

HISTORIC PHOTOGRAPHIC PROCESSES - ART 263

JEFF HURWITZ

Time: Tuesday and Thursday 1:15 - 3:45 pm

Place: Photo Lab, 1st floor South Hall

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

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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 ABOUT ASKING THE 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 19th century.

GOALS

Although there is no prerequisite for the course, it is important to understand that this is not a traditional class in photography. Although the methods practiced in this class are derived from early photographic processes, students will be encouraged to find imaginative ways to combine them with other fine art media in an inter-disciplinary synthesis. As stated in the catalog course description, prior darkroom experience is highly recommended. If an individual without such experience is sufficiently motivated and patient, it is still possible to do very well.

Through practice and discussion we will:

- Study the historical evolution of photography as it relates to the industrial and cultural evolution of the 19th Century.
- Explore the creative potential and syntax of early photographic processes.
- Study the impact of photography's invention on late 19th and early 20th C arts. Discussions will explore parallels between this period and the present, such as the advent of digital imaging, to look for similar patterns and outcomes.
- Use audio/visuals, lectures and critiques along with the freedom and encouragement to experiment to commingle historic and contemporary examples of both photographic and non-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, proactive 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.
- 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 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. You must be self-motivated and be able to work independently. First try to find answers for yourself. You will be expected to rely on your own ability to discover ideas for projects by looking at examples, trying more than one possibility as a solution for your project and look for inspiration in art, literature and science on your own. Pay close attention and participate in class discussions.
- Cell phones, iPods, MP3 players and similar devices must be turned off and put away upon entering the classroom. Computers are not to be used to check email, IM, Facebook, YouTube, MySpace, scan the web, watching pirated DVDs or anything of the kind and doing homework for another class is not permitted.
- If you are taking an extra large course load this semester, this is probably not 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 a requirement. **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.
- Sports and extra-curricular activities do not excuse you from the requirements of the class.

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 are required to keep a journal to record your observations, thoughts and ideas. Other things to include are impressions derived from your research and field trips, sketches, media images, memorabilia and found artifacts from your day-to-day experience (Dumpster Divers will really enjoy this part). This activity will help you to become more introspective and observant in an effort to develop your ability to express thoughts and ideas in images. YOU CAN USE A SECTION OF YOUR JOURNAL AS A LAB LOG OR USE A SEPARATE NOTEBOOK. Your drawing skills are not important, nor are mistakes in grammar or spelling, but thoughtful entries made on a consistent basis are. Whenever we meet privately to discuss your work, you should have your journal with you.

NOTEBOOK

- **ALWAYS** bring a notebook and **PENCIL** with you to class. You are expected to take notes during lectures, demonstrations, critiques and videos.
- **YOUR SUCCESS IN THIS CLASS WILL DEPEND HEAVILY ON YOU KEEPING DETAILED NOTES FOR EACH PROCESS IN A LAB BOOK.** You'll need to refer to it over and over again throughout the semester.
- **Tip:** Divide the book into sections for each topic **AND NOTE THE DATE AND TIME OF YOUR ENTRIES.** Many things that you do depend on time of day; exposure time, temperature, etc.
- **IMPORTANT ADVICE: THESE PROCESSES CAN BE VERY FINICKY AND YOU WILL NOT MAKE PROGRESS UNLESS YOU HAVE DETAILED RECORDS OF EVERYTHING YOU HAVE DONE AS YOU WORK WITH EACH PROCESSES.**

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.

FAMILIARIZE YOURSELF WITH THE FOLLOWING SECTION ON GRADING:

GRADING (OFFICIAL DEPARTMENT GRADING STANDARDS APPEAR AT THE END OF THIS SYLLABUS)

Grading for a course in studio art must be in harmony with its goals. Competency and understanding of the methods and materials of this course and participation can be measured objectively. Creativity (concept) and craftsmanship (form) is more a matter of subjective determination. Grades are based on how well your work in the class relates to the requirements and goals stated in this syllabus. Effort, time and progress, along with participation, are the primary factors in determining your grade for the class. Attendance and accomplishment of the basic requirements are considered an average achievement and will receive a grade of C. To do better than a C, the quality of your work and your engagement, combined with consistent and significant progress made throughout the semester, must be above average.

