

*Garth Amundson*  
*ART 390: Photo II Black & White Photography*

## **390 Photo II Black & White Photography Spring 2012**

**[www.wvu.edu/artphotography](http://www.wvu.edu/artphotography)**

Instructor: Garth Amundson  
Mon & Wed- 11-1:50 pm  
Office Hours: Tuesday, 10-12PM

Lab Assistants: Poster  
Lab Hours: Posted

LAB FEES: There is a \$100.00 fee included with the cost of this course, however you will be responsible for additional out-of-pocket expenses; paper, film, digital printing, and field trip fees.

**COURSE DESCRIPTION:** This 5 credit course is designed to continue an investigation of black and white photography and will introduce you to a variety of technical skills and conceptual approaches to produce a final image. You will become familiar with fiber base printing papers, finishing techniques, as well as, some non-silver and other experimental photographic processes. Class time will consist of hands on demonstrations, slides presentations, supervised darkroom time, individual and group discussions. All of these activities will acquaint you with the language of photography and will help you to continue developing critical skills for shooting, viewing, and discussing photographic images. In addition, slide presentations and readings will provide a general overview of the history and theory of photography, up to and including contemporary artists who use and define photography in a variety of methods.

**REQUIRED TEXT:**

Reframing Photography, Rebekah Modrak with Bill Anthes. 2011, Routledge, London.

**SUGGESTED TEXT:**

The Photography Reader ed. Liz Wells, Routledge Press, NY, 2003.

**LAB/REFERENCE/TEXTS:**

A World History of Photography, Naomi Rosenblum, Abbeville Press, NY.

A History of Women Photographers, Naomi Rosenblum, Abbeville Press, NY.

The Contest of Meaning. Critical Histories of Photography. Richard Bolton, MIT Press, NY 4<sup>th</sup> printing, 1993.

PRESENTATIONS: Teams of students will be required to present a 20-30 minute image based presentation on a historical or contemporary artist. Presentations will be randomly selected and scheduled in the first week of classes. Most likely, you will present in collaborative teams of two. You should split the workload equally. For example, one student could cover the technical aspects of the artist's work and the other could cover the social historical. These presentations must be organized and delivered in a clear and coherent manner.

Start researching early! This is only a 10-week term. Use visual media to support research, i.e., slides of digital data. Start preparing ASAP, in order to have adequate images for your presentation.

Each team member will **hand-in a written two page, double spaced, summary** of their section of the presentation immediately following the presentation. The written summary must cite sources (**at least 3 book sources**), using MLA writing style manual. (<http://owl.english.purdue.edu/owl/resource/557/01/>).

Field Trips: There will be at least two field trips this term. They are a required, but voluntary part of the course. If you have a scheduling conflict, you must let me know in advance.

Technical Development: Throughout the term, technical "tests" will be required in advance of the assignments to assure proficiency in each student.

NOTEBOOK/Photo Journal and Organizer: Each student is required to keep a dust-free binder and bring it to class each day. You will hand in and receive a grade on your photo notebook. In the notebook you should keep:

Each set of *negatives* with matching *contact sheet* and a blank page on top for *notes* about processing and developing.

*Photo Sketchbook* -You need to take pictures and develop your ideas over time to become proficient at your work. In a separate section of the notebook you will keep a "photo diary" or "sketchbook" where you develop your own ideas and style of working, keep practical tests and notes.

The Photo Sketchbook should be comprised of small photos or idea sketches. Set it up chronologically. Plan on shooting 20 –30 rolls of film during the course, and printing at 3 frames per roll. That would equal 6-9 photos each week. Other material may be included, such as influential images, small objects, drawings and sketches, technical tests, notes, etc. You may adapt and personalize this as much as you wish, but be aware that the sketchbook is part of your grade.

Include notes from demonstrations, as well as personal notes on class assignments. These notes may be about your ideas with sketches, ideas from class readings, thoughts about other photographers and artists, and course handouts, etc..

*Prints*- Last but NOT least, copies of your best prints, and test strips to provide you with valuable information later on.

