — Set at “8”. Any dust that settles on the surfaces of the negatives will be permanent. Put negs in negative preservers with emulsion side DOWN. Label the negative preserver.**

## **PRINTING MADE EASY**

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**Start with a great negative. Make sure it is clean. Use the loupe to scrutinize it.** Use an orange static cloth to clean. If it has water spots, rewash in photoflo and hang to dry.

**PRINTING TIME is dependent upon the density of your negative and how large your print will be.** How long you expose your paper to light will determine the **PRINT DENSITY**. Print density refers to the overall brightness or darkness of the print. *Generally, good print density means you have a range of tones from light to dark in the print.* Average exposure time for an 8x10 print from a good negative will be **9 - 17 seconds**.

**Enlarger must be set on correct Film Format!!!! (always check this)**

**Exposure time** (with the enlarger) will adjust your highlights. Filters will adjust your shadows. Low number filters will lessen contrast and high numbers (3 and above) will increase contrast.

**Multi-grade Paper means you can use FILTERS to print with. Use a 2 1/2 Filter to begin with. Use a 2 1/2 filter to make CONTACT SHEETS.**

**Put in your negative and filter - open the enlarger aperture wide and focus your negative onto a blank white paper (like the back of an old print).** Use an easel. Do not crop. Get the entire negative on the paper. Use the **GRAIN FOCUSER. FOCUS!**

**Close the aperture down 2-4 stops - depending upon negative density. Turn the timer to 3 seconds and to "T" for Timer.** The light will be OFF. It is ready to turn on when you press the red button. If negative is thin, then close down the aperture more. If negative is thick, open the aperture up. This is very important! Adjust aperture according to film's density.

Cut a strip of photo paper and lay it emulsion side UP under the important part of your image. **Make 5 increments of time** on this **TEST STRIP**. 3, 6, 9, 12, 15 (see page 180 in text)

**DEVELOP IT FOR ONE TO TWO MINUTES. Do not develop for less than one minute.** Put it through the chemistry. You can take it out of the fixer in about one minute and rinse it, **put it in a TRAY, carry out to the light to view it.**

**EXAMINE THE HIGHLIGHTS:** Is there tone in the highlight area? Is it muddy and gray? Is it too dark? Too light? If your highlights are too dark, you need LESS exposure time. If highlights are too light, you need MORE exposure time. **Pages 185-187.**

**EXAMINE THE SHADOWS:**

You need at least some shadow areas to be a **TRUE BLACK**.

If there are only flat, muddy-looking, gray shadows, you need to add a higher filter. IF the shadow areas lack detail and are too black, you need a lower filter. You can gain detail in the shadow areas with a lower filter. Pages 189-193.

**Evaluate the test strip.** You may need to make a new one. *After* deciding on an exposure and filter - **make a test print using a small piece of paper.** Place the "test" paper in an important area of your image and set the timer and expose for the amount you have determined is correct. ***No increments of time.*** Develop and examine. If you are satisfied, make a TEST PRINT on 8x10 paper. I strongly recommend you do quite a bit of testing and prepping before you expose a whole sheet of paper.

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**ALWAYS PUT TEST STRIPS AND PRINTS IN TRAYS — DO NOT DRIP  
CHEMICALS ON FLOOR!**

**SQUEEGEE YOUR PRINT AND HANG TO DRY**

**Read and reread Chapter 10 on how to make a print. Above instructions are specific to our darkroom however you will learn a lot by reading the book.**