

ART 390: Introduction to Photochemical Photography

Monday/ Wednesday 3:35pm-5:30pm

Spring 2011

208A Visual Arts Building

Sarah Nesbitt

Office Hours: Friday 1pm-3pm

208D Visual Arts Building

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Overview:

This course provides an introduction to the methods of image making through film processing, black and white printing (including resin coated and fiber-based paper) and alternative photographic processes. This course will introduce technical lessons, how to compose as well as building on the creativity of a body of work. There will also be discussions on readings related to the photographic process and photographic literacy. This course is meant to help you build a larger portfolio for your academic and professional career. These processes will help you gain a better understanding of the photographic process through the discussions; problem solving and the development of a portfolio.

Week 1:

January 10

*Part 1 of Camera Instruction (35mm, Medium and Large Format)

Light metering, aperture/shutter speed settings, lenses, depth of field, focal length (and how it relates to the pinhole demonstration), loading film, the benefits of using either type of film.

*Students are asked to think about project proposal. This will be a project that will be worked on for the whole semester, 20 images relating to a concept or issue the student is required to propose, along with the assignments due during the semester.

January 12

*Part 2 of Camera Instruction (What materials to use, what film to buy)

*Go over purchasing materials- where to get supplies (planning out what to buy, where to buy, buying in bulk-film, paper) Be sure to start purchasing materials at this point.

*For Pinhole demonstration, a reminder to bring in a container that would be light tight, black tape, for next Wednesday

Week 2:

January 17

No Classes- Martin Luther King Jr.'s Birthday Observed

January 19

*Students bring in light tight boxes, containers, black tape, etc.

*Pinhole Camera Exercise in class, Introduction into darkroom paper, developing chemistry (what each chemical does, and why the process can not be reversed)

Week 3:

January 24

*Project Proposal due, Discuss in class, and figure out what process would work well for the project.

*Bring in a 3 ring binder today. Handouts of all of the readings for this course can be put in it along with storing your negatives and prints.

*For Pinhole demonstration, another reminder to bring in a container that would be light tight for Thursday

*Should start shooting images, have one roll of film shot by January 26th for black and white film demonstration

*Demonstration on processing black and white negatives, Part 1: Film Loading: Loading film onto reels, how to use film developing tanks, take reels home to practice.

January 26

*Submit Pinhole Images from last Wednesday (at least 6 images, 3 negative and 3 positive images) Critique during class.

*Students bring in at least one roll of film shot (it could be of anything, this is an exercise)

*Demonstration on processing black and white negatives, Part 2: Chemistry- what each chemical does, temperature, and why the process cannot be reversed.

*Practice film developing for the remaining class time (or time outside of class) with the roll of film brought to class.

Week 4:

January 31

*Demonstration on Black and White Printing- Introduction to the enlarging station to show to focus images, aperture settings, timing, using contrast filters, how to use a variable condenser, making contact sheets and test prints. Paper processing chemistry (what each chemical does, and why the process can not be reversed), the difference between RC based paper and Fiber-based.

February 2

*Work day- work on processing negatives and contact sheet

*Reminder- 1st Contact Sheet is due next class

1st Reading is due next Wednesday.

*Start shooting the project over the weekend. Have at least 2 rolls of film shot before workdays. Film processing can start anytime outside of class.

Week 5:

February 7

*1st Contact Sheet Due- Brief critique during class

*2 Shot rolls of film due

*Work day- work on processing negatives, contact sheets and prints.

February 9

*Discussion of 1st Reading- Reactions and first impressions of digital photographic technology and how it affects darkroom photographic processes: *Extracts From Introduction To The Photographic Image In Digital Culture.*

*Be sure to have at least 2 rolls of film shot before workdays.

Week 6:

February 14

*Work day- work on contact sheets and prints.

February 16

*Work day- work on contact sheets and prints.

