Art 107  Introduction to Photography  
Credits: 03  
CRN 62432 MW 10-12:30, CRN 62433 MW 1-3:30  

“A real voyage of discovery consists not of seeing new landscapes,  
but of seeing things with new eyes.” – Marcel Proust.  

INSTRUCTOR: Elizabeth (Betsy) Curtis  
OFFICE: Palanakila 118  
OFFICE HOURS: M,W 3:30-4:30, or by appt.  
EMAIL: ercurtis@hawaii.edu  
PHOTO LAB PHONE: 236-9141  
EFFECTIVE DATE: Fall 2014  

WINDWARD COMMUNITY COLLEGE MISSION STATEMENT  

Windward Community College offers innovative programs in the arts and sciences and opportunities to gain knowledge and understanding of Hawai‘i and its unique heritage. With a special commitment to support the access and educational needs of Native Hawaiians, we provide O‘ahu’s Ko‘olau region and beyond with liberal arts, career and lifelong learning in a supportive and challenging environment — inspiring students to excellence.  

CATALOG DESCRIPTION  

Studio experience mainly for non-majors. An introduction to black and white photography emphasizing a variety of picturemaking techniques. Assignments and field trips. Students must have a film camera with adjustable shutter speeds and aperture settings. (6 hours lecture/lab)  
DA  

Activities Required at Scheduled Times Other Than Class Times  
Field trips may be arranged and must be attended. Plan on spending 6-9 hours per week outside of class time photographing, researching, and/or in open lab.  

STUDENT LEARNING OUTCOMES  

The student learning outcomes for the course are:  

1. Operate your camera to obtain correctly focused and exposed negatives, and use aperture and shutter speeds to create an intended image.  
2. Develop black and white film and make contact prints.  
3. Operate an enlarger to make black and white prints that express, enhance and communicate an intended image.  
4. Process and present photographic prints that aesthetically expresses your feelings, ideas and/or concepts.  
5. Comprehend and sensitively apply the visual elements of line, shape, value, texture,
space and motion, and the design principles of balance, rhythm, dominance, contrast, variation, and unity to photography projects.

6. Complete the creative problem-solving process from planning and discovery to implementation and evaluation.

7. Experiment by taking risks through the process of exploration and revision during the creative problem-solving process.

8. Demonstrate strong communication skills and speak clearly during critiques.

9. Gain a basic understanding of photographic history and visual culture.

COURSE CONTENT

<table>
<thead>
<tr>
<th>Concepts or Topics</th>
<th>Skills or Competencies</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Camera</td>
<td>1. Use your camera to load, focus, and expose film.</td>
</tr>
<tr>
<td>The Darkroom</td>
<td>2. Use your camera’s aperture and shutter speeds to create an intended image.</td>
</tr>
<tr>
<td>The Photographic Print</td>
<td>3. Apply understanding of the silver gelatin chemical processes in the creation of photographic images.</td>
</tr>
<tr>
<td>The Intended Image</td>
<td>4. Develop film, makes contacts and enlarged prints.</td>
</tr>
<tr>
<td>Basic History of Photography</td>
<td>5. Create photographs that express craftsmanship and creativity within the syntax and history of photography.</td>
</tr>
<tr>
<td>Creativity</td>
<td>6. Demonstrate the ability to create an intended image.</td>
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<td></td>
<td>7. Demonstrate understanding the creative process.</td>
</tr>
</tbody>
</table>

COURSE TASKS

Evaluation will be based on how well you fulfill your assignments, your individual progress and artwork, regular attendance, class participation, effort, and creativity. Lectures, discussions, class activities, take-home exercises, and audio-visual materials are crucial to this course, and therefore participation in these activities is required. Your artwork must have a disciplined and professional sense of presentation, design, vitality, and craftsmanship.

Two quizzes, one camera operation exercise, and four projects will be given/assigned. The camera operation exercise is technical in nature, but may be completed in creative ways. The projects are creative and conceptual in nature, but you must apply your technical knowledge. Class attendance is compulsory at each of the class critiques. This is when we share our solutions to the assignments with the class as a group. (This is a VERY important part of the class and learning experience. Missing critique is considered extremely rude to your fellow students and is detrimental to your grade.) Individual appointments may also be scheduled for further feedback and direction.

Absence Policy: Three tardies = once absence. After three absences (for any reason), your final grade will be lowered one letter. Save your absence allowance for days that you really need them – sick days, family emergencies, etc. You do not need to bring me any documentation of your reason. Do not use your absences on critique or quiz days. If there is a severe extenuating circumstance that affects your attendance, please set up a meeting to discuss it with me.

