

This is a FILM photography class – NOT digital

DO NOT buy the 10th edition textbook! It does not cover film!

Buy any edition up to, but NOT the 10th edition. The 10th edition does NOT cover film.

Example –

<http://www.amazon.com/Photography-seventh-Edition-Barbara-London/dp/B003BH39SO>

Text:

Photography – 4/5/6/7th/ 8th/ 9th edition by Barbara London, Jim Stone and John Upton

Used text books are less expensive and this alone should save you about \$100.00

Check out:

<https://www.google.com/search?q=used+text+books&ie=utf-8&oe=utf-8&aq=t&rls=org.mozilla:en-US:official&client=firefox-a&channel=fflb>

<http://www.textbooks.com/Search.php?CSID=AMB3JUJDQCWQ2OKQACDUCOSDB&TYP=SBJ&PART=PRINT&TXT=photography+upton>

<http://www.textbooks.com/Photography-9th-Edition/9780131752016/Barbara-London-Jim-Stone-and-John-Upton.php?CSID=AMB3JUJDQCWQ2OKQACDUCOSDB>

Camera:

You will need a film camera – 35mm with ALL manual settings of shutter speeds, apertures, film speeds. If you can, avoid "aperture or shutter Priority"

Be sure to ask the salesperson to be sure the camera has those qualities!!!!!!!

You will need a light meter, either built-in the camera or hand held.

Some Camera Suppliers (there are many, and you can find your own too):

<http://www.keh.com/search/list?n=132>

http://www.bhphotovideo.com/c/buy/35mmCameras/Ns/p_PRICE_210/ci/3017/pn/5/N/4294247087/

<http://www.adorama.com/c/Used>

<http://www.colonialphotohobby.com/photography.htm>

<http://harmonphoto.com/>

READ THE SYLLABUS, PRINT IT OUT AND BRING IT TO EACH AND EVERY CLASS!

PLEASE let me know if you have any questions not answered in the syllabus.

Thank You.

Allan Maxwell

<http://www.allanmaxwellphoto.com/art/>

<http://www.allanmaxwellphoto.com/>

COURSE: PHOTOGRAPHY ONE: PGY 2401C

PLACE: VALENCIA COLLEGE-EAST CAMPUS, ROOM: 3-146

DAY/TIME: As Stated in ATLAS

PROFESSOR: ALLAN MAXWELL

Contact: amaxwell@valenciacollege.edu

OFFICE HOURS: E-mail

TEXT: SEE ATTACHED

NOTE: ALL COMMUNICATION OUTSIDE OF CLASS IS THROUGH E-MAIL. YOU MUST HAVE A VALID AND WORKING E-MAIL WITH VALENCIA COLLEGE. AND YOU ARE RESPONSIBLE FOR KNOWING ALL INFO THAT IS E-MAILED TO YOU.

IMPORTANT INFORMATION !!!!!!!!!!!

ALL EMAIL MUST HAVE THE FOLLOWING IN THE "SUBJECT" LINE:

PHOTO 1,, STUDENT LAST NAME, FIRST NAME

EMAILS NOT HAVING THIS INFO WILL BE REJECTED AND NO CREDIT FOR THAT ASSIGNMENT WILL BE GIVEN. IF THIS RESULTS IN A LATE ASSIGNMENT, A FULL LETTER GRADE WILL BE DEDUCTED

ALL WRITTEN ASSIGNMENTS AND COMMUNICATION WILL BE CONDUCTED THROUGH EMAIL. ALL EMAILS MUST BE SAVED BY THE STUDENT; AS AN OFFICIAL RECORD OF THIS CLASS AND TO DOCUMENT ANY DISCREPANCIES.

Description: This photography course is designed to introduce all the functionary controls of the modern 35mm film camera to the beginning photographer and to acquaint students with processing/printing black & white film. This course concentrates on two areas: technique and visual awareness/ideas. The technical material helps students learn how to control the photographic process; visual awareness delves into composition and design, in effect making the camera an extension of the photographer's mind.

Requirements ~ Materials: a 35mm film camera, preferably a single lens reflex, with manual settings; sufficient film for app.1-2 rolls per week. A "Data Sheet" should be kept for each roll of film.

Attendance: Regular attendance in this class is required for your successful completion. When you are absent from class; it is your responsibility to find out what you have missed. Three unexcused absences may lower the final grade by one full letter grade. Excessive absenteeism (more than three) may result in the student being withdrawn from the class.

