Greetings!

Welcome to the 6th year of summer Experimental Photography at Evergreen! I'm happy to see that you’re all registered for the class, and I’m very much looking forward to our 3 weeks working together.

I'm writing you in advance to give you some more information about the class and supplies to buy. I’ll give you a hard copy syllabus in class and also use our class WordPress site to post the syllabus, updates, announcements, other readings, and links.

If you haven’t yet taken a look at our course website, please spend some time there before class begins. You can get there either on your main my.evergreen.edu page or by going directly to https://sites.evergreen.edu/expphoto You’ll need to login with your Evergreen username/password to access the site.

GENERAL DETAILS:

LOCKERS — there are lockers inside Photoland and outside in the adjacent hallway for your use. You will want a locker and you will need to provide your own lock. I highly recommend that you come down when you can to claim a locker and put your name on it, noting on your name tag that you are in the Experimental Photo Summer 2019 class. This will give you a place to store essentials safely.

PHOTOLAND INFO: http://blogs.evergreen.edu/photo/#hours
Look there for hours and to book an enlarger in the B+W darkroom during times outside of class.

PHOTOLAND STAFF who will be working this summer (Always feel free to ask them questions):
Ryan Richardson, Photoland Manager
Gail Dillon-Hill, Student Photoland Staff (Class of ’19) works M, T, W, Sun
Margaret Hazletine, Student Photoland Staff (Class of ’19) works T, W, Th

SCHEDULE:

Class schedule: MONDAY, TUESDAY + THURSDAY 9-5, July 29 - August 16
Photoland hours: Mon – Thu, 9-6; Sun

EXPECTATIONS and WORKLOAD:
Since this is an 8 credit class taught over 3 weeks, it is an intensive, and as a studio art class, it demands that you put in some time outside of class working in Photoland and beyond to complete assignments. You should expect to do at least 30 hrs/week of work. In-class time totals 24 hours/week, so this means you should plan to spend the equivalent of at least 6-8 hours/week outside of class on readings and creative assignments. To get the most out of our focus on handmade techniques and experimentation, you should plan to commit to at least one other full day working on projects in Photoland and in the field.

WHAT WE’LL DO:

• WORKSHOPS + CREATIVE EXPERIMENTATION + CRITIQUES:

This class focuses on making cameraless photographic images. We won’t use cameras to make negatives, but instead make marks with all kinds of materials on glass, transparencies and paper to create negatives, and also create unique prints coating papers by hand with light-sensitive emulsions and putting objects directly on the surface of the paper and exposing them to sun.
Below is a list of the techniques I’ll provide instruction in. We’ll use the first 1.5 weeks to do an intensive study of a wide array of techniques, and the remaining 1.5 weeks will provide time for you to move more deeply into the techniques we’ve covered that most interest you and create a body of work. Our emphasis will be on rigorous experimentation, so I’m looking forward to seeing how you pick up what you learn and run with it. Many of these processes and techniques can be combined with one another and I’m looking forward to what you all will teach me about the incredible and untapped potential in these techniques.

We will learn: Cyanotypes, Lumenprints, Van Dyke Brown, B+W/silver gelatin photograms, cliché-verre/handmade negatives and silver gelatin printing, and we’ll go over Anthotypes as well (plant-based emulsions).

More fun: We’ll make some cyanotypes down on the Evergreen beach, have visits from several former students who have taken this class, and take an all-day field trip to Vashon Island on Monday AUGUST 12 to meet some people, including Evergreen alums, working with experimental photographic processes.

• READINGS + CRITIQUES + RESEARCH/PRESENTATION:

We will contextualize our study of technique in the history of cameraless photography, 19th century photography, and Modernist and Contemporary experimental photography and abstraction by looking at slides in class, discussing readings, and listening to your own brief presentations.

All readings will be posted on the course website as PDFs.

If you are interested in owning the bible of Alternative Processes, Christopher James’ The Book of Alternative Photographic Processes (3rd edition) is OPTIONAL. We will have one copy in Photoland as a reference, and I’ll give you relevant chapters as PDFs. It is $68, so it’s an investment, but worth it if you think you are ready to go deep.

http://www.amazon.com/Book-Alternative-Photographic-Processes/dp/1285089316/ref=sr_1_1?ie=UTF8&qid=1437246294&sr=8-1&keywords=christopher+james

We will have weekly critiques of your work, and we’ll emphasize discussions of technique and describing what we see. By the end of the class, you will have created a body of work of your own.