Revisions and Missed Deadlines: You must have all assignments completed to receive a passing grade for the class. You have the opportunity to revise or fix any assignment and resubmit it for a higher grade. All work, including revisions, must be completed by the last day of scheduled class or you will receive either a failing grade or the grade you were originally ass-
signed. Revised projects will be graded based on the AVERAGE of the original grade assigned and the new grade assigned to the revised piece. It is possible that a revision will not raise your grade.

Missed deadlines constitute one lower letter grade per each class period the assignment is late. For example, if you turn in or submit an assignment two class periods after the project was due, then the grade will be lowered by two whole letter grades from the actual grade you received because of the missed deadline.

**ASSESSMENT TASKS AND GRADING**

**Semester Grade Guidelines**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Outstanding achievement, available only for the highest accomplishment.</td>
</tr>
<tr>
<td>B</td>
<td>Above average, awarded for quality work and good attendance.</td>
</tr>
<tr>
<td>C</td>
<td>Average, awarded for satisfactory performance and good attendance.</td>
</tr>
<tr>
<td>D</td>
<td>Minimally passing, less than typical undergraduate achievement.</td>
</tr>
<tr>
<td>F</td>
<td>Failing.</td>
</tr>
<tr>
<td>W</td>
<td>Official withdrawal from the course.</td>
</tr>
<tr>
<td>N</td>
<td>Used at the option of the instructor.</td>
</tr>
<tr>
<td>I</td>
<td>No incompletes will be given in this course.</td>
</tr>
<tr>
<td>Cr</td>
<td>Achievement of objectives of the course at a C level or higher.</td>
</tr>
<tr>
<td>NC</td>
<td>Achievement of objectives of the course with less than minimal passing achievement.</td>
</tr>
</tbody>
</table>

*Cr/NC option must be in writing and declared by the end of the 10th week of class.*

**Minimum level of achievement for credit:** Credit for all assignments and quizzes, and no more than three absences.

**Project Grades are assigned based upon the following criteria:**

1. Degree of conceptual, formal and material development in relation to the project's goals.
2. Evidence of thoughtful process and exploration.
3. Appropriate technical execution.
4. Level of risk taking and degree of difficulty.
5. Ability to converse about course relevant topics during work-in-progress and class critiques and contribute to the general studio dialogue.

**Grading Distribution:**

- Project 1: 20%
- Project 2: 20%
- Project 3: 20%
- Project 4: 25%
- Quizzes: 5%
- Class participation: 10%

It is important that you understand that just coming to class and completing coursework is not sufficient to receive an “A” in this class. It is also important that you recognize the difference between effort and achievement. (They are not the same thing; however, one can usually assume that hard work will lead to achievement). If you come to all the classes and complete all the coursework at an acceptable level, this is average (or “C”) performance, as we assume when you enroll in the class that you will do the assigned work. To receive a “B” you will have to work
beyond what is expected, challenge yourself, take risks, etc. (this translates into multiple solutions, enthusiastic participation in class, evidence of research to find out information beyond what is required or suggested). To receive an “A” I will need to see actual achievement in your attempts and evidence that you have gone far beyond what was originally expected – evidence that you have synthesized ideas brought up in class discussions and critiques in visible form. Remember, working hard is just the beginning. With this said, I am here to help you succeed and I want you to have fun while working hard. If you have any questions about what we are doing in class I encourage you to voice them. Also, if you have any questions about grading policies or how you are doing at any point in the semester, please see me. It is your responsibility to keep track of your own progress and I am available by appointment if you have questions or need extra help.

LEARNING RESOURCES


A 35 mm film camera that has manual focus, shutter speeds and aperture settings. Instamatics, Polaroids, APS, point and shoot, and digital cameras will not work for this class.

*A limited number of cameras are available at the WCC library for check-out. Examples of appropriate cameras include: Promaster 2500 PK Super SLR; Cosina CS1 35mm SLR; Nikon FM10 SLR Manual Focus Camera; Canon AE1; Vivitar V3800N 35mm SLR. Suggested lenses include a 50mm 1.8 lens or a 28 (35) -70mm zoom lens.

Film:  ASA/ISO 100 Ultrafine Xtreme rolls available at the bookstore. Plan on using at least 20 rolls for the semester.

Plastic negative sleeves – 5 or 6 exposure size. 8 x 10” print sleeve are also recommended.

Binder Box for storage of negative sleeves and prints.

