

Instructor: Vanessa Fischer

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Course Title: Photography With a focus on Alternative Printing Processes

Description:

The goal of this course is for you to learn about your own artistic process and interest in art as it relates to Alternative Process Printing. You will be introduced to the history, cultural connections, and science of a wide variety of processes. Each week you will be introduced to a new alternative process technique. The class will also explore digital negative production for UV contact printing. Each technique will build upon the last technique. For each photography assignment students should take a minimum of 20 images outside of class on their cell phone or rented camera. Each week students will engage in a critique, presenting the work they created, explaining the meaning or importance of the work. All students will give feedback to the student presenting. Students will be graded on their work through a rubric: the work must show the new idea and skills learned that week. Throughout the term you must work on a final project at home with some time to work on the project in class. This final project will be a topic of your choice printed in the alternative process technique that best suits your concept. Through these explorations you will see how alternative process techniques can be used alone or in combination with other image making techniques unique to your personal vision.

Learning Outcomes: At the completion of this course, students will be able to:

- The objective of this course is to further introduce you to the history and techniques of alternative photographic processes so that they might become significant tools in your artistic process.
- The intent of the course is to provide a workshop-like environment incorporating continuous feedback, one on one working sessions in the lab, readings, and related critique.
- Master the basic techniques to creating alternative process prints and digital negatives.
- Articulate the technical and conceptual underpinnings of theirs and their fellow students work through class discussions and critiques.
- Develop culturally responsive learning skills when evaluating contemporary photography through lectures, readings and discussions.

Expectations: Students are expected to conduct themselves in a professional manner. This means attend class every day and be on time, be prepared for class, turn in all assignments on the date that they are due, do your very best on all class assignments and exercises even those that are not graded, and be courteous and respectful to fellow students and the professor. I have very high, yet attainable expectations for my students; these are reflected in the course workload and grading scale.

Attendance Policy: Regular attendance in all classes is required. Students are expected to arrive on time and remain in class for the entire period scheduled. The responsibility for work missed due to any type of absence rests with the student. A failing grade may be assigned to any student who attains less than 80 % of class meetings (3 classes of a course meeting once per week). Any exceptions are made at the discretion of the instructor. Instructors need to be notified in advance that the student will not be able to attend.

Grading Policy:

The final grade for this course is made up of an average of grades from assignments done throughout the semester as well as an in-class work component. The prints you create for each process are

cumulatively worth 40%, the final portfolio is worth 40% and the in-class work component is worth 20%. The in class work component requires that you review at least one print/digital negative/print-in-progress with me per class session so we may have a dialogue about your work and progress in this course and also cover any concerns you may have with the processes.

Critiques:

We will have critiques during the class sessions that follows the introduction of a new process. For these critiques you are expected to bring in 2 final prints that exhibit your competency with the process and the work prints you made to get you there. During class sessions in which we have critiques you are required to contribute to the critique in a substantive way by sharing your thoughts on the work being critiqued.

Final Project Portfolio:

At the conclusion of the semester, students will present a portfolio and concept within a single process. The recommended number of images is 10, however this is dependent upon the size and scope of the work being attempted and shown during the final review. We will discuss your individual plans for the final as we near the end of the semester.

Reading Assignments:

All reading assignments are from The Book of Alternative Photographic Processes: 3rd Edition

Materials:

Cell Phone Camera OR Digital Camera

Sketch book (Sketch books are a helpful tool to keep with you at all times. This is where you should free-draw, make practice sketches, write down your notes or thoughts for art class, keep a log of artists you like and cut and paste in anything that inspires you or interests you.)

Course Schedule

WEEK 1

Contact Printing in the Cyanotype Process

- The history of contact printing and alternative process printing
- The history of cyanotype printing
- Introduce Contact Printing Precious Objects & Traditional Cyanotype
- Introduce Cleaning and Safety Routines
- Coating Paper Technique
- Exposing Paper
- Developing Paper technique
- Hanging technique

Assignment: Create their first contact print of objects of meaning: fabric, foliage, ect

WEEK 2

The Cyanotype Process & Digital Negatives

- Introduce Digital Negatives on Photoshop
- Introduce printing a digital negative in cyanotype
- Critique fist student cyanotype contact print

Assignment: Create a digital negative

Assignment: Create a cyanotype with you own digital negative.

