

FACULTY: JEFF HURWITZ

## **HISTORIC PHOTOGRAPHIC PROCESSES - ART 263 - Spring 2016**

**JEFF HURWITZ**

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

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

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

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**Office/Studio Telephone:** 610.861.1632

**Art Dept. Office:** 610.861.1680

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

**Text (Highly Recommended):**

***THE BOOK OF ALTERNATIVE PROCESSES, CHRISTOPHER JAMES***

**Alternative Text:**

***F295 HISTORIC PROCESS WORKBOOK, TOM PERSINGER***

Available from Freestyle Photographic Supplies

Supplemental readings as assigned

### **THIS IS NOT A TRADITIONAL COURSE IN PHOTOGRAPHY**

Select 19<sup>th</sup> Century Photographic Processes Are Used To Explore Ways To Utilize Photo-Based Imagery In A Variety Of Studio Art Practices, Illustration and Design. Projects Are Hand Made From Start To Finish.

### **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**

Students will work independently to explore imaginative ways to combine early photographic processes with various media resulting in a contemporary, inter-disciplinary or mixed media synthesis. As stated in the catalog course description, prior darkroom experience is extremely helpful. Regardless, motivation and patience will not hinder those lacking darkroom experience. Goals include:

- Learning strategies including chemical safety protocols, assigned projects, and specialized lab work will help students develop the skills needed to succeed in this course. Demonstrations, assigned readings, research and presentations on inventors and historical masters of the art are some of the teaching strategies used. Additional goals for students include:
- Technical proficiency in the handling and use of early 19<sup>th</sup> century photographic processes.
- Explore creative potential and syntax of early photographic processes with imaginative hybrid solutions that combine historical technology with contemporary materials, techniques and ideas.
- Study impact of photography's invention on art, science and culture of late 19<sup>th</sup> and early 20<sup>th</sup> c.

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

-Josef Albers

## REQUIREMENTS

This course is time and labor intensive. You will need more time than you expect for assignments. 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.

Supplies are costly. Be sure to factor that in to your expenses for the semester.

## PROJECTS

- 6 projects and a final individual capstone project. You will learn 3 processes and a variety of techniques. Each process introduced has a visual project assigned to it.
- Critiques are scheduled for each project. Attendance is mandatory and due dates are strictly adhered to. At the conclusion of each critique, your work must be put in a sturdy folder with your name and the name of the project and the back of each print in pencil only.
- Students are permitted to re-work a project for grading if the deadline date was met and the student attends the critique. The instructor may ask the student to re-work a project if it is unsatisfactory. Late and re-submitted projects will not receive a group critique.

## WORK FOLDER:

- Students must keep all paper, prints, work in progress, etc. in the folder described on the supply list and brought to class and critiques.
- 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.
- All work submitted must be specifically made for that project.

## RESEARCH PROJECT:

- Students are required to research a topic related to course content and present a 15-minute oral/visual PowerPoint presentation to the class. You will receive a handout with guidelines. Presentations that are not prepared on due dates receive an automatic zero.

## JOURNAL

- A journal is required to RECORD DETAILED LAB NOTES, DATA From Each Project And INFORMATION From Demonstrations, Discussions And Your Project Ideas. You can use a section of your journal as a lab log or use a separate notebook. More on this later.

## \*\*\*IMAGE ARCHIVE

- This will be your Most Important Image Resource. You Must Continually Add To It In Order To Have A Sufficient Variety Of Visual Material To Work With. You may not continually recycle the same source material. It should include collections of sketches, media images (print AND digital), memorabilia and found objects to scan from your day-to-day experiences, just to name a few. These will be used in traditional 2D works on paper, 3D constructions and alternative surfaces for your projects. (Dumpster Divers, this is your lucky day!!!).

## 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. A final portfolio of work from the semester, plus the final capstone project are due at this time. You will receive a list of portfolio contents in advance.

## \*\*\*ATTITUDE

Students MUST necessarily be self-motivated, proactive and COMMITTED to find personal and imaginative solutions to assigned projects.

- For a top grade in this class ("A" territory) you must be self-motivated. For example: attempt to find your own answers before rushing for the help of the teacher or lab assistant and rely on your own curiosity and imagination to develop ideas for projects. Find inspirational examples from reliable sources in books and web sites in addition to what is presented in class.
- The classroom computer is for teaching purposes and legitimate photo course work only.
- Do not use class time to do work for other courses.
- Turn off cell phones, iPods, MP3 players, before entering the classroom
- **\*Be Curious!** Be willing to work and think outside of the box. Try something you've never done before with each assignment, especially if you are unsure of the outcome.
- **\*Always** clean up after your selves and participate in group clean up. This is not the job of the lab assistants!
- **\*Progress** resulting from hard work that is evident between your early semester work and your final portfolio should be your most important goal.

## \*\*\*NOTEBOOK

- **ALWAYS** bring a NOTEBOOK and PENCIL 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 progress unless you keep detailed records.

