

San José State University
Department of Art & Art History
Photo 113 (29798): Alternative Photo Media, 02, Spring 2017

Course and Contact Information

Instructor: Dan Herrera
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*Note: Please title the subject of your email:
YourLastName_Photo113*

Office Hours: Mon. 11am-12noon
Class Days/Time: Mon. & Wed. / 12pm-2:50pm
Classroom: Duncan Hall Room 406
Prerequisites: Photo 40 & Photo 110

Department Office: Art 116
Department Contact: Website: www.sjsu.edu/art Email: art@sjsu.edu

Server Information – Assignments, Readings, Handouts

All assignments, readings, handouts, and relevant class info will be located on the *CANVAS Portal*. You are responsible for accessing these materials when made available (and printing them out if you choose). Due to our efforts to make the School of Art and Design a “paperless” environment hard copies will NOT be handed out in class.

Course Description

“Alternative Processes – Explores historical, handmade photographic printing processes which open avenues of expression unavailable through contemporary photographic processes. Cyanotype, gum bichromate, and wetplate collodion techniques are covered, as well as creating both traditional and digital negatives for contact printing.”

Course Content & Objective

In an age of megapixels, camera phones, and a perpetual stream of digital images – this class requires the photographer to slow down, and to experience making a photograph using the same historical processes practiced when photography was still in its infancy. This course explores a variety of 19th century printing techniques and hand-made processes. We will mix and coat our own photographic emulsions, which include: cyanotype, gum bichromate, and wet plate collodion. We will also investigate homemade cameras, lens, and alternative means of image capture.

Alternative process photography is all about the *alternative* possibilities for expression that are less accessible through modern “straight” photography. Classroom demonstrations, guest artists, field trips, and discussions of contemporary trends in art will present us with a broad and unbiased spectrum of aesthetics and techniques.

During This Semester We'll Explore:

DIY photography tools

Learning how to make a camera and lens will demystify many functions of your fancy dSLR, and will embolden your future efforts at photographic expression.

Film/Transparency Systems

19th Century photographic processes are relatively insensitive to light, and must be contact printed with large negatives in sunlight, or under bright ultraviolet (UV) artificial lights. We'll learn how to create large negatives traditionally in a darkroom and also digitally.

Cyanotype Printing

The traditional blueprint medium, producing rich, archival prints in a deep Prussian blue.

Gum Bichromate Printing

One of the few non-silver processes that allows the photographer to choose the color of the final print. By adding watercolor pigment to a gum bichromate solution, one can expose a coated sheet of watercolor paper once or many times to produce an image with one or several layers of color. Definitely a finicky photo process, yet one which produces a beautiful color print rich in tone and physical surface quality.

Goals & Student Learning Objectives (SLO)

Non-silver photographic printing processes will be introduced and investigated. We'll use these historic techniques to gain a better understanding of what photography can be by "building" images and testing their limits. Students will treat the initial photograph as raw material rather than an end point.

Upon successful completion of this course, students will be able to:

1. Demonstrate techniques in Cyanotype, Gum Bichromate, and Wet Plate Collodion photo processes.
2. Articulate various contemporary aesthetic trends that utilize historic photo processes.
3. Compare and contrast techniques and philosophies of alternative photographic processes.
4. Describe approaches of 21st century artists who utilize 19th century photo techniques.

Course Learning Outcomes (CLO)

Upon successful completion of this course, students will be able to:

1. Will have proficiency in several non-traditional photography techniques
2. Will be able to demonstrate proficiency through class projects and testing

Recommended Texts/Readings

Title: The Book of Alternative Photographic Processes (3rd edition)
Author: Christopher James
ISBN-10: 1285089316

Title: Photographic Possibilities (3rd edition)
Author: Robert Hirsch
ISBN-10: 0240810139

*Note: Used copies of these books are often available from www.Amazon.com at discounted prices.

Other Readings

Other free reading material will be made available through your CANVAS Portal.

Material Requirements / Supplies and Materials Needed for Non-silver Photo Processes

Required

- Watercolor paper for Cyanotype and Gum Printing (choose one or more of the following):
 - Rives BFK: seems to be the most fool proof
 - Fabriano Hot-Press Ultra White: This is what I like to use
 - Arches: Also comes highly recommended
- 4"x5" plates for wetplate collodion
 - Blackened Aluminum or
 - Clear plexiglass
- Small measuring graduate (100ml or smaller)
- 5 plastic brown bottles (about 250ml each)
- Small plastic bowl for mixing
- 3 small foam brushes (inexpensive, black foam, 3" wide, hardware store)
- Contact printing frame (sheet of 1/4" glass with sanded edges & Masonite & clamps)
- Watercolor or Gouache pigment for gum prints.
- 3" wide 'Hake' brush (soft goat hair brush) for gum prints
- 3M Paint Project Respirator
- Rubber gloves (or tongs) - non-silver processes are mildly toxic by skin contact

Optional

- Transparency Film to make digital negatives
 - Pictorico OHP Premium
 - Freestyle's Arista brand
 - NOTE: I have some off-brand material that I will provide. The above are some higher quality options.
- Paints, pastels, colored pencils, acrylics.

