

Garth Amundson
ART 392: Alternative Photography

Photo 392 Alternative Photography **Spring 2012**

Instructor: Garth Amundson
Mon & Wed- 2-4:50pm
Office Hours: Tuesday, 10-12PM

Lab Assistants: Poster
Lab Hours: Posted

LAB FEE: A lab fee of \$100.00 is included in your registration for this course. This fee will cover the basic functions of this course, including chemistry, films, papers and other materials. Please note that most likely you will have to purchase additional supplies.

COURSE DESCRIPTION: This 5-credit workshop will explore the history and practice of alternative forms of image construction. The three weeks will be broken into, IMAGE CAPTURE, NEGATIVE CONSTRUCTION, and PRINTING. No previous photography experience is required. However, all members of the class are expected to engage and develop a comprehensive and experimental body of work. Using your preferred camera, analog, digital, or pinhole, we will primarily experiment with three alternative processes, Cyanotype, Vandyke, and BVD (blue Vandyke).

If not already familiar, you will become familiar with basic printing techniques and print finishing. Class time will consist of hands-on demonstrations, slide presentations, supervised darkroom time, individual and group discussion.

All of these activities will acquaint you with the language of alternative processes and will help you to begin developing critical skills for making, viewing, and discussing photographic images. Additionally, slide presentations and readings will provide a brief overview of the importance of alternative processes in photography's history.

Required Text:

James, Christopher, The Book of Alternative Photographic Processes, Second Edition, ISBN-10: 1418073725, Publisher: Delmar Cengage Learning, 2008.

Recommended/Lab References:

Barnier, John, Coming into Focus: A Step-by-Step Guide to Alternative Photographic Printing Processes, ISBN-10: 0811818942, Publisher: Chronicle Books, 2000.

Rexer, Lyle, Photography's Antiquarian Avant-Garde: The New Wave in Old Processes, ISBN-10: 0810904020, Publisher: Harry N. Abrams, 2002.

Lhotka, Bonny Pierce, Digital Alchemy: Printmaking Techniques for Fine Art, Photography, and Mixed Media, ISBN-13: 978-0-321-73299-6, Publisher: New Riders, 2011.

WARNING: THIS COURSE IS EXPENSIVE! Your lab fee pays for chemistry and some other materials for this course. You will be responsible for some art papers, digital printing, sheet film, and other materials.

COURSE REQUIREMENTS AND ACTIVITIES

PROJECT/ASSIGNMENTS: You will be introduced to **three thematic assignments**, IMAGE CAPTURE, NEGATIVE CONSTRUCTION, and PRINTING. The assignments are structured to coordinate with technical understanding of the medium, and will increase in scope as your skill level develops throughout the workshop. Projects will culminate in a student critique, or possible exhibition. Late assignments will be graded accordingly; with the grade being lowered a half letter grade of each day overdue. While several hours of class time will be made available to work on projects, expect to spend 8-20 hours per week out of class time completing the assignments. More information will be provided on these themes and topics later.

Some **technical “tests”** will be required in advance of the assignments to assure proficiency in each student.

NOTEBOOK/PORTFOLIO: Photo Journal and Organizer Each student is required to keep a 3-ring binder and bring it to class each day. You will hand in and receive a grade on your photo notebook. In addition to your notebook, you are required to purchase a 20x24" portfolio case to preserve and present your final prints.

In the notebook you should keep:

- *Negatives* - with a blank page on top for notes about processing and developing. This section should include your alternative process material tests and additional notes.
- *Prints* - copies of your best prints, and test strips to provide you with valuable information later on.
- *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 ideas and style of working, keep practical tests and notes.

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.

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; attendance is critical and everyone is expected to participate. All assignments are due at critique time. No make up critiques will be offered.

GROUP PRESENTATIONS: There will be three 40 min. group image-based presentations on one of the three components of the class- THE CAMERA, THE

NEGATIVE, and THE PRINT. The presentations should include: **historical overview**, **process/technique**, and **contemporary examples**. The class will be broken into three groups. The presentation is a collaboration however, EACH STUDENT is expected to research and present a specific aspect related to the overall topic. A written outline & one page summary will be required of each group member at the completion of the presentation.

STUDENT RESPONSIBILITIES

It is essential to your progress in the course that you spend as much time **WORKING** in the **darkroom/studio**. Optimum development of the craft involves intuitive, analytical, and technical skills. It takes time, patience and effort! Make a commitment to your personal development as an artist, photographer and student.

