

**San José State University**  
**Department of Art and Art History**  
**PHOT 114: Advanced Black and White Photography**  
**Section 01, Fall Semester 2019**

**Course and Contact Information**

<b>Professor:</b>	Binh Danh
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<b>Office Hours:</b>	1:30 PM to 2:30 PM, Monday and Wednesday; and by appointment
<b>Class Days/Time:</b>	3 PM to 5:50 PM on Monday and Wednesday
<b>Classroom:</b>	Duncan Hall 406
<b>Prerequisites:</b>	PHOT 40 and PHOT 110 or instructor's consent.
<b>Units:</b>	<b>3</b>

**Additional Contact Information**

- \* E-mail is generally the best method of contact during non-office hours.
- \* Please allow 48-hours for an e-mail response.
- \* Emergency: 911 Campus Escort: 42222
- \* Individuals with disabilities may contact the Disability Resource Center (DRC), Administrative Building 110, 408/ 924-6000, for a variety of formats such as Braille, large print, sign interpreters, assistive listening devices, audio tape and accommodations for physical accessibility.

**Course Format**

Activity and lecture

**MYSJSU Messaging and CANVAS**

Course materials such as syllabus, handouts, notes, assignment instructions, readings, slide presentations, grades, etc. can be found on Canvas Learning Management System course login website at <http://sjsu.instructure.com>. Your login is your student ID#. You are responsible for regularly checking with the messaging system through MySJSU at <http://my.sjsu.edu> (or other communication system as indicated by the instructor) to learn of any updates. Items on Canvas can be printed anytime you wish. Due to our efforts to make the Department of Art and Art History "paperless," hard copies will not be handed out.

## Course Description

An advanced exploration of traditional silver based film and darkroom printing, the use of view cameras, and the Zone System. Provides students with the opportunity to explore qualities of expression unique to the gelatin silver process.

This course covers "black and white" darkroom photography with an emphasis on the opportunity to explore the qualities of expression unique to the gelatin silver process using medium, large format camera, as well as 35 mm camera. Topics include issues of film exposure and development (Zone System), various films, papers, and advanced darkroom methods. Focus is on student assignments and projects that investigating personal, social, and aesthetic concerns with the camera.

During the semester, we will be covering technical skills that will advance your understanding of black and white photography. In the later part of the semester, we will emphasize digital workflow, including film scanning, Adobe Lightroom and Photoshop adjustments, as well as fine black and white digital printing. The slide presentations during class will introduce you to contemporary and historical photographers and various philosophical and technical approaches to the medium. Assignments, readings, and class critiques encourage lively and thoughtful dialogue among class participants.

## Course Goals

- Students will gain awareness of the history of photography and photography in the fine arts (possible off-campus visit to museums/galleries).
- Students will be able to analyze and critique photographic images as a way to inform their creative practice.
- Students will develop their visual perception and learn how to use the photographic medium as a form of creative expression.
- Students will learn how to edit, enhance, and sequence their photographs for projects.
- Students will learn how to use a medium or large format camera.
- Students will learn about darkroom techniques (zone system), photographic film, fiber-based paper, and chemistry.
- Students will learn about archival presentation standards for their photographs and prepare prints for display.

## Course Learning Outcomes (CLO)

Upon successful completion of this course, students will be able to:

CLO1 – Gain an understanding and utilize photographic related vocabulary.

CLO2 – Understand and properly use medium and large format cameras

CLO3 – Demonstrate specific black and white photographic processes (zone system) and create photographic prints using black and white darkroom material, as well as in the digital workflow to stay current.