Vendors

- Freestyle Photo:
 - <http://www.freestylephoto.biz/>
- Bostick & Sullivan
 - <https://www.bostick-sullivan.com/>
- Lund Photographics
 - <http://www.lundphotographics.com/>
- UV Photographics
 - <http://uvphotographics.com/>
- Surplus Shed
 - <http://www.surplushed.com/>

Hazardous Materials (HAZMAT) (Required)

Basic training powerpoint: <http://www.sjsu.edu/fdo/docs/hazmatandlabsafetyguidance.pdf>

Library Liaison

Rebecca Kohn: rebecca.kohn@sjsu.edu

Course Requirements and Assignments

Your grade in this class will be based on the completion of 3 assignments, the **final project**, and classroom participation.

PROJECT 01a DIY Camera Project (17.5% of total grade)

DUE DATE Week 05 (date approximate)

SLO 01, 02, 03, 04

PROJECT 01b Cyanotype Project (17.5% of total grade)

DUE DATE Week 08 (date approximate)

SLO 01, 02, 03, 04

PROJECT 02 Gum Bichromate Project (17.5% of total grade)

DUE DATE Week 12 (date approximate)

SLO 01, 02, 03, 04

PROJECT 03 Wet Plate Project (17.5% of total grade)

DUE DATE Week 16 (date approximate)

SLO 01, 02, 03, 04

Grading Policy & Final Grade

Since photography is a visual experience, the course grade is largely based on photographs produced and other course work that reveals how well you have learned from all sources. We'll have time for perhaps 4 specific assignments dealing with alternative photographic techniques. Your final grade will be based on these projects (70%), and class participation (30%).

This Alternative photo class is about alternatives– to the norm, to predictability, to traditional presentation formats. This class will force you to take chances and fly by the seat of your pants. Assignment will be graded on the quality of the technique and more importantly, how it is woven into your concept.

- A **Outstanding:** Handing in all assignments on time and of outstanding quality. Actively participates in class critiques and discussions. Presents thoughtful and intelligent ideas in a clear, organized, and engaging manner. Work is among the very best.
- B **Above Average:** Handing in all assignments on time, and of above average quality. Actively participates in class critiques and discussions. Presents ideas that are interesting and successfully presented; shows potential, but not necessarily distinctive. Work is roughly equal in quality to the majority of work completed by other students.
- C **Average / Mediocre:** Handing in all assignments on time and of outstanding quality. Actively participates in class critiques and discussions. Achieves minimum requirements of the assignment, but not particularly clear, nor ambitious. Quality of work is below that of most other projects submitted. May be above average idea presented in incomplete state.

- D **Unsatisfactory:** does not satisfy the minimum requirements of the assignment; generally unsatisfactory in terms of quality and clarity.
- F You didn't submit an assignment.

Reading/writing Assignments & journals

In addition to your projects, I may give short classwork assignments, reading assignments, and discussion topic assignments, which will be addressed during our class meetings. These fall under your Class Participation grade.

Class Participation

Participation is more than just showing up. Participation reflects the expectation that each student attends class; is on time; contributes positively to the classroom-learning environment by being attentive, by asking questions, by participating during critiques, and by working on the given assignment. In general, lecture and demonstrations will begin the class session followed by hands on projects. Which means if you are not present, you will miss the demonstration and all of the witty banter that I encourage in each of my classes. Class participation cannot be made up; in fact I rarely ever accept any late work (but more on that later). Class participation is also 30% of your grade. If you have an extenuating circumstance that is going to prevent you from attending, it is your responsibility to make me aware, and please do so sooner rather than later. I promise to be fair about legitimate emergencies and health problems.

Student Presentations

This class contains interesting people, each with different talents and knowledge. Let's draw upon this diverse experience and make the class even richer. At some point during the semester, we'll each present a 10-minute talk on a favorite artist, technique, or aesthetic. You could even research an interesting website on the Internet and present the site in class.

Make Ups and Late Work

I don't believe in accepting late work. It's been my experience that late work is typically of poor quality, or seems rushed in an attempt to get it done solely for the sake of getting it done, rather than an attempt to create something of any real significance. I find myself wondering if I spend more time grading than the student spent making. But, putting my own experience aside, accepting late work reinforces bad habits for the students. When doing a job or for a client or creating work for a gallery - late work is unacceptable. So, in this respect, I would be doing you (a future professional) a disservice if I accept your late work. However, I do believe that every once in awhile, extreme circumstances can sometimes prevent someone from doing their best work. If you find yourself in this situation, give me *something* by the deadline. Show me that you at least tried to meet the deadline, and if your project sucks, tell me that you can do to make it better. I've been known to cut students a break now and then. I may give you a chance to re-do it and make it better. This is your education, and you choose the level of commitment to each piece of art you create.

