ART 116-01
Introduction to Photography
Spring 2017

Through the Lens: This Place

Contact:
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Darkroom Monitors: Maura Torres – mtorres@hamilton.edu
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The most difficult thing is what is thought to be the simplest; to really see the things which are before your eyes. — Johann Wolfgang von Goethe

Class Schedule:
This class meets Thursdays from 1:00 PM to 4:00 PM in KTSA 133 and 144. Class will not be held on March 16th or March 23rd (Spring Break).

Description:
This course is an introduction to fine art photography using analog and digital technologies. Instruction will emphasize the technical, aesthetic and critical concerns of analog and digital photography. We will begin by using enlargers and the wet tray process to make photographic prints and a manual 35mm camera to take photographs, before transitioning into using digital SLR cameras and digital printers. Assignments are structured to refine both technical and critical skills, with particular emphasis on each student developing his/her own unique sense of the medium.

This semester students will explore their personal vision using photography with a focus at the end of the semester on “this place,” what it means to you and how it can be expressed through photography. We will look at relevant artists in the history of photography, consider various approaches to personal expression, and engage the Hamilton community through our final projects in a public exhibition of our work.

Objectives:
The objective of this course is to enable students to utilize photography as a means of personal and artistic expression. In addition to the technical aspects of operating analog and digital cameras, working in the darkroom and using industry standard software and printers, students will learn to think and see critically. As part of this process, the course will provide students with a foundation in the history of photography as an artistic practice through readings and classroom slide lectures.

Upon successful completion of this course, students should be able to:

• Use both analog and digital cameras to properly expose an image
• Apply a basic understanding of composition, lighting, and selective focus in creating an image
• Use the analog darkroom to develop film and make black & white photographic prints
• Use Epson and Flextight scanners to create digital files from 2D imagery and analog negatives
• Use the Adobe Creative Suite to organize, manage, edit and manipulate photographs
• Use Epson printers to make photographic prints
• Identify and discuss important historic and contemporary photographic artists
• Utilize photography to develop a conceptual framework and convey meaning to an audience
• Utilize a shared visual and conceptual vocabulary to discuss and critique your own and other people’s photographic projects

These learning objectives will be achieved through photographic assignments, classroom lectures, field trips, group discussions, readings and site visits.

Supply List:

• Analog and Digital SLR Cameras with manual aperture and shutter speed controls (available from Hamilton or your own)
• Film: Kodak Tri-X 400 (you will need a minimum of 6 rolls of 36 exposures)
• Negative Sleeves (PrintFile brand holding 5 negatives across with 7 rows plus the pouch – 25 pack, can be shared with up to 3 classmates)
• 3-Ring binder for storing negatives (getting one designed for negatives is best)
• Darkroom Photo Paper: 100 sheets 8x10” Ilford RC Paper (Glossy surface)
  • DO NOT EXPOSE YOUR NEW PAPER TO LIGHT
• Digital Photo Paper: 50 sheets 8.5x11” Epson Premium Luster Photo Paper
• Anti-static Cloth & Marking Pencil (can be shared)
• You should plan on having a dedicated notebook and folder / binder for keeping exposure records and all your notes and handouts together. You will be frequently referring back to them over the course of the semester.
• Archival storage portfolio to store your prints (optional).
• You will be allocated 10 GB of server storage space for your files. It is also recommended that you acquire a portable hard drive for long term storage of your files.

Supplies:
I have created a shopping list at B&H Photo with all the required supplies that you will need for this course. Go to: www.bhphotovideo.com/edu and click on “Find a School’s Supply List” at the bottom. B&H ships very quickly, but you should still order your supplies ASAP. The Bookstore sells Kodak Tri-X film but otherwise there are no stores locally to buy most of the required supplies.

Texts:
A Short Course in Photography (9th Edition) by Barbara London and Jim Stone (Optional @ Bookstore)
Adobe Photoshop CC for Photographers by Martin Evening (for advanced Photoshop techniques)
The History of Photography by Beaumont Newhall (@ Burke)
Looking at Photographs by John Szarkowski (@ Burke)
The Photography Reader, Liz Wells, Ed. (@ Burke). The Negative by Ansel Adams (@ Burke)
Examples: The Making of 40 Photographs by Ansel Adams (@ Burke)
The Zone System Manual by Minor White (@ Burke), After Photography by Fred Ritchin (@ Burke)

Readings:


C: Cotton, Charlotte. “Moments in History”, Ch. 6, The Photograph as Contemporary Art, Thames & Hudson, 2009. (PDF)


