

San José State University
Department of Art & Art History
Photo 113 (26279, Alternative Photo Media, 01, Spring, 2018)

Course and Contact Information

Instructor: Dan Herrera
Office Location: DH 401D
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Note: Please title the subject of your email: YourLastName_Photo115
Office Hours: Wed. 11am-12 noon
Class Days/Time: Mon. & Wed. 12 noon - 2:50pm
Classroom: Duncan Hall (DH) Room 406
Prerequisites: **Photo 40 & Photo 110**
Department Office: ART 116
Department Contact: Website: www.sjsu.edu/art Email: art@sjsu.edu

Course Format

Technology Requirements

This class makes extensive use of imaging software like the latest version of Adobe Photoshop CC or Adobe Lightroom. You will need a computer capable of running Photoshop CC (or Lightroom) and a high speed internet connection to access online class content. 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 wet plate collodion techniques are covered, as well as creating both traditional and digital negatives for contact printing.”

Course 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.

Course Learning Outcomes (CLO) (Required)

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

Required Texts/Readings

Textbook

The Book of Alternative Photographic Processes (3rd edition)

Author: Christopher James

ISBN-10: 1285089316

Other Readings

Photographic Possibilities (3rd edition)

Author: Robert Hirsch

ISBN-10: 0240810139

Other technology requirements / equipment / materials

- 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 Recommended Materials

- 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.surplussed.com/>

Hazardous Materials (HAZMAT)

All students must pass the basic safety exam for handling hazardous materials. The exam and information will be provided both in class and online. For more information please see this Basic training powerpoint:

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

Library Liaison

Our Library Liaison is Aliza Elkin. She can be reached by email at: aliza.elkin@sjsu.edu
Website: <http://libguides.sjsu.edu/collectiondevelopment/CDhumanities>

Shop Safety

This course does not require usage of the shop.

Course Requirements and Assignments

Your grade in this class will be based on the completion of 3-4 assignments, the final project, and classroom participation.

PROJECT 01a	DIY Camera Project (17.5% of total grade)
DUE DATE	Week 05 (date approximate)
CLO	01, 02, 03, 04
PROJECT 01b	Cyanotype Project (17.5% of total grade)
DUE DATE	Week 08 (date approximate)
CLO	01, 02, 03, 04
PROJECT 02	Gum Bichromate Project (17.5% of total grade)
DUE DATE	Week 12 (date approximate)
CLO	01, 02, 03, 04
(FINAL)	Wet Plate Project (17.5% of total grade)
DUE DATE	Week 16 (date approximate)
CLO	01, 02, 03, 04, 05, 06

Final Examination or Evaluation

Final exam will take place according to the Spring 2018 final exam schedule. Exam will be available online only via your Canvas portal.

Grading Information

The work created in class will be evaluated based on the following criteria:

A Outstanding: thoughtful and intelligent ideas presented in a clear, organized, and engaging manner; among the very best.

B Above Average: the ideas are interesting and successfully presented; shows potential, but not necessarily distinctive; roughly equal in quality to the majority of work completed by other students.

C Average / Mediocre: 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.

Determination of Grades

Your final grade will be based on 3-4 projects (total of 70%) and class participation (30%).

Reading/writing Assignments & journals

In addition to your projects, I will 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 BOTH THE CANVAS DISCUSSION BOARDS AS WELL AS 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 20% 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.

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. 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. 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. Another good resource is to make a friend in the class; they may be able to help you out too. Many 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

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>"

Photo 113 / Alternative Photo Media, Spring 2018, Course Schedule

List the agenda for the semester including when and where the final exam will be held. Indicate the schedule is subject to change with fair notice and how the notice will be made available.

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	Jan. 24	Topics: <ul style="list-style-type: none"> ● Course Introduction ● Slide Overview: Alternative Process Photography ● Administrative stuff Homework: <ul style="list-style-type: none"> ● Order supplies as needed
2	Jan. 29	Topics: <ul style="list-style-type: none"> ● Lecture: The Camera <ul style="list-style-type: none"> ○ Overview of camera build & demonstration ● Lecture: Cyanotype <ul style="list-style-type: none"> ○ Overview of process & digital negative ● Introduce Project 01: Cyanotype Homework: <ul style="list-style-type: none"> ● Begin Project 01 ● Order Supplies as needed
2	Jan. 31	Topics: <ul style="list-style-type: none"> ● Cyanotype Demonstration ● Continue: <ul style="list-style-type: none"> ○ Camera Build ○ Making enlarged negatives for cyanotype printing Homework: <ul style="list-style-type: none"> ● Order supplies as needed
3	Feb. 5	Topics: <ul style="list-style-type: none"> ● Printing enlarged negatives

