

San José State University
Department of Art and Art History
PHOT 113: Alternative Photo Media
Section 01, Spring Semester 2020

Course and Contact Information

Professor:	Binh Danh
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Email:	binh.danh@sjsu.edu
Office Hours:	6 PM to 7 PM, Tuesday and Thursday and by appointment ^[SEP]
Class Days/Time:	3 PM to 5:50 PM on Tuesday and Thursday
Classroom:	Duncan Hall 406
Prerequisites:	PHOT 40

Units: 3

Additional Contact Information

- * E-mail is generally the best method of contact during non-office hours.
- * Please allow 48-hours for an e-mail response.
- * Emergency: 911..... Campus Escort: 42222
- * Individuals with disabilities may contact the Disability Resource Center (DRC), Administrative Building 110, 408/ 924-6000, for a variety of formats such as Braille, large print, sign interpreters, assistive listening devices, audio tape and accommodations for physical accessibility.

Course Format

Activity and lecture

MYSJSU Messaging and CANVAS

Course materials such as syllabus, handouts, notes, assignment instructions, readings, slide presentations, grades, etc. can be found on Canvas Learning Management System course login website at <http://sjsu.instructure.com>. Your login is your student ID#. You are responsible for regularly checking with the messaging system through MySJSU at <http://my.sjsu.edu> (or other communication system as indicated by the instructor) to learn of any updates. Items on Canvas can be printed anytime you wish. Due to our efforts to make the Department of Art and Art History "paperless," hard copies will not be handed out.

Course Description

Despite the convenience of modern photographic technology, many artists prefer to enrich their methods with the tactile wonders of the 19th-century photographic processes that this course will introduce. We will explore Cyanotype, Van Dyke, and Gum Bichromate printing processes. We will also learn about new opportunities for digital/analog hybrid processes, alternative ways of presentation, and as well as 21st century alt processes. How do we define a photograph in the 21st century?

The class will involve intensive studio work, as well as lecture sessions. Students must have a portfolio of imagery to begin the semester. A basic understanding of Adobe Photoshop is also required for digital negative outputting, as well as Adobe Lightroom.

You must come to class ready to work. Students will also be expected to share ideas, techniques, and findings. Original, contemporary applications of the processes that we study will be highly rewarded, though interesting expressions of nostalgia will find merit as well. By the end of the semester, each student will develop a unique vision and a strong portfolio. Readings will be focused on handouts that will be distributed throughout the course. No textbook is required.

Course Goals

- Students will gain awareness of the history of photography and photography in the fine arts. [SEP]
- Students will be able to analyze and critique photographic images as a way to inform their creative practice. [SEP]
- Students will develop their visual perception and learn how to use the photographic medium as a form of creative expression. [SEP]
- Students will learn how to edit, enhance, and sequence digital images in Adobe [SEP] Photoshop, and prepare digital files to be printed as large format negatives.

Course Learning Outcomes (CLO)

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

CLO1 – Gain an understanding and utilize photographic related vocabulary.

CLO2 – Demonstrate specific 19th century photographic processes and create photographic prints using alternative photo processes such as cyanotype, van dyke, and gum bichromate.

CLO3 – Compare and contrast techniques and philosophies of alternative process photography

CLO4 – Understand and properly use the provided printers to make digital negatives

CLO5 – Understand how imagery communicates and relays information to its viewer and creator

CLO6 – Prep for the next stepping-stones in the photographic field

CLO7 – Gain an understanding of what Photography is, where it has come from, and where it is going

CLO8 – Develop a body of professionally presented work as evidence of photographic knowledge

Required Texts/Readings

Online readings available in Canvas course website

- Study guides of slide presentations
- Process handouts
- “Artistic Criticism: How to Critique Art”
- Additional readings

Darkroom Lab Safety Quiz

<https://photo.sjsu.edu/darkroom-safety-test/>

Equipment Checkout

<https://docs.google.com/forms/d/e/1FAIpQLSc0rIMYt4dR1opR9turnhYrcC15BLFGkTNJul90lAag9jBHNw/vi/ewform>

Supplies and Materials Needed for alternative photo processes:

Photographic chemicals are included in your lab fee. But there might be a time when you want to make larger prints, print on fabric, make a book, build a pinhole camera, buy a used camera on eBay, etc. In these cases, you must supply your own materials. The cost of this course will vary greatly depending upon the student. However, be prepared to spend about \$200 to \$400.