Assignment Values & Due Dates:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Due Date</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participation</td>
<td>Ongoing</td>
<td>10%</td>
</tr>
<tr>
<td>Reading Response A</td>
<td>2/9</td>
<td>2%</td>
</tr>
<tr>
<td>Reading Response B</td>
<td>2/16</td>
<td>2%</td>
</tr>
<tr>
<td>Reading Response C</td>
<td>4/6</td>
<td>2%</td>
</tr>
<tr>
<td>Reading Response D</td>
<td>4/20</td>
<td>2%</td>
</tr>
<tr>
<td>Visiting Artist Response</td>
<td>48 hrs after the event you attend</td>
<td>2%</td>
</tr>
<tr>
<td>Camera Assignment #1</td>
<td>2/16</td>
<td>10%</td>
</tr>
<tr>
<td>Camera Assignment #2</td>
<td>3/9</td>
<td>17.5%</td>
</tr>
<tr>
<td>Camera Assignment #3</td>
<td>4/13</td>
<td>17.5%</td>
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<tr>
<td>Final Project</td>
<td>5/7</td>
<td>35%</td>
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<tr>
<td>Total</td>
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<td>100%</td>
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HAMILTON PHOTOGRAPHY COURSE POLICIES

Class Participation: Class participation is essential in developing community and furthering your education. You must come to class prepared to engage with reading assignments, work that is presented during class, and any other assignments or discussions that are presented. Your participation is mandatory and will help you to develop a strong ability to articulate your ideas and interact with your Professors and your peers.

Critique: Critique is one of the most important processes that you will participate in during your education. It will allow you to demonstrate your technical proficiency, your ability to think critically, your desire to learn and your personal perspective. You are responsible for the completion of all projects prior to scheduled critique sessions. All students must participate by actively engaging with the work and offering constructive criticism. Critiques address both conceptual and technical execution of the work presented. Work that is incomplete will not be addressed during critique.

If you are unfamiliar with critique, I encourage you to review the excerpt from The Critique Handbook on Blackboard.

Technology: Students are responsible for the frequent and methodical back-up of their class work over the course of the semester. Data loss cannot be used as an excuse for late or missing work. Backing up of your work weekly via external hard drive and/or DVD-R is highly recommended.

Grading and Standards:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Range</th>
<th>Description</th>
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<tbody>
<tr>
<td>A+</td>
<td>97 – 100</td>
<td>EXCELLENT: Comprehensive knowledge and understanding of subject matter; marked perception and/or originality; willingness to push yourself to do the very best work</td>
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<tr>
<td>A</td>
<td>93 – 96</td>
<td>GOOD: Moderately broad knowledge and understanding of subject matter; noticeable perception and/or originality; good growth and effort</td>
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<tr>
<td>A-</td>
<td>90 – 92</td>
<td>AVERAGE: Reasonable knowledge and understanding of subject matter; some perception and/or originality; meets the minimum course requirements for effort and quality of work</td>
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<tr>
<td>B+</td>
<td>87 – 89</td>
<td>POOR: Minimum of knowledge and understanding of subject matter; limited perception and/or originality; incomplete projects; poor quality, skill, effort and/or participation</td>
</tr>
<tr>
<td>B</td>
<td>83 – 86</td>
<td>( F = &lt;60 )</td>
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<tr>
<td>B-</td>
<td>80 – 82</td>
<td>FF</td>
</tr>
<tr>
<td>C+</td>
<td>77 – 79</td>
<td>XF</td>
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<tr>
<td>C</td>
<td>73 – 76</td>
<td></td>
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<tr>
<td>C-</td>
<td>70 – 72</td>
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<tr>
<td>D+</td>
<td>67 – 69</td>
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<tr>
<td>D</td>
<td>63 – 66</td>
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<tr>
<td>D-</td>
<td>60 – 62</td>
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Late Assignments: Late assignments will not be accepted. If you need to miss class, you should complete your work in advance and deliver it with a classmate.

Attendance: Attendance at each class meeting is expected. If there is work due during that class, you must make sure that it is turned in before the class meeting or it will not be accepted. Missing class is not an excuse for not turning in your work.

Accordingly, the absence policy follows:

1 Absence: No Grade Penalty
2 Absences: 1 Letter Grade Reduction (ie, A- to B-)
3 Absences: Failure

Scheduled lab / darkroom time means coming prepared with files to work on or new negatives to print. If you are not prepared with the necessary materials you will receive an absence for the day.

Lateness: Arriving late or leaving early from class is extremely disruptive and will result in your missing essential course material. It will affect your ability to succeed in the course and will negatively affect your grade.

Studio: Access: Students have access to the Darkroom and Digital Labs (DAL) during normal building hours (Monday-Friday from 8AM to midnight, and on Saturday and Sunday from noon to midnight). Access is not available on College Holidays or breaks.
Etiquette: The DAL and the Darkroom are shared workspaces. You are responsible for cleaning up after yourself. Please respect the studio and your classmates. You must follow the Photography Studio Guidelines (see PDF on Blackboard) at all times, including no food or non-lidded beverages in the Darkroom or DAL. The Darkroom is a Level 2 Controlled Access Space which means that after 4pm on weekdays and anytime on weekends, there MUST be someone else present in the darkroom suite while you are working. This can be the Darkroom Monitor during their hours or a “Buddy” (someone else registered in a photography course). Required “Buddy” hours will be posted.

Hamilton custodial staff are excluded from handling student projects, work and related materials. This means staff cannot clean up after students and it is the responsibility of students to clean up after themselves and throw away unused or unwanted materials as necessary throughout the semester.

Academic Progress: I will regularly post your grades on Blackboard throughout the semester. I will speak with you individually if your overall grade falls below a C+.