Manila or pocket folder in which to turn in projects. Label with your name and class info.

Photo Paper:  8” x 10” Ultrafine Varigrade IV RC (inexpensive) or Illford Multigrade IV RC, glossy or pearl finish. You may buy other kinds of paper, but they must be RC and Variable Contrast. You will probably need 100-200 sheets for the semester. Paper comes in quantities of 25, 100, and 250. Paper is light sensitive: DO NOT OPEN!

Towel: You MUST have a towel with you to work in the lab. Don't buy a new one. Bath-size is best. Take your towel home for frequent washings, as chemicals will accumulate on it.

Marshall's Basic Black and Spotting Brush #0. (The lab has basic black for your use, but you should buy your own brush.)

Drymount Supplies: Seal Drymount Tissue 8x10,” Illustration Board. (As needed, TBA)
Suggested Sources:

Local: Windward Bookstore
    Lighthaus Camera: might have some used equipment, supplies, mostly digital cameras
    Kaimuki Camera on Waialae: supplies and digital cameras.

Online: [http://www.bhphotovideo.com/](http://www.bhphotovideo.com/) (paper, film, cameras, etc. closed for the Sabbath)
    [http://www.adorama.com/](http://www.adorama.com/) (paper, film, cameras, etc.)
    [http://www.freestylephoto.biz/](http://www.freestylephoto.biz/)

*Be advised that the supplies for this class will cost several hundred dollars. If finances are a concern, please see me to discuss ways to cut costs in lieu of dropping the course.*

Additional Information

The instructor may retain copies of the work of any student. This work will be used in demonstrations of achievement and for reference purposes.

Any work and/or materials left in the lab will be placed in the “lost prints” box. After one semester, any unclaimed items will be considered abandoned and disposed of. Lockers must be emptied by the end of the semester. Any materials left in the lockers will be considered abandoned and discarded by the last day of exam week.

Safety procedures and rules will be handed out at a later date.

Students are expected to check their UH email regularly for any class announcements. If you use a different email, you are responsible for setting up your UH account to forward messages to your preferred email address.

Texting/messaging and use of cell phones or mobile devices should be limited to breaks during the class period. Please silence your devices and stow them unless they are being used for note-taking or other purposes relevant to class.

DISABILITIES ACCOMMODATION STATEMENT

*If you have a physical, sensory, health, cognitive, or mental health disability that could limit your ability to fully participate in this class, you are encouraged to contact the Disability Specialist Counselor to discuss reasonable accommodations that will help you succeed in this class. Ann Lemke can be reached at 235-7448, [lemke@hawaii.edu](mailto:lemke@hawaii.edu), or you may stop by Hale ‘Akoakoa 213 for more information.*
### Art 107 Fall 2014 Schedule
*subject to change (with notice) at instructor's discretion*

