

SYLLABUS

## HISTORIC PHOTOGRAPHIC PROCESSES - ART 263

**JEFF HURWITZ**

**Time:** Tuesday and Thursday 12:45-3:15 am

**Place:** Photo Lab, 1st floor South Hall

**Office Hours:** Tuesday – Thursday 3:30 – 5:00 p.m. BY APPOINTMENT

**Email:** [jhurwitz@moravian.edu](mailto:jhurwitz@moravian.edu)

**Studio Telephone:** [610.861.1632](tel:610.861.1632)

**Art Dept. Office:** [610.861.1680](tel:610.861.1680)

**Office Location:** Photo Studio (Across the hall from the Photo Lab)

**Text:**

*THE BOOK OF ALTERNATIVE PROCESSES*, Christopher James

Supplemental readings as assigned

**GOOD TEACHING IS MORE OF A GIVING OF RIGHT QUESTIONS THAN A GIVING OF  
RIGHT ANSWERS.**

Josef Albers

## COURSE DESCRIPTION

Course meets LinC Requirement U1

Within the context of modern aesthetics and contemporary image making, students will pursue an exploratory and experimental approach with some of the earliest known photographic processes from the mid to late 19<sup>th</sup> century.

## GOALS

Through practice and discussion we will:

- Study the historical evolution of photography as it relates to the industrial and cultural evolution of the 19<sup>th</sup> Century.
- Explore the creative potential and syntax of photographic processes which, until recently, had been thought to be obsolete.
- Study the impact of photography's invention on painting in the late 19<sup>th</sup> and early 20<sup>th</sup> Centuries. Discussions will use parallels drawn from this period to apply to an ongoing dialog regarding the future possibilities of light sensitive, silver and non-silver based image making.

- Use audio/visuals, lectures and critiques along with the freedom and encouragement to experiment to commingle historic and contemporary examples of photography-based art.
- Combine an introduction to the basic principles of chemistry and light with the new possibilities of old processes to make original concept based personal imagery

## REQUIREMENTS

Students are expected to be self-motivated and use personal and imaginative solutions to complete assigned projects.

- Careful attention must be paid to the proper use and handling of chemicals, equipment and materials. The materials we work with may pose a danger unless lab safety protocols are followed. Know what they are. Your lab privileges depend on it.
- Sports and extra-curricular activities do not excuse you from the requirements of the class.
- Students missing the first class without prior permission of the instructor will be dropped from the class list.
- This course is time and labor intensive. Processes will take more time than you expect and they cannot be rushed. Prepare to spend at least 6-8 hours outside of class time. Any student unable to manage this course requirement is urged drop the course now.
- Depending on time, we will learn 4-6 processes. You will be given a visual project to complete for each process.
- You will be required to prepare a research project on a list of topics you will be given which will result in a class presentation and written paper.
- Lectures, demonstrations and videos are not repeated. Students who miss class are required to contact someone who attended to find out what was covered and be prepared for class when they return.
- This is a studio art course. To do well, you must be self-motivated. Think about whether your question is one you can answer for yourself. Rely on your ability to discover ideas for projects by looking at examples, trying several possibilities and looking for inspiration in art, literature, science and discussion.
- Cell phones, iPods, MP3 players and similar devices must be turned off and put away upon entering the classroom. Failure to do so will result in the device being confiscated and fed to Moravian's Resident Aliens (a.k.a. RAs) from Alpha Centuri which has been known to motivate them to devour unruly dorm residents. Computers are not to be used to check email, IM, Facebook, YouTube, MySpace, scan the web, watching pirated DVDs or anything of the kind as well as doing homework for another class is not permitted.
- If you are taking an extra large course load this semester, this may not be the best time to take this class.
- You will be charged for a materials kit in addition to the regular lab fee.
- Incompletes are rarely an option.

## ATTENDANCE:

- Attendance is required. **You must come prepared for each class session.** Attendance will be taken. After two absences, your grade will drop one half-letter grade for each additional absence. Leaving class early or arriving more than fifteen minutes late two (2) times will be recorded as an absence.
- After four unexcused absences, a student risks an instructor-initiated withdrawal.
- If a health or family problem requires an extended period of absence, the instructor must be notified immediately, either through Student Services or by direct communication.

