

THE VALUE AND USE OF HISTORICAL-BASED PROCESSES IN A CONTEMPORARY  
HIGH SCHOOL PHOTOGRAPHY PROGRAM

By

Deborah J. Brock  
August 2012

SUPERVISORY COMMITTEE:

ELIZABETH DELACRUZ, CHAIR  
CRAIG ROLAND, MEMBER

Supporting Paper for Capstone Project  
Presented to the College of Fine Arts of the University of Florida  
In Partial Fulfillment of the Requirements for the  
Degree of Master of Arts

2012 Deborah J. Brock

TO:

This capstone project is dedicated to my students (past, present, and future) who have inspired me from day one to fulfill my dreams of becoming a teacher who makes a difference in her student's lives. I will always remember and have gratitude for the teachers in my own past that encouraged and inspired my dreams. Especially, Mrs. Parkerson at Shawnee Mission South high school and Professor James Novak from Florida Atlantic University who's question in a hallway one day changed the direction of my life!

## ACKNOWLEDGEMENTS

I would first like to acknowledge all the scientist, photographers and artist who have come before me. It is because of them, that as a child, I fell in love with the processes of photography.

Second, I could not have accomplished this capstone project without the encouragement and support of my committee members and mentors, Dr. Elizabeth Delacruz and Dr. Craig Roland. Together they were instrumental to my development as a teacher-researcher and to my continued faith in the process and success of this project.

I would also like to thank the University of Florida for offering a program such as the one I participated in. It enabled me to form lasting relationships with educators and artists in my field as well as enhance my skills as a student, teacher, researcher, and artist.

Lastly, none of this would have been possible without the love and support of my friends, and especially, my family! I love you all dearly!

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Summary of Capstone Project  
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**THE VALUE AND USE OF HISTORICAL-BASED PROCESSES IN A  
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By

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August 2012

Chair: Elizabeth Delacruz  
Major: Art Education

When teaching historical-based methods in a high school photography art program, I typically introduce students to the manor in which early photographers like Louis Daguerre, Henry Fox Talbot, Henry Peach Robinson, Julia Margaret Cameron, Laszlo Moholy-Nagy, and May Ray once worked; but I am also interested in how new photographic processes and technologies might compliment these methods pioneered by these respected artists. I believe a mix of historical-based methods and new popular photographic processes and technologies might help students become better informed about their role in contemporary art photography. This capstone project and paper answers the question, “What old and new photographic media and processes are most suitable for teaching secondary and post secondary art students?”

My belief that both traditional and emerging alternative processes have a place in the photography classroom led to this capstone project which demonstrated how a photography curriculum designed with this belief in mind impacted the work of my own students who were beginning and advanced high school art students. My research also demonstrates how this curriculum encouraged these students to see themselves as artist-photographers rather than just

photographers creating good photographs as a result of a lesson/project, a technology, or the equipment being used. This capstone paper shares these findings.

In order to examine the impact of historical-based but alternative experimental photography processes in a high school photography classroom I conducted a pilot study that helped me determine and understand my students attitudes and interest towards these processes. My pilot study also provided a glance at the attitudes of art educators on this topic. In the creation of my capstone project, I collected and examined various resources about photographic processes from print, online, and social media. I then created and implemented a high school photography curriculum that included both traditional and experimental photographic processes and newer technology. I utilized action research methods to conduct my capstone project of what happened in the classroom by collecting images, documenting activities, and keeping my own journal of observations and reflections as the lesson/projects and projects unfolded. In documenting both my curriculum construction and the student work that resulted, my students and I utilized current multimedia communication technologies creatively expressing, preserving, and facilitating discussions, writings, and visual documentations of the processes and artwork that they created. Our blog site, which we named Room3130 <http://room3130.tumblr.com>, shares our observations, reflections, and the artworks of my students as they explored historical-based and alternative photographic processes while creating contemporary imagery. This blogsite also houses my own curricular materials and reflections as well as links to contemporary artist-photographers who utilize historical-based methods in their artwork, links to forums and discussion boards, and resources for purchasing supplies. Our blogsite also connects to other sites such as Flickr that contains additional information that we created and maintained. Our Flickr site includes additional tutorials, a class portfolio, and a place for students to share and

comment on one another's artworks (<http://www.flickr.com/photos/room3130>). The blog and Flickr site demonstrates the ease with which a contemporary high school photography curriculum involving both traditional and alternative processes can be constructed, shared, and perpetuated on the Internet (Appendix A).

This capstone paper shares the results of my study and pays homage to the history and traditions of the photographic medium while at the same time embracing newer processes and technologies. My research reveals methods for not only how to develop a curriculum that mixes historical-based and contemporary photographic processes but how it facilitates the creation of student artworks that are rich and evocative kinds of imagery. My capstone project also reveals the growing importance of social media and networking sites such as the ones that were used in my curriculum. That is, my capstone paper and accompanying materials also demonstrate the potential of teachers' utilization of social media as a means of enriching the creative and educative experiences of art students.

## CHAPTER 1: INTRODUCTION

“If I have seen further, it is by standing on the shoulders of giants”

~ Isaac Newton, *Letter to Robert Hooke, February 5, 1675*

### Statement of the Problem

According to the Spring/Summer 2012 *Society for Photographic Education Member's Newsletter*, 2013 will be the first year since 1953, that the SPE's national conference will include presentations, workshops, demonstrations and lectures that focus on teaching and learning as well as teaching resources and strategies (pp. 16-17). It is interesting to me that few people would argue the importance and value of the photograph in today's culture, yet as the newsletter and my initial conversations with photography educators indicated, the study of photography education as a whole and especially methods for teaching historical-based processes in the contemporary high school setting are underserved in the professional community.

The purpose of this capstone project was to examine and use current technologies creatively to help preserve, perpetuate, and express historical-based photography processes as they are investigated and produced in new and contemporary ways within a high school photography program. Students participating in this capstone project were part of a high school photography classroom in which I created three lesson/projects asking students to explore and create historical-based photographic processes in contemporary artwork. In addition, this capstone project used action research to examine how these projects and techniques informed the identity of the students as artists-photographers and their understanding and role in contemporary art photography.

I feel that historical-based methods have a role in contemporary photography education and as educators if we explore and create historical-based projects combined with newer technologies; we can help students become better informed about their role in contemporary art photography as well assist them to identify with photographers past and present. Leaders in photography-related technology-see a value in historical-based processes. For example, educator and artist Tom Persinger has already merged historical processes with newer ones. In 2011 Persinger used the historical process of the Cyanotype with images made on his Hipstamatic application calling them ‘Hipstanotype.’ In July 2011, he posted the following on his blog, “I spent a few hours today taking photographs I made with my iPhone Hipstamatic and printing them as cyanotypes. Cyanotype is a very hands-on process in which you mix chemistry, apply it to a sheet of water color paper, and develop it in the sink.... it takes you out of a pure digital realm of pushing buttons and moving sliders to make a print! Marrying 21st and 18th century technologies to create something unique is a great way to spend a few hours (<http://bit.ly/Ns6Cn5>)!” Applications (*aka* apps) like iPhone’s Instagram and Hipstamatic are popular amongst my high school students and I have noticed after using them, that the terminology and/or filters built into these iPhone apps duplicate the language of traditional photography. Hipstamatic even claims on their website that the aim of this app, is to mimic the look and feel of photographs made using toy cameras from the past. They also offer printing services “produced with photo chemicals and printed on archival paper” (<http://bit.ly/LIQW98>). My capstone project supports my belief that engaging students in projects investigating historical-based processes along with digital and other creative methods will help to create new forms of photography of the 21st century.

## **Definition of Terms**

This section explains the common terms related to what I will call “historical-based processes” and the “artist-photographer” in this capstone project. For the purpose of this capstone paper the meaning of “historical-based processes” refers to processes derived from techniques and ideas dating back to the late 1800’s and early 1900’s. On the Internet and in discussions with my peers, some people refer to these practices as film-based arts, wet-darkroom techniques, alternative photography and historic processes but all of these terms together originate or have to do with non-digital technologies. This capstone project includes discussions of, but is not limited to, historical-based processes such as tintypes, cyanotypes, pinhole cameras, image transfers, the Gum Bichromate process and other traditional processes taking place in the wet darkroom.

The “artist-photographer” refers to the artist who uses photographic processes and techniques as a means of creating contemporary artwork and expressing ideas in the manner that artists have expressed ideas through the medium from its first invention.

