Photo 1: Basic Photography

Spring, 2023

"Photography is not about the thing photographed. It is about how that thing looks photographed."

-*Garry Winogrand, photographer*

Instructor: Sita Bhattacharji Email: bhattacharjisita@fhda.edu

PHTG D001.02Y / PHTG D301.02Y Lecture: Online
Room: A63 LAB: Th 12:30—3:20 PM

Office Hours:

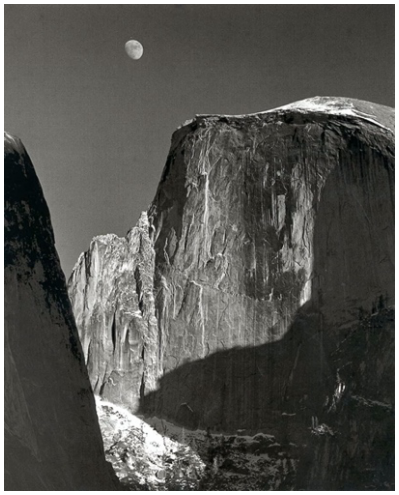
ONLINE: Wednesday 12:30—1:30 PM; In-person: Thursday 11:30 AM—12:30 PM in A63

Welcome to Photo 1—An Introduction to Black and White Photography! My name is Sita Bhattacharji: please call me Sita. The best way to get in touch with me is via the email address above. I check my email at least once a day, Monday through Friday, and generally respond within 24 hours.

I have an online office hour on Wednesday 12:30—1:30 PM and an "in-person" office hour on Thursday 11:30 AM—12:30 PM in A63. If you cannot attend at these times, please contact me so that we can arrange another mutually convenient time to meet!

You will find the "Invitation" for online meetings in the "Zoom Meetings" Module on Canvas.

This class will cover the basic principles, both technical and aesthetic, of 35mm black and white photography. Topics will include camera use and techniques, film developing, darkroom and printing skills, image selection and evaluation and an introduction, through slides and videos, to the work of a number of photographers. In addition, we will explore the basic principles of perception, light, composition, and visual awareness, and how these elements are used to make a successfully composed image.



Recommended Text:

The recommended text for this class is Photography by London, Upton, et al. Tenth, Eleventh or Twelfth edition. It is an excellent resource, but you will not be tested on anything that has not been covered in class. You may also buy the text used: you need not have the current edition.

Required Supplies:

Approximate cost, *not including camera*: $125.00

- A 35mm camera with adjustable speeds and apertures
- Approximately 6 rolls of B&W film: you may use Kodak Tri-X; Fuji Neopan 400; Ilford HP-5 or Ilford Delta 400.
- A box of 100 sheets of 8x10" RC variable contrast photographic enlarging paper, glossy or pearl surface
- Archival negative sleeves and a binder

Suggested Supplies:

- Canned air
- An apron
- A towel
- A "Sharpie" or "Pilot" marking pen with which to write on the backs of prints

Attendance and Participation:

While attendance is not part of your grade per se, participation in class *is*, and is worth 20% of your final grade. If you are not in class, you cannot participate!

Participation means:

- Contribution
- Input
- Partaking
- Involvement

Obviously, participation is not possible in absentia, so please come to class! Mere physical presence does not constitute participation: asking questions, making comments, and talking about your work and the work of your classmates does. If there is a problem or an issue, please let me know: I am sure that we can work it out.

Please note: If (for some inexplicable reason…!) you desire to drop this course, it is <u>your responsibility</u> to do so!

<u>Grading:</u>

Evaluation will be based upon a written exam, (the **timely** submission of) assignments, participation and overall effort. While you are required to turn in your assignments on time, you may redo them if there were technical problems.

All exams and projects will be graded on a 1000-point scale. The minimum passing grade is a "D-", or 60%.

A = 950-1000
A- = 900-949
B+ = 860-899
B = 840-859
B- = 800-839
C+ = 760-799
C = 700-749
D+ = 660-699
D = 640-659
D- = 600-639
F = 0-599

Assignment #s 1, 2 and 3 @ 100 each:	300
Assignment #4:	300
Exam:	200
Participation:	200
Total Possible Points:	1000

You will be graded on your lab work, four (4) printing assignments, a final exam and participation. The points will be added to determine the final grade. Points may be subtracted for poor attendance and/or behavior, and failure to meet assignment deadlines.

Assignments:

#1: First Roll: Contact sheet and 2 prints
#2: Depth of Field: Contact sheet and 6 prints
#3: Motion: Contact sheet and 6 prints
#4: Final Portfolio: Your 10 best prints

All work submitted for this course is to have been made for this class, over the course of this academic quarter and *not*, therefore, prior to April 10, 2023.