## Projects and Critiques

- In addition to your research requirement a critique will be scheduled for each project. Attendance is mandatory and the completed project is due on that date. At the conclusion of the critique your prints and contact sheets will be collected, graded and returned. The work should be in a folder with your name and the name of the project on the folder and the back of each print and contact sheet in black permanent marker only.
- You will be given ample time to complete projects. Due dates are strictly adhered to. An unexcused absence from a scheduled critique will result in a failing grade for that project.
- Late projects due to an excused absence receive a ½ grade deduction for each class meeting it is past due. Students are permitted to re-submit a project for a better grade if the work was submitted on time and the student participated in the critique. Late and re-submitted projects will not receive a group critique.
- All work submitted must have been specifically made for that project.

## A NOTE ON CRITIQUES

- Critiques are an integral part of the learning process of this class. It is a participatory activity and not a passive experience. Part of your grade depends on your engagement in group discussions and your responses to the work of your classmates.
- Do not make work that you think I will approve of. Approach projects in your own personal way
- Understand the meaning of the word clichés completely and avoid them, absolutely.
- Discussions may seem to stray from the specific topic of a project. This is a natural part of the process of becoming aware of the association between things that are often overlooked or seen as unrelated. Sharing our experience of the world around us result in the sort of exchanges that ideas are born from.
- Critiques will usually take the form of posing questions intended to stimulate original thought and the formation of opinion. True learning is the result of personal discovery.

## Research Project

- Familiarize yourself with Reeves Library and its holdings of books on photographers, photography and its history.
- You will be assigned a research project that will require you to use, among other things, the resources available to you there. You will work in pairs or small groups on a topic that will investigate the parallels between one of the milestone discoveries that led to the invention and subsequent use of photography, and the cultural changes that made the invention of photography an inevitability, long before the term "Photography" was ever conceived. Each group will be given a scheduled time to make their presentation to the class.

## Chemical Hygiene and Use of the Photo Lab

- You will be given a review of safety procedures and lab rules that you must agree to abide by. A form with your signature will be kept on file stating your understanding and agreement to follow lab protocol.
- The Photo Lab is only for the use of students who are currently enrolled in a photography course.

## Journal

- You will need to keep a journal to record notes from class lectures and demonstrations, detailed records of the results of your work, and as a resource for ideas and inspiration.
- Use this as a journal to draw, write and otherwise archive useful and inspirational ideas and practices. The quality of your drawing and grammar is not an important issue.
- **Tip:** Divide the book you use into designated sections for each topic and note the date and time of your entries. Many things depend on time of day; exposure time, temperature, etc.
- **Advice:** You must keep good notes as you learn each of the processes. They can be very finicky and you will not make progress unless you have a detailed record of all processes

## Notebook

- Always have a notebook and pencil with you in class. You are expected to take notes during lectures, demonstrations, critiques and videos.

## Portfolio

- Prior to Finals Week, each student will schedule a time to present a portfolio of work from the semester that will be evaluated for quality, craft and consistency.
- You may be asked to leave selected work for the purpose of scanning images as we build an archive of student work. Work will be returned.

## GRADING

Grades are based on how well your performance in the class relates to the requirements and goals stated in this syllabus. Good attendance and accomplishment of the basic requirements are considered an average achievement and will receive a grade of C. Therefore, to earn more than an average grade, the quality of your work and engagement in the course's content, in combination with significant progress made throughout the semester, must be above average.

A grade of A is a special accomplishment and is the result of going well beyond the basic requirements laid out for the course. It is earned by accomplishing the following:

- Creative, thoughtful and challenging solutions for all projects that clearly exceed the basic requirements and are completed on time.
- Spirited participation in critiques and class discussions.
- Productive use of class time.
- Consistent on time attendance, fully prepared for the day's class. Film from projects developed, dried and sleeved, ready to print at the start of class.
- Clear evidence of technical accomplishment, craftsmanship and competency in each of the photographic processes learned in class. Work that clearly demonstrate accomplishment in the areas of form and content.
- Regular use of open lab time outside of class for the purposes of practice in addition to the time necessary to makes work for a critique.
- Exceptional research project and critical writing assignment.
- Clean, well-crafted presentation of final portfolio.
- Self-motivated approach to learning and creative development.

The following list contains the weight of each course requirements on final grades:

Projects	45%	A (4) - Exceptional
Quizzes	10 %	B (3.25) - Clearly Above Average
Research Project	20 %	C (2.5) - Satisfactory: All assignments, quizzes, and portfolios meet basic requirements
Final Portfolio	25 %	D (2.0) - Below Average
		F (1.5 or below) - Failure

### Library

- Reeves Library maintains a holding of books on photographers and photography covering topics on theory, technique and the critical essay.
- You are required to spend a minimum of one hour each week (minimum) studying the rich legacy that has been created by the photographers who came before you. Look for images that are new and inspiring to you. Record your reactions in your journal.
- Periodically, I may place books on reserve in the library to be discussed in class.