CLO4 – Compare and contrast techniques and philosophies of black and white photographic processes

CLO5 – Understand how imagery communicates and relays information to its viewer and creator

CLO6 – Prep for the next stepping-stones in the photographic field

CLO7 – Gain an understanding of what Photography is, where it has come from, and where it is going

CLO8 – Develop a body of professionally presented work as evidence of photographic knowledge

### **Required Texts/Readings**

Online readings available in Canvas course website

Study guides of slide presentations

Process handouts as PDFs:

Checklist for the 4 x 5 Field Camera

View Camera Equipment Checklist

Kodak's Accurate Exposure with Your Meter

Readings as PDFs:

"Film Photography is Making a Stunning Comeback"

"Artistic Criticism: How to Critique Art"

"Finding a Place: Emmet Gowin"

"Large Format primer: basics"

"Push and Pull Processing: What Does it Mean?"

"The Camera, by Ansel Adams"

"The Negative, by Ansel Adams"

"The Zone System, by Ansel Adams"

"Using Coloured Filters in Black and White Photography"

"Using the View Camera" book

### **Topics**

- The Zone system – Ansel Adams, Edward Weston, Wynn Bullock, Minor White, John Sexton, Paul Caponigro, Frederick Sommer, and others
- The Negative: Film
  - Principles of negative-making
  - Controlling exposure and development
  - Archival processing and Storage
  - Digital scanning
- The Print: Paper
  - Development
  - Soft developer
  - Fixing and washing techniques
  - Toning
  - Drying prints
  - Spotting prints                      Mounting prints
- Lighting

Natural Light  
Artificial Light

- Camera: 35mm SLR and rangefinder, Medium, Large format cameras
- Digital Black and White
- Slide presentation of work in black and white: historical and contemporary
- Critiques
- Field trip to the local photographic exhibits

### **Library Liaison**

Gareth Scott  
Email: gareth.scott@sjsu.edu  
King Library 4th Floor: Administration Offices  
Phone: 408-808-2094

### **Supplies and Materials:**

Photographic chemicals are included in your lab fee. The cost of this course will vary greatly depending upon the student. However, be prepared to spend around \$200 to \$500.

### **Camera (must be film)**

- 35mm SLR or rangefinder
- Medium format
- Large format and holders
- Light meter with fresh batteries
- Gray card, tripod, monopod, and cable release

### **Film (35mm, 120, 4x5, 8x10)**

Kodak TMax 100, 400  
Kodak Tri-X 100, 320  
Ilford HP5 400  
Ilford FP4 125  
Ilford Delta Pro 100, 400  
As well as other on the market like Arista EDU

### **Photographic printing paper**

- Ilford Multigrade IV RC (resin coated) Deluxe: 8 x 10"; 25 sheet package or 100 sheet box (glossy or pearl)
- Ilford Multigrade MGIV FB (fiber base): 8x10", 11 x 14"; 10 sheet package or 50 sheet box (glossy)
- Ilford Multigrade MGIV FB (fiber base) Warmtone: 8x10", 11x14"; 10 sheet package or 50 sheet (glossy)
- As well as fiber based matte paper and other brands: Arista, Harman, Oriental

### **Notebook**

- 3-ring negative storage box or binder
- Negative/contact sleeves

- Journal for note-taking

### **Presentation and storage**

- Museum white mat board, 4-ply
- Arista Dry Mount Tissue
- Archival or Clamshell Box for finished prints
- Portfolio case of heavy duty envelope for prints

### **Other Darkroom supplies**

- Combination lock
- Anti-static cloth or brush
- Can of compressed air or hand blower (such as Giottos Rocket Blaster Dust-Removal Tool: [Link](#))
- Hand towel
- Cotton gloves for handling negatives
- Box of disposable gloves
- Apron (good for protecting clothing)
- Sharpie Marker: extra fine-point, for labeling negative sleeves
- Grease pencil for contact sheets
- Burning/dodging tools: cardboard (black on one side, white on the other) and thin wire from metal hangers for making.
- Loupe
- Hand-held timer, stop watch
- Scissors
- Red LED flashlight
- Special developer for film and paper
- Toner