Withdrawal from the class: IT IS THE STUDENT'S RESPONSIBILITY TO WITHDRAW. To receive a W, you must withdraw before the withdrawal deadline. Students who withdraw after the deadline will be assigned a WP (withdrawn passing) or WF (withdrawn failing.) To receive a WP, the student must have satisfactorily completed all assignments due as of the last date of attendance and have an overall average of 60% or higher. Students who simply stop attending class and fail to withdraw may receive a grade of F or WF, at the discretion of the professor..

A faculty member is permitted to withdraw a student up to the beginning of the final exam period, for violation of the faculty member's attendance policy, as published in the faculty member's syllabus (see above).

Withdrawal Date: _____; A student may withdraw without penalty at any time before the deadline, by filling out a form with the Admissions Office and you will receive a W for a grade. After the deadline, if a student withdraws or is withdrawn by the professor, a grade of WP (Withdraw Passing) or WF (Withdraw Failing) will be given based on the students academic achievement. If you miss the final critique and/or do not make up any missed past assignments by the end of the semester, you will receive the appropriate grade.

Grades: The grading in this class (and most all art classes) is based on a subjective analysis by the professor. And is a combination of the technical and aesthetic qualities exhibited by the student through their work. ANY STUDENT THAT IS UNCOMFORTABLE WITH A SUBJECTIVE ANALYSIS OF THEIR WORK SHOULD NOT TAKE THIS CLASS!!!!

All late assignments will receive one full letter grade lower. All incomplete assignments will receive no higher than a "D" grade.

Makeup Assignments: Late assignments will be marked down one full letter grade!_If needed, make-ups will be due the following class. All assignments MUST be completed 2 WEEKS BEFORE the beginning of "Finals Week." All make-up of redo assignments MUST be presented as the complete original assignment. NOT just the previous missing parts of the assignment.

Academic Honesty, in this art class is demonstrated by your individual and unique response to the assignments. No mimicking or "group think". You must always present your own personal work. **COPYING WORK THAT IS NOT OF YOUR DESIGN IS PLAGIARISM AND WILL BE DEALT WITH BY THE DEAN.**

GRADING SYSTEM:

"A" requires the completion of the entire assignment, with significant demonstrated competence in both the technical and aesthetic areas.

"B" requires the completion of the entire assignment, with less demonstrated competence in both the technical and aesthetic areas.

"C" requires the completion of the entire assignment, with significant weaknesses of demonstrated competence in both the technical and aesthetic areas.

“D” results from a very poor or incomplete assignment.

“F” results in not presenting any assignment.

Classroom Policies Student Behavior: The instructor reserves the right to change the course syllabus when needed. Changes will be announced in class or through e-mail. Please use common courtesy by not talking during class while the professor is presenting the lecture or while audiovisual materials are presented. Since attendance will be taken at the beginning of the class, any student arriving late must inform the instructor after class in order to receive credit for attendance. Cellular telephones and beepers are always disruptive when they are activated during class; please attend to them beforehand. Turn them OFF!

"Students with Disabilities who qualify for academic accommodations must provide a Notification to Instructor (NTI) form from the Office for Students with Disabilities (OSD) and discuss specific needs with the professor, preferably during the first two weeks of class. The Office for Students with Disabilities determines accommodations based on appropriate documentation of disabilities. Please contact (campus phone number) for more information." For east the number is Ph: 407-582-2229

Baycare: Valencia College is interested in making sure that all students have a successful college experience. To that end, Valencia students can get immediate help with issues dealing with stress, anxiety, depression, adjustment difficulties, substance abuse, time management, relationship problems with school, home and work. BAYCARE- Behavioral Health Student Assistance Program service is free to all Valencia College students 24 hrs a day at 800-875-5470. free face-to-face counseling is also available.

Student Competence and Evaluation:

This course seeks to reinforce the following Valencia Student Competencies:

Students will learn to think critically and creatively about analyzing the technical and aesthetic components of a photographic image and how each affects the other.

Students will learn to communicate visually and to evaluate a photographic image on the merits of its technical and aesthetic components.

Students will learn the value of visual communication and the personal satisfaction it brings.

Students will learn how to act more like a serious photographer, through their use of the technical and aesthetic aspects of photography

SUPPLIES:

Other than the camera and the book, Do NOT buy any other materials
We will supply some but not all materials below.