### Periodicals

- You will find a good selection of magazines in the Art Department Office lobby. These include: Aperture, History of Photography, Camera Arts, View Camera, PDN, Photo Review, Photo Review Newsletter, Photography in New York, and publications on a variety of digital topics. Often you will find the most cutting edge work here.

### Academic Honesty Policy

Please reference the Moravian College Policy in the Student Handbook. Appropriation of another student's artwork will not be tolerated and will result in a 0 for the project.

### DISABILITY STATEMENT

Students who wish to request accommodations in this class for a disability should contact Mr. Joe Kempfer, Assistant Director of Learning Services for Disability Support, 1307 Main Street (extension 1510). Accommodations cannot be provided until authorization is received from the office of Learning Services.

**THE INSTRUCTOR RESERVES THE RIGHT TO MAKE CHANGES IN ANY ASPECT OF THIS SYLLABUS FOR THE SAKE OF CONTENT IMPROVEMENT OR SCHEDULING CHANGES DUE TO CANCELLED CLASSES OR DUE DATE RESCHEDULING.**

### A WORD OF CAUTION

MANY OF THE CHEMICALS IN THE FORMULAS WE CAN BE HAZARDOUS AND REQUIRE SPECIAL HANDLING PROCEDURES TO ASSURE THE SAFETY OF EVERYONE. ANYONE INTENTIONALLY MISHANDLING OR OTHERWISE PUTTING THEMSELVES OR OTHERS AT RISK WILL BE DROPPED FROM THE CLASS AND FACE DISCIPLINARY ACTION IN ACCORDANCE WITH COLLEGE POLICY. YOU WILL BE GIVEN A HANDOUT THAT INCLUDES RELEVANT INFORMATION AND PRECAUTIONS.

## SUPPLIES

THE BULK OF THE SUPPLIES REQUIRED FOR THIS CLASS ARE ITEMS THAT CAN ONLY BE OBTAINED FROM SPECIALTY SUPPLIERS AND WILL BE PROVIDED FOR YOU. THE CHARGE FOR THESE SUPPLIES IS SEPARATE FROM THE LAB FEE THAT IS REQUIRED FOR ALL STUDIO ART COURSES.

### ADDITIONAL SUPPLIES YOU WILL NEED:

- **APRON: VINYL COATED** (IF YOU WANT YOUR OWN RATHER THAN USE THE LAB'S APRONS)
- **SAFETY GLASSES: CLEAR PLASTIC** (A FEW DOLLARS AT HOME DEPOT OR LOWES)
- **DUST MASKS** (ALSO AVAILABLE AT THE ABOVE MENTIONED HOME IMPROVEMENTSTORES)
- **ART OR TOOL SUPPLY BOX**
- **FOLIO** (INEXPENSIVE 11X14 OR 14X17 TO CARRY CUT PAPER AND PRINTS.)