### **Online Photographic and Art Supplies:**

- Freestyle Photographic Supplies: [www.freestyle.biz](http://www.freestyle.biz)
- B & H Camera: [www.bhphotovideo.com](http://www.bhphotovideo.com)
- Adorama Camera: [www.adorama.com](http://www.adorama.com)
- Photo Video EDU: <https://www.photovideoedu.com>

### **Large Format Cameras**

- Used camera: [www.eBay.com](http://www.eBay.com)
- The Star Camera Company: [www.starcameracompany.com](http://www.starcameracompany.com)
- Black Art Woodcraft: [www.blackartwoodcraft.com](http://www.blackartwoodcraft.com)
- K.B. Canham Camera: [www.canhamcameras.com](http://www.canhamcameras.com)
- Toyo-View: [www.toyoview.com](http://www.toyoview.com)
- Badger Graphic: [www.badgergraphic.com](http://www.badgergraphic.com)
- The Photographer's Machinist: [www.skgrimes.com](http://www.skgrimes.com)
- Chamonix View Camera: [www.chamonixviewcamera.com](http://www.chamonixviewcamera.com)
- The View Camera Store: [www.viewcamerastore.com](http://www.viewcamerastore.com)
- In Camera Industries: [www.incameraindustries.com](http://www.incameraindustries.com)

- Graflex Speed Graphics: [www.graflex.org](http://www.graflex.org)
- APUG (Analog Photography Users Group): <https://www.photrio.com/forum/home>
- Large Format Photography: [www.largeformatphotography.info](http://www.largeformatphotography.info)

### **Archival Framing and Storage**

- Light Impressions: [www.lightimpressionsdirect.com](http://www.lightimpressionsdirect.com)
- Hollinger Metal Edge: [www.hollingermetaledge.com](http://www.hollingermetaledge.com)

**Adobe Software Programs** - Creative Cloud from this website: <http://its.sjsu.edu/services/software/adobe/>  
SJSU is providing all students, faculty, staff and administrators with free Adobe software for campus and home computers, and you must have an active SJSU One ID and password to qualify for ordering and downloading this software.

### **Course Requirements and Projects**

“Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.”

### **Attendance**

This course is technique-intensive, and attendance is required at all lecture and critique sessions. Do not schedule appointments, work, or any other commitment during this class, as they will not be excused.

### **Final Examination or Evaluation**

Tuesday, December 17, 12:00 PM to 2:30 PM

*More details can be found in*

[University policy S17-1](http://www.sjsu.edu/senate/docs/S17-1.pdf) (<http://www.sjsu.edu/senate/docs/S17-1.pdf>) *which states that*

“Faculty members are required to have a culminating activity for their courses, which can include a final examination, a final research paper or project, a final creative work or performance, a final portfolio of work, or other appropriate assignment.”

### **Critiques and Assignments**

As one of the essential elements in the study of art, critiques will play a vital role in this course. We will have a critique for each project, and attendance at critiques is mandatory. You are required to show up for critiques prepared with your finished work. Your assignment will be graded following the critique, and late assignments will only be accepted under unusual, extenuating, or emergency circumstances. Additionally, you must be prepared to engage in discussion about your work as well as the work of your classmates in a manner that is educational, analytical, and objective. Participating in critique discussion is as essential as showing up for the critique, and your level of participation will be considered in your final grade.

Assignments and projects:

- Technical assignment #1      5%
- Technical assignment #2      5%
- Technical assignment #3      5%

• Technical assignment #4	5%
• Project 1	15%
• Project 2	20%
• Final Project	30%
Participation	15%

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**100 % (100 point)**

**Participation:**

Taking chances will be highly rewarded! Your good energy is always evident, even if some of your projects don't reach the level of success you initially imagined. I would much prefer to reward you for "failing" at a higher level, than succeeding at your current level of comfort. Each assignment will be graded on the quality of the technique and the quality of your ideas.