Student Learning Outcome:

• Demonstrate a working knowledge of wet darkroom processes to create photographs using a 35mm film camera.

Course Objectives:

Upon completion of this class students should be able to:

A. Define the nature and application of photography as a unique medium.
B. Differentiate between major types of cameras and demonstrate how the 35mm camera's controls are used.
C. Process black and white 35mm film, make contact prints, and enlarged prints.
D. Explore how photography has evolved to its present form through a worldwide perspective.
E. Create and conceptualize images using 35mm techniques and practices.
F. Compare and contrast traditional photographic methods with new digital methods.
G. Critique and analyze a variety of photographic master works to develop, refine and understand a diverse and multicultural community.
H. Critique classmate's work to understand the visual and communicative value of the medium.

Academic Integrity:

As a student at De Anza College, you join a community of scholars who are committed to excellence in the process of teaching and learning. Academic honesty—and honesty in general—is fundamental to this community. We assume that all students will pursue their studies with integrity and honesty; that the work they submit is their own original work—work that accurately represents the time and effort applied. Cheating, plagiarism (of written or visual information) or knowingly furnishing false information in the classroom or to the instructor is Academic Dishonesty and is a

violation of the Honor Code. Students are expected to be familiar with the Honor Code and to recognize that violations of this Code are most serious and will be handled in a manner that fully represents the extent of the Code and that befits the seriousness of its violation. If you have any questions or concerns about this, please ask.

STUDENT SUCCESS CENTER

Need help? De Anza's Student Success Center offers free online and on-campus tutoring and workshops! Visit http://www.deanza.edu/studentsuccess for our hours and information. Or just stop by to chat or sign up!

- Academic Skills Center for workshops in ATC 302
- General Subject tutoring in ATC 304
- Listening & Speaking and World Language support in ATC 313
- Math, Science and Technology tutoring in S43
- Writing and Reading tutoring in ATC 309

Student Success Center Resources are available online to all De Anza students on Canvas: https://deanza.instructure.com/enroll/MAF7Y8

PSYCHOLOGICAL SERVICES

Students who are **currently enrolled** at De Anza College qualify for psychological services.

- Students are limited to ten free sessions per academic year, regardless of reason for seeking services.
- Referral information to outside community resources is available for students who require additional services.

Problems We Can Help With

It is better to seek help through Psychological Services before a problem becomes too serious. When something is relatively minor, it can often be resolved a lot faster. Here are some examples of the types of problems that you can come to us for help.

- Family Issues
- Romantic relationship difficulties
- Anxiety
- Stress
- Depression
- Sexual issues
- Identity issues
- Sexual identity issues
- Adjustment difficulties
- Difficulty making decisions or choices
- Bereavement
- Bullying and harassment
- Body image crisis
- Substance misuse issues
- Ennui (a feeling of listlessness and dissatisfaction arising from a lack of occupation or excitement)
- Anger issues

How Our Sessions Work

Counseling is a process of discovery and understanding. It seeks to help you be more aware of what concerns or troubles you. As a result, it can help with making those decisions, choices, or changes that are right for you.

The counselor's role is to be understanding, respectful and nonjudgmental in his/her interactions with you. What is shared in session will be kept confidential within parameters as set out by the California code of legal and ethical standards for mental health care.

You can contact us by phone or email:

- 408.864.8868
- dapsychservice@deanza.edu

We are **not** a 24-hour program. For life-threatening emergencies, **call 9-1-1**

You are welcome to **stop by in person** to learn about our services or **schedule an appointment** for a private session with a Psychological Services counselor

- **Mondays, Tuesdays, Wednesdays and Thursdays**: 9 a.m.- 2:45 p.m.
- **Fridays** by appointment only, via Zoom.
- **RSS 258** – upstairs from the Bookstore in the Registration & Student Services Building

Do you want to meet with a counselor for personal psychological services?

- Make an appointment

Do you need immediate personal psychological support?

- See our crisis intervention information.

DISABLED STUDENT SERVICES

In accordance with the Americans with Disabilities Act, De Anza College is committed to providing equitable access to learning opportunities to students with documented disabilities (e.g., mental health, attentional, learning, chronic health, sensory, or physical issues).
You can meet with a Disabilities Support Services (DSS) counselor of Learning Disability (LD) Specialist to discuss any accommodations or specific learning needs you may have. If you have a disability-related need for reasonable accommodations or services in this course, you will need to provide the instructor with a Test Accommodation Verification (TAV) form from the DSS office.
Students are expected to give 5 (five) days-notice of the need for accommodations. Students with disabilities may obtain this form by contacting their DSS counselor or LD Specialist at (408) 864-8753.
DSS Location: RSS Building, Suite 141
http://www.deanza.edu/DSS/
Phone: 408-864-8753
Email: DSS@deanza.edu

