

# Syllabus & Course Outline

SUMMER 2013: Art 294 Alt. Process Photography : Item # 0749

This document provides a general description of the course including content, objectives, structure, required resources, and basic expectations for successful performance. For more specific questions about equipment and class policies, please consult with your instructor.

This course consists of a three hour lecture, six hour lab plus your personal time outside class for a total of five units.

<b>INSTRUCTOR</b>	Chad White, Faculty Head of Photography
<b>CONTACT</b>	<a href="mailto:chad.white@bellevuecollege.edu">chad.white@bellevuecollege.edu</a>
<b>OFFICE HOURS</b>	M-W 10:30 -11:30am
<b>WEB SITE</b>	<a href="http://www.stopdownstudio.com/art294/">www.stopdownstudio.com/art294/</a>
<b>LECTURE TIME</b>	Tuesdays, 11:30 -2:30pm C251
<b>LAB TIME</b>	M,W 11:30 -2:30pm C253
<b>MIDTERM EXAM</b>	TBA Rm C251
<b>FINAL EXAM</b>	Normal scheduled class Rm C251

## COURSE DESCRIPTION AND OBJECTIVES

We are in the midst of a major revolution in how we conceive of and represent our visual world. The tools that are available to us as photographers are rapidly changing at an ever increasing rate. With that in mind, this class is an introduction to the fundamental vocabulary and techniques of Alternative Process Photography; with an emphasis on developing your skills of perception and your visual competence in the creation and consumption of lensless based imagery. This will require you to quickly master the basics of hand applied emulsions and chemistry techniques. Perhaps most importantly, you will explore the complex relationship between technical execution and visual ideas that communicate with intent. The use of historic alternative photographic materials to further expand ones image making process is the overall concept. While these course objectives look to the past, there's much to be learned from the present state of photography. Therefore we will look at and discuss a wide selection of photographs since photography's inception over 160 years ago as well as it's current state. As a student in this class you will be asked to consider the broad and powerful impact of the most widely seen and used form of visual representation yet invented.

## COURSE REQUIREMENTS AND GRADING

MIDTERM REVIEW	15%
ATTENDANCE & PARTICIPATION	5%
PROJECTS & CRITIQUES	80%
TOTAL	100%

If at any point during the term you would like to discuss your grade and/or progress in this class, please make an appointment to meet.

## LAB ASSIGNMENTS

There will be a series of lab assignments during the course of the quarter. Expect to spend 6 hours a week working on the lab assignments.

### PROJECTED PROJECT BREAKDOWN:

1. Cyanotype (20% of final grade)
  - A. Print made from materials as contact/photogram
  - B. Print made from digital negative
  - C. Print made from Xerox Transparency / Paper Negative
  - D. Participation in Critique
2. Van Dyke (20% of final grade)
  - A. Print made from materials as contact/photogram
  - B. Print made from digital negative
  - C. Print made from Xerox Transparency / Paper Negative / Your choice
  - D. Participate in Critique
3. Tintype (40% of final grade)
  - A. 5 images made in camera
  - B. 1 portrait made using Large Format camera using available light
  - C. 1 portrait made using Large Format camera using studio lighting
  - D. Participate in Critique

Late work will not be accepted without explicit prior approval from your instructor.

## LECTURE EXAMS / REVIEW

There will be a mid term review given during the lecture portion of this course. You will be required to submit a 2 page review on a photographic exhibition of your choice.

## ATTENDANCE AND CLASS PARTICIPATION

*“f—8 and be there,” attributed to Weegee.*

Your attendance and active participation in class is a basic expectation for adequate performance in both the lecture and lab. Your success in this course will be directly proportional to the effort and energy you put forth. Attendance is taken in both lecture and lab.

A late arrival in the lab will be automatically considered an absence. More than three unexcused absences in the lab can constitute an automatic failure. If you miss a class or arrive late, you will need to talk to a fellow student, find out what happened, and get caught up. It is unfair (to the instructor and to classmates) and unrealistic to expect a personal re-presentation of material to every student who is late or absent. In addition to attending every lecture and working for the full time period in every lab, you should spend a minimum of three hours outside of class (on average) to adequately complete your projects.

## LAB USE

The lab is meant to be a constructive learning environment. Please be responsible, organized, clean and respectful of others while working in the lab. Do not hesitate to ask for help if you have questions regarding the facilities and technical problems (lab assistants will be available during open lab hours). You are expected to come to class with your camera and darkroom supplies. Completion of assignments on time for critique, regular attendance, good studio etiquette, participation in class discussions, and being respectful to fellow classmates and instructors are required throughout this course.

## **SAFETY AND ACCOMMODATIONS**

The photographic chemicals used in the lab should not cause any problems if they are handled carefully. To request academic accommodations due to a disability please contact the BC Disability Resource Center : [www.bellevuecollege.edu/drc](http://www.bellevuecollege.edu/drc). This is a very important step as accommodations cannot be made retroactively. Notify the Instructor Immediately.

## **REQUIRED SUPPLIES**

Photography is expensive. This class will require you to spend approximately \$50 for supplies.

1. Watercolor paper of your choice - price determined on weight, texture and archivability.
2. Brushes for applying emulsions.
3. Film - You may decide to purchase film or digital negative materials for sizes other than supplied in the course.
4. Tintype metal - depending on size and weight.
5. Small hand towel to be kept with you at all times for working in the lab.
6. Clear plastic negative sleeve pages that have seven rows with five negatives in a row. Print File or Clear File are two quality brands.
7. A three ring binder or binder box for holding negative sleeves, contact sheets, prints, and notes.
8. A fine point sharpie marker and one #2 pencil
- 9. Can of compressed air.**
10. (Optional) Photo-wipes or a photo-quality sponge (and clean Ziploc bag)

## **SOURCES FOR SUPPLIES**

Bostick and Sullivan, Alternative Photo Process supplies, [www.bostick-sullivan.com](http://www.bostick-sullivan.com)

Freestyle Photo, Los Angeles, 800.292.6137, [www.freestylephoto.biz](http://www.freestylephoto.biz)

Glazers Camera, 430 8<sup>th</sup> Ave North, Seattle, WA 98109, [www.glazerscamera.com](http://www.glazerscamera.com)

B&H Photo, New York, 800.221.5662, [www.bhphotovideo.com](http://www.bhphotovideo.com)