Required materials:

- Pictorico Pro Ultra Premium OHP Transparency Film - Letter (8.5 x 11", 20 Sheets) \$22

https://www.bhphotovideo.com/c/product/545009-REG/Pictorico_PICT35011_Premium_OHP_Transparency_Film.html

<https://www.adorama.com/ipiuoh81120.html>

- This course requires some type of camera. Could be digital or analog or both.
 - Optional View/Field Camera: 4 x 5, 8 x 10, or even larger
 - Optional Medium Format Camera
 - Optional Polaroid Land Camera (eBay)
 - Optional Holga Camera
 - Optional Film for camera, negative sleeves
 - Optional Ortho-Litho film to make darkroom negatives or use for in-camera exposure, etc.
- Printmaking paper
 - Arches 88
 - Arches Platine
 - Bergger COT 320 Paper (8 x 10", 25 Sheets)
 - Rives BFK
 - Stonehenge HP 90Ib
- Brushes
 - Small black foam brushes x 6 (3" wide, hardware store)
 - Optional 3 inches "Hake" soft goat hair brush

Optional Sterling Watercolor Brush (order from Bostick and Sullivan: [Link](#))

- Optional Blow-drier
- Optional Contact printing frame
- Stopwatch or portable timer
- A box or two of disposable non-sterile latex or nitrile gloves
- Other art tools:
Apron, hand towels, paper towels, utility knife, pencils, sharpie, erasers, rulers, artist's tape, masking tape, matting supplies, book making supplies

Recommended Books:

There is no required text for this class, but the following reading list will guide you well in learning about Alternative Processes.

- Artistic Photographic Processes, Suda House, Amphoto, 1981.
- The Book of Alternative Photographic Processes, Christopher James, Delmar Thomson Learning, 2002.
- Breaking the Rules: A Photo Media Cookbook, Bea Nettles, Prairie Books, 1987.
- Coming into Focus, Edited by John Barnier, Chronicle Books, 2000.
- The Gum Bichromate Book, David Scope, Light impressions, 1978.

Websites:

- Alternative Photography: www.alternativephotography.com
- Niepce Museum: www.photography-museums.com

Online Photographic and Art Supplies:

- Freestyle Photographic Supplies: www.freestyle.biz
- B & H Camera: www.bhphotovideo.com
- Adorama Camera: www.adorama.com
- MAC on Campus: www.mac-on-campus.com

Large Format Cameras

- www.eBay.com
- The Star Camera Company: www.starcameracompany.com
- Black Art Woodcraft: www.blackartwoodcraft.com
- K.B. Canham Camera: www.canhamcameras.com
- Toyo-View: www.toyoview.com
- Badger Graphic: www.badgergraphic.com
- The Photographer's Machinist: www.skgrimes.com
- Chamonix View Camera: www.chamonixviewcamera.com
- The View Camera Store: www.viewcamerastore.com
- In Camera Industries: www.incameraindustries.com

- Graflex Speed Graphics: www.graflex.org
- APUG (Analog Photography Users Group): www.apug.org
- Large Format Photography: www.largeformatphotography.info

Chemicals

- Bostick and Sullivan: www.bostick-sullivan.com
- Photography Formulary: www.photoformulary.com
- Rockland Colloid: www.rockaloid.com
- Art Craft Chemicals: www.artcraftchemicals.com
- Blue Prints on Fabric: www.blueprintsonfabric.com

Paper and Art materials

- Blick Art Materials: <https://www.dickblick.com>
- Daniel Smith: www.danielsmith.com
- Utrecht: www.utrechtart.com

Archival Framing and Storage

- Light Impressions: www.lightimpressionsdirect.com
- Hollinger Metal Edge: www.hollingermetaledge.com
- FrameTek: www.frametek.com
- Cased Image: www.casedimage.com
- Modern Day Antique: www.moderndayantique.com

Adobe Software Programs - Creative Cloud from this website: <http://its.sjsu.edu/services/software/adobe/>
SJSU is providing all students, faculty, staff and administrators with free Adobe software for campus and home computers, and you must have an active SJSU One ID and password to qualify for ordering and downloading this software.