**GRADING:** Grades will be based on class attendance, participation, class discussions, presentations, attendance, homework/in class assignments, exams and final project. Attendance in both lecture and lab is required. Students are responsible for making up work missed due to absence or tardiness. Each unexcused absence will lower your grade by 10%.

Six unexcused absences will result in an F. (An excused absence requires a note from your doctor).

Photographic Assignments	60%
Class Participation all class meetings, labs and critiques	20%
Papers/Presentations	10%
Quizzes/Exams	10%

**Plagiarism Academic dishonesty policy:** Please refer to Appendix C of the Western Bulletin: Academic Dishonesty Policy and Procedure. Also see the WWU Dept. of Sociology Student Writing Guide: The Student's Guide to Avoiding Plagiarism.

**RELATED COURSE REQUIREMENTS/LATE PROJECTS/ASSIGNMENTS:**

Work submitted any time after the due date will be graded down one letter grade per week. You should expect to spend at least 7-10 hours per week outside of class time, shooting, and working in the darkroom. Acquisition of the necessary technical skills is expected over the course of the term, but emphasis will be placed on the development of a personal vision and the ability to follow through on your own ideas about photography, art, and image-making. This course demands much energy and discipline. It also offers the possibility of great exploration and tremendous innovation.

**GRADING DETAILS:**

- A --** excellent work, strong in all areas, advancing consistently both formally and creatively.
- B --** good work, a knowledge of the principles, assignments well executed and creative expression beginning to form.
- C --** competent work, average output and a basic understanding of the principles.
- D --** poor work, poor effort, poor attendance, and lack of creative or technical skill.
- F --** lack of understanding and practice of the principles and failure to complete the required work.

**WWU note on grading:** According to Student Records Policy WAC 516-26-010 it is illegal to disclose any information about a student's grade to other individuals without the written permission of the student. This means that faculty cannot:

- Post student grades by name, student number or social security number.
- Leave tests, projects or papers for student to pick up.
- Give grades or papers to someone else for a student.
- Leave written comments in portfolios or on individual works that others have access to.

I will individually hand each student a separate sheet with your grade and any comments apart from your drawings or projects. The student projects will be left in the classroom without grade information and it is up to you to pick these up in a timely fashion.

**CRITIQUES/DISCUSSIONS:** Group dialogue, discussion and critiques will be held to promote discussion of the work, and to realize another perspective. The critiques are very important so attendance is critical and everyone is expected to participate. All assignments are due at critique time and no make up critiques will be offered.

**ABOUT THE FACILITY:** Please help keep the photography department clean and organized. As you know photographic methods can be unforgiving of mistakes, poor working habits, and bad housekeeping. For this reason, and in the interest of your classmates, the following procedures guidelines must be adhered to at all times.

The lab is OPEN during the POSTED hours. Unless other arrangements are made with the instructor, ONLY registered photo-students have access to the photography facilities.

- Please CLEAN-UP at the end of each work session.
- Leave Enlarger station neat and with all equipment in place.
- Never place wet prints or trays in enlarger stations.
- Always use trays when transporting prints/negatives.
- Handle equipment with dry clean hands.
- Always rinse out graduates/containers with warm water after using.
- NO smoking or drinking of alcoholic beverages in facility!

YOU WILL BE ASSIGNED AN AREA TO KEEP CLEAN! List will be posted first week of classes.

**SAFETY:** Please respect and follow the guidelines provided for the handling of such products, i.e. wear gloves, and adhere to proper lab/dark room procedures. If you have any questions regarding safety contact: Environmental Health and Safety, Western Washington University Ehs@cc.wwu.edu

**SPECIAL NOTE:** For the purpose of cataloging this course, occasionally I will photograph some of your projects. If you have any objections, please let me know.

## **INTERACTIVE CLASS BLOG:**

In order to share information and to facilitate discussion about the development of projects, a blog has been created for the class. In the context of the seminar EVERYONE in the class will have access to the blog and will **POST AT LEAST ONCE PER WEEK**. Please only post things that are pertinent to the class; articles, images, gallery information, and other relevant information that relates back to the 390 course. After the first week of class, a category/folder labeled with YOUR name will be created on the blog for you. PLEASE use this tool to file all posts you make under your name.