STUDENTS SHOULD EXPECT TO SPEND \$200-\$250 ON MATERIALS

ALL MATERIALS ARE CHEAPER IF BOUGHT IN LARGER QUANTITIES. AND, CAN THEN BE SHARED AMONG SEVERAL STUDENTS.

FILM CAMERA:

35 mm with manual controls of aperture and shutter speeds. Light meter in camera or hand-held. Tripod (optional).

FILM DEVELOPING:

At least 12-15 rolls of 24 exp, 400 speed, B&W film. -some supplied

Developing Tank, plastic or steel, with reels - supplied

Photo Thermometer

Bottle Opener

Scissors

Plastic Negative Sleeves - supplied

Hand Towel

CHEMICALS:

Kodak D-76 gallon size

Stop Bath-optional

Kodak Rapid Fix

Hypo Clearing Agent-optional

Photo Flo-optional

PHOTO PAPER:

Multigrade Glossy RC 8x10

Ilford Multigrade Printing Filters-supplied

Photo Blotter Book-supplied

IN ADDITION:

Plastic Gallon Jugs, for chemicals-supplied

Anti Static Cloth (optional – soft brush, can of air)

11 x14 Matte Board (final portfolio)

11x14 Manila Envelope:

Large enough to hold your weekly assignments and your final portfolio. MUST! Have your name and assignment #s on the envelope!!!!!!

ASSIGNMENTS

*****Please remember, you MUST always present your finished prints for every assignment/grading and critique in an envelope `large enough to contain all your prints. (ie, 11"x14" manila envelope)

No assignment prints will be accepted that are not in an envelope.

They will be considered "late" and graded down on full letter grade!!!!

I WILL NOT ACCEPT ANY LOOSE PRINTS FOR GRADING!!!!!!!!!!!!!!!!!!!!!!!!!!!! PERIOD!

View Video First:

<https://www.google.com/search?q=processing+bw+film+video&ie=utf-8&oe=utf-8&aq=t&rls=org.mozilla:en-US:official&client=firefox-a&channel=fflb#rls=org.mozilla:en-US:official&channel=fflb&q=processing+bw+film+youtube+video>

<https://www.youtube.com/watch?v=5tQRnAmw2SU>

https://www.youtube.com/watch?v=pAfcvMsqy_k

ASSIGNMENT #1-EXPOSURE-Camera Controls & Composition

READ: Chapters 1,2, 3, BEFORE THE ASSIGNMENT

DUE DATE_____

A: Aperture / F Stop; Depth of Field

Choose a scene with clear, distinct foreground, middle ground, back ground, with vertical points of reference. Focus on middle ground reference point only. Set your largest lens aperture. Calculate a correct, "normal" exposure. Expose. Repeat, with all other FULL apertures. Stop Down one full aperture setting for each new exposure. Make sure to adjust each, for a normal exposure with a corresponding change in shutter speed. All frames should be the same in terms of overall exposure/density/contrast. With the only visual changes being in perceived depth of field.

B: Shutter Speed; Freeze/Blur Motion

Choose an outdoor scene with an object in motion. Going across the image plane, L-R. Set camera on tripod. Make several exposures using a wide range of shutter speeds (fast to slow) be sure that all exposed frames are of the same "normal" exposure. Remember, when shutter speeds change, apertures must have a corresponding change to produce a "normal" exposure.

Bring in processed negatives for evaluation!!

ASSIGNMENT #1-PRINTING-

READ: Chapters 6 & 7, BEFORE THE ASSIGNMENT

DUE DATE:_____

FILM:

A: Process/ develop all negatives from assignment #1. Make Contact sheets of each roll.

PRINTS:

B: Make three enlargement prints of assignment "1A";

Largest aperture; smallest aperture; one in the middle

C: Make three prints of assignment "1B"

Slowest shutter speed; fastest shutter speed, one in the middle

ASSIGNMENT #2

Light, Film and Exposure

READ Chapters 4 & 5, BEFORE THE ASSIGNMENT

View Video

<https://www.google.com/search?q=camera+exposure+explained&ie=utf-8&oe=utf-8>

DUE DATE:_____

Exposure

Choose an outdoor scene with a wide contrast latitude. That is, a sunny day with distinct highlights, middle tones and shadows. Choose a point of view for the camera, which will be the same for all frames. Mark that spot. Using camera meter as hand held meter, go up close to shadow area, FILL VIEWFINDER WITH ONLY THAT TONE! Meter shadow area, set camera controls. Return to original point of view and expose for the entire scene. Do the same for the middle tones and highlights

Remember, now the exposures are expected to be very different. And, are based solely on the different light reflecting values of the highlights, middle tones and shadows.