Academic Integrity: It is the responsibility of all Hamilton students to know and adhere to the College's Honor Code and its policy on Academic Dishonesty. If you have any question concerning Hamilton’s Academic Dishonesty policy and how it relates to work you produce in this course, please speak to me.

Disabilities: If you believe you have a disability that may warrant accommodations in this class, please make an appointment to meet with me during the first 2 weeks of the semester. All discussions will be kept confidential. You should also contact Allen Harrison in the Dean of Students Office (Elihu Root House; ext. 4021), who coordinates services and verifies eligibility for students with disabilities.
COURSE SCHEDULE

Week 1 – Jan 19
Introduction to the course. Review syllabus.
Origins of Photography / Looking at Photographs
Introduction to 35mm cameras. Camera Simulator.

Assign Project #1: “A Photographic Scavenger Hunt” – See separate handout.
Assignment: 1) Read: London & Stone, Ch. 1 “Camera”, Ch. 5 “Developing the Negative” & Ch. 9 “Seeing Like a Camera”; 2) Expose 1 roll of film

Week 2 – Jan 26
Darkroom safety discussion.
Film processing and darkroom demo; process 1 roll of film with a partner.

Assignment: 1) Read: London & Stone, Ch. 2 “Lens” & Ch. 4 “Exposure”; 2) Shoot and process your other roll of film. Bring your processed film and printing paper to the next class.

Sunday, Jan 29
Brett Story presents The Prison in Twelve Landscapes, FILM, 2pm, KJ AUD

Week 3 – Feb 2
Darkroom Session
Making the print, contrast filters, dodging and burning, contact sheets

Assignment: 1) Read: London & Stone, Ch. 6 “Printing” 2) Group A Readings; 3) Print contact sheets

Week 4 – Feb 9
Discuss contact sheets & Group A Readings
Darkroom Session

Assignment: 1) Read excerpt from The Critique Handbook by Buster & Crawford; 2) Finish Project #1; 3) Group B Readings

Week 5 – Feb 16
Project #1 Due (Critique 2/23 with Visiting Artist)
Group B Readings
Review: Proper exposure, depth of field, contrast controls
Lecture: Sense of Place
Video (Rosler / Ways of Seeing)

Assign Project #2: “Double Take: A Sense of Place Two Ways” – See handout – 3-4 rolls, 6-8 prints.
Assignment: 1) Work on Project #2

Week 6 – Feb 23
Project #1 Critique with Visiting Artist
Technical discussion with Visiting Artist

Assignment: Work on Project #2

Week 7 – Mar 2
Darkroom Session - Technical Demonstration: dodging / burning, split filtering

Assignment: Finish Project #2.

Week 8 – Mar 9
Project #2 Due – Show 6-8 prints, 3-4 contact sheets
Introduction to DSLR Cameras; Shooting RAW & Off Loading
Adobe Bridge, Camera RAW Converter, DNG Files, Digital Contact Sheets
Video (Goldin, Rosler, BBC Portrait Segment)

Assign Project #3: “The Contemporary Portrait” – See handout
Assignment: 1) Read: London & Stone, Ch. 8 “Digital Photography”;
Mar 16 & Mar 23 | SPRING BREAK

**Week 9 – Mar 30**
Slide Lecture (Portraiture and Place)

*Assignment:* 1) Shoot / Edit for Project #3; 2) Prepare Group C Readings

Sunday, Apr 2
Yance Ford ’94 presents *Strong Island*, FILM, 2pm, KJ AUD

Wednesday, Apr 5
Visiting Artist Janet Biggs, 4:30pm, KJ AUD

**Week 10 – Apr 6**
Discuss Group C Readings
Digital Workflow: Levels, Histograms, Adjustment Layers (Part 1)
Adjustment Layers (Part 2), B&W Conversion, Making the Print

*Assignment:* 1) Finish Project #3

**Week 11 – Apr 13**
Group Critique Project #3
Film & Flatbed Scanning & Retouching

*Assign Final Project:* Draft a typed proposal (one-page or less) for your final project and post to Blackboard as soon as possible but no later than 4/20. You are required to read and make suggestions on at least one other person’s proposal. See separate Project Proposal PDF for guidelines – 8-10 prints, due Sunday 5/7.

*Assignment:* 1) Group D Readings; 2) Project Proposal

**Week 12 – Apr 20**
Discuss Group D Readings
Mounting / Installation Demo
Photoshop Techniques: Basics of Layers, Selections and Masks; Action Scripts & JPG Conversion
Digital / Analog Comparison (optional)
Roll Paper Demo (optional)

*Assignment:* 1) Print for Interim Critique (4+ prints, 1 mounted, indicative of final project)

**Week 13 – Apr 27**
Interim Critique / Work in Progress (at least 1 mounted print)
Wellin Museum Field Trip

*Assignment:* 1) Work on Final Project

**Week 14 – May 4**
In-Class Work Session
Choose Final Critique Locations

**May 7, SUNDAY**
Exhibition Install 4-6pm

**Week 15 – May 11, THURSDAY**
Final Exam Period – 7-10pm
Final Critique – 8-10 cohesive prints based on your project proposal