Everyone will check the blog on a regular basis and read the information that has been posted. This will help stimulate discussion during class and also contribute to dialogue regarding the development of individual projects. ***CAs will maintain the blog and create categories for each student.***

### **Accessing the blog:**

<http://wwuphoto.wordpress.com>

### **Posting to the blog:**

- 1) [www.wordpress.com](http://www.wordpress.com)
- 2) My Blog → New Post → Choose Your Name Category → Publish

**SCHEDULE/ASSIGNMENTS/PROJECTS:** The following is a tentative outline of topics to be covered during the quarter.

EXTRA CREDIT: Please note, there are three distinct ways to earn extra credit in this class:

1. If you plan on being in Seattle and write a 1-2 page response summary of an artist's work that you saw during FIRST THURSDAY art walk. Due the following class period. <http://www.firstthursdayseattle.com/>
2. In Bellingham, write a 1-2 page response summary of an artist's work that you saw during FIRST FRIDAY art walk. Due the following class period. <http://www.downtownbellingham.com/artwalk/>
3. Visiting artists response – write a 1-2 page response paper to a visiting artist presentation on/off campus and turn it in at the beginning of class the Monday following the event.

**CLASS SCHEDULE:** Keep in mind that the class is organic in that things change and if necessary, the class schedule will be altered according to the needs of the class.

**WEEK 1      Wednesday, 3/28: INTRODUCTIONS**

IN CLASS: Discuss syllabus, texts, course requirements & student fees!  
Discuss requirements for 390 repeat students.

Draw artist's name out-of-a hat for presentations

**CONTINUOUS LONG-TERM FLIPBOOK PROJECT:** Unlike other One-a-day projects where you have been required to install your portraits or images in the hall, this project requires that you make an image per day but ultimately you will make a BOOK or FLIPBOOK out of the images. At the end of the term you will turn in a BOUND, COMPLETED FLIPBOOK of approximately 60 images. Please consider that your book should engage a simple narrative. Thinking about motion, movement, and time. There will be an in progress critique at mid term, during week 5.

**PROJECT #1: Architecture VS Nature: The View Camera**

This project is based in the notion that urban encroachment, over-development, and all forms of architecture sometimes complement the landscape in which they hosted and other times create a jarring and brutal juxtaposition and interruption. Students will work in groups of two to three to create striking images, utilizing light, composition, and the movements of the 4x5 view camera. The classroom assistants are available for technical assistance and support, not hand holding.

**Each student** is responsible for the creation of at least **SIX** working negatives at the end of the project and at least **ONE** final image. The final images will be **40x50 in.** (to be confirmed) digital output. We will provide **SOME** film, however it is suggested that students should split the cost and share a box of film.

**DUE: Monday, April 16**

ASSIGNMENT: Scout for possible shooting locations and take digital sketches for in-progress critique on **Monday, 4/2.**

TEXT READING: *Photography - The Essential Way* pg 241 – 259 (available as pdf and classroom copies)

**PROJECT READING:** Of Mother Nature and Marlboro Men by Deborah Bright. Please find PDF posted on the blog. Read by:  
**Wednesday, 4/4**

**WEEK 2      Monday, 4/2: In-Progress Critique "Scouting" Locations for Architecture vs. Nature: The View Camera project**

Please have your small JPGs uploaded into Preview BEFORE the beginning of class. Select 5-6 images to discuss in the context of your project.

Video: Martin Parr (Contacts.3) – Nature, Architecture, and Space

**Demo:** 4x5 Camera – Break into groups of 4 to discuss the group 4x5 project. Exchange ideas, phone numbers, contact information...

**Wednesday, 4/4:**

Video: Bernd & Hilla Becher (Contacts.3)

**Demo:** 4x5 film processing and scanning – This brief demonstration will go over the technique of processing black and white film. We'll also go over the step by step process for scanning sheet film and how to handle large format negatives.