- Students are expected to be present for all course activities.
- Student preparation for productive use of studio time is required.
- Obtaining supplies and visual resources should take place outside of scheduled class time.

ATTENDANCE: *In this course attendance is mandatory.* Scheduled class time will be utilized for completion of work, lectures, and demonstrations. It is vital that you take advantage of the opportunity to work in class, cooperating and exchanging information with your classmates. Attendance will be taken at each session. *More than two unexcused absences (3+) will result in a 0 in your class participation grade. Six or more absences for any reason will result in a failing grade.*

Excessive lateness, early departures and lack of preparation count as absence. You are required to be in class, on time, with the required materials for each class. It is the student's responsibility to contact the instructor regarding make-up work.

- For extended absences call me at my office, leave a message in the art office, or in my mail-box. Include a phone number and time when you can be reached.
- Each person will be held accountable for all class work, assignments, material and supply requests, and the general maintenance of the darkroom and studio.

EVALUATION & GRADING: Your grade will be determined by the amount and quality of work accomplished, ambition, skill, craftsmanship, determination, progress, attendance, a compliance with and critical understanding of criticism, and constructive participation in class. Excellence in all of these areas is required to earn an "A" in this course. Fulfilling the requirements of the course is considered average and will earn a "C". Additional effort will be necessary to earn higher grades. Be aware that a poor work ethic will naturally diminish studio work and will reflect in your final grade.

GRADING:

- 90-100 A** excellent work, strong in all areas, advancing consistently both formally and creatively.
- 80-89 B** good work, a knowledge of the principles, assignments consistently well executed and creative expression beginning to form.
- 70-79 C** competent work, average output and a basic understanding of the course principles.
- 60-69 D** poor work, effort and attendance, lack of creative or technical skill.
- 0-59 F** lack of understanding and practice of the principles, lacking both creative and formal skills, and a failure to complete the required work.

Please feel free to discuss your progress with me at any time. I am always happy to assist students and would like students to address concerns with me as early on as possible -- particularly if you are having difficulties.

GRADE BREAKDOWN:

Assignments	60%
Notebook/Portfolio: Photo Journal and Organizer	10%
Presentation and summary	5%
Class Participation	10%
Quizzes and Technical Tests	15%

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.

New 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. My solution to this policy is that I will individually hand each student a separate sheet with your grade and any comments apart from your 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.

COMMITMENT: Again, you should expect to spend at least 8-20 hours per week shooting and working in the darkroom outside of class time. Acquisition of necessary technical skills is expected over the course of the quarter. Emphasis will be placed on the development of a personal vision, 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.

LATE PROJECTS/ASSIGNMENTS: Work submitted after the due date will be graded down one letter grade per day.

SAFETY: Please respect and follow the guidelines provided for the handling of photographic materials; 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.wvu.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.

ABOUT THE FACILITY: Please help keep the photography department clean and organized. Several 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 procedure guidelines must be adhered to at all times.

The lab is OPEN during the posted hours.

- **CLEAN-UP** station and your assigned area 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.
- **NO** smoking or drinking of alcoholic beverages in facility

SCHEDULE/ASSIGNMENTS/PROJECTS:

The following is a tentative outline of topics to be covered during the workshop. More detailed descriptions of project requirements will be made available:

WEEK 1: Wednesday, 3/28:

Class introduction, images and overview of syllabus, expenses, out-of-pocket costs; film, paper, fabric, yogurt containers, etc. Lab tour and scheduled lab hours. Discuss and describe group presentation requirements.

Draw presentations out of a hat.

PROJECT #1: Collaborative Hybrid Pinhole Camera Objects

DUE: Monday, 4/16 (Installation in B-Gallery and Critique)

READ: The Book of Alternative Process, Christopher James Chapter 1 – “The Pinhole: Making Pictures with a Box of Air” p. 2 – 32

Working in collaborative teams, photography students and mixed media students will convert an already-existing object into a pinhole camera, or construct an unconventional “sculptural” pinhole camera. The team will then utilize the camera’s appropriated and recontextualized form or

content as a starting point for producing photographic images, the subject or content of which somehow refers back to your unorthodox cameras.

This is a three-week project. The first week will consist of a project introduction with some technical information on pinhole cameras and using the sculpture studios to retrofit, modify or construct objects to become cameras.

Finish the construction of your camera during the first week, then work with your partner to produce the photographs.