<table>
<thead>
<tr>
<th>Week</th>
<th>Day</th>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>M</td>
<td>8/25</td>
<td>Introduction – Discuss Syllabus, Supplies, Risk &amp; Release Forms, Intro Quiz</td>
</tr>
<tr>
<td></td>
<td>W</td>
<td>8/27</td>
<td>A little photo history. Pinhole Camera Exercise. YOU MUST BRING A TOWEL, Go over equipment guidelines and darkroom hazards. READING: CH.1-2</td>
</tr>
<tr>
<td>2</td>
<td>M</td>
<td>9/1</td>
<td>Labor Day – No Class</td>
</tr>
<tr>
<td></td>
<td>W</td>
<td>9/3</td>
<td>Lecture – Camera Operation &amp; Control. Take notes. There will be a quiz. Bring CAMERA, manual, 1 roll of film. Camera operation exercise explained. READING: Ch. 3-6</td>
</tr>
<tr>
<td>3</td>
<td>M</td>
<td>9/8</td>
<td>Lecture and Demo - Film Processing. Bring your exposed roll from the exercise, along with your log of exposures. READING: Ch. 9</td>
</tr>
<tr>
<td></td>
<td>W</td>
<td>9/10</td>
<td>Quiz on Camera Operation. Lecture – Project 1, Bring 2 pictures that your find aesthetically interesting. Hint: check out a library book REVIEW: Ch. 3-6 for quiz</td>
</tr>
<tr>
<td>4</td>
<td>M</td>
<td>9/15</td>
<td>Lecture and Demo – Black &amp; White Printing. Take notes for quiz! Bring negative storage sleeves and box, sleeved film from the first exercise, and log of exposures. READING: Ch. 10</td>
</tr>
<tr>
<td></td>
<td>W</td>
<td>9/17</td>
<td>Darkroom Quiz, Bring two Project 1 exposed and developed rolls. Make contact sheets and discuss with me.</td>
</tr>
<tr>
<td>5</td>
<td>M</td>
<td>9/22</td>
<td>Minor White sequencing exercise, Work Time</td>
</tr>
<tr>
<td></td>
<td>W</td>
<td>9/24</td>
<td>Weston Video &amp; Work Time. Two more contact sheets due.</td>
</tr>
<tr>
<td>6</td>
<td>M</td>
<td>9/29</td>
<td>Work-in-progress Critique – At least 2 prints to show, Spottoning demo, work time.</td>
</tr>
<tr>
<td></td>
<td>W</td>
<td>10/1</td>
<td>Project 2 Lecture. Work Time. At least one more contact sheet due.</td>
</tr>
<tr>
<td>7</td>
<td>M</td>
<td>10/6</td>
<td>Project One Critique. Bring your completed project, including 5-6 contact sheets and 4 prints, in a folder labeled with your name and class info. Begin <em>American Photography: A Century of Images</em></td>
</tr>
<tr>
<td></td>
<td>W</td>
<td>10/8</td>
<td>Watch <em>Street of Crocodiles</em>, Work Time, 2 contact sheets due for Project 2</td>
</tr>
<tr>
<td></td>
<td>W</td>
<td>10/15</td>
<td>Work-in-progress critique, work time – 2 additional contact sheets due</td>
</tr>
<tr>
<td>9</td>
<td>M</td>
<td>10/20</td>
<td>Work Time</td>
</tr>
<tr>
<td></td>
<td>W</td>
<td>10/22</td>
<td>Critique, Project 2 Due (5-6 contact sheets + 4 prints in a folder), Lecture on Project 3</td>
</tr>
<tr>
<td>10</td>
<td>M</td>
<td>10/27</td>
<td>2 exposed rolls due, work time, Begin watching <em>Darkness and Light</em></td>
</tr>
<tr>
<td></td>
<td>W</td>
<td>10/29</td>
<td>Conclude <em>Darkness and Light</em>, 2 contact sheets due, work time</td>
</tr>
<tr>
<td>11</td>
<td>M</td>
<td>11/3</td>
<td>Work time, 2 contact sheets due</td>
</tr>
<tr>
<td></td>
<td>W</td>
<td>11/5</td>
<td>Work Time</td>
</tr>
<tr>
<td>12</td>
<td>M</td>
<td>11/10</td>
<td>Work in Progress Critique, at least one more contact sheet due.</td>
</tr>
<tr>
<td></td>
<td>W</td>
<td>11/12</td>
<td>Lecture on Project 4, work time</td>
</tr>
<tr>
<td>13</td>
<td>M</td>
<td>11/17</td>
<td>Critique. Project 3 Due (5-6 contact sheets plus 4-6 prints), Toning demo. READING: Ch. 12</td>
</tr>
<tr>
<td></td>
<td>W</td>
<td>11/19</td>
<td>Lecture: Project 4, matting demo.</td>
</tr>
</tbody>
</table>
### PROJECT AND EXERCISE INFORMATION

**Pinhole Camera Exercise**

The aperture of this camera is the size of a pinhole. aperture = focal length / pinhole diameter

102 mm focal length / .70 mm diameter opening = aperture of f145

Most cameras go from F 2.8 – F 22.

Film Speed- how sensitive the film is to light. Called ISO [International Organization for Standardization]

Film speeds typically used are 100 – 400 speeds

Paper – Film speed of 4

**Steps:**

1. In the dark, load paper into camera – emulsion side facing the pinhole
2. Expose paper: 10 seconds in bright sunlight, longer if it is overcast. Position camera close to subject.
3. In the dark, take paper out of camera – will see nothing
4. Developer 2 min – drip print
5. Stop bath 30 secs – drip print
6. Fixer 1 – 1 minute –
7. Fixer 2 – 1 minute -
8. Holding Bath
9. Go outside into classroom and evaluate image
10. Put image back into holding bath until final wash.
11. Every so often when holding bath is full do a group wash
12. Wash all prints for 10 minutes – starting from when last print was put in – if a print is added after timing has started must restart the time