Open Lab/ Shoot day

*TEXT READING: Practice 1: Vision: Tools, Materials, & Processes*  
*PP 49-68*

**WEEK 3**

**Monday, 4/9:**

**DUE: One** Contact sheet (at least 3 images, digital or analog)

PRESENTATION#1: Mauro Restiffe

PRESENTATION#2: Olafur Eliasson

Open Lab/ Shoot day. What is a shooting day? This is designated class time to be utilized for the project. This is NOT free time and attendance will be taken at the end of class. Please return to seminar room at 1:50PM p.m.

**Wednesday, 4/11:**

PRESENTATION #3: An-My Le

PRESENTATION #4: Connie Samaras

Open Lab/ Shoot day. What is a shooting day? This is designated class time to be utilized for the project. This is NOT free time and attendance will be taken at the end of class. Please return to seminar room at 1:50 p.m.

*TEXT READING: Practice 3: Reproductive Processes & Tools...PP 251-314*

## WEEK 4      Monday, 4/16: INSTALLATION AND CRITIQUE

**DUE:** Project 1: Space, Architecture, and the View Camera – Install project in foyer of SMATE and start critique. Use GIANT push pins or nails for the installation. Double check to make sure the prints stay on the wall. Make arrangements for a ladder.

Exhibition Dates: Monday, 4/16 – Monday, 5/7

**INTRODUCE PROJECT #2:** *Natural Light, the Body, and Narrative* – This project is inspired by photography's rich history regarding the body and nature. From Imogen Cunningham, Edward Weston, Tina Modotti, to more contemporary artists, such as Jeff Wall, Ryan McGinley, Rineke Dijkstra, Duane Michals, the body and natural light remain a vital subject within photography. **DUE: Wednesday, 5/2**

In the context of this project, you are asked to consider storytelling and the use of natural light and sequence and series. The requirement for the project is to explore narrative in three 16x20 prints. How can you imply, explore, and illustrate a story in three prints? Does it have to be linear or can it be a multi-layered, complex narrative?

*TEXT READING: Editing, Presentation, & Evaluation: Theory 4A: Series and Sequence, PP 319-346.*

Additional Reading TBA: Posted on Blog

### Wednesday, 4/18: VISITING ARTIST Steven Miller Noon, Room 238

**Steven Miller** ([www.smiller555.com/](http://www.smiller555.com/))

In conjunction with an exhibition currently on view at the Viking Union gallery, Steven Miller is part of the Art Department Spring 2012 Visiting Lecture Series. This lecture is co-sponsored by the Viking Union gallery and the photography area.

Steven Miller established his photography business in Seattle in 2002 after a decade of being both a graphic designer and bass player for the agitprop music group ¡TchKung! A strong focus on fine art has driven much of his photography career but he has a deep love for conceptual, editorial and food photography. His performance background has led him to creative evocative portraits for a number of Seattle's most adventurous musicians and performers. His support for social causes has produced arresting and effective campaigns for health organizations across the country. His visual arts career has led to solo and group exhibitions across the continent.

Steven's photographs have appeared on the cover and inside publications across Europe, Japan and the United States, including *New York Arts Magazine*, *The Gay Times of London*, *White Crane*, *The Seattle Times*, *The Stranger*, *Seattle Weekly* and *Seattle Magazine*, on the sides of buses, in calendars, and on national and international CD titles.

<http://stevenmillerphotography.com/information.php>



## RESPONSE PAPER due Monday 4/23

### WEEK 5

#### Monday, 4/23: In-Progress Critique in lab (Project #2 – Natural Light, the Body, and Narrative) and finish SMATE critique

Please bring 3-4 JPGs and “sketches” and ideas surrounding Natural Light, the Body, and Narrative. Upload onto presentation computer BEFORE class. Make sure the files are not too big to view in preview.

**Video:** TBA

#### Collect Steven Miller Response Paper

Open Lab Time: PROJECT #2: *Natural Light, the Body, and Narrative*

TEXT READING: *Editing, Presentation, & Evaluation: Theory 4A: Series and Sequence, PP 337-346*

#### Wednesday, 4/25: Meet at 12:00pm - Visiting City of Bellingham Photo Archives

Jeff Jewell, City of Bellingham Archivist and Historian, will share the city’s abundant wealth of images and documents that have been collected and archived for over a hundred years. Jeff is also one of the jurors of the Essence of Bellingham photography competition and a vibrant member of the Bellingham art community.