Related artists:

Julie Schacter, Jo Babcock, Anne Hamilton, Terrance Dinnan, Paolo Gioli, Steven Pippin, Ruth Thorne-Thomsen, David Plakke, Jessica Ferguson, Robert Oehl, Jochen Dietrich Nancy Spencer, Nilu Izadi , Jeff Fletcher, Walter Crump, Marianne Engberg, David Pugh, Lucy Clink, Ilan Wolff, Charlotte Murray, Jurgen Konigs, Gregg Kemp , Paolo Gioli, Linda Hackett, Jim Haberman, Sarah Van Keuren, Dona McAdams, Rita DeWitt, David Lebe, Julie Schacter Victoria Cooper, Mark Dungan, Thomas Kellner, Marcus Kaiser, Peggy Jones, Penny Harris, Ian Paterson, Willie Anne Wright, Peter Olpe

Suggested Reading:

Anamorphic Art, Jurgis Baltrusaitis; Std book # 8109-0662-7

Pinhole Photography : Rediscovering a Historic Technique, Renner, Eric
ISBN:0240803507

Pinhole Journal, publication of the Pinhole Resource. <http://www.pinholeresource.com>

Camera Obscura at Work 1982-199, Ilan Wolff Self-published, 1998, 52 pages, 12"x8", 26 color images, 11 black

WEEK 2 Monday, 4/2: Making the Pinhole Camera

Working in teams of 3 and 4, you will design, create, and use your camera. The primary responsibility of the 333 sculpture mixed media students is to build the camera. However, you need to work as a collaborative team. Think about how the creation of the camera will impact the images. Also, think of the narrative connection between the camera and the image.

Make a plan. Exchange phone numbers, emails, and schedule times to meet outside of class. The mixed media class meets at 5-7:00pm immediately following this class, so please hang out for a few minutes after class today to reintroduce yourself to your team members.

READ: *The Book of Alternative Process*, Christopher James
Chapter 4 – “The Negative Alternative Process Options” p. 76-92

WEEK 2 Wednesday, 4/4: BUILDING & MAKING IMAGES

This week should be devoted to continuing to build cameras, but also start making images with the cameras. Make several cameras so you're not bound to one style or type. Use a box, or make something out of an existing object, but do several tests with paper and film.

PRESENTATION #1: Abelardo Morell

PRESENTATION #2: The Great Picture (Airplane Hanger Camera Obscura)

READ: The Book of Alternative Process, Christopher James Chapter 4 – "The Negative Alternative Process Options" p. 92-100

WEEK 3 Monday, 4/9: MAKING THE NEGATIVES

This week should be devoted to making images. Please take into consideration that it will take several experiments and a lot of trial and error to create a good print. If you're using 4x5 sheet film, take into consideration how much time it takes to process each sheet of film. If you're outputting digitally, you'll have to scan your negatives.

PRESENTATION #3: Joe Babcock

PRESENTATION #4: Stephen Pippin

WEEK 3 Wednesday, 4/11

PRESENTATION #5: Anna Atkins - historical

PRESENTATION #6: Robin Hill - contemporary

OPEN LAB – Finish your images and cameras. Think about presentation of the two – side-by-side, on a pedestal; how are you going to present your images and your cameras together?

INTRODUCE PROJECT #2 – CYANOTYPE

DUE: Monday, 4/30

Cyan Experimental Workshop: Weather-permitting, we will make contact prints with bed sheets in front of the art building (*CAs, please make sure that the bed sheets are prepped and dried for exposure). This is a great way to introduce cyan and to discuss the ease and thrill of contact printing with UV light and sunshine!

Please consider what your silhouette will look like on that day. Do you have an elaborate headpiece that you would like to wear? What about something transparent that will act as a negative? Layering and building pattern is one of the simplest ways to create a dynamic photogram. Think of the basic fundamentals of design.

Requirements: 6 to 12 images - at least one large format negative, and 3 additional prints or alternate size/surface (i.e. fabric or wood)

Please remember that we have a limited amount of Cyan chemistry, so if you want to work large, please purchase your own chemistry. The Formulary Kits are available at Glazer's in Seattle or you can order direct: <http://www.photoformulary.com>

The cyanotype works well on paper, *organic* fibers and pre-washed cotton or similar surfaces.

Cyanotype: Invented by Sir John Herschel in 1841, this simple process gives a continuous-tone image of Prussian Blue using a sensitizing solution of Ammonium Ferric Citrate and Potassium Ferricyanide. These iron salts, when exposed to natural or artificial ultraviolet light, are reduced to their ferrous state, producing a high contrast blue image when oxidized. Oxidation is hastened by immersion in running water, which also washes away the unused iron salts.

See Handout for Additional Information.