## **Significance of Study**

I argue here that the hands-on experience with materials associated with traditional and historical-based processes in a contemporary high school photography classroom enhanced and informed students’ learning of past and present photography technologies as well as their understanding about their role in producing contemporary art. This role includes how students identified themselves as artists-photographers.

During my capstone project, I realized even more why this paper and the creation of an online resource for educators, artist, and students is important today. In order to have future educators with experience or knowledge of these processes we must preserve, share, and

perpetuate them now in order to continue teaching them in the high school level. This occurred to me one day as I reflected on a conversation with a former photography student. An excerpt from my journal conveys this insight.

Today I was talking to a student who graduated a few years ago and is now attending an art school pursuing a degree in photography. She was telling me about her large format photography class and feeling very proud of the fact that she felt more knowledgeable (technically) than some of her peers because of what she had learned in my photo classes. When I asked her what she meant, she told me that more than half of her classmates had never worked with film or been in a darkroom until they reached this particular program. As we talked further, I began to daydream a bit, thinking about what this means for future students in a high school photography class. If their future teachers are some of her peers who never had experienced or had direct hands-on learning about film, the darkroom, or other historical-based methods then the future of these processes would be forgotten and doomed, Panic sank in immediately!

I'll be honest; it's difficult (partly because my knowledge of historical-based, traditional, and alternative photography methods) that others wouldn't develop a passion for them if just given the chance!! LOL, I know that it is ridiculous but think about it... those graduating from college who were in high schools where darkrooms have been removed and become teachers will have NO knowledge of this stuff. Ugh....

My capstone project also demonstrates how new multimedia communication technologies, particularly various social networking websites such as Apug.org, an international on-line community completely devoted to traditional (non-digital) photographic processes, can support the education of traditional and historical-based processes. I found that additional

benefits of social media are that they allow students to give and receive feedback about the work they create as evident on sites such as Flickr where I created a page for this capstone project, <http://www.flickr.com/photos/room3130/> to share artwork created by my photography students. In addition to these examples, this capstone project does not focus on, but acknowledges companies that cater to high school age demographics. For example, Urban Outfitters, Lomography, and Freestyle Photographic Supplies all sell various versions of film-based cameras (see Appendix B). Each of these company's websites also include links to additional information about methods for working with photography in traditional ways. To emphasize the value that these companies are placing on historical-based processes, I will share something I read on the company, Freestyle Photographic Supplies, in May of 2012. On their website they announce that they have "drawn a line in the photographic sand, and that line is in the darkroom! We have staked our very identity on our film belief in the value of traditional B&W photography" (<http://www.freestylephoto.biz/importanceofdarkroom.php>).

On one final note, support for this capstone project is evident by institutions like museums and art galleries that have historically been responsible for promoting traditional and contemporary art and who continue to exhibit past and contemporary artist-photographers engaging in methods of traditional and historical-based processes in photography alone or in collaboration with digital photography and technologies.

## **Methodology**

Action research will allow for the examination of the educational practice in my classroom through observations I make, discussions and documentation of student writings and projects, as well as conversations with other educators and artist-photographers. Reading my own writing as well as the writings of my students will allow for the "reflective process that

allows for inquiry and discussion as components of the “research” (Ferrance, 2000, p. 6) rather than just dealing with the theoretical. This will help provide an understanding to how the experiences and the production of historical-based projects impacts students’ formations of identity as artist-photographers. Additional benefits of action research include allowing me to address concerns impacting my practice. This includes ways to maintain the facilities in my school and how to draw attention to our program. I have come to believe that teachers exhibit considerable influence over curriculum and the visibility of their programs. The process of action research also allows educators including myself to assess, document, analyzing data and make informed decisions that can lead to desirable outcomes (Ferrence, 2000, p21). In this case, desirable outcomes would be to preserve, perpetuate, and encourage historical-based photography processes within a high school photography program.

### **Outcome**

This capstone project will result in the creation of an online resource in the form of a blog and an interactive gallery. Utilizing varying social media, my students and I shared images and information about traditional and contemporary approaches to photography, with hopes of generating conversations with other artists, educators, and students. This project demonstrates how using social media technologies like Twitter, Tumblr, Instagram, Flickr, Delicious, and Facebook showcase what can be done in today’s high school photography classroom (see Figure 1). This capstone project also serves as a rationale for preserving, promoting and encouraging photography educators to creatively engage historical-based methods of photography in the contemporary high school photography classroom.

The screenshot shows a Delicious stack page. At the top, there's a navigation bar with 'Delicious', a search box, and a profile icon. The stack title is 'One High School Photography Class: Artwork Created 2000-2012' by user 'room3130'. The description reads: 'Artwork created between 2000-2012 in one high school photography classroom. Most of the work was created using film and darkroom processes including an investigation in using historical-based processes in new contemporary ways.' On the right side, there are buttons for 'Edit Stack', 'Share Stack', and 'Invite Contributors'. Below the title, it shows '6 links | 0 comments' and a search box for the stack. The main content area features three items:

- Log In | Facebook**: A link to a Facebook group with a URL and a thumbnail of a Facebook login page.
- Experiments In The Darkroom By Students In Summer Photograph...**: A large, artistic photograph of a dark, abstract scene with a central light source, possibly a candle or lamp, creating a dramatic, high-contrast image.
- Cyanotype Projects In Room3130**: A link to Flickr photos with a thumbnail showing two people holding up a large, vibrant blue cyanotype print.

On the right side of the stack, there are statistics: '6 VIEWS', '0 FOLLOWS', '0 Tweets', and '1 Like'. It also shows the publication date 'Jul 12 2012' and the update date 'Jul 17 2012'. Below these are '9 stacks' and '146 links' by 'room3130'. At the bottom right, there are 'RELATED STACKS' including 'Contemporary Artist-Ph...' (40 links), 'Thoughtful Visuals' (9 links), and 'Links to Tutorials'.

Figure 1. Example of how a site such as Delicious can be used to showcase student artwork.

## CHAPTER 2: LITERATURE REVIEW

“If absolute truth were the only thing photography had to offer, it would have disappeared a century ago. Photography isn't merely a window on the world, it's a portal into the unconscious, wide open to fantasies, nightmares, obsessions, and the purest abstraction, as envisioned by Julia Margaret Cameron, Hans Bellmer, Man Ray, Joel-Peter Witkin, Laurie Simmons, and Adam Fuss” ~Vince Aletti

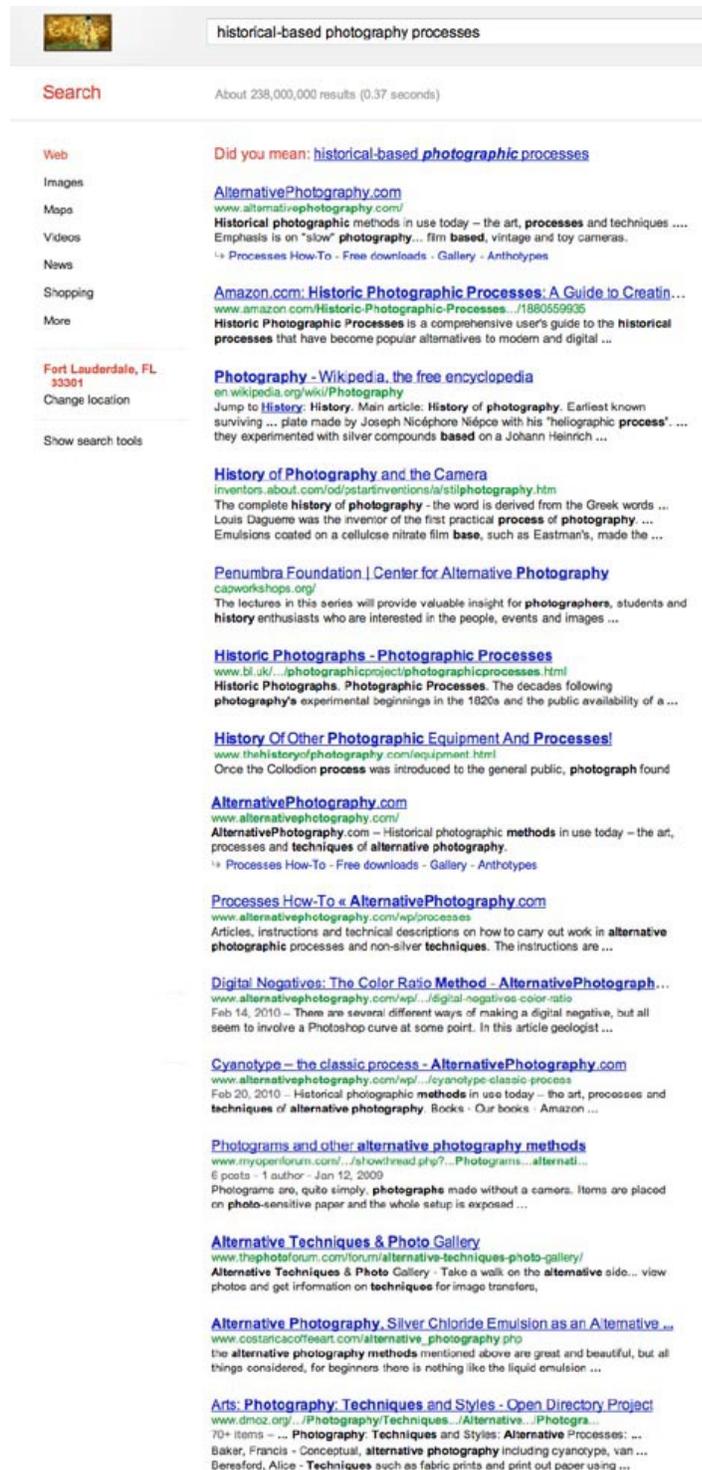
### **Investigation of Online Resources**