A grade of A is a very special accomplishment and a coveted grade. It's the result of progress clearly beyond the basic requirements laid out for the course. It is earned by accomplishing the following:

- Creative, thoughtful and challenging solutions of your own for all projects that clearly exceed the basic requirements consistently completed on time.
 - Spirited participation and contributions 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 all photographic techniques learned in class (form). Photographs that clearly demonstrate accomplishment in the areas of content.
 - Regular use of open lab time outside of class for the purposes of practice **IN ADDITION** to the time necessary to makes prints for a critique.
 - Exceptional oral presentation and critical writing assignment.
 - Clean, well-crafted presentation of final portfolio.
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- **INDEPENDENCE, SELF-MOTIVATION AND A PROACTIVE APPROACH TO LEARNING AND CREATIVE DEVELOPMENT. LEARNING HOW TO TEACH YOURSELF SHOULD BE THE ULTIMATE GOAL OF ANYONE SEEKING AN A IN THIS CLASS.**

WEIGHT OF COURSE REQUIREMENTS

Projects	40 %	A (4) – Exceptional
Quiz	10 %	B (3.25) – Clearly Above Average
Oral Presentation	15 %	C (2.5) – Satisfactory: All assignments, quizzes, and portfolios meet minimum requirements
Participation	15%	
Final Portfolio	20 %	D (2.0) – Below Average
		F (1.5 or below) – Failure

MISCELLANEOUS INFORMATION AND RESOURCES

THE LIBRARY

- Reeves Library has many good books on photographers and photographic subjects with fine reproductions including books that cover topics on theory, technique and critical essays. One of your best sources of ideas and inspiration.
- Spend at least one hour each week (you'll be on the honor system) to learn about the rich legacy of accomplishments of those who came before you. Especially look for images that are surprising, new and inspiring to you and not only the kinds of photographs you're familiar with. Keep a journal with you and make notes on your reaction.
- I may place books on reserve or give reading assignments on topics to be discussed in class. It helps to know where they are.

PERIODICALS (MAGAZINES TO THOSE UNFAMILIAR WITH THE TERM PERIODICALS)

- You will find a good selection of magazines in the Art Department Office lobby. These include: Aperture, History of Photography, Photo District News (PDN), Photo Review, Photo Review Newsletter, Photography, and new ones coming soon. There are also publications on digital and other related topics. This is where the work of up-and-coming artists can be found along with examples of the latest cutting-edge photography can be found.

ON CENSORSHIP AND GOOD JUDGEMENT

- This is a studio art course and you are expected to respond to sensitive or controversial topics in a mature way. No work will be off limits or subject to censorship inside the classroom, as long as no one's rights have been violated in the process.
- When looking for a location for a shooting project, ask permission before entering restricted areas and use common sense and be discrete if the work you are doing work that is especially personal or calls for privacy.

ACADEMIC HONESTY POLICY

All work must be done for the specific project assigned. You may not use work made previously or from another assignment. Appropriation of another student's work or any written is a violation of the Moravian College policy on academic honesty besides being a sheisty thing to do. There is zero tolerance for violations and will result in an F for the project. See the Student Handbook for more specific information.

A WORD OF CAUTION

ALL CHEMICALS USED IN THIS CLASS ARE POTENTIALLY HAZARDOUS AND REQUIRE SPECIAL HANDLING TO ASSURE THE SAFETY OF EVERYONE USING THE FACILITY. YOU WILL RECEIVE A REVIEW OF PROPER PHOTO LAB PROTOCOL AND SIGN A RELEASE FORM AT THE CONCLUSION. ANYONE INTENTIONALLY MISHANDLING OR OTHERWISE PUTTING THEMSELVES OR OTHERS AT RISK WILL BE IMMEDIATELY DROPPED FROM THE CLASS AND FACE DISCIPLINARY ACTION IN ACCORDANCE WITH COLLEGE POLICY.

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

DISABILITY STATEMENT

Students can request accommodations in this class in the event of a disability and 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.

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)
- **ART OR TOOL SUPPLY BOX**
- **WORK FOLDER** (INEXPENSIVE 11x14 OR 14x17 TO CARRY CUT PAPER AND PRINT

ART DEPARTMENT GRADING STANDARDS

An "A" is for students whose work and work habits are exemplary. Excellent attendance and participation are expected, and work quality throughout the semester is exceptional. Projects and papers are imaginative, well conceived and well beyond the basic requirements.

A "B" is for students whose work and work habits are above average. Good attendance and participation are expected and all work is complete, on time and well conceived.

A "C" is for students whose work and work habits fulfill the basic requirements. Attendance and participation are passable, work is on time and fulfills the assignment requirements.

A "D" is for students whose work and work habits fall below the average. Attendance and participation are less than passable. Some projects are incomplete, late or do not fulfill all of the requirements of the assignment.

Students with excessive absences and inability to fulfill the requirements of the class will earn a failing grade.

Please see rubric below for the specific breakdown for the semester grade.