TEXT READING: *Light & Shadow: Theory, PP 107-131.*

Considering the archive: According to Wikipedia,

An **archive** is a collection of historical records, or the physical place they are located.[1] Archives contain [primary source](#) documents that have accumulated over the course of an individual or organization's lifetime, and are kept to show the function of an organization.

In general, archives consist of records that have been selected for permanent or long-term preservation on grounds of their enduring cultural, historical, or evidentiary value. Archival records are normally unpublished and almost always unique, unlike books or magazines for which many identical copies exist. This means that archives (the places) are quite distinct from libraries with regard to their functions and organization, although archival collections can often be found within library buildings.[2]

A person who works in archives is called an [archivist](#). The study and practice of organizing, preserving, and providing access to information and materials in archives is called [archival science](#).

When referring to historical records or the places they are kept, the plural form *archives* is chiefly used.[3] Archivists tend to prefer the term "archives" (with an S)

as the correct terminology to serve as both the singular and plural, since "archive," as a noun or a verb, has acquired meanings related to computer science.<sup>[[citation needed](#)]</sup>

**WEEK 6      Monday, 4/30: VISITING ARTIST Therese Buchmiller  
Noon, Room 238**

In conjunction with an exhibition currently on view at the Viking Union gallery, Therese Buchmiller is part of the Art Department Spring 2012 Visiting Lecture Series. This lecture is co-sponsored by the Viking Union gallery and the photography area.

Therese Buchmiller received her BFA from the School of the Art Institute of Chicago, and her MFA from California College of the Arts in San Francisco. She was a member of the studio art faculty at the University of Minnesota from 2002-2008. Solo exhibition venues include Rock|DeMent Visual Art Space, Seattle, Bobbit Visual Arts Center, Albion, MI, 364 Hayes Street Gallery, San Francisco, CA.

Buchmiller was granted a residency at the Vermont Studio Center, Johnson, VT in 2008. She has been a guest lecturer at Western Washington University, the Minneapolis College of Art and Design and Carlton College. Buchmiller's artwork is included in the permanent collections at the University of Minnesota, Morris, and the Walker Art Center, Library Archive, Minneapolis and the Brooklyn Art Library, NY. Recent group exhibition highlights include the 2011 shows, *Queer Me: Art and Gender Politics* at The Center, NY, and *Objectivity* at The Main Gallery, Cornish College of the Arts, Seattle. Buchmiller is an adjunct faculty member at Western Washington University and lives in Seattle.

<http://tbuchmiller.com/#home>

**RESPONSE PAPER due Monday 5/7**

*[TEXT READING: Light & Shadow: Practice, PP 137-162.](#)*

**Wednesday, 5/2:** Critique of Project #2: Natural Light, the Body, and Narrative.

\*Install work in cases in hall (CAs please reserve cases for display)

**INTRO--PROJECT#3: DEATH OF THE SILVER GELATIN PRINT?**

**DUE Monday, 5/21** This project will explore the dying art of silver printing. With the advent of digital output, what is the value of traditional fine art printing? What drives the continued desire to collect, produce and explore the traditional silver gelatin print and how is it relative to a career in photography? **Prints required: 3 digital, 3 fiber (11x14)**

Quick Fiber-based Printing Demo

*TEXT READING: Reproductive Process: Theory, PP 169-204.*

**WEEK 7      Monday, 5/7**

PRESENTATION#5: Rineke Dijkstra

PRESENTATION #6: Larry Clark (Arrange to go to WWU Collections)

12:30pm - Meeting with Berit Ness, Program Manager of Washington Art Consortium, Western Gallery

The office of the Washington Art Consortium is located in the Western Gallery. A unique prototype for collaboration, the Consortium consists of seven major institutions: Western Gallery, a founding member, Henry Gallery of University of Washington, NW Museum of Arts and Culture (Spokane), Seattle Art Museum, Tacoma Art Museum, Washington State University Museum of Art (Pullman), and Whatcom Museum of History and Art (Bellingham). The Consortium owns three American and one Northwest works on paper collections.

