

### course description

Explores manipulated imagery including traditional and non- traditional processes such as non-silver and electronic imaging. Uses enlarged film negatives in order to investigate a variety of methods. Lecture 1 hour. Laboratory 4 hours. Total 5 hours per week.

### course prerequisites / Co-requisites

Prerequisite PHT 102 or equivalent.\*

### general course purpose

Explores historical and contemporary techniques of photographic printing using wet darkroom and digital materials. Students complete a project pursuing individual directions in photography.

### course objectives

Upon completing the course, students will be able to:

- make photographic negatives
- evaluate and control density and tonal range
- make contact prints and photograms
- use various photosensitive materials
- complete a project

### major topics to be included:

- Analog and digital negatives
- Density and tonal range
- Contact printing and photograms
- Silver and non-silver based emulsions
- Project development

**extra topics:** May be included per discretion of instructor.

\* **PHT 103-104** BW darkroom Photography is an equivalent. Please see me if you haven't taken either sequence. Permission may be granted depending on experience and understanding of the course expectations.

### on campus hours

Class meets **15 times** in the **Fine Arts Building Room 347** on **Mondays 6 - 9:10pm**. Plan to be in your seat with your things organized and ready to participate before class begins. If you must be late, notify me in advance by text. Typically, class time is used for lectures / demonstrations, group activities, supervised lab time, and group critiques. Students are required to present their work to the class as a whole for group discussion, in class or online.

### classroom activities

This is a studio art project class in printing from black + white negatives and making photograms. Basic film camera operation and negative exposure will be demonstrated, but **not required**. You will be expected to supply your content for images, but there will be no specific capture assignments. The image contents may be derived from many sources (see below).

The course will begin with an exploration of a number of different printing processes. Plan to spend time in weeks 1-7 looking at artists' works in the readings, **imagining ways to use the process**, and sharing notes. The final weeks will be devoted to development of individual creative project ideas involving one or two of those processes in a meaningful way. Our emphasis will be on experimentation, taking risks, making decisions, and solving problems of concept as well as craft.

The work can be quite enjoyable but you will be sharing **limited lab and studio space**. Time during class will be limited, too. Each of you will have to practice patience, and collaborate in a productive and respectful manner.

Alt processes can be **messy**. Follow guidelines for **handling chemistry safely**, and **clean up after yourself**.

Students who wish to process black and white film should plan to do so **outside of class time**. BW film is entirely optional.

The lab will be open at specified times during usual program hours 12:30 - 9 pm Monday-Thursday. Another class will need the lab at certain times, to be determined.

### online hours

This is a **hybrid course** with class instruction and activities occurring online as well as on campus. Please plan to spend **at least 90 minutes / week** studying assigned **readings** (virtual lectures introducing artists and concepts) or participating in group activities online. These substitute for part of class time. Without them, class would meet for a longer period.

The online **readings** for the course are posted in weekly **modules** on Canvas, Go to the Canvas pages in an internet browser, **not any Canvas mobile app**. **You should also completely ignore the Canvas Calendar**. Students who have limited Internet access **must plan to use alternatives**, such as the computer labs at school, **well in advance** to meet deadlines. Lack of internet access is not an acceptable excuse for incomplete study.

**written work**

You will need to keep written notes on your process, and write a brief project **proposal** stating your ideas and referencing works by artists in the readings, and a brief (one paragraph) final project **statement** of your ideas and referencing artists. You will submit these online in designated topics in Canvas.

**homework**

In addition to the online readings, you will need to do work outside of class, especially for the **final project**. You may need to gather materials, make digital negatives, or coat paper. Some of this can be done at home, some will have to be at school. You should keep this in mind when choosing a process for your final project.

**grading**

Grades will be based on completion of initial assignments, and on a clear extension of thought in exploration, creative process, risk taking, problem solving, decision making, and meaningful connection between idea and result in the Final Projects. Credit will be weighted according to the following percentages. More information is in the rubric on page 4 and in the Policies document.