Chapter 2 details a review of literature supporting this capstone project and helps answer the question, “What old and new photographic media and processes are most suitable for teaching secondary and post secondary art students?” It also sheds light about the attitudes that high school students have towards past and contemporary artist and art making practices.

### **Internet as Resource**

In my examination of online sources, photography publications and through conversations with photography educators, I found that much of the recent academic writing that has been conducted about photography education focuses on the advantages of new technology and digital imaging. Yet, in one single Google search for historical-based photography methods, or alternative photography yields many links to Web pages about photography resources, tutorials, artists, and exhibitions (see Figure 2). In fact one of the first ten websites to be displayed when I did a Google search using the key phrase “historical-based photography methods” or “alternative photography” is a link to a directory called DMOZ, the Open Directory Project, listing 76 contemporary and practicing artist-photographers whose work included historical based photography methods (see Figure 3).

## Historical-based Processes In A High School Photography Program



The screenshot shows a Google search interface. At the top, the search bar contains the text "historical-based photography processes". Below the search bar, the text "Search" is displayed in red, followed by "About 238,000,000 results (0.37 seconds)". On the left side, there is a vertical menu with options: "Web", "Images", "Maps", "Videos", "News", "Shopping", and "More". Below this menu, there are location settings for "Fort Lauderdale, FL 33301" and a "Change location" link, along with a "Show search tools" link. The main content area displays a "Did you mean" suggestion: "historical-based **photographic** processes". Below this, several search results are listed, each with a blue title, a green URL, and a black snippet of text. The results include:

- AlternativePhotography.com**: Historical **photographic** methods in use today – the art, **processes** and techniques ... Emphasis is on "slow" **photography**... film **based**, vintage and toy cameras. Includes links for Processes How-To, Free downloads, Gallery, and Anthotypes.
- Amazon.com: Historic Photographic Processes: A Guide to Creatin...**: **Historic Photographic Processes** is a comprehensive user's guide to the **historical processes** that have become popular alternatives to modern and digital ...
- Photography - Wikipedia, the free encyclopedia**: Jump to **History**: **History**. Main article: **History of photography**. Earliest known surviving ... plate made by Joseph Nicéphore Niépce with his "Heliographic **process**". ... they experimented with silver compounds **based** on a Johann Heinrich ...
- History of Photography and the Camera**: The complete **history of photography** - the word is derived from the Greek words ... Louis Daguerre was the inventor of the first **practical process of photography**. ... Emulsions coated on a cellulose nitrate film **base**, such as Eastman's, made the ...
- Penumbra Foundation | Center for Alternative Photography**: The lectures in this series will provide valuable insight for **photographers**, students and **history** enthusiasts who are interested in the people, events and images ...
- Historic Photographs - Photographic Processes**: **Historic Photographs. Photographic Processes.** The decades following **photography's** experimental beginnings in the 1820s and the public availability of a ...
- History Of Other Photographic Equipment And Processes!**: Once the Collodion **process** was introduced to the general public, **photograph** found
- AlternativePhotography.com**: **AlternativePhotography.com** - Historical **photographic methods** in use today – the art, processes and **techniques of alternative photography**. Includes links for Processes How-To, Free downloads, Gallery, and Anthotypes.
- Processes How-To « AlternativePhotography.com**: Articles, instructions and technical descriptions on how to carry out work in **alternative photographic processes** and non-silver **techniques**. The instructions are ...
- Digital Negatives: The Color Ratio Method - AlternativePhotograph...**: Feb 14, 2010 - There are several different ways of making a digital negative, but all seem to involve a Photoshop curve at some point. In this article geologist ...
- Cyanotype – the classic process - AlternativePhotography.com**: Feb 20, 2010 - Historical **photographic methods** in use today -- the art, processes and **techniques of alternative photography**. Rocks - Our books - Amazon ...
- Photograms and other alternative photography methods**: Feb 20, 2010 - Historical **photographic methods** in use today -- the art, processes and **techniques of alternative photography**. Rocks - Our books - Amazon ...
- Alternative Techniques & Photo Gallery**: Take a walk on the **alternative** side... view photos and get information on **techniques** for image transfers.
- Alternative Photography, Silver Chloride Emulsion as an Alternative ...**: the **alternative photography methods** mentioned above are great and beautiful, but all things considered, for beginners there is nothing like the liquid emulsion ...
- Arts: Photography: Techniques and Styles - Open Directory Project**: 70+ items - ... **Photography: Techniques and Styles: Alternative Processes**: ... Baker, Francis - Conceptual, **alternative photography** including cyanotype, van ... Beresford, Alice - **Techniques** such as fabric prints and print out paper using ...

Figure 2. A screen shot of what appears when a search is performed using Google to find information on historical-based processes or alternative photography methods.

## Historical-based Processes In A High School Photography Program

dmoz open directory project In partnership with AOL Search.

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the entire directory

**Top: [Arts](#); [Photography](#); [Techniques and Styles](#); [Alternative Processes](#): **Photographers** (76)** [Description](#)

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- [Infrared@](#) (13)
- [Pinhole@](#) (68)
- [Polaroid Processes@](#) (19)

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- [Alexeev, Alexey](#) - Photographer and researcher of alternative and historical photo processes. He was the first to learn the Wet-Plate Collodion Process in modern Russia and is using it at a professional level. Alexey uses handmade processes, large format cameras and vintage lens for his projects.
- [Auerbach, Gary](#) - Large format platinum photography. Portraiture, cityscapes, and Polaroid image transfers. Virtual Gallery, articles, how-to's, and links. Commissioned portraiture. Located in Old Hacienda Resort in Tucson Arizona.
- [Baca, Elena](#) - Gumoil photography and mixed media photography.
- [Baker, Francis](#) - Conceptual, alternative photography including cyanotype, van dyke brown and mixed media installations.
- [Beckworth, Dean](#) - Features split-toned black and white works made from distressed negatives. Images, links, and contact information.
- [Beresford, Alice](#) - Techniques such as fabric prints and print out paper using 4x5 negatives. Based in Ireland, but gathers most of her material from travels abroad.
- [Bolgiano, John](#) - Techniques used include cyanotype, Van Dyke, gum bichromate, lithograph printing, infrared and pinhole. Also contains technical information about processes and gallery.
- [Brown, L.S.](#) - Polaroid transfers, handcoloring, and digital manipulation of L. S. King (formerly L.S. Brown).
- [Casjens, Laurel](#) - Through wide angle lenses, toning, and solarization, photographer Laurel Casjens provides a unique perspective on stunning landscapes.
- [Chermewski, Anita](#) - A rich mixture of various alternative processes and approaches including Van Dyke, palladium, pinhole, cyanotype, and photograms along with silver gelatin.
- [Chris, Morgan](#) - Gum bichromate close-ups of insects.
- [Clement, Alain Gerard](#) - The "Medici Chamber", a recent exhibit of photogenic drawings, plus a brief description of the process and a short resume of the artist.
- [Comola, Sabrina](#) - Abstract Photography. Photographic technique includes the use of cameras and computer programs.
- [Cooper, Bobby](#) - Black and white, hand-colored, hand-painted, hand-tinted photography and portraiture. Children, adults, landscapes, cityscapes, street scene. Polaroid SX-70 manipulation, limited edition giclee prints.
- [Cusak, Clayton](#) - Conceptual gumoil and silver print still lifes. Includes gallery, resume, and contact information.
- [Daly, Jennifer Linnea](#) - Anthotypes and Solarplate prints. Environmentally conscious artmaking.
- [Davidhazy, Andrew](#) - Instructor of photographic science and technology at the Rochester Institute of Technology. A specialist in high speed, infrared, ultraviolet, panoramic, peripheral, and forensic.
- [Devlaemincq, André](#) - Bromoil photos of Scotland, Belgium and France.
- [Ferguson, Tom](#) - Platinum, palladium, and cyanotype still lifes.
- [Foster, William A.](#) - Illustrative site showing range of the alternative processes examples.
- [Frame37](#) - Images from seven Northern California fine art photographers. Includes SX-70 manipulations, Polaroid transfers, Ilfochrome prints, cross processed Ilfochromes, infraed Images and links to related sites.
- [Gareis, Klaus-Martin](#) - Various alternative analog approaches including Lith, coloring and Bromoil
- [Giudicelli, Jacqueline and Jean](#) - Practitioners of the gum bichromate process for the past 15 years.
- [Gregory, Joy](#) - A combination of 19th century printing process with digital media. Includes projects, archives, press, and contact.
- [Hall, Robert](#) - 19th Century processes such as platinum printing, Van Dyke, Cyanotype, Infrared and lith processes, toned prints. Prints for sale, workshops, darkroom and field classes available.