Additionally, the following criteria will be applied to evaluate individual projects:

- Exposure/Quality Focus – Good exposures that are neither under nor overexposed, subject in focus (as required), no camera shake
- Processing Technique – Good tonal range, including white highlights and detail in the shadow areas
- Artistic Merit – Composition, visual impact, subject interest
- Originality – Uniqueness of idea and vision, original concept, creative in thought and appearance
- Evidence of shooting beyond the realm of the SJSU campus and community

**Grading Information**

The criteria to earn an excellent grade:

- Technical proficiency in subject matter with the camera, darkroom, and image presentation
- A thorough understanding and creative interpretation of all assignments
- Often going beyond the minimum shooting requirements for each assignment
- Exhibiting thorough verbal engagement in critiques and class discussions.
- Punctual daily attendance
- A comprehensive and neatly organized Photography Notebook
- Respect for the photo area, cleaning up after yourself, and helping your peers do the same
- Evidence that you have challenged yourself above and beyond the status quo

**Numeric grade equivalents:**

100% and over	A+
93% - 99%	A
92% - 90%	A-
89% - 88%	B+
87% - 83%	B
82% - 80%	B-
79% - 78%	C+
77% - 73%	C

72% - 70%	C-
69% - 68%	D+
67% - 63%	D
62% - 60%	D-
below 60%	F

**Please Note:**

Except in cases of documented emergencies, incomplete grades are not given in this course.

“All students have the right, within a reasonable time, to know their academic scores, to review their grade-dependent work, and to be provided with explanations for the determination of their course grades.” See University Policy F13-1 at "<http://www.sjsu.edu/senate/docs/F13-1.pdf>" for more details.

**Additional Note:**

This syllabus is subject to change, in the event of unforeseen circumstances, or in the case that changes will significantly enhance the quality of the course. Students will collectively have the opportunity to shape the ways in which the course unfolds.

**Department Advising:**

For information about majors and minors in Art & Art History, for a change of major/minor forms and a list of advisors: <http://www.sjsu.edu/art/> or the Art & Art History department office in ART 116, 408-924-4320, [art@sjsu.edu](mailto:art@sjsu.edu)

**Classroom Protocol:**

Students are expected to be punctual for class and actively engaged during all class meetings. Cell phones, smart phones, or other devices that detract from full attention should turn off or silenced. Constantly checking your phone during lectures, demos, and critiques will lower your participation grades. You are allowed to have your laptop open for taking notes during lecture and demonstration. Laptops must be closed during critiques and feature long film screenings.

**University Policies:**

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](#) at <http://www.sjsu.edu/gup/syllabusinfo/>.”

**Academic Integrity:**

Students at SJSU are required to demonstrate academic integrity and follow SJSU's Code of Academic Conduct.

This code prohibits:

- cheating,
- plagiarism (turning in work not written by you, or lacking proper citation),
- falsification and fabrication (lying or distorting the truth),
- helping others to cheat,
- unauthorized changes on official documents,
- pretending to be someone else or having someone else pretend to be you,

- making or accepting bribes, special favors, or threats, and
- any other behavior that violates academic integrity.

There are serious consequences to violations of the academic integrity policy. SJSU's policies and procedures provide students a fair hearing if a complaint is made against you.

**Course Schedule**

**PHOT 114, Section 1: Advanced Black and White Photography, Fall 2019**

Subject to change

<b>Week</b>	<b>Date</b>	<b>Topics, Readings, Assignments, Deadlines</b>
<b>1</b>	<b>Wed. Aug 21</b>	<ul style="list-style-type: none"> <li>• Class orientation and summary</li> <li>• Attendance, add/drop, syllabus, materials list, etc.</li> <li>• Let's talk assignments, procedures, and what to expect.</li> <li>• Camera: 35mm, medium, and large format</li> <li>• For next class bring in your camera, a lock, light meter</li> <li>• Homework: reading TBA</li> </ul>
<b>2</b>	<b>Mon. Aug 26</b>  <b>Wed. Aug 28</b>	<ul style="list-style-type: none"> <li>• Cameras and camera settings review, light meters, tripods, etc.</li> <li>• The Negative (Discuss readings):  Ch 1 Visualization and Image Values  Ch 2 Light and film  Ch 3 Exposure</li> </ul>
<b>3</b>	<b>Mon. Sept 2</b>  <b>Tues. Sept 3:</b>  <b>Wed. Sept 4</b>	<p>Labor Day: No classes</p> <p><b>Lab opens</b></p> <ul style="list-style-type: none"> <li>• The Negative (Discuss readings):  Ch 4 The Zone System  Ch 5: Only Filters section  Ch 6: Natural Light Photography  Ch 7: Artificial Light Photography (optional readings)  Ch 8 Darkroom Processes  Ch 9 Darkroom Equipment and Procedures</li> </ul>