Week 7:

February 21

*In progress critique, be sure to have at least: 2 new contact sheets and 4 new best prints for each contact sheet ready. Bring your negatives also. (Total of 8 best prints)

*Reminder- 2nd Reading is due next class, and be sure to shoot more images this weekend (at least 2 rolls of film).

February 23

*Discussion of 2nd Reading- The invention of the photograph, its impact and role. Impressionism, aesthetic theory and its relationship to neurological responses: *Proust Was A Neuroscientist*

*Be sure to have at least 2 rolls of film shot before workdays. Feel free to work on weekends.

Week 8:

February 28

*Work day- work on contact sheets and prints.

March 2

*Work day- work on contact sheets and prints.

HALFWAY POINT OF SEMESTER

Week 9:

Spring Break- No Classes

Week 10:

March 14

*In progress critique, be sure to have at least: 2 new contact sheets and 4 new best prints for each contact sheet ready (total of 8 new prints, 2 new contact sheets different ones not shown October 4th). Bring your negatives also.

*Reminder- 3rd Reading is due next class.

March 16

*Discussion of 3rd reading- Intentions, Responsibility and Critics of the Photographer: *Warburg's Mask: A Study In Idolatry*

*Be sure to shoot more images this weekend (at least 2 rolls of film).

Week 11:

March 21

*Work day- work on contact sheets and prints.

March 23

*Work day- work on contact sheets and prints.

Week 12:

March 28

*In progress critique-In progress critique, be sure to have at least: 2 new contact sheets and 4 new best prints for each contact sheet ready (total of 8 new prints, 2 new contact sheets- different ones not shown October 18). Bring negatives also.

*Reminder: 4th Reading is due next class.

March 30

*Discussion of 4th reading- Photographic Theory, Philosophy and Criticism: Photographic Practice and Art Theory and Semiotics, Photographic Literacy / Communication: *On The Invention of Photographic Meaning*.

Week 13:

April 4

*Work day- work on contact sheets and prints.

April 6

*Work day- work on contact sheets and prints.

Week 14:

April 11

*In progress critique- In progress critique, be sure to have at least: 2 new contact sheets and 4 new best prints for each contact sheet ready (total of 8 new prints, 3 new contact sheets- different ones not shown previously.) Bring negatives also.

April 13

*Discussion of 5th reading- How Photography Can Influence Politics, Views of Violence and the Human Condition: *Regarding The Torture of Others*

Week 15:

April 18

*Exhibition Install Week- Install, Reprint, Make New Prints this week

April 20

*Exhibition Install Week- Install, Reprint, Make New Prints this week

Week 16:

April 25

*PROJECT DUE, SUBMIT BY THIS DAY (20 prints or more of your best work)

April 27th *Last Day of Class, Final Critique

Expectations:

*What is expected is for you to be an active producer and participant in class and to take on the responsibility of completing work in a timely, efficient manner.

*Time spent outside of class working on your project is just as important as working during class, the more time spent on your project the easier the process will be for you. It can take a while to get used to these processes, so procrastination won't help for this course. The workdays during class are meant to give you additional help and motivation by your peers and I.

*Asking questions is encouraged; I want you to feel comfortable and confident about the process so that you can do it on your own.

*Continually shoot images outside of class, the more images you shoot, the greater the chance of obtaining great images!

*Timing for obtaining materials is important; we will be able to purchase materials in the beginning of the course at the same time, but after that, it is up to you to obtain any additional materials. (If ordering through B&H watch out for their holiday hours.)

*If printing black and white, on average, you may use about 50 sheets or more of black and white paper for this semester and about 12-15 rolls of film. For 4"x5" film, you may use about 25-50 sheets, depending on your successes.

*If printing with 4"x 5" film, for in progress critiques, you should have contact sheets for 9 sheets of film, whether it would be one negative per sheet of paper or 4 sheets of film on 2 1/4 sheets of 8"x 10" paper. Nine printed images are also required for the in progress critiques.

*If pinhole printing, the paper negative is acceptable for being considered as a contact print, although for in progress critiques, you should have 3 paper negatives and 3 images ready.