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|------|--|
| 70 % | printing practice throughout, with written notes                           |
| 15 % | meaningful writing: proposal, final statement                              |
| 10 % | final project presentation   |
| 5%   | overall engagement, effort, degree of difficulty, and extension of thought |

**Plan your time** to allow for calamities. Students who procrastinate do not always produce their best work. If you anticipate scheduling problems, please discuss this candidly with me and I will try to help you manage the work.

**other people's images**

Academic integrity guidelines for the program require students to present their own work only, made during the course and for no other course. For this class, the following exceptions will be made, because the focus is on making prints:

1. You may use images you made before the course begins, including digital files, old negatives or film, and scans.
2. You may use images that belong to your family or friends with their permission and with attribution.
3. You may appropriate images from the public sphere **IF attributed to the original source and approved by me.** (You will need to have a conceptual purpose in appropriating the images)

Your choice of images for the Final Project must relate in a meaningful way to your ideas and concept.

**materials**

*We will supply process chemistry, paper, and other materials to get started, but there are some things you will need to bring:*

1. **Images** of some kind. See "other people's images" above
2. Small hand **towel** and also a roll of durable paper towels (Bounty for example), for drying prints on.
3. Apron or oversized old shirt to protect your clothes from stains.
4. Protective **safety glasses**, the inexpensive kind found in hardware stores for about \$7
5. Rubber or latex **gloves** (we provide these in the film lab) especially for alternative processes
6. Thumb or hard **drive**, for digital files. 16 or 32 gb should be fine
7. **Box** or binder to store your negatives and prints in
8. **Padlock** for a **locker**. Lockers are available to store your stuff, on a first come basis.
9. **Notebook** or other means of keeping detailed notes on process and thinking.

*For the **final project**, you will probably have to buy some materials, depending on your project, such as:*

1. **Transparency film** for inkjet printing from digital files, especially if you want to make large prints
2. **Chemistry kits**, if it turns out we do not have enough or you want to make large prints.
3. Heavy drawing, water color, or printmaking **paper**, or expired silver-based photo paper.
4. Certain kinds of **brushes**.

We have enough materials for all the demonstrations, but probably not enough for all the final projects especially if enrollment is high. If your budget is tight, see me! I will help you choose a project that won't cost you anything. You can also share costs of materials with a classmate. Many can be bought locally at PlazaArt and other shops.

Students who wish to expose and process b+w film (optional) may need to buy film and film sleeves.

**PLEASE PUT YOUR NAME ON EVERYTHING !!!**

*This calendar may be revised depending on class size and logistical considerations.*

1. August 19 **introduction:** course content, material requirements. **Lumen print** demonstration, weather permitting. Tour of darkroom + UV printer. **Homework:** Reading wk 1, expose one lumen photograph.
2. August 26 **Process Lumen prints:** photosensitivity, chemistry. Photogram and cliché-verre introduction. Optional: Loading / using film cameras. **Homework:** Reading wk 2, collect materials for a photogram.

*September 2 **Labor Day Holiday: no class, labs closed***

3. September 9 Make **photograms** or **cliché-verres**. Negatives, exposure / density, tonal range. *Optional:* film processing demo this week or next, or outside of class. **Homework:** Reading wk 3. Select files or items to scan for negatives.
4. September 16 Make **inkjet negatives** from digital files. Scanning negatives or other materials (optional) **Homework:** Reading wk 4. Print more negatives if you like.
5. September 23 Make **cyanotypes** (demo + practice). **Homework:** Reading wk 5, print more negatives if you wish
6. September 30 Make **van dyke brown** (demo + practice). **Homework:** Reading wk 6, print negs if if you wish
7. October 7 Make **gum prints** (demo + practice). **Homework:** Reading wk 7, gather ideas for final project