<p><b>4</b></p>	<p><b>Mon. Sept 9</b>  <b>Wed. Sept 11</b></p>	<ul style="list-style-type: none"> <li>• Develop film and individual help</li> <li>• The Print (Discuss readings):             <ul style="list-style-type: none"> <li>Ch 1 Visualization and the Expressive Image</li> <li>Ch 2 Darkroom</li> <li>Ch 3 Printing Materials</li> <li>Ch 4 Proofs and Work Prints</li> <li>Ch 5 The Fine Print:                 <ul style="list-style-type: none"> <li>Print cropping and Trimming</li> <li>Exposure scales and paper grades</li> <li>Dektol and selectol-soft</li> <li>Factorial Development</li> <li>Dodging and burning</li> <li>Flashing the print</li> <li>Tilting the easel</li> <li>The fine print (summary)</li> </ul> </li> <li>Ch 6 The Final Processing</li> </ul> </li> </ul>
<p><b>5</b></p>	<p><b>Mon. Sept 16</b>  <b>Wed. Sept 18</b></p>	<p>Workday</p> <p><b>Technical assignment #1 Due: Critique</b></p>
<p><b>6</b></p>	<p><b>Mon. Sept 23</b>  <b>Wed. Sept 25</b></p>	<p>Workday</p> <p><b>Technical assignment #2 Due: Critique</b></p>
<p><b>7</b></p>	<p><b>Mon. Sept 30</b>  <b>Wed. Oct 2</b></p>	<p>Workday</p> <p><b>Technical assignment #3 Due: Critique</b></p>
<p><b>8</b></p>	<p><b>Mon. Oct 7</b>  <b>Wed. Oct 9</b></p>	<p>Workday</p> <p><b>Technical assignment #4 Due: Critique</b></p>
<p><b>9</b></p>	<p><b>Mon. Oct 14</b>  <b>Wed. Oct 16</b></p>	<p>Workday</p> <p>Workday</p>
<p><b>10</b></p>	<p><b>Mon. Oct 21</b>  <b>Wed. Oct 23</b></p>	<p>Workday</p> <p>Workday</p>
<p><b>11</b></p>	<p><b>Mon. Oct 28</b>  <b>Wed. Oct 30</b></p>	<p>Workday</p> <p><b>Project 1 Due: Critique</b></p>

<b>12</b>	<b>Mon. Nov 4</b>	Lecture: TBD
	<b>Wed. Nov 6</b>	Workday
<b>13</b>	<b>Mon. Nov 11</b>	Veterans Day: No classes
	<b>Wed. Nov 13</b>	Workday
<b>14</b>	<b>Mon. Nov 18</b>	Workday
	<b>Wed. Nov 20</b>	Workday
<b>15</b>	<b>Mon. Nov 25</b>	<b>Project 1 Due: Critique</b>
	<b>Wed. Nov 27</b>	Non-instructional Day
<b>16</b>	<b>Mon. Dec 2</b>	Workday
	<b>Wed. Dec 4</b>	Workday
<b>17</b>	<b>Mon. Dec 9</b>	Workday
	<b>FINAL</b>	Tuesday, December 17, 12:00 PM to 2:30 PM <b>Final Project Due: Critique</b>