**Remember:**

1. Don't drip prints out of the tray
2. Don't use anything other than tongs to get prints out of the tray
3. Don’t put too many prints in a tray at once
4. If chems get on your hands immediately rinse them off with the faucet in the darkroom
5. Do not leave a print in the sink
6. Do not mix up the tongs
7. Always use a tray to move prints out of the darkroom to evaluate
8. Do not open the top of your camera once you leave the darkroom
9. Don't leave the paper box open
10. Don’t use your cell phone / ipod in darkroom – light can expose the paper
Camera Operation Exercise

[use one roll of 36ex film]

1- rendition of movement
photograph a moving object with three different shutter speeds. <remember to compensate exposure with aperture>

2- depth of field
Photograph a situation with three subjects of different distance from you (foreground, middle ground, background). Focus on the middle subject. Make three exposures by changing aperture. <remember to compensate exposure with shutter speed>

3- negative density in relation to exposure bracketing - photograph the same scene with three different exposure, one stop difference between each.

You must make a log of all exposures on the roll, like the example shown in the lecture.

Project One: About Looking

This project is about looking, noticing the world around you, and framing it in such a way as to make others notice as well. Experiment with the design and composition guidelines covered in class. Create four 8x10 images that foreground the following visual elements- Line, form, texture and combination. Make careful compositions in which the eye moves through the piece, keeping the viewer engaged. Shoot the same subjects from various angels to see what “works” best. Think about why you are drawn to your compositions and what they might mean. Does the line, form, or texture evoke a memory, feeling, poem, song? Student will expose approx 4-6 rolls of film, working closely with lab instructor in selecting and printing. 4 beautifully printed images are due along with the contact sheets.

Project Two: Object in Environment

How is meaning made? We all mean things. And interpret the meanings of others. Daily. My guess is that most of you are good at it already, but haven't thought about it much. For example, if a person is smiling, how do you interpret their mood? If a person is wearing athletic clothing, what do you infer will be his or her next activity? This project is an exercise in awareness -- of social, cultural, or other implications associated with objects and environments. I hope that it will serve to strengthen your artistic senses, but I also hope that you will be able to create something meaningful to you, or representational of your ideas or curiosities.

Step 1 - Select a number of easily transportable objects (5-10) that yield the potential of eliciting different metaphorical associations. Consider them as your cast of characters, and choose only those actors who are emotionally engaging in some way. If you are bored, viewers will be bored.

Step 2- Photograph each object at different sites (sets) and assess their potential (2 rolls 36ex)

Step 3- Based on the results in the contact sheets, narrow the objects down to two.

Step 4- Create two pairs of images. Each pair must contain the same object within a different background/context. Each pair must demonstrate how the background (including Point of View, lighting, scale, other objects, etc.) alter the way the viewer will perceive the meaning of the object/s. (3-4 more rolls 36ex)

Prints are expected to be spot-toned.
Project 3: The Self-Portrait and The Portrait of the Other

What is a portrait? What sets a portrait apart from a photograph that is a mere likeness of a person? How do you make a socially and morally responsible portrait? Does a portrait even need to include the likeness of a person to be “about” him or her? For this project, you will be required to make self-portraits as well as portraits of another. Between 4 and 6 prints are required. Let the work tell you how many are necessary.

Step 1 – Expose 1-2 rolls of film of yourself. I’d recommend finding a quiet place with good lighting so that you can relax a bit and alleviate any pressure from people watching you work, but this is up to you. What will you wear? What environment will surround you? Step 2 – Expose 1-2 roles of film of another person. I’d recommend collaborating with him or her on picking a location for the shoot. The place me be of significance to your subject, or it may be a place where he or she feels free to be a bit more open before the lens. Step 3 – After evaluating your contact sheets, we will together decide where you should spend the rest of your effort for this project.

Prints are expected to be spot-toned.

Project 4: I Know a Place

So...we have covered “people” and “things.” Time for “place.” How do you define place? Does it have to be a geographical location, or can it be a space in your mind/heart? We often use phrases like “state of mind” or “sense of place” to underscore our feelings that physical locations cannot be divorced from emotional places. What place would you like to show the viewer? Create a series of 4-6 prints about a place of your choosing. Shoot 2 preliminary rolls. We will discuss the contact sheets before you go back to shoot again. You may want to photograph yourself in the place if it is a physical location, or you may not. You will shoot between 5-6 rolls in this place. For this project, we will focus a bit more on sequence than we have for previous work. It is important that you consider the order in which the images will appear. Will they form a narrative? Will the order be determined by visual links? We will have a work in progress critique for this project. Your classmates will give you feedback about what they gather about your place from the images, as well as some ideas about ordering.

Prints for this project must be spot-toned and finished with either mats or toning – your choice.