

## 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*

### Alternative Text:

*F295 HISTORIC PROCESS WORKBOOK, TOM PERSINGER*

Available from Freestyle Photographic Supplies

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 19<sup>th</sup> century.

## GOALS

Although there is no prerequisite for the course, this is not a traditional class in photography. The methods practiced in this class are derived from early photographic processes and students will be expected and encouraged to find imaginative ways to combine these with other fine art media in an inter-disciplinary synthesis. As stated in the catalog course description, prior darkroom experience is extremely helpful. 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 19<sup>TH</sup> CENTURY.
- EXPLORE THE CREATIVE POTENTIAL AND SYNTAX OF EARLY PHOTOGRAPHIC PROCESSES.
- STUDY THE IMPACT OF PHOTOGRAPHY'S INVENTION ON LATE 19<sup>TH</sup> AND EARLY 20<sup>TH</sup> 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

## CLASSROOM POLICIES

Students must necessarily be self-motivated, proactive and work hard to find personal and imaginative solutions to assigned projects.

- FOR THE BENEFIT AND SAFETY OF EVERYONE WORKING IN THE LAB, PROPER SAFETY PRECAUTIONS MUST BE TAKEN WHEN USING CHEMICALS, AND OTHER MATERIALS THAT HAVE THE POTENTIAL FOR TOXICITY WITHOUT FOLLOWING THE PROPER LAB SAFETY PROTOCOLS. PROTOCOLS WILL BE EXPLAINED AND STRICTLY ENFORCED.
- THIS COURSE IS TIME AND LABOR INTENSIVE. YOU WILL USUALLY NEED MORE TIME THAN YOU THINK BECAUSE THEY CANNOT BE RUSHED. BE PREPARED TO DEVOTE A MINIMUM OF 6-8 HOURS OUTSIDE OF CLASS. IF YOU DON'T THINK YOU CAN INVEST THAT MUCH TIME, CONSIDER DROPPING THE COURSE NOW.
- YOU WILL LEARN 3 PROCESSES AND A VARIETY OF TECHNIQUES. EACH PROCESS THAT IS INTRODUCED HAS A VISUAL PROJECT ASSIGNED TO IT.
- STUDENTS WILL BE ASSIGNED A RESEARCH PROJECT FROM A LIST OF TOPICS. AND PREPARE A CLASS PRESENTATION AND SUBMIT A WRITTEN PAPER BASED ON THE RESULTS OF YOUR RESEARCH.
- THIS IS A STUDIO ART COURSE. YOU MUST FOLLOW DIRECTIONS CAREFULLY AND BE ABLE TO WORK INDEPENDENTLY.
- TRY TO ANSWER YOUR OWN QUESTIONS BEFORE SEEKING THE HELP OF THE TEACHER OR CLASS ASSISTANT.
- PROJECT IDEAS MUST BE YOUR OWN. RELY ON YOUR OWN ABILITY AND IMAGINATION BY LOOKING AT EXAMPLES, EXPERIMENTING WITH MORE THAN ONE SOLUTION FOR YOUR PROJECT AND OTHERWISE LOOKING FOR INSPIRATION WHEREVER YOU CAN FIND IT. I.E. ART, LITERATURE, SCIENCE, ETC. ON YOUR OWN.
- YOU WILL BE TAKING MANY NOTES FROM LECTURES, DEMONSTRATIONS AND RECORDS OF YOUR OWN EXPERIMENTS. IF YOU DO NOT HAVE A NOTEBOOK AND PENCIL YOU ARE CONSIDERED UNPREPARED FOR CLASS.
- PAY CLOSE ATTENTION IN CLASS AND PARTICIPATE IN CLASS DISCUSSIONS.
- CELL PHONES, IPODS, MP3 PLAYERS AND SIMILAR DEVICES SHOULD BE TURNED OFF AND PUT AWAY BEFORE ENTERING THE CLASSROOM. THE CLASSROOM COMPUTER AND SCANNER ARE BE USED FOR CLASS WORK ONLY. DOING HOMEWORK FOR ANOTHER CLASS IS NOT PERMITTED.
- THIS IS NOT THE CLASS TO TAKE NOW IF YOU HAVE AN EXTRA-LARGE COURSE LOAD THIS SEMESTER.
- YOU MAY NOT MISS THE FIRST CLASS WITHOUT PRIOR PERMISSION OF THE INSTRUCTOR OR YOU WILL BE DROPPED FROM THE CLASS LIST. THERE ARE MANY STUDENTS INTERESTED IN TAKING THE COURSE WHO SHOW UP HOPING FOR AN OPENING.
- INCOMPLETES REQUIRE WRITTEN PERMISSION FROM THE DEAN.

