Fall 2005 Syllabus

**Historic Photographic Processes - AR 299**

Tuesday and Thursday  12:45 – 3:15

Jeff Hurwitz  
Office Hours:  
Tuesday & Thursday: 3:30 – 5:00 or by appointment  
email: jhurwitz@moravian.edu  
Studio Telephone: 610.861.1632  
(Art Department Office: 610.861.1680)

Office Location:  
Photo Studio

Course Text:  
*The Book of Alternative Processes*, Christopher James  
Supplemental readings as assigned

**GOOD TEACHING IS MORE OF A GIVING OF RIGHT QUESTIONS THAN A GIVING OF RIGHT ANSWERS.**  
Josef Albers

Course Objectives  
This course takes an exploratory approach to the earliest photographic processes in use from the mid to late 19th century within the context of modern aesthetics and contemporary image making. Slides, lectures and critiques along with the freedom and encouragement to experiment will commingle historic and contemporary examples of photography-based art. Combined with an introduction to the basic principles of chemistry and light, the committed, self-motivated student will learn to apply the new possibilities of old processes to original concept based personal imagery.

An increasing number of artists from diverse media are adopting the unique characteristics of color, tone and hand-made qualities of Salt, Van Dyke Brown, Cyanotype and Gum Dichromate prints into their work as others embrace the latest advances in digital imaging. Important among class topics will be the impact of photography’s invention on painting in the late 19th and early 20th Centuries. Discussions will use parallels drawn from this period to apply to an ongoing dialog regarding the future possibilities of light sensitive, silver based image making. As digital imaging replaces many of the utilitarian responsibilities of the traditional medium of photography, so did photography do the same to painting more than 150 years ago, contributing to a redefining journey, which altered its essential meaning, and intent as it entered the modern age.

Important  
Students missing the first class without prior permission of the instructor will be dropped from the class list. You can expect to devote at least 6 additional hours outside of class to assignments and lab work. The lab schedule should be posted by the second week of the term. Any student unable to manage this course requirement is urged drop the course.

Log / Sketchbook  
You will need to keep a log/sketchbook to record notes from class lectures and demonstrations, detailed records of results of your work, and as a resource for ideas and inspiration. You make draw, write and otherwise use this as you see fit. The quality of your drawing and grammar is not the issue. Divide the book you use into designated sections for each topic and note the date and time of your entries. The best thing to use for this is a hardbound sketchbook. Many things depend on time of day, exposure time, temperature, etc. You must keep a good set of notes for your experiments.
Library:
Reeves Library is continually enlarging its holdings of books of photographers and photography. You are required to spend at least one hour each week studying the rich legacy of images for purposes of inspiration and personal direction. Periodically, I will place books on reserve to be discussed in class. Record your impressions in the Sketchbook section of your book.

Periodicals:
You will find a good selection in the lobby of the Art Department Office for your perusal. These include: Aperture, History of Photography, Camera Arts, View Camera, PDN, Photo Review, Photo Review Newsletter, Photography in New York, and publications on a variety of digital topics. This is often where you’ll find cutting edge work.

Attendance:
Attendance and on time arrival is a requirement of this class. Anyone more than 15 minutes late will be marked absent. Unexcused absences are limited to three for each student over the course of the semester. Additional absences will reduce the final grade by 1/3 for each additional unexcused absence. After four unexcused absences, a student is eligible for an instructor-initiated withdrawal. If a health or family problem requires an extended period of absence, the instructor must be notified immediately, either through Student Services or by direct communication.

Incompletes are only given under the most extreme circumstances to students who have satisfactorily completed the bulk of the semester’s work. Students are expected to obtain information missed in class due to absence on their own. Demonstrations, lectures and presentations will not be repeated.

Participation:
Participation in critiques, class discussions and presentations refers to your engagement in dialogue and is the heart and soul of this course. Not only does your active involvement in this important aspect of the class have a significant impact on your grade, it is an essential part of the learning experience and life of this class. Lack of participation will be reflected in the final grade.

Assignments
Due dates will be strictly adhered to for all work. Late assignments will receive a penalty of 1/3 of a grade for each class meeting it is past due. Students are permitted to re-submit a project for a better grade, provided the work originally submitted was on time and the student was in attendance for the critique. Extensions, overdue work and re-submitted work will be graded but will not receive a group or individual critique. All work submitted must have been specifically made for that project unless otherwise stated.