## \*\*\*CHEMICAL HYGIENE, USE OF THE PHOTO LAB AND EQUIPMENT POLICIES

- **\*STRICT USE OF LAB SAFETY PROTOCOLS WILL BE ENFORCED.**
- **\*FOLLOW ALL SAFETY GUIDELINES**

**\*USE OF CHEMICALS, AND CERTAIN MATERIALS USED IN THIS CLASS ARE PERFECTLY SAFE IF THEY ARE HANDLED WITH DUE CARE ACCORDING TO PROTOCOLS AS EXPLAINED AND DEMONSTRATED IN CLASS**

- Photo Lab is only for the use of students who are currently enrolled in a photography course.
- Photo Lab May Only Be Used During Scheduled Hours that will be posted by the door to the classroom. (There is another class that uses the photo lab – you may not use the lab at this time.)
- **\*Lab Fees Cover Chemistry, Many Specialized Supplies And Overhead Of The Photo Lab.** This fee is additional to your tuition.
- Some equipment is available for loan. Students MUST first fill out a loan form. Students are responsible for the cost of REPAIR OR REPLACEMENT COSTS if damaged or lost.
- **\*Certain Supply Costs Are The Responsibility Of The Individual Student To Purchase On Their Own** (See supply list).

## ATTENDANCE (Art Department attendance policy for studio art classes)

Attendance policy is established by the Art Department. Lectures, demonstrations and videos will not be repeated. If you must miss class you are required to get the information you missed from someone in the class and be prepared when you return to class.

- For classes like ours that meet twice a week (pertains to most full-unit studio courses, most day art history classes)
  - **After the second unexcused absence, final grade will be dropped by one full letter.**
  - **After the fourth unexcused absence, student will receive a failing final grade.**

### DETAILS:

- 1) Arriving 15 minutes late 3 times, 2) Being unprepared for class 2 times, 3) Leaving class more than 25 minutes early 3 times and not participating in clean-up = 1 unexcused absence:.
- If you have a health or family problem that will cause you to miss 2 or more classes, notify the instructor immediately, personally or through Student Services.
- Do not schedule job interviews or doctor's/dentist's appointments during class times.
- Incompletes require written permission from the dean.
- Documentation is required for sports. Coach must provide a note to confirming matches, meets, departure time for away games, or anything that would require absence from class. Practice is not an excused absence.
- An EXCUSED ABSENCE must be confirmed by a note from the Dean's Office, Student Services, the Learning Center, or verified with a doctor's note (within 24 hours of illness). Family crisis should be confirmed with Student Services.
- Sports and extra-curricular activities do not excuse you from class requirements.

### 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. The quality of your work and your engagement, combined with consistent and significant progress made throughout the semester, must be above average for an above average grade for the class.

### \*\*\*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.
- "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.
- "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.
- "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 unable to fulfill the requirements of the class will earn a failing grade.

## A ROAD MAP TO A GRADE OF “A”

- 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, PARTICIPATION AND PORTFOLIOS
FINAL PORTFOLIO	25%	MEET MINIMUM REQUIREMENTS
		D (2.0) – BELOW AVERAGE
		F (1.5 OR BELOW) – FAILURE

### HOURS SPENT OUTSIDE CLASS

LAB TIME – practice time – processes	15 hours
6 projects, x 6 hours/project =	36 hours
final project	15 hours
Oral Presentation	12 hours
Field trip & report	12 hours
Visits to gallery openings and other events	10 hours

### ON CENSORSHIP AND GOOD JUDGMENT

This is a studio art course and no work will be subject to censorship inside the classroom, as long as no one’s rights have been violated in the process. In class, you are expected to respond to sensitive or controversial topics in a mature way.

### 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.

### DISABILITY STATEMENT:

- Students who wish to request accommodations in this class for a disability should contact the Academic Support Center, located in the lower level of Monocacy Hall, or by calling 610-861-1401. Accommodations cannot be provided until authorization is received from the Academic Support Center.

DEFINITION OF GRADES	
"A"	<ul style="list-style-type: none"> <li>• consistent level of excellent craftsmanship, use of materials and presentation</li> <li>• strong/consistent evidence of growth in creative problem solving</li> <li>• no weak projects</li> <li>• strong class involvement</li> <li>• self-initiated involvement</li> <li>• all projects completed on time</li> <li>• 99% class attendance</li> </ul>
"B"	<ul style="list-style-type: none"> <li>• consistent level of above average craftsmanship</li> <li>• some projects excellent, some good</li> <li>• no major problems</li> <li>• evidence of good solutions some being excellent</li> <li>• no weak solutions</li> <li>• good consistent class involvement</li> <li>• all projects completed on time</li> <li>• 95% class attendance</li> </ul>
"C"	<ul style="list-style-type: none"> <li>• basically average craftsmanship</li> <li>• some weak areas</li> <li>• average solutions</li> <li>• little or no evidence of growth in creative problem solving</li> <li>• some weak solutions</li> <li>• all projects completed on time</li> <li>• 90% class attendance</li> </ul>
"D"	<ul style="list-style-type: none"> <li>• below average craftsmanship</li> <li>• some weak areas</li> <li>• fair solutions</li> <li>• little or no evidence of growth in creative problem solving</li> <li>• some weak solutions</li> <li>• all projects completed on time</li> <li>• 85% class attendance</li> </ul>
"F"	<ul style="list-style-type: none"> <li>• poor craftsmanship</li> <li>• some weak areas</li> <li>• poor solutions</li> <li>• little or no evidence of growth in creative problem solving</li> <li>• some weak solutions</li> <li>• projects not completed on time</li> <li>• 85% class attendance or less</li> </ul>