## ATTENDANCE POLICY:

- ATTENDANCE IS MANDATORY. LECTURES, DEMONSTRATIONS AND VIDEOS WILL NOT BE REPEATED. STUDENTS WHO MISS CLASS ARE EXPECTED TO GET WHAT WAS COVERED ON THEIR OWN AND BE PREPARED FOR THE NEXT CLASS. IF YOU COME TO CLASS UNPREPARED, YOU WILL BE MARKED ABSENT.
- AFTER TWO ABSENCES, YOUR GRADE WILL DROP BY 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 ONE ABSENCE.
- AFTER FOUR UNEXCUSED ABSENCES, A STUDENT WILL BE ISSUED 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.

## COURSE REQUIREMENTS

### PROJECTS AND CRITIQUES

- CRITIQUES ARE SCHEDULED FOR EACH ASSIGNED PROJECT. ATTENDANCE IS MANDATORY AND DUE DATES ARE STRICTLY ADHERED TO. AT THE CONCLUSION OF EACH CRITIQUE YOUR WORK WILL BE COLLECTED FOR GRADING AND RETURNED. WORK SHOULD BE PLACED IN A STURDY FOLDER (SEE ADDITIONAL SUPPLIES) WITH YOUR NAME AND THE NAME OF THE PROJECT CLEARLY WRITTEN ON THE FRONT OF THE FOLDER AND THE BACK OF EACH PRINT IN PENCIL.
- THE SCHEDULE PROVIDES AMPLE TIME TO COMPLETE PROJECTS. AN UNEXCUSED ABSENCE FROM A SCHEDULED CRITIQUE WILL RESULT IN A FAILING GRADE FOR THAT PROJECT UNLESS PRIOR ARRANGEMENTS ARE MADE WITH THE INSTRUCTOR.
- LATE PROJECTS DUE TO AN EXCUSED ABSENCE RECEIVE A ½ GRADE DEDUCTION FOR EACH CLASS MEETING IT IS PAST DUE.
- STUDENTS MAY BE ASKED AND PERMITTED TO RE-SUBMIT A PROJECT FOR A BETTER GRADE IF THE UNSATISFACTORY 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 BE SPECIFICALLY MADE FOR THAT PROJECT.

### ABOUT CRITIQUES

- CRITIQUES ARE ESSENTIAL TO THE LEARNING PROCESS IN THIS CLASS. IT IS A PARTICIPATORY ACTIVITY, 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 TRY TO MAKE WORK THAT YOU THINK I WILL APPROVE OF. APPROACH PROJECTS IN YOUR OWN PERSONAL WAY
- UNDERSTAND WHAT A CLICHÉ IS AND AVOID THEM, ABSOLUTELY.
- IF DISCUSSIONS APPEAR TO STRAY FROM A TOPIC, STICK WITH IT. WE ARE LOOKING FOR CONNECTIONS BETWEEN OUR EXPERIENCES AND HOW THAT CAN BE EXPRESSED IN AN IMAGE. DISCUSSING OUR EXPERIENCES IS OFTEN WHERE IDEAS ARE BORN.
- CRITIQUES OFTEN INVOLVE QUESTIONS INTENDED TO STIMULATE ORIGINAL THOUGHT AND THE FORMATION OF OPINIONS. TRUE LEARNING IS THE RESULT OF YOUR OWN PERSONAL DISCOVERY.

### RESEARCH PROJECT

- FAMILIARIZE YOURSELF WITH REEVES LIBRARY AND ITS HOLDINGS OF BOOKS AND PERIODICALS ON PHOTOGRAPHERS, PHOTOGRAPHY AND ITS HISTORY.
- YOUR RESEARCH PROJECT WILL REQUIRE YOU TO USE, AMONG OTHER THINGS, THE RESOURCES AVAILABLE TO YOU THERE. YOU WILL WORK IN PAIRS OR SMALL GROUPS TO INVESTIGATE THE PARALLELS BETWEEN DISCOVERIES THAT LED TO THE INVENTION, USE AND CULTURAL INFLUENCES OF PHOTOGRAPHY. A SCHEDULE WILL BE POSTED WITH EACH GROUP'S PRESENTATION DATE.

