COURSE DESCRIPTION
This is a creative black and white photography course, exploring the possibilities of visual language as it relates to each student's ideas, influences and personal vision. Advanced camera use, printing and film handling will be included. You will also be introduced to the digital lab. We will be working to help you create a strong, well sequenced and technically proficient body of work. To this end you will gain the ability to make pictures that carry meaning, are conceptually strong and are in line with your own personal vision.

This will be accomplished through a series of weekly demonstrations, exercises, and assignments. You will also be required to keep a journal with notes from all lectures. It should include your thoughts on the lectures, assignments and Critiques. On the final day of class you must turn in this journal with your final portfolio and your self-evaluation.

Course Outline
There will be weekly assignments that are aimed at visual as well as technical exploration. Student’s work will be discussed and evaluated in both group and individual critiques. The following topics will be covered.

Alternative films, papers, developers, split filter printing
Medium and large format cameras
Artificial light, strobe/ hot lights
Digital Capture
Introduction to Photoshop, Camera Raw and The Bridge
Inkjet printing
Sequencing your photographs
Topical/historical lectures, readings and discussions
Slide lectures from the history of photography

***The Critique ***

GRADES
Grades are based on attendance, quality of the final portfolio, weekly shooting assignments, participation in classroom discussion and critiques, and overall photographic growth and development. To receive a grade you must present your final portfolio for review, and turn in your self-evaluation at the final critique.

ABSENCES: More than 3 excused or unexcused absences and you are done.

COST
Approximately $500 for text, supplies and lab fees

TEXT
Photography, By Henry Horenstein and Russell Hart or Beyond Basic Photography by Henry Horenstein
Week 1
Tuesday 1/25  Introduction to course, course requirements, expectations and materials, mix chemistry.
Thursday 1/27 Introduction to darkroom, review film processing, review camera controls, film speed Exposure, hand held meters, push pull processing, and alternative film developers.
Assignment #1 Due for Critique #1: Spaceship Assignment.

WEEK 2
Tuesday 2/1 Darkroom
Thursday 2/3 Critique #1
Assignment #2 Due for Critique#2, 2 people, 3 objects, 4 environments, 6 pictures (the constructed photograph)

WEEK 3
Tuesday 2/8 Introduction to medium and large format cameras
Thursday 2/10 Critique # 2
Assignment #3 Due for Critique #3 Documentary Project

WEEK 4
Tuesday 2/15 Visitor
Thursday 2/17 Visitor
Assignment Due for Critique #3 Documentary Project - keep working!

WEEK 5
Tuesday 2/22 Visitor
Thursday 2/24 Critique #3
Assignment Write proposals for final projects. Bring your proposal to class on 3/3.

WEEK 6
Monday 3/1 Digital Lab
Thursday 3/3 Digital Lab
Assignment BEGIN INDIVIDUAL PROJECTS

WEEK 7
Tuesday 3/8 Digital Lab
Thursday 3/10 Digital Lab
Assignment Have fun, take pictures, but remember you must have work to show for critique when you return.

Spring break 3/12 – 3/19

WEEK 8
Tuesday 3/22 Digital Lab
Thursday 3/24 Digital Lab
Assignment Work on final projects

WEEK 9
Tuesday 3/29 Group A critiques
Thursday 3/31 Group B critiques
Assignment Work on final projects
WEEK 10
 Tuesday 4/5              Group A critiques
 Thursday 4/7             Group B critiques
 Assignment             Work on final projects

WEEK 11
 Tuesday 4/12             Group A critiques
 Thursday 4/14            Group B critiques
 Assignment             Work on final projects

WEEK 12
 Tuesday 4/19             Group A critiques
 Thursday 4/21            Group B critiques.
 Assignment             Work on final projects.

WEEK 13
 Tuesday 4/26             Darkroom Lab.
 Thursday 4/28            Darkroom Lab.
 Assignment             Work on final projects.

WEEK 14
 Tuesday 5/3              Darkroom lab
 Thursday 5/5             Final Critiques

Visiting Artists - Required

John Willis
Exhibition: Jan 24- Feb. 14  Eli Marsh Gallery
Lecture Thursday, Jan. 27 at 4:30 p.m. Pruyn Lecture Hall
Reception and book signing follows

Ramón Rivera Moret, Artist in Residence
Exhibition 2/28 3/14, Eli Marsh Gallery,
Lecture Thursday, 03/03 at 4:30 p.m., Pruyn Lecture Hall
Reception Follows
SUPPLY LIST

Darkroom
This is a guide to get you started; many of you will be using other format films and alternate papers by semester's end.

Kodak Tri-X ASA 400 35 mm Film, 36 exposures (6 rolls to start)
Ilford Multigrade RC IV Deluxe paper, Pearl Surface, size 8"X 10" (Box of 100 sheets)
Ilford Multigrade Fiber Base paper, glossy Surface, size 8"X 10"
Ilford Multigrade Fiber Base paper, glossy Surface, size 11"X 14"
Negative sleeves for 35 mm film, #35-7b
Negative box or loose-leaf binder
Playtex yellow gloves
Old towel
Scissors
Ilford anti-static cloth

Digital
Compact Flash Card(s) at least 2 gigs
Storage- portable hard drive, thumb drive.
Inkjet paper, brand and surface your choice.

Print finishing materials- These will be supplied
Acid Free matboard
Acid free linen Tape
X-acto knife w/ #11 blade
1 Sheet 8x10 water color paper
Plastic eraser
Cotton gloves

Optional Materials
Bottle opener
Spotting brush
18-inch stainless steel ruler with cork back

Where to buy stuff:
http://www.huntsphotoandvideo.com/
http://www.bhphotovideo.com/
http://www.adorama.com/