Important Dates:

April 10: First day of Spring Quarter 2023 classes

April 22: Last day to add classes

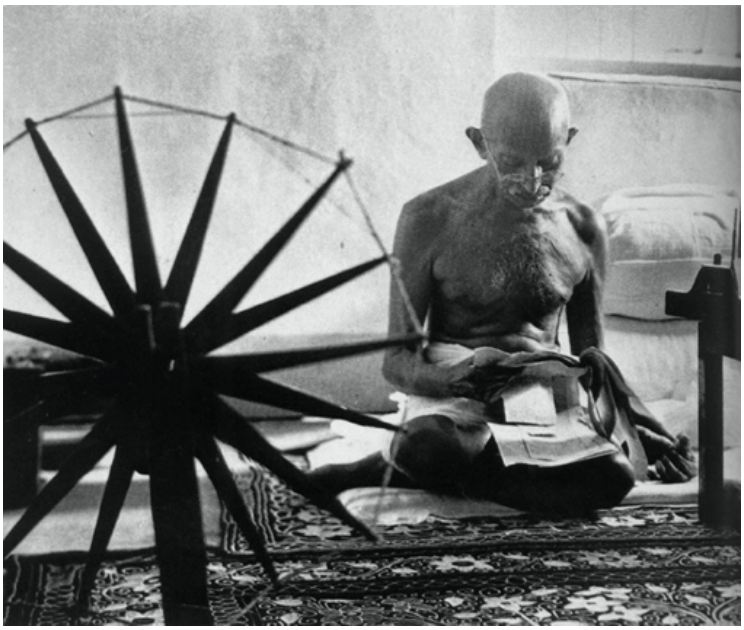
April 23: Last day to drop classes without a "W"

May 29: Memorial Day – no classes; campus closed

June 2: Last day to drop classes with a "W"

June 19: Juneteenth holiday – no classes; campus closed

June 26-30: Final exams



The Final Exam will be available on Canvas during the last week of the Spring Quarter (June 26-30). This means that you must take the exam sometime between 12:00 AM Monday June 26 and 11:59 PM Friday June 30. You may take the exam twice: the higher grade will be recorded.

I welcome your questions and comments! Please feel free to contact me with any concerns or issues you may have--or anything else you would like to discuss--via email or during my office hours.

Happy Shooting!

Where to Purchase Supplies:

Bear Images
198 Mississippi St.
San Francisco 650-321-2327

Foto Express
304 East Santa Clara Street, #C
San Jose 408-971-3977

Kaufmann's Cameras
1502 El Camino Real, San Bruno
(650) 574-3429

San Jose Camera
1600 El South Winchester Blvd., Campbell
(408) 374-1880

Online:

B&H Photo
800.292.6137
http://www.freestylephoto.biz

Freestyle Photographic Supplies
800.894.9703 / 212.502.6230
http://www.bhphotovideo.com

Some Notes on Darkroom Etiquette

While you are independent people enrolled in a class, you are also part of a group sharing a darkroom. That makes you and approximately 25 other people interdependent. The consequences of one person's actions can affect the entire group. Here are some basic darkroom rules to keep in mind.

- Please be patient and wait your turn. Allow others to finish if they are adding or removing prints. If your print stays in the developer for an extra twelve seconds, nothing bad will happen!
- Avoid sudden moves and rough and aggressive tactics when adding or removing print from trays.
- Treat prints in any tray as valuable objects!
- When transporting prints from one tray to the next, let them drain, carry them over the middle of the sink, and don't ever carry prints around the crowded sink area.
- When draining or carrying your print, do not wave or move your print in a way that causes chemicals to splash. Your print is usually at eye level, and there are many sensitive eyeballs around you…
- While standing around the sink, move back to give people carrying prints the right of way. Make way for people attempting to get to their prints.
- Keep the tongs in their respective chemical trays.
- Use extreme care when moving prints from the holding bath, the hypo and the wash. These wet prints are fragile and susceptible to folds and small "dings" on the print surface. One blemish from careless handling can ruin someone's final print and perhaps an entire day's work.
- Each person must help to set up and clean up the darkroom.
- When walking into the darkroom please move carefully so that you don't jostle or collide with others.
- Use common sense and common courtesy!

Thank you!

FILM PROCESSING

1. Load film onto reel in total darkness. It is essential that the film is not exposed to light until after it is "fixed". To load film onto stainless steel reels, insert film into the center of the reel, either under the clip or over the "rabbit ears" (depending on which type of reel you have). Wind film from the center of the reel out, pinching it slightly, and then gently and evenly turning the reel to take it up.
The film should wind all the way to the outside of the reel for a 36-exposure roll, and about 2/3's of the way out for a 24-exposure roll. When correctly wound, it will give slightly when pushed and pulled.
If you have trouble, take a break: place the film into the metal cylinder, close the lid, leave the changing room, and return in a few minutes.