If you miss class, it is your responsibility to get yourself up to speed. I recommend finding a "buddy" who is a fellow student in the class or seek the instructors help outside of class during posted office hours. If you know you will be unable to attend a class, please send me an e-mail (preferably before the missed day), and if appropriate, I'll do my best to let you know what you will be missing. Class lectures and demonstrations cannot be repeated or made up. Any deadline or class missed will result in lowering of your grade. Again, talk to me if you are having problems. **Do not miss critique days. Do not leave after your work has been critiqued.** Assignments may sometimes take two class sessions to review all of the work in a thoughtful manner. **I expect you to attend both days of the critique.** Failure to do so, will seriously affect your grade (in a bad way).

Classroom Protocol

Laptop Etiquette: Please use your laptops in respectful manner. It is fine to have laptops open during open lab time, or during demos or lectures when asked to follow along or take notes. Laptops should remain closed during critiques or films. Answering email, instant messaging, running irrelevant Google searches or working on projects from another class

are all off limits during anything other than open lab time.

Cell Phone Etiquette: Ringers on cell phones should be turned off during class time. Leaving the class to take a call should only be done in emergencies. Web browsing or other handheld device use is not permitted during class activities.

University Policies

General Expectations, Rights and Responsibilities of the Student

As members of the academic community, students accept both the rights and responsibilities incumbent upon all members of the institution. Students are encouraged to familiarize themselves with SJSU's policies and practices pertaining to the procedures to follow if and when questions or concerns about a class arises. See University Policy S90-5 at <http://www.sjsu.edu/senate/docs/S90-5.pdf>. More detailed information on a variety of related topics is available in the SJSU catalog, at <http://info.sjsu.edu/web-dbgen/narr/catalog/rec-12234.12506.html>. In general, it is recommended that students begin by seeking clarification or discussing concerns with their instructor. If such conversation is not possible, or if it does not serve to address the issue, it is recommended that the student contact the Department Chair as a next step.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester's Catalog Policies section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the current academic year calendars document on the Academic Calendars webpage at http://www.sjsu.edu/provost/services/academic_calendars/. The Late Drop Policy is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the Advising Hub at <http://www.sjsu.edu/advising/>.

Consent for Recording of Class and Public Sharing of Instructor Material

University Policy S12-7, <http://www.sjsu.edu/senate/docs/S12-7.pdf>, requires students to obtain instructor's permission to record the course and the following items to be included in the syllabus:

- “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor's permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”
 - It is suggested that the greensheet include the instructor's process for granting permission, whether in writing or orally and whether for the whole semester or on a class by class basis.
 - In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.
- “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

Academic integrity

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The University Academic Integrity Policy S07-2 at <http://www.sjsu.edu/senate/docs/S07-2.pdf> requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The Student Conduct and Ethical Development website is available at <http://www.sjsu.edu/studentconduct/>.

Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 at http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf requires that students with disabilities requesting accommodations must register with the Accessible Education Center (AEC) at <http://www.sjsu.edu/aec> to establish a record of their disability.

Course Schedule: Phot 113 (29798), Alt Photo Media, 02, Spring 17

This schedule is subject to change. I will make every effort to keep the schedule updated and accurate on the CANVAS portal. It is the student's responsibility to keep abreast of changes and due dates.

Week	Date	Topics, Readings, Assignments, Deadlines
01	Jan. 30 Feb. 1	Course Introduction and Slide Overview, Administration Camera overview camera build demonstration. Cyanotype & digital negative lecture
02	Feb. 6 Feb. 8	Continued, Camera build & making enlarged negatives for contact printing Cyanotype Demo
03	Feb. 13 Feb. 15	Open Lab for Cyanotype printing with assistance Open Lab for Cyanotype printing with assistance
04	Feb. 20 Feb. 22	Open Lab for Cyanotype printing with assistance Student presentations of Cyanotype artists
05	Feb. 27 March 1	Working Critique of Cyanotypes & Cyanotype printing with assistance Cyanotype & Camera Projects due
06	March 06 March 08	Gum Bichromate: Digital registration marks, Pre-Shrinking paper, Sizing paper, & Printing Demonstration Continued, Gum Bichromate: Digital registration marks, Pre-Shrinking paper, Sizing
07	March 13 March 15	Open Lab for making enlarged negatives and printing Open lab for printing Gum Bichromate images with assistance
08	March 20 March 22	Working Critique of first Gum Bichromate prints Student Presentations of Gum Bichromate artists
09	March 27 March 29	SPRING BREAK
10	April 3 April 5	Open lab for printing Gum Bichromate images with assistance Open lab for printing Gum Bichromate images with assistance
11	April 10 April 12	Open lab for printing Gum Bichromate images with assistance Gum Bichromate projects due for Critique

12	April 17 April 19	Wetplate Collodion: In-camera and Enlarged positive demonstrations Student wetplate presentations
13	April 24 April 26	Open lab for wetplate printing with assistance Open lab for wetplate printing with assistance
14	May 1 May 3	Work in Progress Review of wetplate images Open lab for wetplate printing with assistance
15	May 08 May 10	Open lab for wetplate printing with assistance Open lab for wetplate printing with assistance
16	May 15	Wet Plate projects due for Critique
Final	TBD	TBD