SEMESTER GRADE
<p>"A"</p> <p>consistent level of excellent craftsmanship, use of materials and presentation strong/consistent evidence of growth in creative problem solving no weak projects strong class involvement self-initiated involvement all projects completed on time 99% class attendance</p>
<p>"B"</p> <p>consistent level of above average craftsmanship some projects excellent, some good no major problems evidence of good solutions some being excellent no weak solutions good consistent class involvement all projects completed on time 95% class attendance</p>
<p>"C"</p> <p>basically average craftsmanship some weak areas average solutions little or no evidence of growth in creative problem solving some weak solutions all projects completed on time 90% class attendance</p>
<p>"D"</p> <p>below average craftsmanship some weak areas fair solutions little or no evidence of growth in creative problem solving some weak solutions all projects completed on time 85% class attendance</p>
<p>"F"</p> <p>poor craftsmanship some weak areas poor solutions little or no evidence of growth in creative problem solving some weak solutions projects not completed on time 85% class attendance or less</p>

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WEEK 1 – 8/30

- REVIEW SYLLABUS, COURSE OBJECTIVES AND REQUIREMENTS
- SUPPLIES
- CHEMICAL SAFETY
- THE NATURE OF LIGHT, CAMERAS AND TRANSPARENCIES
 - THE CONCEPT OF POSITIVES AND NEGATIVES
- TERMINOLOGY
 - CAMERA OBSCURA DEMONSTRATION

WEEK 2 – 9/6

- LAB SAFETY
- CYANOTYPE
 - GROUP PROJECT
 - SLIDE SHOW
 - PREPARATION
 - PHOTOGRAMS
- MAKING A CAMERA OBSCURA:
 - LARGE FORMAT CONTINUOUS –TONE NEGATIVES

WEEK 3 – 9/13

- COATING METHODS
 - PRINTING PAPERS
- CRITIQUE CYANOTYPES

WEEK 4 – 9/20

- VAN DYKE BROWN PROCESS
 - PREPARATION
 - SLIDE SHOW
 - PRINTING
- VIDEO

WEEK 5 – 9/27

- MAKING ENLARGED NEGATIVES
 - DIGITAL OPTIONS
 - DEMONSTRATION
 - PREPARATION AND PRINTING
- CRITIQUE VAN DYKE BROWN PRINTS
- MIXED MEDIA OPTIONS
- FOUND OBJECTS

WEEK 6 – 10/4

- SALT PRINTS
 - HISTORY
 - SLIDE SHOW
 - MATERIALS AND PREPARATIONS
- DISCUSS RESEARCH PROJECT AND SCHEDULE
- MID-TERM INDIVIDUAL REVIEWS

WEEK 7 – 10/11

FALL BREAK!

10/14

- SLIDE SHOW/VIDEO
 - DISCUSS FINAL PROJECT
- APPROPRIATION TECHNIQUES
 - LEGAL ISSUES
 - TRANSFERS
 - LIFTS
 - DIGITAL CAPTURE

WEEK 8 – 10/18

- TINTYPES
 - SLIDE SHOW
 - SPECIAL CHEMISTRY
 - PREPARATION FOR PRINTING

TRUSTEES WEEK

WEEK 9 – 10/25

- RESEARCH PROJECT PRESENTATIONS
 - REVIEW FINAL PROJECT IDEAS

WEEK 10 – 11/1

- CRITIQUE TINTYPES
- RESEARCH PROJECT PRESENTATIONS

11/5: FIELD TRIP- NYC

LAST DAY FOR WITHDRAWAL WITH A W

WEEK 11 – 11/8

- MOUNTING TECHNIQUES
- COMBINATION PRINTING
- TONING AND OTHER POST PRINTING OPTIONS

WEEK 12 - 11/15

- WORK ON FINAL PROJECTS
- WORK FOR OPEN STUDIO NIGHT AND HUB SHOW

11/19 - SOPHOMORE REVIEW

WEEK 13 – 11/22

11/24

- WORK ON FINAL PROJECTS
 - WORK FOR OPEN STUDIO NIGHT AND HUB SHOW
- THANKSGIVING!

WEEK 14 – 11/29

- WORK ON FINAL PROJECTS

12/2 – OPEN STUDIO NIGHT

WORK DUE FOR WINTER STUDENT SHOW

WEEK 15 – 12/6

GROUP REVIEW AND CELEBRATION!

LAST OPPORTUNITY TO TURN IN MAKE UP WORK

12/7 – LAST CLASS! ALL EQUIPMENT LOANS DUE!!!

FINAL REVIEWS – TENTATIVELY: 12/14 & 12/16

FINAL INDIVIDUAL REVIEWS. SIGN UP AND BRING YOUR WORK

SCHEDULE SUBJECT TO CHANGE