Library Liaison

Gareth Scott
Email: gareth.scott@sjsu.edu
King Library 4th Floor: Administration Offices
Phone: 408-808-2094

Course Requirements and Assignments

“Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.”

Attendance

This course is technique-intensive, and attendance is required at all lecture and critique sessions. Do not schedule appointments, work, or any other commitment during this class, as they will not be excused.

Critiques and Assignments

As one of the essential elements in the study of art, critiques will play a vital role in this course. We will have a critique for each project, and attendance at critiques is mandatory. You are required to show up for critiques prepared with your finished work. Your assignment will be graded following the critique, and late assignments will only be accepted under unusual, extenuating, or emergency circumstances. Additionally, you must be prepared to engage in discussion about your work as well as the work of your classmates in a manner that is educational, analytical, and objective. Participating in critique discussion is as essential as showing up for the critique, and your level of participation will be considered in your final grade.

Four Projects:

• Cyanotype	150 points	15%
• Vandyke	150 points	15%
• Gum Bichromate	150 points	15%
• Final Project	300 points	30%
Exam	150 points	15%
Participation	100 points	10%
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	1000 points	100 % (100 point)

Cyanotype:

A true non-sliver "iron" photographic process that producing archival prints in a deep Prussian blue.

Vandyke:

An iron/silver photographic process that producing brown prints, named for the oil painting pigment, Van Dyke Brown.

Gum Bichromate:

Using water based pigment such as watercolor or gouache that allows the printer to choose the color of the final print

Final Project:

Final Project will be a conceptually, technically, and aesthetically unified body of work usually consisting of eight to ten (or more) prints from negatives or materials generated for this class. Additionally, the final project could be a 3-D object(s), a video piece, or a handmade book. The only criterion is that the project has to reflect what you learn in this class. Speak to me first. You must accompany the final project with a project statement. See the schedule for readings.

Journal:

Please keep a journal for this course. I will check in with you on this requirement towards the end of the semester.

Participation:

Taking chances will be highly rewarded! Your good energy is always evident, even if some of your projects don't reach the level of success you initially imagined. I would much prefer to reward you for "failing" at a higher level, than succeeding at your current level of comfort. Each assignment will be graded on the quality of the technique and the quality of your ideas.

Additionally, the following criteria will be applied to evaluate individual projects:

- Exposure/Quality Focus – Good exposures that are neither under nor overexposed, subject in focus (as required), no camera shake
- Processing Technique – Good tonal range, including white highlights and detail in the shadow areas
- Artistic Merit – Composition, visual impact, subject interest
- Originality – Uniqueness of idea and vision, original concept, creative in thought and appearance
- Evidence of shooting beyond the realm of the SJSU campus and community

The criteria to earn an excellent grade:

- Technical proficiency in 19th century processes
- A thorough understanding and creative interpretation of all assignments
- Often going beyond the minimum requirements for each assignment, including prints quantity and print size
- Exhibiting thorough verbal engagement in critiques and class discussions.
- Punctual daily attendance
- Respect for the studio/photo classroom, cleaning up after yourself, and helping your peers do the same
- Evidence that you have challenged yourself above and beyond the status quo

Numeric grade equivalents:

100% and over	A+
93% - 99%	A
92% - 90%	A-
89% - 88%	B+
87% - 83%	B
82% - 80%	B-
79% - 78%	C+
77% - 73%	C
72% - 70%	C-
69% - 68%	D+
67% - 63%	D
62% - 60%	D-
below 60%	F

Grading Policy

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

Please note: Except in cases of documented emergencies, incomplete grades are not given in this course.

“All students have the right, within a reasonable time, to know their academic scores, to review their grade-dependent work, and to be provided with explanations for the determination of their course grades.” See University Policy F13-1 at <http://www.sjsu.edu/senate/docs/F13-1.pdf> for more details.

Additional Note:

This syllabus is subject to change, in the event of unforeseen circumstances, or in the case that changes will significantly enhance the quality of the course. Students will collectively have the opportunity to shape the ways in which the course unfolds.