Loading "http://www.dmoz.org/Arts/Photography/Techniques\_and\_Styles/Alternative\_Processes/Photographers/", completed 12 of 13 items

Figure 3. A partial list of DMOZ website.

During my investigation of online sources and as I came across lists, websites, blogs, competitions, or artists engaged in historical and alternative photography I asked myself, “As educators, how can we not include these artists and processes in a high school photography curriculum? They are right here on the Internet for all to find.” I understand that everyone does not have access to the Internet, but I also maintain that even a simple search on it reveals that high school age students are actively engaged in online communities that are interested in historical-based processes. One example of one such online community is.org, which is an international on-line community devoted to traditional (non-digital) photographic processes. Through sites like this and general searches, students and educators also have easy access to examples of artwork created by contemporary artist-photographers like Florian Maier-Aichen, Sally Mann and Jerry Uelsmann. These are just a few contemporary artists who are utilizing methods from both traditional and historical processes in their work. For example, Jerry Uelsmann (2006) discusses what motivated him to create images assembled by multiple negatives, the process, as well as his technique and the digital revolution that is taking place in photography. He shoots with a medium format camera, uses film and creates his work in the darkroom using multiple enlargers and negatives but acknowledges that Photoshop has created a much broader audience for his work. Uelsmann began assembling his photographs from multiple negatives decades before digital tools like Photoshop were available. He even uses as many as seven enlargers to expose and create a single print. According to him this process allows him to, “create evocative images that combine the realism of photography and the fluidity of our dreams.” Uelsmann believes that no matter what tool is used, creating a great image is equally difficult but for him, “the alchemy of the photographic process” is inextricably tied to his creative vision (see Appendix C).

So much information is available on the Internet that one can find a multiple of means from which to learn. Discussions with my students revealed that we both found that many popular websites, like YouTube, Vimeo, and Art21 provide videos about historical accounts of photography, interviews with past and contemporary artist-photographers, and tutorials on their art making practice and techniques. One example on YouTube is a video demonstrating how to convert a room into a camera obscura. This video is about renowned artist Abelardo Morell ([http://youtube.be/yvWX6-0\\_VHU](http://youtube.be/yvWX6-0_VHU)). Other searches revealed videos posted by students of all ages, who have converted their bedroom and dorm rooms into camera obscura. One high school student posted a video on Jun 7, 2009 showing how he made his room into a giant camera obscura for his physics final project ([http://youtu.be/\\_qrG5jWZO](http://youtu.be/_qrG5jWZO)).

### **Should We Do Without the Darkroom?**

Through various sources online and in conversations with teachers in my school district, I found that the disappearance of the darkroom in photography education signaled to them the end for the need of traditional and historical processes in photography education. It was disappointing to see that popular websites containing lesson and project plans such as *The Incredible Art Department* either removed or revised lesson plans dealing with film and/or darkroom processes. I was surprised to see four of the six lesson/project plans in the category, “Photography,” and previously viewed by me on *The Incredible Art Department* website have been revised or changed entirely to accommodate programs no longer using film or darkrooms. They now recommend or suggest as an alternate using a Digital SLR and Photoshop instead of 35mm film and the darkroom to create projects (<http://bit.ly/OnGwMw>).

My examination of syllabi, lessons and project plans created by photography teachers online, found that a majority of the lessons focused on newer technology rather than integrating

these new methods with historical-based processes. This was especially true for beginning photography, whose lessons revealed a greater focus on the formal aspects and history of the medium as a document without thinking much about how the medium can be pushed creatively. This aligned with the idea of Darren Newbury (1997) as he wrote in “Talking About Practice: Photography Students, Photographic Culture and Professional Identities”, that a curriculum having a narrow conception of photographic education is to leave many aspects of photographic practice unarticulated.

I am not saying that the technical or formal aspects of creating good composition and design are not of value and I can agree that digital photography, with its speed, affordability, high quality and versatility, is permeating our lives both at home and in the workplace. But, this does not mean that it is the only means of capturing imagery in today’s culture for both personal and professional use and therefore would be limiting. For example, Navada Weir, a travel photographer whose images have appeared in National Geographic, Smithsonian and Geo, stated during a 2005 interview in *Shutterbug Magazine*, that she may use a digital camera at times, but film cameras are simply more practical for the sort of photography she shoots. Weir told *Shutterbug Magazine*, “I could care less, film – digital; the only problem is that in many places I travel there is no electricity and that eliminates the digital camera” ([biit.ly/LRes3U](http://biit.ly/LRes3U)). Sacha Dean Biyan is another example of a contemporary photographer who still uses film in the field. Biyan is an award winning fashion photographer and photojournalist who work for clients such as Sony Music, the Gap, and Lexus. Biyan shoots entirely on film but admits that he might use digital manipulation in postproduction. He was quoted as saying, “For now, despite the obvious advantages of digital, my obsession with quality always draws me back to traditional means. I use medium or large format cameras, and still prefer platinum palladium printing for my images,

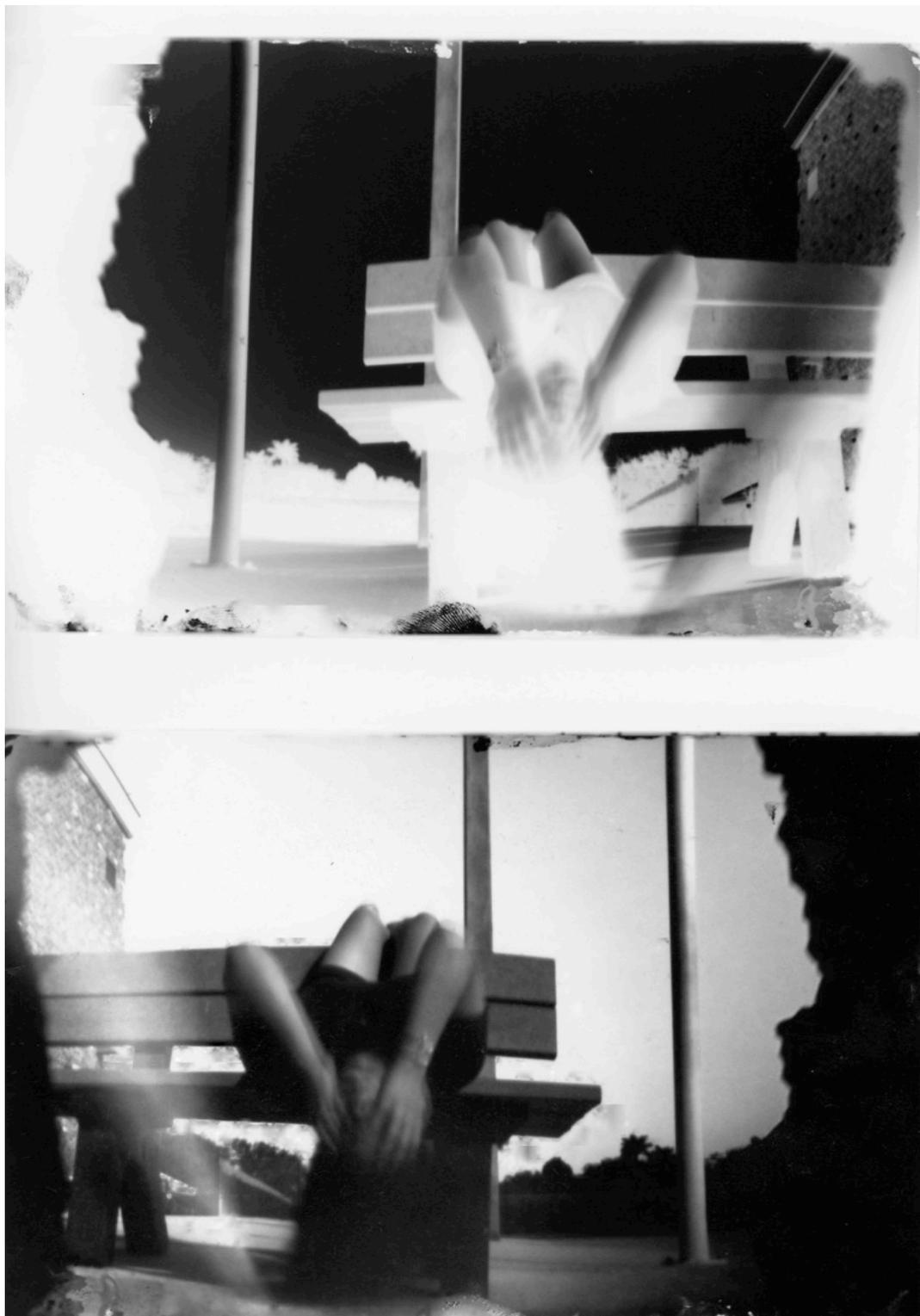
which unfortunately cannot be appreciated over the Internet.”