Academic Integrity Statement: According to University Policies and Rules Guidelines- Academic integrity is a fundamental principle underlying all scholarly work, and a necessity for the creation of an honest and positive learning environment. Accordingly, adherence to the basic precepts of academic integrity is expected in all student work. The dishonest representation of someone else's work as you own (i.e. cheating, plagiarism) will not be tolerated, nor will of deception or falsification.

All students should act with personal integrity, respect other student's dignity, rights and property, and help create and maintain an environment in which all can succeed through the fruits of their efforts. Such acts of dishonesty violate the fundamental ethical principles of the University community and compromise the worth of work completed by others.

Academic dishonesty includes but is not limited to acts such as cheating on exams or assignments; plagiarizing the words or ideas of another; fabricating information or citations; facilitating acts of academic dishonesty by others; claiming authorship of work done by another person; submitting work completed in previous classes; and/or submitting the same work to multiple classes in which a student is enrolled simultaneously.

An Invitation to Students With Learning Disabilities:

It is Penn State's policy to not discriminate against qualified students with documented disabilities in its educational programs. If you have a disability-related need for modifications in your testing or learning situation, your instructor should be notified during the first week of classes so that your needs can be accommodated. You will be asked to present documentation from the Office of Disability Services (located in 116 Boucke Building, 814-863-1807) that describes the nature of your disability and the recommended remedy. You may refer to the Nondiscrimination Policy in the Student Guide to University Policies and Rules.

Affirmative Action & Sexual Harassment:

Commonwealth or Federal authorities commit Pennsylvania State University to a policy that all persons shall have equal access to programs, facilities, admission, and employment without regard to personal characteristics not related to ability, performance, or qualifications as determined by University policy or Penn State does not discriminate against any person because of age, ancestry, color or handicap, national origin, race, religious creed, sex, sexual orientation, or veteran status. Direct all inquiries to the Affirmative Action Office, 211 Willard Building.

Cellular Phone Use Is NOT permitted. This includes phone calls, text messages, IM messages, picture/video messaging (MMS).

Readings:

Burgin, Victor. Thinking Photography, "Photographic Practice and Art Theory". United Kingdom: Palgrave Macmillan, 1982.

Freedberg, David. Warburg's Mask: A Study In Idolatry. Massachusetts: Yale University Press, 2005

Lehrer, Jonah. Proust Was A Neuroscientist. New York, New York: Houghton Mifflin Harcourt, 2007.

Lister, Martin. Extracts From Introduction To The Photographic Image In Digital Culture. New York, New York: Routledge, 1995.

Sekula, Alan. Thinking Photography, "On The Invention of Photographic Meaning". United Kingdom: Palgrave Macmillan, 1974.

Sontag, Susan. Regarding The Torture of Others. New York Times, May 23, 2004.

Materials:

- *35mm Camera / Medium Format Camera / Large Format Camera
- *50-100 Sheets of Black and White Variable Contrast RC Paper or Fiber Base (Archival) / 12-20 Rolls of 35mm or Medium Format Film / 25-50 Sheets of 4"x5" Film
- *Plastic (Polyethylene) Film and Paper Holders
- *3 Ring Binder
- *For pinhole camera, any light tight container
- *Black tape

We have these provided, but for best results it's better to buy your own:

- *Hand towels
- *Dial Thermometer
- *8x Lupe
- *6- Measuring cups / Graduated Cylinders
- *Developing tank for 35mm / 4"x5" Film

Optional:

- *Disposable Gloves

Grading System

Late Work / Assignments:

5 points are taken off for each day work is late. Extra credit is available to boost the grade if this happens, but for any due assignment not handed in, a significant percentage is taken away from your final grade.

Attendance also affects grades-

4 classes missed, grade at end of the course lowers by one letter grade.