Department Advising:

For information about majors and minors in Art & Art History, for change of major/minor forms and a list of advisors: <http://www.sjsu.edu/art/> or the Art & Art History department office in ART(H)/(PHOT) 116, 408-924-4320, art@sjsu.edu

Classroom Protocol:

Students are expected to be punctual for class and actively engaged during all class meetings. Cell phones, smart phones, or other devices that detract from full attention should turn off or silenced. Constantly checking your phone during lectures, demos, and critiques will lower your participation grades. You are allowed to have your laptop open for taking notes during lecture and demonstration. Laptops must be closed during critiques and feature long film screenings.

Explicit Content:

Some materials viewed and/or discussed in this class may contain explicit language or images (true to the controversial nature in the dialogue of contemporary art). Topics may involve aspects of identity such as sexuality, gender, political or spiritual ideology and/ or issues about race, class, and societal/cultural differences. Our goal as a class is to engage in these discussions—uncomfortable as they may be—bring them into a creative framework, and foster a greater understanding and respect for varying perspectives, using art as a language to express the nuances and complexities of where each of us stand.

Preferred Names and Pronouns:

This course welcomes and affirms people of all gender expressions and identities. If you prefer to be called a different name than what is on the class roster, please let me know. Furthermore, please notify me of your preferred gender pronoun.

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/>.”

Academic Integrity:

Students at SJSU are required to demonstrate academic integrity and follow SJSU's Code of Academic Conduct.

<http://info.sjsu.edu/static/schedules/integrity.html>

This code prohibits:

- cheating,
- plagiarism (turning in work not written by you, or lacking proper citation),

- falsification and fabrication (lying or distorting the truth),
- helping others to cheat,
- unauthorized changes on official documents,
- pretending to be someone else or having someone else pretend to be you,
- making or accepting bribes, special favors, or threats, and
- any other behavior that violates academic integrity.

There are serious consequences to violations of the academic integrity policy. SJSU's policies and procedures provide students a fair hearing if a complaint is made against you.

Course Schedule

PHOT 113: Alternative Photo Media, Spring Semester 2020

<u>Week</u>	<u>Date</u>	<u>Topics, Readings, Assignments, Deadlines</u>
1	Thurs. Jan 23	Class orientation and summary – Attendance, add/drop, syllabus, materials list, etc. – Intro to Facilities: tour of lab, lab hours and safely procedure – Let's talk process – What is a photograph? – Homework: Must have Pictorico Premium Overhead Transparency Film, printmaking paper, brushes, timer, and gloves soon.
2	Tues. Jan 28	Making Negatives – Digital, large format, or photograms – Making cyanotype negatives
	Thurs. Jan 30	Library Day
3	Tues. Feb 4	Cyanotype Demo
	Thurs. Feb 6	Cyanotype
4	Tues. Feb 11	Cyanotype
	Thurs. Feb 13	Cyanotype
5	Tues. Feb 18	Cyanotype
	Thurs. Feb 20	Cyanotype Critique
6	Tues. Feb 25	Van Dyke Demo
	Thurs. Feb 27	Van Dyke

7	Tues. Mar 3	Van Dyke
7	Thurs. Mar 5	Van Dyke
8	Tues. Mar 10	Van Dyke
	Thurs. Mar 12	Van Dyke Critique
9	Tues. Mar 17	Gum Bichromate Demo
	Thurs. Mar 19	Gum Bichromate
10	Tues. Mar 24	Gum Bichromate
	Thurs. Mar 26	Gum Bichromate
11	Tues. Mar 31	Spring break
	Thurs. Apr 2	Spring break
12	Tues. Apr 7	Gum Bichromate
	Thurs. Apr 9	Gum Bichromate Critique
13	Tues. Apr 14	Final Project Lecture
	Thurs. Apr 16	Experimental processes
14	Tues. Apr 21	Work on final project
	Thurs. Apr 23	Work on final project
15	Tues. Apr 28	Work on final project
	Thurs. May 30	Work on final project
16	Tues. May 5	Final project Critique
	Thurs. May 7	Final project Critique
17	Thurs. May 14 2:45 PM to 5 PM	Processes Exam