Week	Tuesday Class	Thursday Lab
↓ ← 8.26 8.28	<u>INTRODUCTION</u>  <ul style="list-style-type: none"> <li>COURSE OBJECTIVES</li> <li>SYLLABUS &amp; SCHEDULE</li> <li>SUPPLIES</li> </ul> <hr/>	<u>HISTORY AND PROCESS BASICS</u>  <ul style="list-style-type: none"> <li>WHAT IS PHOTOGRAPHY?</li> <li>POSITIVE-NEGATIVE-POSITIVE, ETC.</li> </ul> <hr/>
↑ 9.2 9.4	GETTING STARTED  <ul style="list-style-type: none"> <li>HANDLING AND MIXING CHEMICALS SAFELY</li> <li>LIGHT SENSITIVE EMULSIONS</li> <li>COATING METHODS FOR PAPER</li> </ul> <hr/>	NEGATIVE OPTIONS I  <ul style="list-style-type: none"> <li>PHOTOGRAMS</li> <li>PAPER NEGATIVES</li> <li>HALF TONE, ETC</li> </ul> <hr/>
↓ → 9.9 9.11	CYANOTYPE  <ul style="list-style-type: none"> <li>HISTORIC AND CONTEMPORARY EXAMPLES</li> <li>CHEMISTRY</li> <li>PREPARATIONS FOR PRINTING</li> </ul> <hr/>	<u>DEMONSTRATION</u>  <ul style="list-style-type: none"> <li>CYANOTYPE PRINTING</li> <li>PHOTOGRAMS</li> </ul> <hr/>
↓ 9.16 9.18	<u>VAN DYKE BROWN</u>  <ul style="list-style-type: none"> <li>HISTORIC AND CONTEMPORARY EXAMPLES</li> <li>CHEMISTRY</li> <li>PREPARATIONS FOR PRINTING</li> </ul> <hr/>	<u>DEMONSTRATION</u>  <ul style="list-style-type: none"> <li>VAN DYKE BROWN PRINTING</li> <li>PAPER NEGATIVES</li> </ul> <hr/>
↓ ○ 9.23 9.25	<u>SALT PRINT</u>  <ul style="list-style-type: none"> <li>HISTORIC AND CONTEMPORARY EXAMPLES</li> <li>CHEMISTRY</li> <li>PREPARATIONS FOR PRINTING</li> </ul> <hr/>	<u>DEMONSTRATION</u>  <ul style="list-style-type: none"> <li>SALT PRINTING</li> <li>LITH FILM: HALF TONE NEGS</li> </ul> <hr/>
± Mid-Term 9.30 10.2	<u>MID-TERM CRITIQUE</u>  <ul style="list-style-type: none"> <li>CYANOTYPE PRINT</li> <li>VAN DYKE BROWN PRINT</li> <li>SALT PRINT</li> </ul> <hr/>	Negative Options II  <ul style="list-style-type: none"> <li>ENLARGED NEGATIVES</li> <li>LARGE FORMAT NEGATIVES AND THE CAMERA OBSCURA</li> </ul> <hr/>
↓ " 10.7 10.9	<u>FALL BREAK</u>  NO CLASS  <u>GUM DICHROMATE PRINT</u>	MAKING A CAMERA OBSCURA  <ul style="list-style-type: none"> <li>CONTINUOUS TONE LARGE</li> </ul>



10.14 10.16



10.21 10.23

Trustees Week



10.28 10.30



11.4 11.6



11.11 11.13

Field trip 11-14



11.18 11.20



11.25 11.27



12.2 12.4



Finals  
Week

TBA

- HISTORIC AND CONTEMPORARY EXAMPLES
- CHEMISTRY
- PREPARING PAPER FOR GUM PRINTING

GUM PRINTING

- IMAGE MANIPULATION
- MULTIPLE COLOR PRINTING
- REGISTRATION TECHNIQUES

"Found" Images

- APPROPRIATION TECHNIQUES AND COPYRIGHT LAW
- SOLVENT TRANSFERS
- ACRYLIC LIFTS
- DIGITAL SCANNING

"FOUND" IMAGES

- APPROPRIATION TECHNIQUES
- TRANSFERS AND LIFTS
- SCANNING

GUM DICHROMATE PRINTING

- HISTORY
- CHEMISTRY
- PREPARATION FOR PRINTING

GUM DICHROMATE PRINTING

- DEVELOPMENT
- REGISTRATION TECHNIQUES

Printing on Alternative Surfaces

- Combining the Processes
- Working in 3 Dimensions
- Substrates

Work on Final Projects

Finals Week TBA

FORMAT NEGATIVES FROM A HISTORIC DEVICE

DEMONSTRATION

- PREPARATIONS FOR GUM PRINTING

GUM PRINTING, CONT

ALTERNATIVE SURFACES

COMBINING THE PROCESSES

DEMONSTRATION

MAKING GUM DICHROMATE PRINTS

- PIGMENT PREPARATION
- COATING
- EXPOSURE

Gum Dichromate Printing

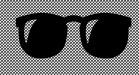
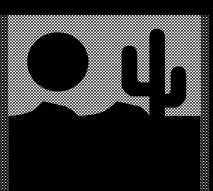
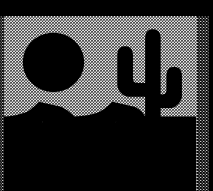
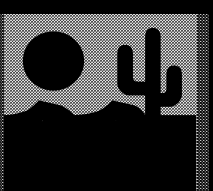
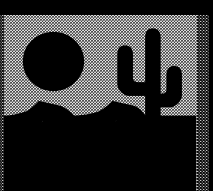
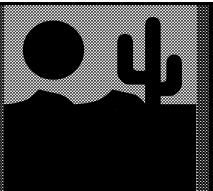
- Image Manipulation
- Multiple Color Printing
- Advanced Registration Techniques

THANKSGIVING

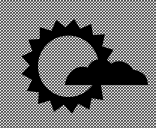
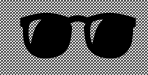
NO CLASSES

Work on Final Projects





Notes



Notes