PRINTS:

"DODGE/BURN" THESE PRINTS. Be sure to make prints that are as full a tonal scale as possible. With shadow and highlight detail.

3 prints; 1-shadow exposure, 1-middle tones exposure, 1-highlight exposure

ASSIGNMENT #3

Varied Points of View

High – Low – Near – Far

VIDEO: <https://dailypost.wordpress.com/2013/09/03/photography-pov/>

CHAPTER 16 and EXAMPLES THROUGH THE BOOK

DUE DATE: _____

Choose any ONE subject/person and photograph it from a VARIETY of points of view. You must have visual examples of your ONE subject photographed from SEVERAL- (HIGH, LOW, NEAR and FAR) camera angles/points of view. These camera positions should be as different and dramatic as possible. Choose a subject larger than 3'x3'. GET ON LADDERS, LAY ON FLOORS, GO FOR THE DRAMATIC!!!

Find unusual angles.

If you're sitting or standing like everyone else, you're probably going to take back some blah photos. Kneel. Climb on a chair. Crouch. Lie down. Shoot down a stairway. Get off your butt. Good photographers are always moving.

<http://www.photographymad.com/pages/view/10-top-photography-composition-rules>

<http://www.digitalcameraworld.com/2012/07/16/6-of-the-best-tips-ever-for-composing-photos/>

<http://www.wikihow.com/Compose-Photos>

<https://www.google.com/search?q=photography+picture+composition&client=firefox-a&sa=X&rls=org.mozilla:en-US:official&channel=fflb&tbm=isch&tbo=u&source=univ&ei=5H-YU8mIB-ml8QGB54GQAg&ved=0CC8QsAQ&biw=1285&bih=1072>

PRINTS:

_One print of each: High, Low, Near, Far, of the same subject.

Make the BEST print possible with full tonal scale, contrast, dodging, burning.

ASSIGNMENT #4

QUALITY OF LIGHT- ARCHITECTURE:

READ Chapter 12, BEFORE THE ASSIGNMENT

VIDEO: <https://www.google.com/search?q=photo+quality+of+light&ie=utf-8&oe=utf-8>

#4 - DUE DATE _____

The quality of light changes dramatically; Outdoors, from morning to noon to dusk to night. From clear sky, to overcast / diffused daylight, Indoors, from window light to tungsten and fluorescent; to the direction of light.

Technical: For all the following, Expose for middle-tones and “bracket” exposures.

A: Choose AN INTERESTING ARCHITECTURAL SUBJECT- an outdoor scene of a building! And, photograph it at three very different times of the day, Early Morning, Mid Afternoon, and Dusk. Bracket your exposures +/- 2 stops. In full stop increments (total of 5 frames, per scene). You may choose three different buildings at three different times of day, If you choose a building make sure the ENTIRE building is in the frame!!!!

Required: Bracket your exposures for all scenes. Use full 1 stop increments

PRINTS:

Architecture- 3 prints, each one from a different time of day.

ASSIGNMENT #5

SEEING & COMMUNICATING WITH IMAGES

READ Chapter 16, BEFORE THE ASSIGNMENT

DUE DATE: _____

First: Read an unabridged dictionary and read/write the definitions of: familiar, unfamiliar, emotion, abstraction. THEN.....

A: A familiar object in an unfamiliar way. 2 different prints of 2 different ideas

B: An emotion (love, hate, envy, desire, etc.) 2 different prints of 2 different ideas

C: An abstraction of anything. 2 different prints of 2 different ideas

PRINTS: Total 6 prints with full tonal scale and good contrast.

FINAL PORTFOLIO:

50% of Final Grade.

8 FINISHED & MOUNTED prints minimum,

MUST BE PRESENTED IN A LG. ENVELOPE OR ART FOLIO!

NO LOOSE PRINTS WILL BE ACCEPTED!!!!!!!!!!!!!!!!!!!!!!

ALL ENVELOPES MUST HAVE YOUR NAME ON THE BACK FLAP.

Portfolios will be evaluated on the basis of:

Full range of tones. Full tonal scale.

