Course Description, Objectives, & Requirements
This is an advanced photography course that provides an introduction to alternative photographic processes with an emphasis on hand-coated, non-silver emulsions.

Goals of the Course
• To give students an understanding of non-silver photography: how it works in theory and in practice
• To help students develop an appreciation for photography as it originated in the 19th century
• To help students develop an aesthetic sense for evaluating photos
• To learn more about digital techniques as applied to old technology
• To use the camera as a tool for creative expression as well as a form of visual thinking
• Manipulation of formal elements to achieve better compositions
• Employment of craftsmanship, critiques and professional presentation to produce portfolio-quality photographs
• Course content will come from studio participation, class critiques and research

Required Textbook

Required Equipment* (may be purchased at bhphotovideo.com or other reputable photo dealer)
• A good quality digital SLR camera with adjustable shutter speeds and lens aperture required
  (Examples of appropriate brands are, among others, Nikon and Canon)

Attendance & Tardiness (Read this section twice!)
Consistent attendance is essential for the successful completion of this course. All students are expected to attend class regularly. The work is intensive and absence, for whatever reasons, may seriously affect your progress (and grade). A strong attendance record demonstrates a commitment to established goals. Each absence reduces your grade by three points until you get to five absences; more than five *unexcused* absences from this class, for any reason, will result in an automatic “F” for the class and no credit will be earned until the course is repeated satisfactorily. You are responsible for all material covered and assigned regardless of absences. You should obtain any missed lecture notes from a classmate and contact the instructor about any assignments. It is your responsibility to explain your absence to the instructor.

Students are expected to arrive on time for all classes. Any student arriving after the scheduled beginning time for class will be considered tardy and three such occurrences equals one absence for the course. Students arriving more than 30 minutes late will be counted as absent even if they attend the remainder of the class session. Students who consistently arrive on time should not have to wait for class to begin because others are chronically late. A similar policy will affect those who excuse themselves early.

*Take measures to ensure that cell phones do not interrupt class. Each disturbance results in a 1 point reduction in your overall grade.*
Grading

Final course grade is determined by averaging all projects and exams. Standard grading scale is as follows:

A • 100–94  B+ • 89–87  C+ • 79–77  D+ • 69–67  F • 59 or below
A- • 93–90  B • 86–84  C • 76–74  D • 66–64
B- • 83–80  C- • 73–70  D- • 63–60

Please refer to the DISC website for drop/add and withdrawal procedures.

Read this section twice: Students who miss a test or who fail to turn in a project on the due date will receive NO CREDIT for that test or project, unless the instructor is notified prior to class and other arrangements are agreed upon.

Method of Student Evaluation

• Nine photographic/studio projects: 81% of course grade—9% each
• Final project: 19% of course grade
• Participation in class activities will be reflected in each grade above and through attendance checks

Course Requirements

2.5 hours per week in class participation. Expect to spend an additional 3–5 hours per week on projects and assignments outside of class time.

Your final grade will be based on:

• Technical skill, neatness, symbolic/metaphorical clarity & perceptiveness; effort put forth will also be a consideration in grading so image recycling should never be done.
• Class attendance and participation in projects & critiques. Critiques are an opportunity for students to have work evaluated in a constructive manner by instructor & peers. Attendance is required; missing a critique will result in a lowered grade on that project.
• Final project presentation

Academic and Artistic Honesty

Any work submitted for grading must be of your own design & execution. These standards require that you never present the work of others as your own. Misrepresentation can result with a course grade of "F" given for cheating. Expect the Student Rights and Responsibilities Code to apply to all work.
(Policy §33.5.1.4 located at http://www.dixie.edu/humanres/polstu.html)

Students With A Disabling Condition

Any student who, because of a disabling condition, may require some special arrangements in order to meet course requirements should discuss the details with me as soon as possible so that necessary accommodations can be made.

Please come prepared to work. Do not come to class without proper materials. Don’t expect classmates to furnish you with supplies. If you miss a class it is still your responsibility to come to the next class prepared with any assignments and materials and to hand-in any assignments due on time. Do not leave personal belongings in classroom; do not expect them to stay put if they’re left behind...especially your camera.
Course Risk Factor & Classroom Safety

The risk factor for this course is rated a category 3. Serious bodily injury or death could result from improper use/handling of chemicals and electrical devices. Never operate an electrical device with wet hands, wet feet, wet clothing or while standing in a liquid. Limit your exposure to the chemicals. Wear protective clothing, and do not allow the chemicals to come into contact with your unprotected skin. No food or drink is allowed in the digital classroom or digital output lab. Do not eat or drink around the photo chemicals.