### CHEMICAL HYGIENE AND USE OF THE PHOTO LAB

- WE WILL REVIEW 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 & IMAGE ARCHIVE

- YOU WILL BE KEEPING A JOURNAL FOR RECORDING YOUR OBSERVATIONS, THOUGHTS AND IDEAS. INCLUDE IMPRESSIONS FROM YOUR OWN RESEARCH IN TO HISTORIC AND CONTEMPORARY IMAGE-MAKING, THIS ACTIVITY WILL HELP YOU TO BE MORE INTROSPECTIVE AND OBSERVANT AND IMPROVE YOUR ABILITY TO EXPRESS THOUGHTS AND IDEAS IN IMAGES. YOUR DRAWING SKILLS ARE UNIMPORTANT, AS 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.
- FIELD TRIPS, SKETCHES, A LARGE COLLECTION OF MEDIA IMAGES, MEMORABILIA AND FOUND OBJECTS FROM YOUR DAY-TO-DAY EXPERIENCE CAN BE USED FOR CONSTRUCTIONS AND ALTERNATIVE SURFACES TO MAKE IMAGES ON. (DUMPSTER DIVERS ALWAYS LOVE THIS PART). YOU CAN USE A SECTION OF YOUR JOURNAL AS A LAB LOG OR USE A SEPARATE NOTEBOOK.

## NOTEBOOK

- **ALWAYS** BRING A NOTEBOOK AND **PENCIL** WITH YOU TO CLASS. REMEMBER, 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.**
- **IMPORTANT ADVICE: THESE PROCESSES CAN BE VERY FINICKY. EACH ONE IS UNIQUE. YOU WILL NOT MAKE PROGRESS UNLESS YOU KEEP DETAILED RECORDS.**

## PORTFOLIO

- PRIOR TO FINALS WEEK, EACH STUDENT WILL SIGN UP FOR A TIME TO PRESENT THEIR 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:

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 achievement 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.
- **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	45 %	A (4) - EXCEPTIONAL
PRESENTATION	15%	B (3.25) - CLEARLY ABOVE AVERAGE
CLASS PARTICIPATION	15 %	C (2.5) - SATISFACTORY: ALL ASSIGNMENTS,
QUIZZES,		
FINAL PORTFOLIO	25%	AND PORTFOLIOS MEET MINIMUM
		REQUIREMENTS
		D (2.0) - BELOW AVERAGE
		F (1.5 OR BELOW) - FAILURE

# 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 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 basic requirements. Attendance and participation are passable, work is on time and fulfills 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 specific breakdown for 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>

## 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 IMPROVEMENT OR SCHEDULING CHANGES DUE TO CANCELLED CLASSES OR DUE DATE RESCHEDULING.

## DISABILITY STATEMENT

STUDENTS WHO WISH TO REQUEST ACCOMMODATIONS IN THIS CLASS FOR A DISABILITY SHOULD CONTACT ELAINE MARA, ASSISTANT DIRECTOR OF LEARNING SERVICES FOR ACADEMIC AND DISABILITY SUPPORT AT 1307 MAIN STREET, OR BY CALLING 610-861-1510. ACCOMMODATIONS CANNOT BE PROVIDED UNTIL AUTHORIZATION IS RECEIVED FROM THE ACADEMIC SUPPORT CENTER.

## SUPPLIES

**MOST OF THE SUPPLIES REQUIRED FOR THIS CLASS WILL BE PROVIDED FOR YOU. THERE IS A "KIT FEE" FOR THESE SUPPLIES IN ADDITION TO THE LAB FEE CHARGED TO ALL STUDENTS ENROLLED IN A STUDIO ART COURSE. YOU ARE RESPONSIBLE FOR THE NOMINAL COST OF THESE FEW REMAINING SUPPLIES:**