Continue Fiber-based Printing Demo

*TEXT READING: Editing, Presentation, & Evaluation: Theory B, PP 339-364*

**Wednesday, 5/9:**

Fiber-based Workshop: Printing, Toning, Washing, Distressing, Manipulating, and the Beauty of Fiber-based Silver Papers (CAs please print out fiber-based handout)

Open Lab/ Shoot day. What is a shooting day? This is designated class time to be utilized for the project. This is NOT free time and attendance will be taken at the end of class. Please return to seminar room at 1:50 PM.

*TEXT READING: Editing, Presentation, & Evaluation: Theory B, PP 364-376*

**WEEK 8      Monday, 5/14:** Short In-Progress Critique/Discussion about Project #3: The Death of Silver

PRESENTATION#7: Michael Kenna

PRESENTATION#8: John Stezaker

Open Lab/ Shoot day. What is a shooting day? This is designated class time to be utilized for the project. This is NOT free time and attendance will be taken at the end of class. Please return to seminar room at 1:50 PM.

OR Work on PROJECT#3: DEATH OF THE SILVER GELATIN PRINT?  
DUE Monday, 5/21

**Wednesday, 5/16:**

**Introduce:** Thematic Portfolio Exchange: Nature/Nurture - 11x14

\*CAs please confirm box order and labels for boxes, etc.

Nature/Nurture: Using this psychological

In a world obsessed with artistic “originality,” the premise of this project is to compel you as artist to create artwork in a serial/multiple manner by contemplating on the property and design potential of any given material or form. Often imbued with great artistic merits and physical nuances, the resulting work continually demonstrates the creative potential and versatility of seemingly repetitive processes.

There are a plethora of formats, materials and techniques available. You might explore ideas inherent in collecting & notions surrounding the multiple. This is pertinent since we will be INSTALLING & DISPLAYING the objects as group and later combining to make a larger collected boxed portfolio set.

**Traditional Editioning, Signing, and Numbering:**

Example: Title Name EV 1/40 Date

When signing an edition of prints, the artist must first examine the prints carefully to make sure that they are satisfactory: any print accepted for signature by the artist must be free of all defects.

**DUE: Wednesday, 5/30**

PRESENTATION#9: James Casebere

PRESENTATION #10 (CAs): Herni Cartier-Bresson

**WEEK 9 Monday, 5/21: Critique of Project #3: Is Silver Dead? Install work in cases**

**\*CAs please reserve cases for installation**

*TEXT READING: Editing, Presentation, Evaluation: Practice, PP 381-427*

Open Lab/ Shoot day. What is a shooting day? This is designated class time to be utilized for the project. This is NOT free time and attendance will be taken at the end of class. Please return to seminar room at 1:50 PM.

**Wednesday, 5/23**

Open Lab - Work on Portfolio Exchange

**WEEK 10 Monday, 5/28: MEMORIAL DAY: NO SCHOOL**

**Wednesday, 5/30: Critique Portfolio Exchange**

Review sheet for exam.

**Turn in One-a-Day Flip Book. Your book needs to be bound either with a bolt, spiral-bound, or three-hole bind – some form of simple binding so that the book can be flipped properly.**

**FINAL EXAM:**

**Monday, June 4 8:00 - 10:00 AM**

- Dust Free Notebook Check
- Course Evaluations
- Final Quizzam
- Lab Clean-Up

**REQUIRED MATERIALS:**

**CAMERA(S)** - 35mm, with manual controls- in the case of automatic cameras there must be the ability to override the automatic controls.

**DIGITAL CAMERA-** You have access to Canon 30D digital SLR cameras, available to share at ATUS. 650-3300, Miller Hall 155. Must be reserved in advance. You can also use an SLR digital camera throughout the quarter but it must have manual override settings with a 50 mm lens.