*October 14 **Non-instructional day: no class, labs closed***

8. October 21 **Review** all the processes in group discussion, present **possible project ideas**. No Lab. **Homework:** Think about your ideas, do research on an artist, and choose a process. Write down notes.
9. October 28 Individual **Midterm conferences** (work in lab while waiting). Get approval for your project idea. **Homework:** Put your proposal in writing with a reference to an artist. Do research as needed.
10. November 4 **Supervised lab time** to begin work on projects, keep **notes** on process and ideas. **Homework:** Study notes and prints, choose and make more content for your project (e.g. negatives)
11. November 11 **Supervised lab time** to work on projects, keep **notes** on process and ideas. **Homework:** Study notes and prints, choose and make more content for your project.
12. November 18 **Mid-Project Critiques** bring notes and prints; take **notes** on feedback. **Homework:** Study notes and prints, make decisions, consider creative direction.
13. November 25 **Supervised lab time** to work on projects, keep **notes** on process and ideas. **Homework:** Your project should be coming together now. Draft a final statement.
14. December 2 **Final individual conferences**, bring all work so far and work in lab the rest of the time. **Homework:** Write final **statement**. Prepare for Final Critique.
15. December 9 **Final Project presentation** with brief written **statement**, in Final Critique.

#### **disclaimer + changes to the syllabus**

Please bring any discrepancies in course materials to my attention **immediately**. This outline, including assignments and deadlines, may be modified during the course at my discretion. I will announce any such changes in class and in some cases post them to the online group (above). If you miss a class you are responsible for asking about changes.

*NB: This grade sheet may be modified at the discretion of the instructor. Some class assignments and activities may be adjusted depending on final class size and prior experience, and unanticipated factors.*

#### criteria

In addition to completion of assignments, a grasp of course content, and demonstration of skills, evaluation will be based on:

**Presence:** arrival on time and mental focus on group activities for the entire course.

**Honest effort:** willingness to invest time and effort in making photographs.

**Initiative / Progress:** willingness to gain new skills and learn new things.

**Curiosity + problem solving:** willingness to take **risks** and learn through experimentation.

**Thoroughness:** attention to detail, attention to the larger context.

**Clear extension of thought** and effort to analyze and understand more than the obvious or the simplistic

**Constructive attitude:** openness to and contribution of thoughtful observations on everyone else's work.

*Absences, disregard for instructions, and/or lack of effort to extend thinking and understanding result in lower grades.*

*See my comments and **re-work** and/or **re-write** if necessary to **improve your grade** before the last class.*

#### Introduction to printing (40%) submit work in individual midterm conferences, **October 21<sup>st</sup>**

<u>5</u> / 5	two <b>photograms</b> or <b>cliché-verres</b> with different levels of contrast or other variation
<u>5</u> / 5	at least one usable <b>digital</b> negative (appropriate size and tonal range) from capture file or scan.
<u>20</u> / 20	four <b>prints</b> , one for each alternative process introduced (lumen, cyanotype, van dyke brown, gum)
<u>10</u> / 10	<b>notes</b> on each process (lumen, photogram or cliché-verre, cyanotype, van dyke, gum)

subtotal 40 / 40

#### project proposal (on Canvas)

<u>10</u> / 10	stating ideas and referencing an artist + <u>sample image</u> , due <b>October 28<sup>th</sup></b>	<u>10</u> / 10
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#### Development of individual projects (40%)

<u>20</u> / 20	<b>prints</b> demonstrating effort and progress <b>each week</b> , over four weeks.
<u>4</u> / 10	weekly <b>notes</b> on process and thinking, over five weeks (including mid-project critique).

subtotal 30 / 30

#### Final presentation (15%). Presence and participation in critique required on **December 9<sup>th</sup>**

Your Project must develop an idea and results in a meaningful way. Degree of difficulty will be taken into consideration.

Project development: idea and results \_\_\_\_\_ / 10

Written statement summarizing project development + referencing artist \_\_\_\_\_ / 5

**Overall (5%)** effort / extension of thought / positive engagement / imagination / degree of difficulty \_\_\_\_\_ / 5

**total overall** \_\_\_\_\_ / 100

**Extra credit:** *for example*, visit and report on original alt process prints in a museum or gallery exhibit \_\_\_\_\_

\_\_\_\_\_  
*notes on attendance and circumstances*