Students who are pregnant or who will become pregnant during the course of the semester are advised to check with their doctor immediately to determine if any additional risks are reason to postpone this course until a later semester. Upon request, your professor will provide a list of chemicals and safety issues for your doctor to review. It will be up to you and your doctor to determine what course of action to take.

Material Safety Data Sheets are maintained on all chemicals and hazardous materials purchased and used by personnel and students. The Material Safety Data Sheet files are available to all students in the photography lab.

Required Supplies (*Purchase Immediately):
1. *Pictorico Premium or Ultra Premium OHP Transparency Film for enlarged digital negatives. Order the “clear” film for alternative processes, NOT the “white” version for use with silver printing.
2. *Alternative Photographic Process Chemistry Kits: You are required to work in five different processes during the course of the semester. Please purchase the following: Cyanotype, Van Dyke, Gum Bichromate and Platinum/Palladium.
3. *100% Cotton Rag Papers (at least 8”x10”). The paper needs to be able to withstand lots of washing. See Christopher James, pages 325-328 for descriptions and recommendations. Suggestions include:
   • Arches Watercolor Papers
   • Rives BFK Printmaking Papers
   • Fabriano Artístico EW (for Gum Bichromate printing)
   • Berger COT 320 or Arches Platine Paper (for Platinum/Palladium printing)
4. *Coating Brushes: foam brushes, Hake or synthetic brushes or a “puddle pusher” Dedicate and label each brush for a specific process.
5. *Latex Gloves for handling chemistry and a particle mask if mixing powder chemicals.
6. *3-Ring Binder with plastic sleeves to hold negatives, WIP prints, class handouts and notes.
7. Contact Printing Frame large enough to accommodate 8”x10” paper. Purchase or make your own with the following:
   • Piece of plywood
   • Stack of newspapers, sheet of foam or other “cushy” support
   • Hinges and handle
   • Stack of 1/4” thick clear glass (edges smoothed for safety)
8. Handheld Digital Timer to track printing times
9. Light-Tight Paper Storage: several black plastic bags or a “paper safe” to store coated paper.
10. Light-Tight Chemical Containers (and labels): opaque plastic (or amber glass) bottles for storing chemicals. Additional mixing/measuring containers and eye droppers would be useful also.

Optional Supplies
1. Hair dryer or window screens or clothes line and clothes pins for drying coated papers
2. Kodak Standard 21-Step or Stouffer 31-Step Tablet (transmission) for calibrating print exposures
3. A variety of natural fiber fabrics or other nontraditional printing surfaces
4. Watercolor pigments for gum printing: Windsor Newton, Sennelier or Schmincke

(See Christopher James, pages 355-356 for descriptions and recommendations.)
Outline of Topics and Assignments

The course outline, projects and presentations are subject to minor changes with your interests in mind.

Week One (25, 27 Aug.)
• Introduction; tour of facilities; my background; grading, assignments, materials and required text
  Discussion: recap compositional principles

Week Two (1, 3 Sept.)
• Project One: Cyanotype

Week Three (8, 10 Sept.)
• Project One: Cyanotype
• Critique in UHB #104 (Project One)

Week Four (15, 17 Sept.)
• Project Two: Gum Bichromate

Week Five (22, 24 Sept.)
• Project Two: Gum Bichromate
• Critique in UHB #104 (Project Two)

Week Six (29 Sept., 1 Oct.)
• Project Three: Platinum/Palladium

Week Seven (6, 8 Oct.)
• Project Three: Platinum/Palladium
• Critique in UHB #104 (Project Three)

Week Eight (13 Oct.)
• Catch up all assignments; discuss semester’s progress individually with students

Week Nine (20, 22 Oct.)
• Project Four: vanDyke Brown

Week Ten (27, 29 Oct.)
• Project Four: vanDyke Brown
• Critique in UHB #104 (Project Four)

Week Eleven (3, 5 Nov.)
• Project Five: Salt Printing

Week Twelve (10, 12 Nov.)
• Project Five: Salt Printing
• Critique in UHB #104 (Project Five)

Week Thirteen (19 Nov.)
• Final Project: Choice Experimentation—Build a Mini-portfolio of pieces from one medium

Week Fourteen (24 Nov.)
• Final Project: Choice Experimentation—Build a Mini-portfolio of pieces from one medium
• Portfolio preparation guidelines
  Sequencing and presentation

Week Fifteen (1, 3 Dec.)
• Answer questions/help session for Final Project

Week Sixteen (8, 10 Dec.)
• Final Project Presentation and Critique