**FILM** - Tri-X, or T-Max 400 ASA, 36 exposure, (20-30 rolls)  
**1 C-41 DISPOSABLE CAMERA**, 27 exposure for the first project.  
(Ilford X-P-2, XP-2 Super, Kodak CN Select, or Kodak CN-400, ISO/ASA 200)

**PAPER** (some suggested types below- no graded papers  
RC PAPER 8x10", box of 100, pearl)  
Kodak Polycontrast 111 RCF

Ilford Multigrade 111 RC (available at bookstore)  
Rapid Ilford Multigrade Deluxe 111 RC  
FIBER PAPER purchase later...

**DIGITAL PRINTING- (posted on Nathan Cranston's door, 203)**

Some digital printing is included with the cost of the class. However most projects need to be paid out-of-pocket, please see attached Wide Format Printing Fee chart.

35mm ARCHIVAL NEGATIVE PRESERVERS (share a package of 100)  
3 RING CONTAINED DUST-FREE NOTEBOOK for negatives, contact sheets, and Photo Journal  
Ruled Paper for use in DARKROOM, Paper for Photo Journal  
Camera Lens - Cleaning Tissue and Fluid  
Towel (optional)  
Matt Board 16x24 (BLACK- big sheet divided by 4)  
White Cotton Gloves and disposable rubber gloves (suggested)

**Optional Equipment...** the Lab provides this stuff:

Plastic Developing tank      Scissors  
Bottle Opener                      Compressed Air  
Anti-Static Brush  
Wire, tape and cardboard (for making burning and dodging tools)

**AREA PHOTOGRAPHIC SUPPLIERS:**

Please call suppliers first. The Photo supply houses are usually less expensive.  
Please allow at least a week for shipping time.

Freestyle	freestylecamera.com	1-888-205-8177
B&H Photo, N.Y.	bhphotovideo.com	1-800-947-9970
Calumet	calumetphoto.com	1-800-225-8638
Light Impressions	www.lightimpressionsdirect.com	1-800-828-6216
Glazer's Camera	www.glazerscamera.com	1-888-531-3232
Quick Silver Photo Lab	1130 Cornwall Ave.	676-2725
WWU Bookstore	Campus	x-3652
Kodak Hotline	Information	1-800-242-2424

**Questions to consider when presenting work, ideas, images, artist:**

1. In what context was the work produced? Political, historical, cultural, personal?
2. What was going on in the arts at the time this work was being produced? (visual arts, film, music, literature, dance, etc...)
3. How was the work received? What was written or said about the work? By critics, by the public, by friends, by other artists, by other photographers, etc.
4. What were/are interpretations of the work? Compare historical vs. contemporary, personal vs. public, modernist vs. postmodernist, etc.

5. Why is this idea/person/artwork important to you? How do you respond?
6. How are these historical issues/ideas relevant to the present time? To photographers working now? Or, if presenting a contemporary artist: how is their work informed by more historical issues?
7. Can you give any direct quotes from the artist(s), curators, writers or anyone who saw and interacted with the work when it was created?
8. How does the way the work was made: the medium, format, technique, affect the way one interprets the work?
9. How do specific articles we've read interpret or portray the artist? If the artist's own words are used, what is the nature of the discourse? How does the author critique or support the artist's work?
10. At least 1 Page requirement/Grammar: Have you written introductory and concluding paragraphs? Is the paper organized in a clear, cohesive structure? Are your statements well supported? Avoid making vague, blanket statements. Do you have a bibliography of at least three sources? Have you end noted quotes or references? Please refer to MLA writing style manual.

## Wide Format Printing

**\* Prices may vary. Check with Nathan for most current prices. \***

	<u>Matte*</u>	<u>Glossy*</u>
11x17	6.00	7.00
16x20	10.00	12.00
20x24	15.00	18.00
30x36	25.00	29.00
40x50	50.00	55.00

Wide format printing on the Epson 9800 is available to all enrolled Art Department students for class projects and portfolio development.

Estimate how much your prints will cost using the above chart, and then take a printing voucher card to the Cashiers Office in Old Main to prepay the amount. Present voucher and receipt when placing order. Orders can be placed at FI 203 from 12-5 Monday through Thursday. PSD, TIFF, or JPEG documents on a flash drive (or CD) are preferred.

\*Glossy prints are generally only available for a few weeks each quarter.