SYLLABUS

ART 407
Fine Art Photography 1
Professor Arthur Ollman
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619-594-5558
Office: ART 407
Office hours: One hour before class meetings
Anytime on line

ART 407 is a course in basic black and white analog photography. The technology that we work with is principally the same image making system developed in 1839 used up until the digital era. Students will gain skills in camera operation, exposure control, darkroom chemistry, developing and printing equipment and materials, printmaking, lighting, and the manipulation of each of these elements for aesthetic purposes. The course focuses on critical art discourse, and the language of critical discussion will be used. Historical antecedents will be presented. Student work will be displayed and critiqued for form, content and technical competence. Photography will be explored as a way of visual thinking and interpreting the visual world. ART 407 is, first and foremost an art course. Experimentation is not only encouraged, it is required. The course insists on both expression and communication of ideas. Specific assignments will be presented and graded. Each is designed to focus on a particular technical or aesthetic problem or characteristic of photography. Each is also designed to stretch your notions of what a photograph does and therefore how it should look.

Attendance: All students must attend all classes. If student knows that they will be unable to attend a class meeting they must notify the professor at least 24 hours prior to the meeting. Material discussed during a class will not be repeated. You may be able to arrange with another student to pick up that course content.

This class is what I call Front Loaded. By this I mean that the vast majority of the technical information is delivered in the first 6
Chemistry and lab equipment must be handled appropriately and with great care. All areas of the studio and the critique rooms must be kept clean. All equipment must be returned to its proper place after using it. Darkroom equipment may not be taken out of the photo labs. Some cameras are available at specified times to be taken out of the studio. Students must follow all signage instructions or you may be asked to leave the darkroom. Anyone not currently enrolled in this or another SDSU photography class may not use the darkroom without permission from the Professor. They also may not visit the darkroom during non-class hours.

This class will have no traditional exam or quiz. There will be a final project due at the end of the semester. The date will be announced later. There will be critiques with the entire class. The students will receive assignments most weeks and be given a date for handing them in. These will be the primary vehicle for assessing your progress. Assignments will be graded. Assignments will be given with due dates. Assignments that arrive after the due date are late and grades will go down 1/2 grade per day. Thus work that might otherwise receive a B would be given a B– after one day late, a C+ after two days late and so on.

Your final grade will be based on a standard percentage scale:
I will assess assignments, final portfolio and any other required projects at 80% of your final grade.
And discussion in class and critiques, effort and participation at 20%.

Any student with a learning or physical disability should contact Student Disability Services concerning appropriate accommodations. (619–594–6473, TDD: 619–594–2929, or http://www.sdsu.edu.dss)

There will be periodic YouTube videos available to you explaining and illustrating procedures covered in class. Please look at these as they become available.
I believe they will be quite useful to you.

Students may borrow cameras, tripods and some other assorted equipment. This equipment is checked out by filling out forms. The equipment must be handled and cared for as if it was your own. You are responsible for damages to equipment. No darkroom equipment or chemicals will be lent to students under any circumstances.

**IF YOU HAVE EQUIPMENT OUTSTANDING AT THE END OF THE SEMESTER, YOU CANNOT RECEIVE A GRADE IN THAT COURSE UNTIL THE EQUIPMENT IS RETURNED.**

Please note...you cannot use any film that is color film. (or any Black and White film that is processed in C–41 developers.) It will not work in our chemistry, and your efforts will be wasted.

You will need photographic paper. I recommend all students purchase either Ilford or Kodak paper. We will start with 8x10 inch paper. These come in packs of 25 or 100. I recommend that you begin with 25 sheets. Purchase paper designated as RC (resin coated) paper. RC paper washes and dries much faster than non-RC papers. Buy paper that is designated as Multigrade. This refers to the capability this paper has to makes prints of higher or lower contrast by use of filters. We will soon be working with such filters. The surface should be designated as glossy, or satin or semi–gloss. Some paper is referred to as Mat Surface. Do not use Matt paper at this time. While you are there, remember to pick up negative preservers...these are clear pages that fit 3 ring binders and hold strips of negatives.

In summary: 25 sheets of 8x10 black and white RC multigrade, glossy, semi–glossy or satin surfaced paper by either Ilford or Kodak.

I know that that is a complex set of characteristics, but the folks at these Photo Shops will know exactly what you mean.

Keys to the darkroom will be obtained from the key–box in the administrative art offices in ART 512. You are responsible for the key and anything missing or broken in the darkrooms while you have the key is your responsibility. When you have opened the door the key must be immediately returned to the lock–box. No student may bring a guest to the darkroom. Anyone who is not enrolled in
a photography class this semester may not use the darkrooms. No visitors are permitted in the darkrooms. No food is allowed near the spaces designed for developing film or making prints. No food may be in the entire building if it is not in its original packing. In other words if you mix your own chemicals at home, you may not bring them back on campus in a peanut butter jar even if you label it "film developer." Environmental Health and Safety are exceptionally vigilant and strict about this. In the past we have been fined thousands of dollars for just such mistakes. Treat all equipment as though you owned it. You don’t want to use equipment that someone else has ruined, and no one else wants that either.

Academic fraud will not be tolerated. Cheating, plagiarism, or any other form of academic fraud will result in a failing grade on that assignment, potential failure of the course, and possible dismissal from the University.

Your name should appear on anything that you own, especially film and paper containers, but also cameras, darkroom equipment, finished prints. It is recommended that you leave nothing of value in the photo lab.

You will be required to have or have access to:
A 35 mm. film camera that has adjustable focus, film ASA or ISO, shutter speed, aperture, and non automatic settings.
Interchangeable lenses are recommended but not required.
At least 20 rolls to start of Black and White film 35 mm., either 24 or 36 exposure rolls. You may find it more economic to buy your film in quantity. We will begin with ASA or ISO of 400, 200, or 100.
Film recommended are:
Ilford HP4 Plus, HP5 Plus
Kodak Plus-X (125 ASA or ISO), Tri-X (400 ASA or ISO), T-MAX (100 or 400)
The school can provide film developing reel, (metal or plastic) and a film developing tank. It is not required to have your own but it will make life easier for you if you do.
Black and white photographic paper. We will begin with 8x10 inch paper, resin coated, (this is designated as RC paper) variable contrast, matte, pearl or satin surface.
You will need a minimum of a 25 sheets, though many students
begin with 100 sheet boxes.
A good paper that I recommend is Ilford Multigrade IV RC Delux, but others will work as well.
An antistatic cloth
Archival negative storage pages for 35mm. You will need at least 30 of them.
Archival print storage sheets for 8x10 or larger if you make larger prints. You will need at least 30 of these.
A three-ring binder to hold the above. 81/2" x 11" will work for most of your images.
Mounting and matting materials when they are assigned in class.