(blogs.photopreneur.com/photographers-who-still-use-film).

I am proposing in my capstone paper that by incorporating historical-based methods students can gain more freedom to play and investigate newer ways of using photography. For example, the pinhole camera is not a new invention, but re-thinking what a camera device can be made from pushes how the medium can be used creatively. Like last fall, students in my Photography club came up with the idea to make a pinhole camera from a pumpkin (see Figure 4 and Figure 5). After creating our own “Pumpkin Camera”, during the spring of 2012, I found a video from NPR created and posted in October, 2010, demonstrating just “How To Turn A Pumpkin Into A Camera” (<http://n.pr/NNjYZN>).



*Figure 4.* A pinhole camera with multiple lenses made from a pumpkin



*Figure 5.* This is an example of a paper negative and positive taken using a pinhole camera made from a pumpkin.

To summarize, my investigation of the Internet as a resource concluded two things

1. There is a abundance of resources available through the Internet about historical-based, traditional, and alternative methods including past and contemporary artist pursuing them, tutorials, resources for equipment and supplies, discussions via forums and blogs sharing practice and ideas, as well as galleries and places to showcase one's work.
2. High school students are activity engaged and interested in these processes as evident by the increased number of those participating in International Pin Hole Photography Day, Lomography, Sales at Urban Outfitters, and the plethora of image sharing websites supporting exhibition and feedback to one's work.

### **Photography Then and Now**

In the early 19<sup>th</sup> century much like today, the American culture embraced new technology and photography grew in popularity. This was not very different from the late 1880's when the dry plate was introduced. According to F.C. Beach, editor of the *American Amateur Photographer Digest* around 1894, "The practice of photography as an amusement did not assume much importance until early in the eighties.... (with) the introduction of the modern dry plate...Many people who never imagined they could master photography were attracted by the new process, and gave it a try. In the wake of the dry plate came smaller, more portable cameras, commercial processing, and eventually the Kodak, a hand camera with a roll of film requiring that the photographer do no more than simply "press the button" (p. 27 as cited in Sternberger, 2001).

The same could be said of today's technological advances in photography and the unsurprising popularity of the digital camera amongst the general public. I do not discount the advantages that newer technology provides the medium of photography. As readers, you will see, new media were used in this capstone project to document activities in my classroom, as well in the creation of our artwork. But I do contend that art students today need to see that photography history and historical processes are more than just facts.

We have all heard the saying, "history repeats itself" and time and time again we have seen this in photography. The seventies were a time when photographers began to rebel against the uniformity of the commercial silver gelatin enlarging papers therefore hand sensitizing their papers and surfaces (Ware, 2007). Here we are approximately thirty years later, and we find contemporary artist-photographers engaged in dialogue and/or techniques from the past. For example, the photographs of An-My Le (see Appendix D) whose "29 Palms: Infantry Platoon Retreat" created between 2003-2004, were taken with a large format camera. Le consciously cites the history of landscape photograph and the precedents set by the earliest war photographers from the mid-nineteenth century. Another artist of interest to this discussion includes Zoe Leonard (Appendix E). Her project, "Analogue" consists of street photographs made in various cities that she visited or lived. Leonard used a vintage camera, the Rolleiflex, to create this series capturing the enduring possibilities of the camera to reflect and document what surrounds us. According to Charlotte Cotton, author of *The Photograph as Contemporary Art*, Leonard's photography explicitly declares the continuing and meaningful status of the wandering, observant street photography in the contemporary era while acknowledging its own historicized gesture. Leonard's *Analogue* project is sensitive to photography's twentieth-century heritage but it also makes for a poetic reminder of the still-resonant and intelligent ways that

photography can abstract and make our experiences meaningful (Cotton, 2009, p. 231). A third example, presented in Cotton's book is by American artist Anne Collier (Appendix F). Collier uses photography to create witty and linguistic propositions. Collier's diptych, *Blue Sky, Grey Sky*, created in 2008, appears to have been made effortlessly. She has striped her imagery down to the their leanest economy, in part paying homage to conceptually driving photography of the 1960's and early 1970's (Cotton, 2004). We can see through three artists that history influences who we are, how we think, but also what we create. "As experimental as its historical traditions, photography remains true to its amorphous, experimental self" (Marion, 2006, p. 32)

In the early 1900's the invention of photography led to the eventual "publication of photographs of daily events, social conditions, and scientific phenomena in reading matter for the increasingly literate public, the wide dissemination of accurate reproductions of masterworks of visual art also made possible by photographic and printing technologies" that, "made the public more aware of visual culture in general" (Rosenblum, 2008, p. 297). Today, it is still the photographic image that communicates and draws awareness to one's visual culture whether in print, on the Internet, through Instagram, or on Facebook. As Helmut Gernsheim observed, "photography is the only, language, understood in all parts of the world, and bridging all nations and cultures, it links the family of man." (As cited in Michael Busselle, 1980, p. 199).

### **Photography in Education**

Lewis Hine is credited with creating the first full-scale photography education program in 1903. Considering that Daguerre and Henry Fox Talbot made permanent photographic images as early as the 1830's this. Hine felt that the educational value of photography fit neatly into the goals and methods of the Progressive Education Movement. He argued that the camera aided learning by sharpening one's perception. In the process of photographing the Ellis Island immigrants, Hine would eventually become famous for his pioneering documentation of child

labor. Along with his mentor, Frank Manny, they sought out social issues to present students with a larger worldview (Trachtenberg, 1977).

Hine also argued that photography could enhance one's art appreciation. In an essay written in 1977 by Alan Trachtenberg he explained how Hine bridged the gap between social documentary and "straight" photography, which at the time was viewed as taking the place of Pictorialism in art photography. Trachtenberg wrote:

For Hine, the art of photography lay in its ability to interpret the everyday world, that of work, of poverty, of factory, of street, household. He did not mean "beauty" or 'personal expression.' He meant how people live. A straight photographer, anticipating the direction of Strand and Stieglitz after the demise of soft-focus romanticism, for Hine to be 'straight' meant more than the purity of photographic means; it meant also a responsibility to the truth of his vision. (p. 240)

Many well-known photographers in history were either self-taught or picked it up from friends or colleagues. There have always been plenty of "how-to" books today and with the Internet there are endless resources available. For example, readers may follow the link to tutorials or forums and blogs on the blog, Room3130 at <http://www.room3130.tumblr>. My survey on the Internet about photography in education investigated educational websites, journal articles and blogs pertaining to the use of photography by educators in the classroom. I was trying to establish a precedent for the lesson I would create as part of this capstone project and the status of these processes in other contemporary photography programs.