		<ul style="list-style-type: none"> ● Continue camera build ● Demonstrations as needed <p>Homework:</p> <ul style="list-style-type: none"> ● Continue Project 01
3	Feb. 7	<p>Topics:</p> <ul style="list-style-type: none"> ● Open Lab for Project 01 <ul style="list-style-type: none"> ○ Printing cyanotype with assistance <p>Homework:</p> <ul style="list-style-type: none"> ● Continue Project 01
4	Feb. 12	<p>Topics:</p> <ul style="list-style-type: none"> ● Open Lab for Project 01 <ul style="list-style-type: none"> ○ Printing cyanotype with assistance <p>Homework:</p> <ul style="list-style-type: none"> ● Continue Project 01
4	Feb. 14	<p>Mon. Feb. 20</p> <p>Topics:</p> <ul style="list-style-type: none"> ● Open Lab for Project 01 <ul style="list-style-type: none"> ○ Printing cyanotype with assistance <p>Homework:</p> <ul style="list-style-type: none"> ● Student presenters prepare for Cyanotype presentation ● Continue Project 01
5	Feb. 19	<p>Mon. Feb. 20</p> <p>Topics:</p> <ul style="list-style-type: none"> ● Open Lab for Project 01 <ul style="list-style-type: none"> ○ Printing cyanotype with assistance <p>Homework:</p> <ul style="list-style-type: none"> ● Student presenters prepare for Cyanotype presentation ● Continue Project 01
5	Feb. 21	<p>Topics:</p> <ul style="list-style-type: none"> ● Working critique of cyanotype prints ● Continue Project 01 <ul style="list-style-type: none"> ○ Printing cyanotype with assistance <p>Homework:</p> <ul style="list-style-type: none"> ● Continue Project 1
6	Feb. 26	<p>Topics:</p> <ul style="list-style-type: none"> ● Working critique of cyanotype prints ● Continue Project 01 <ul style="list-style-type: none"> ○ Printing cyanotype with assistance ● Homework: <ul style="list-style-type: none"> ○ Complete Project 1

6	Feb. 28	<p>Topics:</p> <ul style="list-style-type: none"> ● Cyanotype and Camera Projects Due ● Critique Project 01
7	Mar. 5	<p>Topics:</p> <ul style="list-style-type: none"> ● Introduce Project 02 ● Lecture: <ul style="list-style-type: none"> ○ Gum Bichromate ○ Digital registration marks ○ Prepping paper <ul style="list-style-type: none"> ■ Shrinking ■ Sizing <p>Homework:</p> <ul style="list-style-type: none"> ● Begin Project 02
7	Mar. 7	<p>Topics:</p> <ul style="list-style-type: none"> ● Gum-printing demonstration ● Making enlarged negatives for gum printing ● Open lab for making enlarged negatives and printing ● Open lab for printing Gum Bichromate images with assistance <p>Homework:</p> <ul style="list-style-type: none"> ● Continue Project 02
8	Mar. 12	<p>Topics:</p> <ul style="list-style-type: none"> ● Open lab for making enlarged negatives and printing ● Open lab for printing Gum Bichromate images with assistance <p>Homework:</p> <ul style="list-style-type: none"> ● Student uploads to Gum Bichromate discussion board ● Continue Project 02
8	Mar. 14	<p>Topics:</p> <ul style="list-style-type: none"> ● Student presentations of Gum Bichromate artists ● Open lab for printing Gum Bichromate images with assistance <p>Homework:</p> <ul style="list-style-type: none"> ● Continue Project 02
9	Mar. 19	<p>Mon. April 3</p> <p>Topics:</p> <ul style="list-style-type: none"> ● Open lab for printing Gum Bichromate images with assistance <p>Homework:</p> <ul style="list-style-type: none"> ● Continue Project 02
9	Mar. 21	<p>Topics:</p> <ul style="list-style-type: none"> ● Open lab for printing Gum Bichromate images with assistance

		Homework: <ul style="list-style-type: none"> • Continue Project 02
10	Mar. 26	SPRING BREAK
10	Mar. 28	SPRING BREAK
11	Apr. 2	Topics: <ul style="list-style-type: none"> • Open lab for printing Gum Bichromate images with assistance Homework: <ul style="list-style-type: none"> • Complete Project 02
11	Apr. 4	Topics: <ul style="list-style-type: none"> • Project 02 Due • Critique of gum-prints Homework: <ul style="list-style-type: none"> • Photograph or scan your gum prints to digitize them. Upload your digital files to canvas.
12	Apr. 9	Topics: <ul style="list-style-type: none"> • Lecture: Wet Plate Collodion • Introduce Project 03 Homework: <ul style="list-style-type: none"> • Begin Project 03
12	Apr. 11	Topics: <ul style="list-style-type: none"> • Demonstration: <ul style="list-style-type: none"> ◦ In-Darkroom (from enlarged positive transparency) • Open lab for wetplate printing with assistance Homework: <ul style="list-style-type: none"> • Continue Project 03
13	Apr. 16	Topics: <ul style="list-style-type: none"> • Demonstration: <ul style="list-style-type: none"> ◦ In-camera (Single one-off unique plate) • Open lab for wetplate printing with assistance Homework: <ul style="list-style-type: none"> • Continue Project 03
13	Apr. 18	Topics: <ul style="list-style-type: none"> • Open lab for wetplate printing with assistance Homework: <ul style="list-style-type: none"> • Continue Project 03
14	Apr. 23	Topics: <ul style="list-style-type: none"> • Working critique of Wet Plate images • Open lab for wet plate printing with assistance Homework: <ul style="list-style-type: none"> • Continue Project 03

14	Apr. 25	<p>Topics:</p> <ul style="list-style-type: none"> • Open lab for wet plate printing with assistance <p>Homework:</p> <ul style="list-style-type: none"> • Continue Project 03
15	Apr. 30	<p>Topics:</p> <ul style="list-style-type: none"> • Working critique of Wet Plate images • Open lab for wet plate printing with assistance <p>Homework:</p> <ul style="list-style-type: none"> • Continue Project 03
15	May 2	<p>Topics:</p> <ul style="list-style-type: none"> • Open lab for Wet Plate printing with assistance <p>Homework:</p> <ul style="list-style-type: none"> • Continue Project 03
16	May 7	<p>Topics:</p> <ul style="list-style-type: none"> • Open lab for Wet Plate printing with assistance <p>Homework:</p> <ul style="list-style-type: none"> • Complete Project 03
16	May 9	<p>Topics:</p> <ul style="list-style-type: none"> • Project 03: Due • Critique of Wet Plate images
Final Exam*	TBA	Venue and Time TBA