Critiques
Critiques are an integral part of the learning process of this class. An unexcused absence from a scheduled critique will result in a failing grade for that project. Critiques provide the opportunity to discuss, question and defend issues related to creative endeavors. Students are expected to approach assignments in their own individual ways. Do not make work that you think the instructor or other students will approve of and avoid clichés. Often unexpected topics arise during critiques. Lively, enlightening dialogue is far more interesting and valuable than a discussion devoted to the “nuts and bolts” of a subject. Students should be motivated to make an attempt to answer their own questions whenever possible. True learning is the result of personal discovery.

Portfolio
The portfolio will consist of a presentation of your projects from the semester. You may be asked to leave selected work for the purpose of making slides for inclusion in the Moravian Photo Student archive. Work will be returned after slides are made.
THE INSTRUCTOR RESERVES THE RIGHT TO MAKE CHANGES IN ANY ASPECT OF THIS SYLLABUS FOR THE SAKE OF CONTENT IMPROVEMENT OR SCHEDULING CHANGES DUE TO CANCELLED CLASSES OR DUE DATE RESCHEDULING.

A Word of Caution

SOME OF THE CHEMICALS IN THE FORMULAS WE CAN BE HAZARDOUS AND REQUIRE SPECIAL HANDLING PROCEDURES TO ASSURE THE SAFETY OF EVERYONE. ANYONE INTENTIONALLY MISHANDLING OR OTHERWISE PUTTING THEMSELVES OR OTHERS AT RISK WILL BE DROPPED FROM THE CLASS AND FACE DISCIPLINARY ACTION IN ACCORDANCE WITH COLLEGE POLICY. YOU WILL BE GIVEN A HANDOUT THAT INCLUDES RELAVANT INFORMATION AND PRECAUTIONS.

HISTORIC PROCESSES KITS

YOU SHOULD PURCHASE A MEDIUM SIZE ART OR TOOL BOX TO STORE AND TRANSPORT YOUR SUPPLIES. THERE ARE PRESENTLY NO STORAGE FACILITIES TO STORE YOUR SUPPLIES ON SITE. EACH KIT INCLUDES THE FOLLOWING:

- **1 - SALT PRINT KIT:**
  - 11g Gelatin
  - 11g Ammonium Chloride
  - 11g Sodium Citrate
  - 10g Silver Nitrate
  - 5g Citric Acid
  - 4g Borax

- **1 - CYANOTYPE KIT:**
  - 100g Ferric Ammonium Citrate
  - 40g Potassium Ferricyanide
  - 1g Potassium Dichromate
  - 1g Sodium Carbonate

- **1 - VAN DYKE BROWN KIT:**
  - 27g Ferric Ammonium Citrate
  - 4.5g Tartaric Acid
  - 12g Silver Nitrate
  - 1g Potassium Dichromate

- **1 - GUM DICHROMATE KIT:**
  - 10g Gelatin
  - 40g Potassium Dichromate
  - 10g Potassium Metabisulfite
  - 2g Tannic Acid

- 5 SHEETS - RIVES BFK 22"x30"
- 9 - 3" FOAM BRUSH
- 9 - 2" FOAM BRUSH
- 1 ROLL - DRAFTING TAPE
- 1 TUBE EACH:
  - Lamp Black Watercolor
  - Transparent Yellow Watercolor
  - Antwerp Blue Watercolor
  - Alizarin Crimson Watercolor
- 1 BOX - 8X10 ARISTA APHS PREMIUM ORTHO FILM
- 3 - 10-12CC MEASURING SYRINGES
- 2 - 30-35CC MEASURING SYRINGES
- 1 - 50-60CC MEASURING SYRINGES
- 20 - NONSTERILE APPLICATOR (TONGUE DEPRESSORS)

- 250ML AMBER PLASTIC BOTTLES (AS NEEDED)
- 100ML AMBER PLASTIC BOTTLES (AS NEEDED)
- 500ML AMBER PLASTIC BOTTLES (AS NEEDED)

**ADDITIONAL SUPPLIES YOU WILL NEED TO BUY:**

- APRON: VINYL COATED
- SAFETY GLASSES: CLEAR PLASTIC
<table>
<thead>
<tr>
<th>Week</th>
<th>Tuesday Class</th>
<th>Thursday Lab</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### REVIEW
- Intro
- Syllabus
- Supplies