Shadow – Highlight Detail.

Good clear and precise borders

No dust, dirt or distracting marks.

Degree of interesting content.

DUE DATE: _____

DATA SHEET

Date:

Camera:

Assignment#:

Film Type:

Frame#

Exposure

Subject / Comments

- 01
- 02
- 03
- 04
- 05
- 06
- 07
- 08
- 09
- 10
- 11
- 12
- 13
- 14
- 15
- 16
- 17
- 18
- 19
- 20
- 21
- 22
- 23
- 24
- 25

LIGHT

MORE-----LESS

Aperture														
F Stop	1	1.4	2	2.8	4.0	5.6	8	11	16	22	32	45	64	90
Shutter Speeds														
Shutter	1"	1/2"	1/4"	1/8"	1/15"	1/30"	1/60"	1/125"	1/250"	1/500"				
Film Speed	12	25	50	100	200	400	800	1600						
Less----- <u>Film Grain</u> -----More														
Graphic Arts-----Studio-----Outdoor----Sunlight-----Low-Light														

The concept of a "STOP" is a factor of 2. Moving to less, cuts the light by 1/2, Moving to more, increases the light by 2x.

CONTROLS

Lens Aperture = Depth of field. The smaller the aperture, the more space is in focus.

Shutter Speed = Motion; Freeze or Blur.
Hand-Held shooting slower than 1/60 may cause blurred images!

Film Speed = Resolution, Graininess, Contrast (in combination /processing) To be chosen for the amount of light in the situation. Helps control the variables of motion and depth of field.

Light Balanced = Daylight, Tungsten, to be chosen for the TYPE of light used.

Bracketing = Exposures with more and less light on either side of "normal"

LIGHT METER

Reflective / In Camera = 18% Gray, measures light reflected from an object. Incident = measures ambient light

To use your in camera meter like a hand held, go close up, fill the viewfinder with a particular part of the larger, overall scene. Take a reading at that tonal area and factor it in to the larger scene

STUDENT CONTRACT

I _____ have fully read the syllabus and understand the requirements of this PHOTO course. I will come to class prepared for the assignments, having read the appropriate chapter in the textbook and having the appropriate materials with me to work on the assignment. I will act with courtesy in class and respect all members of the class.

sign name

date

Critique Rules:

Critique starts at the beginning of class

Only completely dry prints and allowed for viewing

All work **MUST** be presented in a manila envelope

Clean all tables before putting prints on them

Present images in the order that are to be viewed

Separate your work from others

When you are critiquing:

- Describe the image, what you see, how it is formally arranged. Address the work as it relates to the photographer's goals.
- Does the photograph communicate what it was intended to? Be as specific as you can about why or why not.
- Avoid statements such as *I like it* or *I don't like it*. Analyze and verbalize what works and what does not, offer honesty.
- Direct comments toward the work produced and not at the person who made it.
- Ask questions of the artist whenever necessary to facilitate your own understanding.
- Negative feedback is necessary, don't be afraid to voice such comments in a constructive way.
- When pointing out areas for improvement, offer ideas and solutions about how the work might be improved.
- Remember to discuss what does work in the images, provide positive reinforcement.

When your work is critiqued:

- If you've given 100% effort, you have nothing to fear.
- Critique is not personal; don't take it that way.

- Critique isn't intended to make you feel good or bad; it's intended to help you learn and grow by indicating areas in need of improvement and celebrating accomplishments and successes.
- Identifying and discussing problems helps you and others avoid similar problems in the future.
- Identify what kinds of constructive criticism have helped you improve and use the same methods when you provide feedback.
- Take notes on comments about your work, implement changes you feel are relevant.

Allan Maxwell

Kiwi Camera Service
1880 Kentucky Ave.
Winter Park, FL 32789
407 539 2731
<https://kiwicameraservice.com/contact/>

Colonial Photo
407-841-1485 | 1-800-841-1485
634 N MILLS AVE ORLANDO, FL 32803
<https://www.cphfun.com>

Harmon Photo
1323 N. Orange Ave.
Orlando, FL
32804
Tel: (407) 898-2321
info@harmonphoto.com
<http://harmonphoto.com/storelocations.html>

WITHDRAW NOTIFICATION

Any student, that has more than five unexcused absences, may be withdrawn by the professor for failure to have completed an appropriate number of class hours, as described by the state of Florida.