In the United States, photography has and still struggles to be accepted in some educational arenas. It was not the Photo-Secession Pictorialists, led by Alfred Stieglitz, who first

created a union between photography and education but rather the social-realism of documentary photography. This coincided with the Industrial Revolution and technological advances in American culture much like today. I have noticed that among some people, including students who enter my photography classes, that there is a common perception that the medium of photography is simple or automatic. In conversations with students, they have communicated that digital photography makes it easier to take good pictures because all you have to do is push a button. In fact, according to my students, if you mess up you, can just delete it or fix it later in Photoshop or some other software program. In my opinion, this thought process has diminished the medium's original craft and has alienated the photographer from the full creative process. Some people would celebrate this as a triumph of technology and expediency, yet like myself, and as with past photography inventions, photo-historian A.D. Coleman sees it as a major setback:

Up until 1888, anyone who wanted to make photographs had to practice photography...at a time when a growing public was acquiring craft expertise in the first democratically accessible visual communications system...Kodak, by appealing to people's capacity for laziness allowed thee 'luxury' of foregoing any study of that craft. Eastman's system effectively undermined the impulse to learn the process of photography, by rendering the knowledge unnecessary. (Coleman, p. 83)

Creating a link between the past, present, and future would be accomplished through curriculum combining instruction and practice of historical-based photography techniques while engaging in newer contemporary technologies. A review of literature concerning photography education practices revealed to me students need to have a basic understanding of why this

knowledge is important and how it relates to their present practice (Graseck, 2008). As a member of the Freestyle Advisory Board of Photographic Professionals, Edward Alfano said, “the skill sets acquired through traditional darkroom practices allow the student to grasp the underlying meanings behind digital processes. The conceptual development that is encouraged may be taught using either traditional or digital approaches, yet there seems to be more reflection and critical visual integrity when the precious commodity of film is used rather than filling a 4 GIG card with less thoughtful visuals” (<http://bit.ly/OUB181>). I have found evidence of Alfano’s claim as well as the desire to use the darkroom in conversations with high school students and in reading students’ notes about their experience with film and the darkroom in both my classroom and on various online blogs. For example, in a stream of post on the blog, Swiss Miss (<http://www.swiss-miss.com/2009/04/oh-darkroom-i-miss-you.html>) members reflect on the loss of darkrooms in photography programs.

My pilot study (Appendix G), conducted prior to this capstone project indicated that educators in my school district varied from formal education in the visual arts, to art education backgrounds, to those who were self taught or in the past or present now worked in the profession of teaching art to young people. My pilot study also indicated that most educators felt their darkrooms were closed due to a lack of funding and environmental concerns. This notion was supported during my capstone project when I interviewed Margaret Evans, Professor, Communication/Journalism Department at Shippensburg University, who also wrote, *Academic and Pedagogical Issues: The Impact of Digital Imaging on Photographic Education - History, Mission Statement, Curriculum Issues, Digital Photography, Making the Transition*. She told me that film-based photography at Shippensburg University was removed in May 2009. Like the educators in my pilot study in an interview on July 12, 2012 she also stated that part of the

closing of the darkroom was due to a lack of funding. She explained to me that when the photography program was housed in the College of Fine Arts (now part of the Communication/Journalism Department), the expenses to operate and maintain the darkroom and equipment fell on department. Her view was these changes occurred not just because maintaining a darkroom is simply more expensive than digital technology or maintaining a computer lab, but because the money to do so isn't as accessible as it used to be in her department. She continued to explain to me that because photography is based on digital photography involving new technology, and because her unit is part of the Department of Communication and Journalism, they are able to get additional grants and funding allotted by the University for digital technology purposes. These kinds of grants and additional funding were not made available when her program was housed in the College of Fine Art or when photography was based on darkroom and wet processes. Part of the reason photography was moved from one department to the other was because students were also seeking photography as careers and the university felt that the newer technology would better serve their needs and ability to enter the workforce.

Throughout the interview Margaret also commented on the differences in learning and motivation she observes in her students today compared to when they had to deal with the frustrations of film not coming out, or waiting to see what they did until it was developed. She misses the "ah-ha" moment when students get hooked on film and printing. She said she dearly misses the darkroom and teaching the 35mm camera to her students. For one, she said that it taught patience and other life skills that the immediate gratification of the digital camera cannot. Her personal work incorporates both film and digital technologies but she does miss having access to a darkroom.

In Hulick's (1990) paper *The Transcendental Machine? A Comparison of Digital Photography and Nineteenth-Century Modes of Photographic Representation*, she observes, "that in order to judge digital and computer generated art we must recognize the characteristics that relate to its nineteenth-century photography predecessor (p. 425). Hulick substantiates that teaching traditional and historical processes is necessary so that our students will determine the future practices in photography, not letting technology dictate their art, but letting their art direct technology.

### **CHAPTER 3: METHODOLOGY**

“The complexity of photographic theory and practice in America lie in two areas of significance: our understanding of the practice of photography and our understanding of the practice of photographic history”

(Mary Warner Marien, 1997)

The intent of this capstone project was to answer the question, “What old and new photographic media and processes are most suitable for teaching secondary and post secondary art students?” My capstone project used quantitative research methods such as a questionnaire and a brief survey but relies mainly on qualitative methods of collecting data based on action research methodology.

#### **Research Methods and Strategy**

The steps taken to develop the findings of this capstone project were as follows:

1. Based on historical photography methods, I created lessons and projects for my photography classes. During the courses of this capstone project, students engaged in multiple processes but individually focused on a select few of their choice.
2. I performed a literature search. . I obtained and reviewed materials from journals, books, blogs, websites, social media, and interviews related to photography teaching philosophies, practice, and traditions supporting the problem statement and methods of a conclusion.
3. My students and I made written documentation on blogs, and on social media sites (Tumblr, Facebook, Twitter, Pinterest). My students and I also kept personal diaries.

4. Using a digital camera, video, and scanner my students and I documented the creation of contemporary photographic projects.
5. Conversations and interviews with artist photographers were conducted via email and telephone. Notes were made by myself (acting as the art teacher-researcher) and collected in my diary. These notes were then summarized and transcribed in comparison to reflections and comments made by myself and participating students.
6. All written notes were reviewed for content and analyzed for similarities and differences. A comparison was made between my thoughts, other educators and artist-photographers and those made by the students who participated in this project. I looked for evidence of their opinions about the value of using historical-based processes.
7. A search was also conducted using the Internet to find how readily available information is for students and educators with regards to using historical-based photography methods and who is supplying it and to recognize current trends amongst high school photography students in the process of making photographic projects.

## **Research Design**

I based my research for my capstone project on the action research method as described by Kurt Lewin, a social psychologist and educator whose work on action research was developed throughout the 1940's in the United States and Eisner who said (1993) "the most important research agenda for art education are fine-grained studies characterized by description, interpretation and evaluation of what actually goes on in the art classrooms" (as cited in Pitri,

2006, para. 15). By engaging in what is described as a “reflective process that allows for inquiry and discussion as components of the research” (Ferrance, 2000, p. 6) rather than just dealing with the theoretical. I also gained a deeper understanding to how the experiences and the production of historical-based projects impacted student’s formations of identity as artist-photographers. During the capstone project and in my roll as the art teacher-researcher, action research techniques appeared to be fluid and on going. As a means of collecting data, action research provided immediate and constant accessibility for feedback and evaluation. Action research allowed students who participated and myself the freedom to record our own observations and thoughts as they occurred. I was able to record notes quickly using a form of shorthand allowing myself to make notations immediately that could jog my memory later if I wanted to elaborate further about a conversation or observation I made. Personal reflections posted and shared by students using social media like our class blog, [www.room3130.tumblr.com](http://www.room3130.tumblr.com), on the Facebook group [www.facebook.com/groups/496334690393153/](https://www.facebook.com/groups/496334690393153/) or on Twitter <https://twitter.com/room3130> deepened my understanding of the data collected. To create a visual record, I always kept a camera on hand to document the activity and projects as they were created and finished (see Figure 6).



*Figure 6.* This is an example of the type of images created while documenting the activities in my photography classroom.

The idea to use social media as a means to preserve, perpetuate, and share historical-based photography methods came to me after reading and listening to transcripts from the April 2010 San Francisco Museum Of Modern Art symposium discussing the current state of photography. SFMOMA is a museum founded in 1935 and dedicated to the examination of the medium in all forms. Upon reading the position papers from the 2010 presenters, I came across the following statement by Blake Stimson, which had a direct and profound influence in my capstone project design. Blake Stimson stated that his position on the symposiums topic, *Is Photography Over?* is that his own guess is,

.... photography is not over but instead is just beginning. We might find photography's future in its role as a ritual form commemorating representation's "unsocial sociability," as Kant called it, or "the contest of meaning," as it came to be named at the end of the Cold War. Such a ritual will only survive now if its philosophically minded performativity is given equal play with its scientifically minded criticality. The contest, in other words, can no longer only be about debunking mythologies but instead also about creating myths anew (Proceedings of the Fifth Annual Conference on, *Is Photography Over?* 2012)

Stimson also stated that

....if photography is to survive as a meaningful form of expression in its own right – by becoming the art that it has always wanted to be – my guess is that photography's better adversary will be social media more than new media per se and its measure of success will be beating Facebook and the like at their own game of everyday life (Proceedings of the Fifth Annual Conference on, *Is Photography Over?* 2012).