### INTRODUCTION: A NEW LOOK AT THE OLD
- Slides: What is Photography, Really?
- Positive-Negative-Positive, etc.

### NEGATIVE OPTIONS I
- Photograms
- Paper & Negatives
- Half Tone

### PRE-HISTORY AND PROCESS BASICS
> Akin to alchemy <
- Handling and mixing chemicals safely
- Light sensitive emulsions
- Coating methods for paper

### SALT PRINT
- Historic and contemporary examples
- Chemistry
- Preparations for printing on paper

### CYANOTYPE
- Historic and contemporary examples
- Chemistry
- Preparations for printing on fabric

### VAN DYKE BROWN
- Historic and contemporary examples
- Chemistry
- Preparations for printing

### DEMONSTRATION
- Salt Printing
- Assignment: Salt Prints
- Mid-Term Handout

### DEMONSTRATION
- Cyanotype Printing
- Assignment: Cyanotype Prints

### DEMONSTRATION
- Van Dyke Brown Printing
- Assignment: Van Dyke Brown Prints

### Negative Options II
- Large format negatives and the pinhole camera

### Mid-Term Exam
FALL BREAK

!No Classes!

GUM DICHRONATE PRINTING

- Historic and Contemporary Examples
- Chemistry

Gelatin Sizing
- Preparing Paper for Gum Printing

NEGATIVE OPTIONS III

- High Contrast
- Continuous Tone
- Half Tone

THE PINHOLE CAMERA

“FOUND” IMAGES

CAMERA BUILDING BASICS

DEMONSTRATION
THE PINHOLE CAMERA

- Enlarged Negatives
- Lith Film and Other Positive-Negative Alternatives

GUM PRINTING
DEMONSTRATION

Making Gum Dichromate Prints
- Preparing Pigments
- Pigment Coating
- Testing Methods for Exposure
- Single Negative/Monochromatic Printing

ADVANCED NEGATIVE MAKING METHODS

- Basic Sensitometry
- Densitometer
- Step Tablets

GUM DICHRONATE PRINTING

- Image Manipulation
- Multiple Color Printing
- Advanced Registration Techniques

PRINTING ON ALTERNATIVE SURFACES

- Combining the Processes
- Working in 3 Dimensions
<table>
<thead>
<tr>
<th>Date</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.15</td>
<td>⊥</td>
<td>⊥</td>
<td>⊥</td>
<td>⊥</td>
<td>⊥</td>
</tr>
<tr>
<td>11.17</td>
<td>⊥</td>
<td>⊥</td>
<td>⊥</td>
<td>⊥</td>
<td>⊥</td>
</tr>
<tr>
<td>11.22</td>
<td>⊥</td>
<td>⊥</td>
<td>⊥</td>
<td>⊥</td>
<td>⊥</td>
</tr>
<tr>
<td>11.24</td>
<td>⊥</td>
<td>⊥</td>
<td>⊥</td>
<td>⊥</td>
<td>⊥</td>
</tr>
<tr>
<td>11.29</td>
<td>⊥</td>
<td>⊥</td>
<td>⊥</td>
<td>⊥</td>
<td>⊥</td>
</tr>
<tr>
<td>12.1</td>
<td>⊥</td>
<td>⊥</td>
<td>⊥</td>
<td>⊥</td>
<td>⊥</td>
</tr>
<tr>
<td>12.8</td>
<td>⊥</td>
<td>⊥</td>
<td>⊥</td>
<td>⊥</td>
<td>⊥</td>
</tr>
<tr>
<td>12.10</td>
<td>⊥</td>
<td>⊥</td>
<td>⊥</td>
<td>⊥</td>
<td>⊥</td>
</tr>
<tr>
<td>12.15</td>
<td></td>
<td></td>
<td>Final Projects</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12.17</td>
<td></td>
<td></td>
<td>Final Projects</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12.22</td>
<td></td>
<td></td>
<td>Final Projects</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12.24</td>
<td></td>
<td></td>
<td>Final Projects</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- **APPROPRIATION TECHNIQUES AND COPYRIGHT LAW**
- **SOLVENT TRANSFERS**
- **ACRYLIC LIFTS**
- **DIGITAL SCANNING**

**WORK ON FINAL PROJECTS**

- **Thanksgiving**
  - No Classes

**WORK ON FINAL PROJECTS**

**WORK ON FINAL PROJECTS**

**WORK ON FINAL PROJECTS**

- **Substrates**