## 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.*

## SUPPLIES

The majority of supplies necessary for this class are provided for you. There is a lab fee charged to all students enrolled in this 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)
- Supplies Box
- Work Folder (Inexpensive, rigid 14x17 or larger portfolio for transporting cut paper prints) Recommended @ Dick Blick
- Special materials and objects (found or purchased) needed for personal projects
- Apron
- Journal
- Pencil
- Kneaded or Plastic architect's eraser

## HISTORIC PHOTOGRAPHIC PROCESSES - ART 263 - SPRING 2016 SCHEDULE

### WEEK 1 – JAN 19/21

- Review Objectives, Requirements, Supply List
  - Video: Artists & Alchemists PowerPoint: Student and Artist Work
  - The Basics: Safety Precautions, Mixing & Measuring Liquid Chemicals
- Thurs. Jan 21 6:30-8 pm Payne Gallery Reception – Poverty-We're All Homeless (installation)

### WEEK 2 – JAN 26/28

- Lab Safety Part 1
- The Nature of Cameras & Light
- Terminology: Light, Exposure and Density
- Room Camera Obscura Demonstration
- Cyanotypes
  - Slide Show: Student & Artist Examples
  - Printing Preparations: Paper Handling & Coating
  - Cyanotype Photograms

### WEEK 3 – FEB 2/4

- Image Capture Options and Archive Overview
- Contact POPs vs Enlarging Processes
- Negative Making: Option 1 – Large Format negatives
- Project: Making a Working Camera Obscura
- Cyanotype Group Project ?
- Making Enlarged Negatives- Digital Options

### WEEK 4 – FEB 9/11

Negative Making: Option 2 – Image Lifts and Transfers

- Van Dyke Brown Process
  - Preparation
  - Slide Show
  - Printing
- Cyanotypes Due

Mon Feb 8 4:30 pm HUB Gallery closing reception – Seminary MLK Show

Feb 10 Wed 4:15 pm Visiting Artist lecture, Kurt Kauper, Prosser Auditorium

5:30 pm HUB Gallery reception – Artists as Activists poster show – InFocus

### WEEK 5 – FEB 16/18

- Negative Making: Option 3 – Enlarged Paper Negatives with a scanner and Computer
- Video

2/17 Wed 6:30 pm Kappa Pi Honor Society Induction Ceremony



WEEK 6 – FEB 23/25

Salt Prints

- Slide Show
- Preparations
- Demonstration
- Printing
- Critique Van Dyke Brown Prints
- Mixed Media Options
- Found Objects

Fri Feb 26 Mid-Term

WEEK 7 – MAR 1/3

- Discuss Research Project and Schedule
- Mid-Term Individual Progress Reviews

Week 8 – MAR 8/10

**MAR 5 – MAR 13      SPRING BREAK**

Week 9 – MAR 15/17

- Slide Show/Video
- Discuss Final Project
- Appropriation Techniques
  - Legal Issues
  - Transfers
  - Lifts
  - Digital Capture

Thurs March 17 –

6:30-8 pm Payne Gallery Reception – Biennial Faculty Show (public reception)  
(artist talks TBA on another date)

Week 10 – MAR 22/24

- Research Project Presentations
  - Review Final Project Ideas

25-27 Fri-Sun    Easter Break

Week 11 – MAR 29/31

- Research Project Presentations

Week 12 – APR 5/7

- Combination Printing
- Toning and Other Post Printing Options

### Week 13 – APR 12/14

- IN-CLASS WORK ON FINAL PORTFOLIO & PROJECTS

Apr 13      Wed    4:30 pm              HUB Gallery closing reception – Women's Show

### Week 14 – APR 19/21

- Lab: Work on final project and portfolio
  - Demonstration: Presentation Methods: Float mounting and Window matting
- Apr 21      Thurs    Beginning of Senior Thesis Show (reception on May 14 after graduation)

### Week 15 – APR 26/28

- Lab: Work on final project and portfolio
- End of Semester In-Class Group Review and Celebration!
- Fri April 29              Classes End

Make Up Work Due 4/21 Last Chance!

4/26 – All Loans Due!!!

### Finals Week –

- TBA: Final Individual Portfolio Reviews
- Final Review Contents Checklist Handout to be Distributed

### SCHEDULE SUBJECT TO CHANGES

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.