

## **ART 166 BLACK AND WHITE PHOTOGRAPHY THE DIGITAL NEGATIVE**

INSTRUCTOR: Richard A. Johnson

COURSE #: ART

DAYS: \_\_\_\_\_

TIME: \_\_\_\_\_

### **COURSE DESCRIPTION/OBJECTIVES**

This course is a continuation of Black and White Photography, which incorporates the use of digital darkroom techniques. Students will learn about the art of conventional printing using enlarged digital negatives. Students will have the opportunity to learn about the advanced changes offered to them through the use of digital photography. This course will bridge the technological gap between the traditional methods and the rapidly changing digital methods in photography. This course is not intended to abandon the traditional methods of photography, but to incorporate the new technology into it. This course will not involve the use of digital cameras. The course will use computers to make enlarged black and white negatives for contact printing. Upon successful completion of this course, the student should be able to:

### **LEARNING OUTCOMES/COMPETENCIES**

- Integrate knowledge of conventional analog into digital photography techniques.
- Monitor calibration for digital negative production
- Apply the various methods of scanning for digital negative resolution
- Practice with the digital negatives to enhance images for fine printing (Dodging, burning, sharpening, masking, and contrast controls)
- Use storage & transfer media for file compression
- Use a service bureau for output production of Enlarged negatives for printing
- Produce a portfolio of prints incorporating the use of digital negatives.
- Use computer software for image enhancement

**Prerequisite:** Black and white photography II (ART 161) and Electronic Imaging I (GRA 209) or permission of the instructor. Students are required to have access to a 35mm camera with adjustable settings and are required to provide their own film, printing paper, CDs, and ZIP disk. The College provides all other lab equipment and supplies and use of a modern photo lab and digital labs.

Two hours lecture

Two hours laboratory each week

3 Credits

### Materials Needed:

1. Camera and lens of your choice
2. Black and white negative, color negative or color slide film format of your choice
3. Film of your choice; also negative files for film
4. A 25-sheet pack of RC paper for contact sheets – glossy and M.G.
5. A 25-Sheet pack M.G. fiber base glossy paper of your choice
6. Acid-free mat board, and portfolio box or folder for prints, 14x18 size
7. 3 zip disks – MAC format
8. 8 CDRC CD writeable

Textbook: Making Digital Negatives for Contact Printing, by Dan Burkholder  
(Available from DCCC bookstore)  
Chapters 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 14, 15, 16, Appendices B, E, & F

### Portfolio Requirements

You must produce six prints of your best compositional arrangements. 2 prints from Digital Negatives. 4 prints from the Carbon Pigment process.

The six prints of your portfolio must demonstrate the following techniques:

Print 1	Light
Print 2	Shape
Print 3	Lines
Print 4	Texture
Print 5	Patterns
Print 6	Form

All prints must be mounted and/or matted on archival materials. A demonstration

of final presentation will be given.

All exposure logs for negatives and prints must be kept and turned in with all contact sheets with portfolio.

A one-page typed paper on a black and white photographic exhibit is due for your mid-term. I will give instructions in class.

Students are required to keep a diary with records of digital and conventional techniques. Each diary will be collected with contact sheets and notes. The aim of a competent photographer is to be able to control results and keeping notes and records ensures that the desired effect can be reproduced accurately. While technical skills are important, aesthetics cannot be ignored; technically competent prints can be badly composed. Conversely, the most beautifully composed photograph suffers when badly presented. Do not depend on computer to make beautifully composed images from poorly planned negatives and prints.

### GRADING

A letter grade will be given on the basis of:

- a. completion of assignments
- b. class attendance and participation
- c. mid-term exam
- d. portfolio

### ATTENDANCE:

A maximum of three (3) unexcused cuts will be allowed. Thereafter, the instructor may withdraw you for discontinued attendance with a grade of "W". Overcut students must speak with the instructor.

### TEACHING METHOD:

Classroom lectures and demonstrations add to and clarify the text. It is important to keep up with all reading assignments and come to class prepared.

### REQUIREMENT FOR YOUR FINAL:

1. All contact sheets
  2. All negatives matching each sheet
  3. All exposure logs for each roll of film
  4. All printing logs
  5. Diary
- (All the above information should be in a thick ring binder)

### PLANNING:

Be sure you understand the techniques discussed in class. Keep a diary of all your shooting and adjustments digitally (save files often). Be aware of changes in printing techniques – there will be many.

**LOOK AT ALL THE PRINTS AND BOOKS ON PHOTOGRAPHY THAT UPI CAM FOR IDEAS:** Check the Weekend Section in Friday's *Inquirer* and visit a gallery or a museum to see how photographs are presented. One page reports on books read or shows seen may be turned in at any time.

**PRINTING:** Produce fully-toned prints which show deep blacks and near whites, with good rendition of intermediate tones (high contrast printing filters will affect these tones). Learn how low contrast can help certain moods, such as stillness, serenity, etc. Look at the difference between printing papers by examining samples. Print the same negative on several papers, starting with glossy/matte finish, then with papers with different tonal shades, warm to cool.

**MATTING:** Mat at least eight (2) prints from our assignments. Use 14x18 white mats (see materials list and portfolio requirements).

Week 1	Introduction to course and syllabus
DR	Bridging the gap from conventional to digital
DR	
Week 2	Image Reviews
DR	Enlarge contact
Week 3	Calibration of your monitor
	Dots, resolution and negatives
DL	What type negative should you make
Week 4	Scanning – How to: How much and why
DL	Scanning your negative and saving to CDs and zips
Week 5	Demos and lectures – Working in the digital darkroom
DL	Lab
Week 6	Output – Getting ready for the image setting
DL	Visit to a Service Bureau
Week 7	Digital Lab
Week 8	Digital Lab

Week 9	Digital Lab
Week 10	Negative layout demo Negative layouts lab
Week 11	Darkroom – Printing your digital negative ( Lecture ) Darkroom printing
Week 12	Darkroom – Printing
Week 13	Darkroom – Printing
Week 14	Mounting and Matting
Week 15	Portfolio Presentation and Review