READ: [The Book of Alternative Process, Christopher James Chapter 7 – “The Cyanotype Process” p. 148-163](#)

WEEK 4 Monday, 4/16 PINHOLE CAMERA & IMAGE DUE

B-GALLERY EXHIBITION

Monday, 4/16 – Friday, 4/20 – Please note that students are responsible for picking up their work on Friday and for returning the gallery to its original state. **DO NOT** forget to help clean up the B-gallery. This is part of the graded project.

PROJECT #1 Collaborative Hybrid Pinhole Camera Objects Due

READ: [The Book of Alternative Process, Christopher James Chapter 7 – “The Cyanotype Process” p. 164-174](#)

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

Steven Miller (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. WE WILL WALK OVER TO THE VIKING UNION WITH THE ARTIST AND WALK THROUGH HIS SHOW.

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

READ: The Book of Alternative Process, Christopher James Chapter 8 – “Cyanotype Variations and Adaptations” p. 176-190

WEEK 5 Monday, 4/23: CONTINUE WORKING ON CYANOTYPE PROJECT

PRESENTATION #7: Christopher James

PRESENTATION #8: Mike Ware

Wednesday, 4/25: VISITING ARTIST

Anna Adent – Recent Western Grad, Anna experimented, built, and expanded on cyan for nearly a year. Throughout her experiments she fine-tuned and perfected her technique of building negatives and outputting in cyan. This workshop will include suggestions for making a digital negative and tips for creating better cyanotypes. She'll also share her work and talk about her experience with alternative process.

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

We will walk over with Therese and see the show at the Viking Union gallery from 2 to 3pm.

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

PROJECT #2 CYANOTYPE CRITIQUE – Install work in the hallway cases and start the critique. (*CAs please reserve hall cases.)

READ: *The Book of Alternative Process*, Christopher James Chapter 13 – “The Platinum/Palladium Process” p. 268-293

Wednesday, 5/2: VISITING ARTIST & PLATINUM WORKSHOP

Visiting Artist Ken Osthimer, platinum printing

Platinum Printing Its known for its luscious tonal range. Platinum printing encompasses three basic phases, which are somewhat under the control the photographer: sensitometry, chemistry and mechanics. Platinum printing became widely popular in the late 1800s and early 1900s with the availability of commercially produced printing papers. The original patent for platinum printing was originally granted to William Willis in 1873.

DUE: Wednesday, 5/9
At least 3 platinum prints

READ: *The Book of Alternative Process*, Christopher James Chapter 13 – “The Platinum/Palladium Process” p. 293-300

WEEK 7

Monday, 5/7: CONTINUE PLATINUM WORKSHOP

This workshop will consist of hands-on demonstrations but also requires that you make at least three platinum prints.

Wednesday, 5/9:

DUE & CRITIQUE: Project #3 Platinum/Palladium Printing
Installing work and informal critique with Ken

PROJECT #4: Digital Transfer Workshop

Supersauce and Alcohol Gel Transfer

READ: *Digital Alchemy* – Section 2, Alcohol Gel and Supersauce Transfers, p. 46-100 (copy of reading available in the lab)

DUE: Monday, 5/14 at the end of class

WEEK 8

Monday, 5/14: CONTINUE #4: Digital Transfer Workshop

This class will be devoted to experimenting and testing varieties of digital transfers based on the research of Bonny Pierce Lhotka. We will focus primarily on Alcohol Gel Transfers and Supersauce Transfers.

4-5 of your experiments will be installed in the hall at the end of class.

PRESENTATION #9: Betty Hahn

PRESENTATION #10 (CAs): Bea Nettles

Next Class Period: In preparation for the Solar Plate Workshop, please bring digital images for making digital positive transparencies.

READ: *The Book of Alternative Process*, Christopher James
Chapter 23 – “Light-Marking Photographic Alternatives”
Note: Pay attention to p. 527-530 (Solarplates)

Wednesday, 5/16: VISITING ARTIST & SOLARPLATE WORKSHOP

BFA student Drew Trusler will share his research on Solarplate Printing. This three-day workshop will consist of hands-on demonstration with step by step guidance on how to produce a high-quality Solarplate image. The first day will be devoted to image preparation and plate exposure. The second class will be devoted to a printing demo on how to achieve high-quality output. The third day will be devoted to printing and working with Drew to create prints.

<http://www.andrewtrusler.com/>

WEEK 9 Monday, 5/21: CONTINUE SOLARPLATE WORKSHOP

Utilize your class time working with Drew and capitalizing on his expertise. Please note that this process is labor-intensive and requires step-by-step guidance. Take notes and make sure that you pay attention to the details!