5 classes missed, fail the class

Grades for undergraduate and graduate students shall be reported by the following letters: A, A-, B, B+, B-, C+, C, D, or F. In addition the symbols of SA and UN may be recorded on the student's transcript in accordance with Section 49-60. Courses that do not carry credit shall be graded P if passed and F if failed. The symbols of W, WN, R, DF, AU, and S also may be recorded in place of grades in accord with Section 42-50.2; 48-40; 48-80; and 49-40.

Extra Credit:

Extra credit is available at anytime. It can be in the form of:

1. Participating in art shows (whether applying or participating) during the time of taking this course.
 - Present the submission packet to me before mailing it out.
 - Or hand in a flyer from the exhibition.
2. Visiting lectures, galleries or museums outside of the Penn State University area and handing in a flyer.
3. Visiting art lectures within Pennsylvania State University and writing a one-page response from it. Use MLA format if citing sources, and type in a proper format (Introduction, body and conclusion).
4. Producing extra, acceptable work related to photography. (DO NOT HAND

IN WORK FROM OTHER CLASSES, I WILL CHECK INTO IT AND FIND OUT.
IT IS AGAINST ACADEMIC POLICY)

Hand in to me at any point of the semester before finals week.

Attendance Policy:

Must be in attendance for all classes.

* Miss 4 classes, grade at the end of the course lowers by 1 letter grade

* Miss 5 classes, fail the class

Excused absences:

If class is cancelled, inclement weather, medical reasons, family emergencies only. Email notification will be sent if this occurs.

Contact me ASAP for any situation that would leave you absent from the class.

For more information on Policies for Students:

University Faculty Senate: Policies and Rules for Undergraduate Students

<http://www.psu.edu/ufs/policies>

Due Dates:

January 19

*Students bring in light tight boxes, containers, black tape, etc.

January 24

*Project Proposal due. Discuss in class, and figure out what process would work well for the project.

*Bring in a 3 ring binder today

January 26

*Project 1: Submit Pinhole Images from last Wednesday (at least 6 images, 3 negatives and 3 positives)

*Bring in at least one roll of film shot (it could be of anything, this is an exercise)

February 7

*Project 2: 1st Contact Sheet Due

February 9

*Discussion of 1st Reading- Reactions and first impressions of digital photographic technology and how it affects darkroom photographic processes: *Extracts From Introduction To The Photographic Image In Digital Culture.*

February 14

*2 Shot rolls of film due

February 21

*Project 3: In progress critique, be sure to have at least: 2 new contact sheets and 4 new best prints for each contact sheet ready. Bring your negatives also. (Total of 8 best prints)

February 23

*Discussion of 2nd Reading- The invention of the photograph, its impact and role. Impressionism, aesthetic theory and its relationship to neurological responses: *Proust Was A Neuroscientist*

March 14

*Project 4: In progress critique, be sure to have at least: 2 new contact sheets and 4 new best prints for each contact sheet ready (total of 8 new prints, 2 new contact sheets- different ones not shown previously). Bring your negatives also.

March 16

*Discussion of 3rd reading- Intentions, Responsibility and Critics of the Photographer: *Warburg's Mask: A Study In Idolatry*

March 28

*Project 5: In progress critique-In progress critique, be sure to have at least: 2 new contact sheets and 4 new best prints for each contact sheet ready (total of 8 new prints, 2 new contact sheets- different ones not shown previously). Bring negatives also.

March 30

*Discussion of 4th reading- Photographic Theory, Philosophy and Criticism: Photographic Practice and Art Theory and Semiotics, Photographic Literacy / Communication: *On The Invention of Photographic Meaning*.

April 11

*Project 6: In progress critique- In progress critique, be sure to have at least: 2 new contact sheets and 4 new best prints for each contact sheet ready (total of 8 new prints, 3 new contact sheets- different ones not shown November 1). Bring negatives also.

April 13

Discussion of 5th reading- How Photography Can Influence Politics, Views of Violence and the Human Condition: *Regarding The Torture of Others*

April 18-22

Prepare for Exhibition

April 25

*Project 7: PROJECT DUE; SUBMIT BY THIS DAY (20 prints or more of your best work)

April 27

Final Critique!