Blake Stimson's position created a challenge for me and allowed me to see social media as the means best suited for my desire to share my research with communities at large.

Again, in addition to using qualitative research methods to observe and document real high school students in a real photography program in person, I also incorporated quantitative methods like questionnaires and a short survey to reach members of the artistic, education and photography community who also may have been former students of mine, or who have never been students in my photography classroom, a collection of data is posted on our blog, <http://room3130@tumblr.com> (see Figure 7).

The image shows a screenshot of a Tumblr blog page. At the top, there are navigation links: "FOLLOW ON TUMBLR", "ASK ME ANYTHING", and "SUBMIT POST". On the right, there are "RSS" and "ARCHIVE" links, and a "SEARCH KEYWORDS" search bar.

The main content area features a quote in a white box: *"Looking at photography today, one can see all sorts of influences from the past. Some deliberate, others unconscious on the part of the photographer. But the truth is, that as photographers, we all stand if not on the shoulders of giants, then at least in their shadows."*

Below the quote, it says "7 hours ago" and "2 NOTES". There is a "SHARE THIS" button.

The main post is titled "Franz Rabi: A Master of His Craft". It includes a photograph of Franz Rabi working at a desk with a lamp. Below the photo, the text reads: "Franz Rabi, one of the last Masters of analogue film post production, gives us a little insight in his work and why he sticks to film. Let's have a look over his shoulder to get a glimpse at his work." The source is cited as "Source: lomography.com".

The sidebar on the right contains several sections: "RESOURCES & VIDEO TUTORIALS", "CONTEMPORARY ARTIST-PHOTOGRAPHERS", "CLASS PROJECTS", "LIKE MINDED FOLKS", "STUDENT BLOG", and "MIND MAPPING". Below these is an "ABOUT" section with a small profile picture and text: "This blog is part of my capstone project for the University of Florida, Master of Arts in Art Education." There is also a "FIND ME ON" section with social media icons for YouTube, Facebook, Twitter, Instagram, and Tumblr.

Further down the sidebar is a "FLICKR FEED" section with a "Loading Flickr..." message and "FLICKR" and "SEE MORE" buttons.

At the bottom of the sidebar is a "POSTS I LIKE" section with a post titled "memorable bike ride" and text: "the sun has set but it is not yet dark racing the rise of night underneath radiant purple clouds glowing and growing wind pushing and shoving rearranging...". It is attributed to "POST VIA STEPHANEMETZ".

Figure 7. Here is the front page of the class blog on Tumblr.

## **Population**

The target population for this capstone project includes high school students participating in a photography program, photography educators, as well as contemporary artist-photographers. From my pilot study (Brock, 2011), it is apparent that students in a high school photography program are interested in learning and creating contemporary artworks using historical-based and alternative processes and equipment like those used by early photographers. In my subsequent capstone research by focusing on lesson/projects I created for one high school photography classroom, the students and myself were able to reflect, record, document, and share our knowledge and experiences with a global community. Through notes made in journals and shared via the Internet and social media we were able to communicate, share, and receive feedback with others outside of the classroom. These “others” were not limited to, but included educators, students, and other artist. The majority of who participated in this capstone project were students from my current and past Photography II and Photography III or higher, high school or college photography instructors, or contemporary artist-photographers.

## **Data Collection**

I kept detailed field notes that were written as reflective journal entries during the time of capstone project by my students and myself (see Figure 8). My journals included my thoughts and views about conversations and interviews with photography students in my classroom with educators from various secondary and higher institutions, as well as my reflections and reviews of blogs, forums, and articles I examined. Most of my journal entries consist of raw field notes based on classroom observations. Borrowing from the work of previous researchers as described by Hatch (2002), once the researcher has a general strategy for deciding what to attend to they must then decide how the notes will actually be produced. In addition to recording my own

observations and my conversations with students, educators, and artist in a journal and notebook, I also used a laptop computer. Hatch stated “It is impossible for researchers to remember all that is done and said in any social setting, and it is impossible for the researcher to make a complete record on the spot of the rapidly changing events in that setting. Qualitative researchers make “field jottings” (Bernard, 1994, p. 181), “scratch notes” (Sanjek, 1990, p. 96), “condensed accounts” (Spradley, 1980, p. 69) or what I call “raw field notes” that are accurate, but incomplete, written descriptions of what was observed in the field” (as cited in Hatch, 2002, p. 82). In order to take notes quickly and as accurately as possible I used my own abbreviations, key words as personal shorthand so that I could find and make connections between similarities and differences between writings. These notes were then converted into research protocols. They contain details about where the observation was made, the general activity of the participants and real thoughts and feelings about the artwork the students were creating. Not only did I create reflective journal entries and field notes based on for the duration of this capstone project, I used constructive methods of data analysis developing categories of content to focus on when interpreting the data. Some of my students and I also made documentation on social media websites. For example, we posted to our class blog, the Facebook Group “Darkroom Diaries,” Pinterest, Twitter, Instagram and Flickr (see Figure 9). One thing I concluded about myself as a qualitative researcher was that my desire in seeking to understand the perspective of my students based on their individual perceptions of the realities surrounding them while in my classroom and engaging in the lesson/project I created grew each day.



Today was a busy day, matting, labeling, and hanging the end of the year show, "Everything but Drawing and Painting". This year since the Seniors had a show last week (soon to come: Senior Online Portfolios/Websites) I decided that this year all the Freshman, Sophomore, and Juniors would have this show for themselves. After all, graduation was yesterday - Seniors are finished! In this show is work from Photography I, II, and IV Honors as well as work from advanced students who did not have a class this semester but have continued to work at home in their own darkrooms. In between Velcro, taping, and walking back and forth to the gallery students kept working on final projects and their journals.

*Figure 8.* Field notes from my journal

**Ramon Lezama**  
i remember when i first went to get a tour of heritage before the beginning of freshman year, they took me into the darkroom and my mom told me itd be cool to join. i kind of brushed it off and told her i wasnt going to, but for whatever reason i had this weird feeling that i should take it, and i did and now its become one of the largest parts of my life  
Unlike · Comment · Follow Post · July 12 at 9:41pm near Weston  
You and Sean Michael McCready like this.  
Write a comment...

**Emma Whillans**  
i remember taking my first photo on a film camera... it was of my shoes.... i still use that camera today, i buy film and go to my friends house who has a dark room to develop :)  
Unlike · Comment · Follow Post · July 12 at 8:55pm  
You like this.  
Write a comment...

**Ashley Carlisle**  
I remember spending hours and hours in and out of the darkroom trying to finish my photo portfolio for scholastics on time; I know I would have never pursued my idea if it weren't for Ms Brock and her encouragement. I can't believe that was a year and a half ago, I really miss that darkroom. and that class.  
Darkroom Diaries....

Figure 9. Examples from Facebook Darkroom Diaries blog A place where students reflect and share their experiences in my classroom and in the darkroom.

## **Analysis of Data**

According to art educator Wanda May, “Inquiry into our own practice centers us, grounds us viscerally in real place and time with real persons, begs our questions and possibilities, makes us responsible for what we believe and when done well, teaching as inquiry provokes our most aesthetic, pedagogical sensibilities. It helps us to envision and craft ourselves and our work” (May, 1993, p. 124).

In my study, action research allowed me to make on-going changes to the way I collected, interpreted, and shared information. When interpreting my daily notes based on the conversations in my classroom, personal observations and self-reflection, I found both predicted and unpredicted answers to my capstone project’s initial question, “What old and new photographic media and processes are most suitable for teaching secondary and post secondary art students?” It was clear to me that acting as teacher-researcher increased my ability to recognize surprises and discoveries resulting from discussions and classroom activities. For example, one of these surprises led to the use of a specific social media in this capstone project. A student introduced me to the application, Instagram, which later became a popular way for students in my classroom to share daily with their community of online friends some of the artwork they created. According to my students, Instagram, is faster than Facebook and they can do really “cool” things to the pictures. My journal entry captures this student excitement.