- **SAFETY GLASSES: CLEAR PLASTIC (A FEW DOLLARS AT HOME DEPOT OR LOWES)**
- **ART OR TOOL SUPPLY BOX**
- **WORK FOLDER (INEXPENSIVE, RIGID 14x17 OR LARGER PORTFOLIO FOR TRANSPORTING CUT PAPER PRINTS)**
- **MATERIALS AND OBJECTS (FOUND OR PURCHASED) FOR PERSONAL PROJECTS**

## HISTORIC PHOTOGRAPHIC PROCESSES - ART 263 - SCHEDULE

### WEEK 1 – JANUARY 15/17

- REVIEW SYLLABUS, COURSE OBJECTIVES AND REQUIREMENTS
  - SUPPLIES
  - INTRO LECTURE AND DEMONSTRATION: THE INTERSECTION OF ART & SCIENCE
- 1/17 PAYNE GALLERY OPENING- CONSTANCE GARROW DIAMOND: SUSTAINABILITY IN PAINTING**

### WEEK 2 – JANUARY 22/24

- CHEMICAL SAFETY
- THE NATURE OF CAMERAS & LIGHT
  - THE CONCEPT OF LIGHT, EXPOSURE AND DENSITY
  - TERMINOLOGY
  - ROOM CAMERA OBSCURA DEMONSTRATION
  - MAKING A WORKING CAMERA OBSCURA:
    - LARGE FORMAT CONTINUOUS -TONE NEGATIVES
- CYANOTYPE GROUP PROJECT

### WEEK 3 – JANUARY 28/31

- LAB SAFETY
- MAKING ENLARGED NEGATIVES- DIGITAL OPTIONS
  - IMAGE CAPTURE AND ARCHIVE
- CYANOTYPES
  - SLIDE SHOW
  - PREPARATION
  - PHOTOGRAMS

### WEEK 4 – FEBRUARY 5/7

- COATING METHODS
  - PRINTING PAPERS
- CRITIQUE CYANOTYPES

### WEEK 5 – FEBRUARY 12/14

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

### WEEK 6 – FEBRUARY 19/21

- SALT PRINTS
  - SLIDE SHOW
  - PREPARATIONS
  - DEMONSTRATION
  - PRINTING
- CRITIQUE VAN DYKE BROWN PRINTS
- MIXED MEDIA OPTIONS
- FOUND OBJECTS

**2/21 PAYNE GALLERY OPENING- KARL STIRNER: TRANSFORMATIONS – WORKS IN STEEL**

**2/22 MID SEMESTER**



WEEK 7 – FEBRUARY 26/28

- DISCUSS RESEARCH PROJECT AND SCHEDULE
- **MID-TERM INDIVIDUAL REVIEW**

WEEK 8 – MARCH 5/7

**SPRING BREAK!!!**

WEEK 9 – MARCH 12/14

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

WEEK 10 – MARCH 19/21

- RESEARCH PROJECT PRESENTATIONS
  - REVIEW FINAL PROJECT IDEAS

WEEK 11 – MARCH 26/28

- RESEARCH PROJECT PRESENTATIONS

WEEK 12 - APRIL 2/4

- COMBINATION PRINTING
- TONING AND OTHER POST PRINTING OPTIONS

**4/5 NYC FIELD TRIP**

WEEK 13 – APRIL 9/11

- IN-CLASS WORK ON FINAL PROJECTS

**4/14 PAYNE GALLERY OPENING- SENIOR THESIS EXHIBITION**

WEEK 14 – APRIL 16/18

- IN-CLASS WORK ON FINAL PROJECTS

WEEK 15 – APRIL 23/25

- GROUP REVIEW AND CELEBRATION!

- **ALL MAKE UP WORK DUE NO LATER THAN : 4/18 LAST CHANCE!**

- **4/25 LAST CLASS! ALL EQUIPMENT LOANS DUE!!!**

- **MAKE APPOINTMENT FOR FINAL INDIVIDUAL PORTFOLIO REVIEW BY:  
25 APRIL 2013**

**SIGN-UP SCHEDULE WILL BE POSTED ON PHOTO STUDIO/OFFICE DOOR WEEK OF:  
22 APRIL 2013**

**(TENTATIVE) 4/30 & 5/2 - FINAL INDIVIDUAL PORTFOLIO REVIEWS**

**BRING YOUR WORK: SEE FINAL REVIEW PORTFOLIO CHECKLIST**

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