WEEK 3

Toning Cyanotypes

- Introduce creating Variations on Cyanotypes (Toning Cyanotypes)
- Critique Cyanotype prints

Assignment: Create a tones cyanotype print

WEEK 4

Digital Photo-Montage Negative Printed in the Cyanotype Process

- Introduce the digital photomontage using Photoshop
- Critique Cyanotype Toned prints

Assignment: Create a Digital Photo-Montage Negative Printed in the Cyanotype Process

WEEK 5

The Salted Paper Process

- Introduce the Salted Paper Process
- Critique Photo-Montage Negative Printed in the Cyanotype Process prints

Assignment: Create a print using the Salted Paper Process

WEEK 6

The Albumen Process

- Introduce The Albumen Process
- Critique Salted Paper prints

Assignment: Create a print using the Albumen Process

WEEK 7

The Kallitype Process

- Introduce The Kallitype Process
- Critique Albumen Process prints

Assignment: Create a print using the Kallitype Process

WEEK 8

The Platinum/Palladium Process

- Introduce The Platinum/Palladium Process
- Critique Kallitype Process prints

Assignment: Create a print using the Platinum/Palladium Process

WEEK 9

The Ziatype Process

- Introduce The Ziatype Process
- Critique Platinum/Palladium Process prints

Assignment: Create a print using the Ziatype Process

WEEK10

*The Gum Bichromate Process

- Introduce The Gum Bichromate Process
- *Professor shares professional artist work with student (Gum Bichromate Prints)
- Critique the Ziatype Process prints

Assignment: Create a print using the Gum Bichromate Process

WEEK 11

Experimentation: Printing cyanotype on other surfaces

- Introduce Printing cyanotype on other surfaces: wood, glass, maps, ect.
- Critique Gum Bichromate prints

Assignment: Students work on their final portfolio project

WEEK 12

Book Making: how to bind a book of alternative process prints

- Introduce how to bind a book of alternative process prints
- Critique Experimentation printing cyanotype on different surfaces

Assignment: Students work on their final portfolio project

WEEK 13

Group critique progress of final portfolio project.

Assignment: Students work on their final portfolio project

WEEK 14

Group critique progress of final portfolio project.

Assignment: Students work on their final portfolio project

WEEK 15

One on one critique of final portfolio project.

General Rubric:

GRADING RUBRIC:	100 – 93% 4 YOU GO ABOVE AND BEYOND KEEP IT UP	92 – 80 % 3 YOU FORFILL THE TASK BUT YOU COULD GIVE ALITTLE MORE	79 – 66 % 2 YOU DO BELOW AVERAGE WORK AND NEED TO DO MORE	65-LOWER 1 YOU DO NOT DO ANY WORK AND YOU NEED TO SEE ME TO COME UP WITH A PLAN TO HELP YOU
PROJECT STEPS, DIRECTIONS AND REQUIREMENTS.	Student has a complete understanding of project and expectational skills with media.	Student has a very good idea of class project and has average to above average skills.	Student has average to barely grasping the directions, shows some skill.	Student does not meet expectations, shows little artistic skill.
LEVEL OF ORIGINALITY AND CREATIVITY.	Students work shows unique and individualistic, innovative work.	Students work shows mostly original work.	Students work shows some originality but mostly complied or slightly altered.	Students work shows no original ideas.
DESIGN PRINCIPLES AND ELEMENTS.	Student has complete understanding and use of design principles and elements.	Students work had average to high level use of design principles.	Student demonstrates unclear use of design principles and elements.	Student demonstrates little to no concept or thought our use of design principles or elements of art.
TEAM WORK AND COMMUNICATION WITH OTHERS.	Students always contributes to discussion and works well with others.	Students contributes to class discussion most of the time and works with others.	Students seldom contributes to class and or is sometimes uncooperative.	Students shows no attempt to communicate and or is argumentative.
ATTITUDE IN CLASS, ATTENTION AND ATTENDANCE.	Students is very helpful positive and considerate, is an active learner, makes up missed work.	Students is helpful in class and makes up missed work.	Students is not helpful and sometimes uncooperative shows little to no responsibility in making up missed work	Students is uninvolved, disruptive shows no responsibility in making up missed work.