You’ll start a small research project during week one to create a short presentation for week 3 on one work by an artist working with one or more of the processes we’re studying. In this way we will all teach each other and will be able to cover much more ground than what I alone can present to you. You’ll give these the same day as our final critique.

SUPPLIES TO BUY:

1. **Synthetic Brushes** – *(By day 2 or 3)* A good amount of our work will involve hand-coating paper with emulsions, and this will require you to have your own brush/brushes and to hone your brushwork skills. If you’re ready to invest in a high-quality brush, I recommend the Richeson 9010 (info below). This is the gold standard of brushes for hand coating work. If you take good care of this brush, it will last a long long time.

You can get by with a less expensive brush, or you can supplement the Richeson with brushes you are less worried about losing or forgetting to clean. In that case, a 1, 1.5 or 2 inch synthetic watercolor brush will do. The Evergreen Bookstore usually carries a 2-pack of these, both in gold and white bristles. The pack contains a 1” and a 2” brush.

You also might want to get yourself a pack of 1.5” inexpensive grey foam brushes to try. You may find that one of these 3 options works best for you, so it’s good to try all options if you’re able to afford them.

Richeson 9010 synthetic watercolor brush, 1.5” or 2” ($29-$30).
2. Black-and-white RC Photo paper — You can buy this at Media Loan — Summer hours are Mon-Fri 9-4. We will be working in the darkroom and in the sun to make photograms and lumenprints; we will be providing you with some hot-press watercolor paper for hand-coating processes, paid for by your fees, and you will need to provide your own black and white photo paper for B+W darkroom work.

Boxes of Ilford Glossy Black-and-white RC paper are 25 or 100 sheets and cost $25 or $75, respectively, so you may want to share a 100-sheet box with a classmate if you aren’t sure how much you’ll use or want to save some $.

You are also welcome to get larger sized photo paper if you want to order/purchase your own elsewhere, and you can always cut this down in the darkroom when you need smaller sizes (and you will). We won’t be working with fiber-based paper in my instruction, though if you have experience working with it and want to use it in your own work, you are welcome to do so. It slows down your process, so you’ll want to factor that in. Sometimes that can be exactly what you want, and other times it’s not.

I have some old, expired photo paper. Is this ok to use?
YES! For our purposes in this class, we are interested in all the curves we can throw and have thrown at us.

3. Uniform — I’ll confess that I find it exceedingly gratifying to put my apron on when I arrive at the darkroom. This ‘suiting up’ in uniform reminds you that you’re getting to work. It also is a good idea to protect your clothes from chemicals. You’ll want to wear shoes you don’t mind getting things like blue cyanotype drops on, too. Photoland has white lab coats and some plastic aprons for you, but if you want your own, bring an apron, preferably with pockets to hold a pencil, timer, etc. We will have disposable and reusable gloves for you. You will wear gloves for some of the processes we’ll do. Gloves aren’t necessary in the b+w darkroom.

4. A supply case/box, with these things:
a watch with an alarm you can set to time your exposures (cell phones should be turned OFF during class)
scissors
sharpies
folder/portfolio/box for prints (you won’t be working with 35mm, so no need for those negative sleeves)
arylic paints, inks and brushes for handmade negatives (google “cliché verre“ for some background)
notebook
pencils
pen
all kinds of objects for photograms: papers, objects, leaves [DAY 1]
and more...

5. What your STUDENT FEES cover: Your student fee covers all chemicals and plenty of 320 gsm Legion Revere Platinum paper for your handcoating work in cyanotype, Van Dyke, anthotype, etc. This paper is particularly suited to this work. If you want to get some inexpensive paper to experiment with, I recommend any 140 lb. HOT PRESS Watercolor paper. Cold press watercolor paper will work too, but it has a texture that some find distracting and others like. It’s up to you.

I hope this gives you a good sense of where we’re headed.

I’m looking forward to seeing all of you on Monday July 29 at 9am in Photoland!

What to bring Monday?:
- Black and White RC photo paper (purchase at Media Loan or online, you can buy some at our lunch break if you need to)
- objects/leaves/papers for black-and white (silver gelatin) photograms. Here are a few Photograms to peruse: 
  https://tinyurl.com/y5yqgsw6p

Sincerely,
Julia