Wednesday, 5/23: CONTINUE SOLARPLATE WORKSHOP

Continue working on Solarplate images and at the end of class, we'll have an informal critique with Drew discussing the outcome of the workshop. (CAs please reserve the cases for Solarplate prints.)

PROJECT #5: PORTFOLIO EXCHANGE
DUE: Wednesday, 5/30

Most of you are accustomed to making editions. This edition is a bit different in that you will be using any of the techniques you've been exposed to throughout the quarter. It's not a thematic exchange. However, image quality will be harder to achieve with some of the

techniques that you've used throughout the term. Try to make your prints/objects as similar to one another as possible.

****If there are volunteers, we can make arrangements to have the lab open on Memorial Day****

WEEK 10 Monday, 5/28: NO CLASS! Memorial Day

Wednesday, 5/30: Portfolio Exchange
DUE & CRITIQUE: Portfolio Exchange

Final Exam: Tuesday, June 5, 6:00 - 8:00 pm
Clean-up and Check-out

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

BASIC MATERIALS

- Wrist/Stop watch for timing exposures.
- Apron & Towel.
- Notebook & pencil (please refer to notebook section).
- Negatives to enlarge & digital files for enlarged negatives (time to make in class)
- Basic darkroom supplies such as scissors, tape, burning/dodging tools, etc.
- You will be responsible for group handling/distribution of ortho-litho materials. We will discuss this in class well before you will need it.
- Light-tight photo paper box w/black bags for storing ortho-litho and sensitized paper.

Suggested papers:

CYANOTYPE:

Canson Montval Watercolor Paper (TH)

Strathmore 400 (TH)

Fabriano Uno 100% rag 140lb Soft Press Fully sized

Arches Watercolor	100% rag	140lb	Hot Press	Surface Sized
Rives BFK	100% rag	120lb	Cold Pressed	

VAN DYKE BROWN:

Bienfang 360 (GN)
 Buxton-Ruscombe Mill (MW)
 Canson Lavis Technique (WW)
 Cotman Take Bristol (Take is Japanese for “bamboo”) (WW)
 Fabriano Artistico Watercolor
 Holbein albireo (WW)
 Lana Royal White (WW)
 [Rising] Gallery 100 (WW)
 [Rising] Mirage, renamed to [Rising] Bristol ... maybe. Lacking confirmation.
 [Rising] Stonehenge White and Warm White (WW, GN)

PHOTOGRAPHIC SUPPLIERS/RESOURCES:

B&H Photo/Video	1-800-947-9970	bhphotovideo.com
Bostick & Sullivan	1-505-474-0890	bostick-sullivan.com
Photographers Formulary	1-800-777-7158	photoformulary.com
Rainier Photo	1-800-255-3456	rainierphoto.com
Freestyle Photographic	1-800-292-6137	freestylecamera.com
Glazer’s Photo	1-888-531-3232	glazerscamera.com
Kodak Info. Hotline	1-800-242-2424	kodak.com
Daniel Smith	1-800-426-6740	danielsmith.com
Blick Art Materials	1-800-828-4548	dickblick.com
Quicksilver Photo Lab	360-676-2725	1130 Cornwall Ave.
WWU Bookstore	360-650-3652	On Campus

ADDITIONAL RELATED RESOURCES:

Pinhole:

www.pinholeresource.com
www.pinhole.org
www.photo.net/learn/pinhole/pinhole
users.rcn.com/stewoody/index.htm
www.benderphoto.com/pinhole.htm
www.exploratorium.edu/light_walk/camera_todo.html

Cyanotype:

http://www.alternativephotography.com/process_cyanotype.html

http://www.edaites.com/tech_info1.html

<http://unblinkingeye.com/Articles/Cyano/cyano.html>

<http://www.photogs.com/bwworld/cyanotypes.html>

Vandyke/Kallitype:

http://www.alternativephotography.com/process_kallitype.html

http://www.edinphoto.org.uk/1_early/1_early_photography_-_processes_-_kallitype.htm

<http://unblinkingeye.com/Articles/Vandyke/vandyke.html>

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

REQUIRED: A one-page (minimum) summary of your section/contribution to the group presentation is due following the presentation. Avoid making vague, blanket statements. Did you write introductory and concluding paragraphs? Is the paper organized in a clear, cohesive structure? Are your statements well supported? Do you have a bibliography of at least three sources? Have you end noted quotes or references?

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. 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?

Wide Format Printing

	<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.