2. Presoak the film with plain water. Rap the cylinder on your hand after filling with water to remove any air bubbles.

3. Prepare the developing solution. Ideally, you will bring the solution to 68ºF (20ºC). Each metal 35mm reel will use 8 fluid ounces of solution. Each plastic 35mm reel will use 10 fluid ounces of solution.

4. Develop film according to the recommended times. It is critically important to be certain of temperature accuracy during developing—more so than at any other stage. Remember to add solution 5 seconds before the beginning of your first minute, and to begin pouring it out 5 seconds before the end. Agitation time during development is for the first 30 seconds of the first minute, and the first 10 seconds of every minute thereafter. Remember to rap the bottom of the tank after agitation to remove air bubbles. Agitation should always be done with a slow and even motion. The purpose of the developer is to transform the light-struck silver halide crystals into silver metal.

5. Pour out the developer into the sink and add the stop bath to the tank. Agitate constantly for 30 seconds. Stop bath may be poured down the drain. The purpose of the stop bath is to stop the action of the developer.

6. Add fixer to film. Fix for 5 minutes (8—10 minutes for T-MAX films). Agitate for the first 30 seconds of the first minute, and the first 10 seconds of every minute thereafter.

When the time is up, open the container and check to see that the film is properly cleared. The dark areas and the area around the sprocket holes should be clear. A slight pinkish or purple tint is okay. If the film appears milky, continue to fix until it appears clear. **Fixer must not be poured down the drain.** Pour it back into the fixer container. The purpose of the fixer is to remove the unexposed silver halide crystals from the film, which will render the image permanent and impervious to light.

7. Rinse with water for 1 minute.

8. Hypo-clear (Perma-Wash) for 1.5 minutes with constant agitation. **Recycle the hypo-clear by pouring it back into container**. The purpose of hypo-clear is to remove residual fixer from film, and therefore to reduce the washing time.

9. Wash with flowing water for 10 minutes. Correct washing is essential for archival preservation.

Note: *do not add new reels to a wash already in progress.*

10. Immerse film in PhotoFlo for 30 seconds and agitate gently, then gently tap the reel on the Photo Flo container to remove excess fluid. PhotoFlo releases the water tension, reducing the likelihood of water spots.
11. Do not squeegee. Hang film to dry in drying cabinet and weight the bottom so it won't curl. Film will be ready to cut when it is bone dry.

ESSENTIALS OF PRINTING

For RC Paper

1. Make sure negative is free of dust and dirt. If it is not, used canned air or an anti-static brush to clean it.

2. Load negative into carrier shiny side up, with the image upside down. Place the negative carrier in the enlarger.

> Note: *Always load the negative carrier with the light in the enlarger turned OFF.*

3. Set the contrast to filter #2. This is a good starting point: you may end up changing to a higher or lower contrast grade.

4. Set timer to "F" (this stands for "focus") to project image for focusing. Open aperture on lens to its widest opening and adjust size and focus of image on the easel. For fine focusing stop the lens down to f/8 and use the grain focuser.

5. Set lens to f/8: most lenses are sharpest at this aperture. Depending on the density of your negative, you may end up using a different sized aperture, but f/8 is a good place to start.

6. Make a test strip by exposing photo paper in 2 second increments. Place paper (or a portion of a sheet) on the easel with the emulsion side up. When making a test strip, be

aware of where you place your strip of paper—try to find an area of the negative that includes both highlights and shadows.

> Note*: **Never** open Photo paper outside of the darkroom: it is sensitive to white light. This is why we work under amber lights in the darkroom. Exposing the paper to any other color of light—or to heat—will ruin your paper. When working in the darkroom, always keep your paper in the drawer under the enlarger.*

7. Slip paper into easel and make exposure for the print.

8. Place paper in developer solution and agitate gently but constantly for 90 seconds.
9. Using tongs, lift print at corner and hold over developer to drain excess fluid. Then immerse the print in the Stop Bath for 15 seconds, agitating and/or flipping the print gently.

> Note: *Always use the same tongs for each respective solution. If you accidentally mix them up, remember to rinse them before putting them back in the correct solution.*

10. Repeating the above process, moving the print from the Stop Bath to the Fixer. Fix RC prints for 5 minutes. Prints may be taken into the white light for inspection after the first minute.

11. After the full fixing time, leave print in a water holding tank until finished with the printing session.

12. At the end of your printing session, collect your prints in a tray and take them to the RC print washers, located in the film developing room.

13. Wash prints for 10 minutes in the Print Washer.