It is April 24, 2012 and I was in the middle of showing my students the Lomography website. We were viewing images in the online gallery. I had shown (the day before) the work of Diane Arbus, Lee Freeland, talked about twin lens reflex cameras, the Holga, and the Diana plastic camera. Anyway, while looking at pictures on the Lomo website,

S.R. blurted out, “Ms. Brock do you have Instagram? You should totally download the app. These pictures (the ones we were viewing on the Lomography website) totally look just like Instagram...but their film!” I was semi-convinced by students in my hour 3, Photo II to download Instagram (or least now further investigate what it is). Maybe it can be used to document stuff for my c.p. (capstone project) or maybe I’ll just take pictures of Comet (1 a day), ha!

Prior to April 24, 2012, I did not know about Instagram. I had heard it mentioned in my class a few times throughout the school year, but thought the last thing I wanted was another application on my phone. A few days later, I did download the application and a class discussion about Instagram unfolded the next day in the same Photography II. In the discussion I learned that five of the seven students who had Instagram on their phone did so because they. “Like that it makes pictures look old” and they felt, “Pictures look like the one’s people use to put in photo albums, like real photos.” Additional comments that were made included, “They look more like film, not digital. That makes them more memorable.” One aspect I found interesting was that even students who did not have the application on their current cell phone agreed the pictures looked like “old-time” photographs and that was the attraction to using the application.

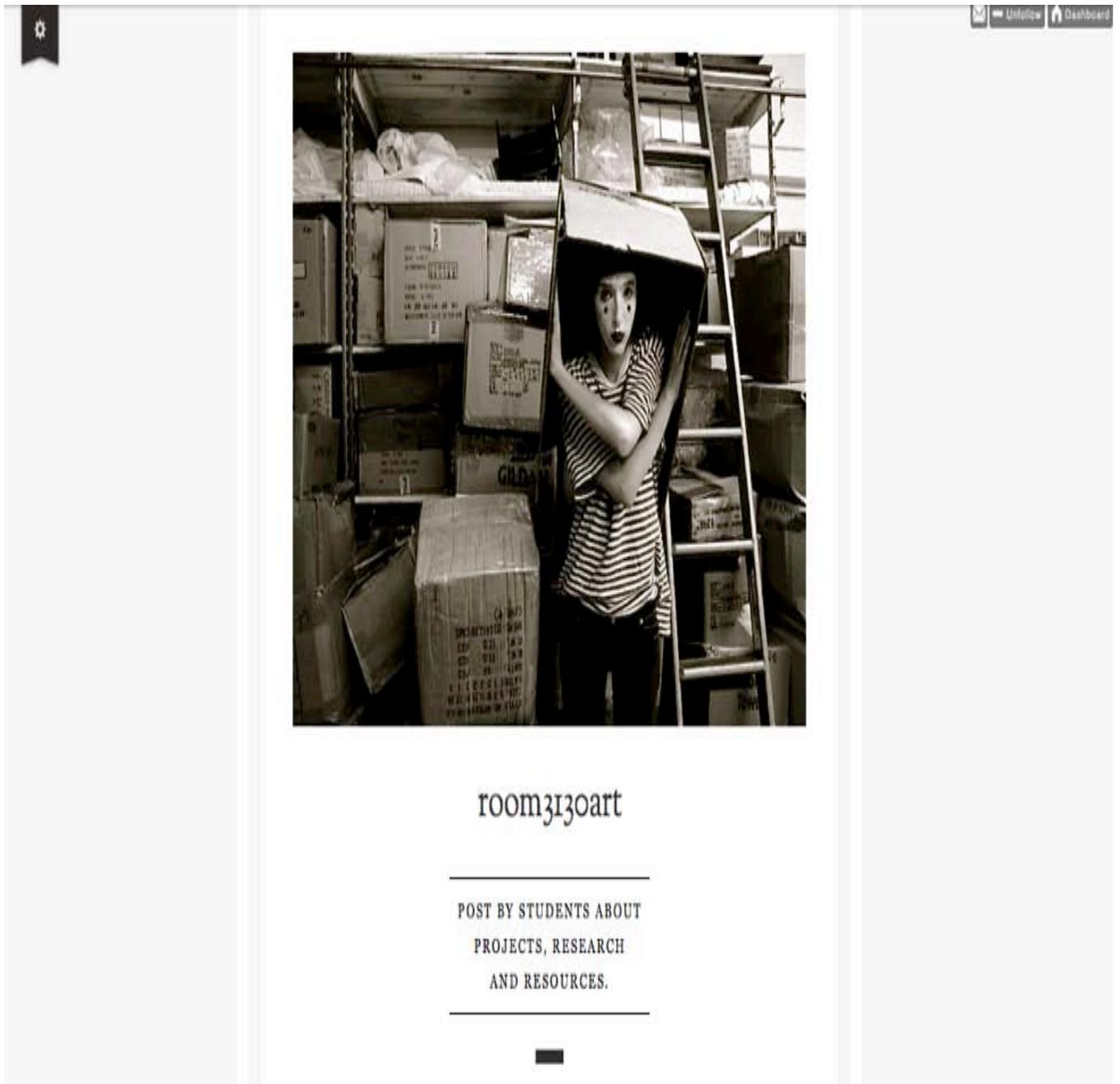
Collecting data, reviewing and analyzing it using deductive and inductive methods was very time consuming. But deductive methods of analysis of my collected data (of writings and images) allowed me to search passages quickly and to scan, group, and identify similarities in the written and visual documentations thoroughly. I was able to make list of common words, ideas, or themes, and then create summaries to identify what to share on our Room3130 blog (see Figure 10). Deductive and inductive analysis also allowed new questions to form that were still related to the original research question and are further discussed in the findings. For example, I did not

anticipate the impact my enthusiasm for the subject matter would have in developing deeper curiosity amongst my students, leading them to conduct research beyond what was required in class. I did not anticipate that my students would continue investigating these practices long after leaving my classroom. I also was surprised at how they had no realistic idea about the accessibility or cost of materials. This interesting patterns and trends about the emerging feelings and interest of my students encourage further investigation. Because I was inviting examination and commentary about my teaching practice from students with whom I was in an unequal power relationship, I needed to take account of ethical considerations. To avoid bias, I was careful not to ask questions in such a way as to lead respondents into providing confirmation of my own views rather than eliciting theirs (Appendix H) contains techniques I learned and adapted from advice offered by the University of Plymouth (<http://www.edu.plymouth.ac.uk/resined/interviews/inthome.html>). I used these guidelines to help me to clarify and validate my research.

My capstone project focused on Photography II and Photography III classes, but I was also curious how my Photography I classes viewed what they were learning since a greater percentage of time is spent on lessons pertaining to the history and function of photography, the introduction to film, the chemistry and equipment used, as well as the basic printing techniques in the darkroom. Three years ago I had my first group of students who had never seen a roll of film. Although these lessons are necessary in Photography I, I also believe that programs focusing or beginning with film and darkroom methods of working do not need to exclude historical and other alternative methods for working.

I remember when I began teaching twelve years ago, one concern as a new teacher was whether making pinhole cameras and photograms would bore students. I had already been told

by administration that my position might not exist in subsequent years because they didn't believe students would take a film-based class with all the new digital technology. To my surprise the students weren't bored at all! In fact making camera obscura's, pinhole cameras, and photograms were a favorite among some students enrolled in Photography V and VI. Some of the alternative methods I introduced at this level typically included: image transfers using acrylic gel medium or Mod-Podge, hand-coloring with oils, Sepia and other color toning processes using teas, coffee, and manufactured toners by Print tint and Berg. I also introduced Photomontage artists and techniques. A project based on techniques by photomontage artist is great while students wait for supplies since they can use ready-made images and photographs students already have. I have included examples from Photography I students who created projects based on some of these processes mentioned above in order to demonstrate that historical and alternative based methods can be introduced in all levels of a high school photography program. (see Figures 11 and 12).



*Figure 10.* Student page on Tumblr

blog



Figure 11. Example of autobiographical Photomontage project.



*Figure 12.* Student example of toned print using Berg toners

To also satisfy my curiosity about what Photography I students think about coming into a class and learning photography using film and working in the darkroom I created an optional survey for my Photography I students (57 of them) (Appendix I). The questions in this survey focused on their motivation for taking Photography I and whether it met their expectations, whether they found lessons fun or useful, and whether it affected their view of what photography can be. The survey was completely optional and anonymous. I placed a box in the back of the classroom for students to leave completed surveys. The box was out of sight, with a tray containing the survey next to it. Students were told about the survey, where to find it, that it was completely anonymous (they didn't have to put their name on it) and that although it was for my research, it was also important for me to know. I told students that the survey and box would be there for three days. After the third day, I collected the contents of the box. I made a chart with each question as a column and tallied the results (see Figure 13).

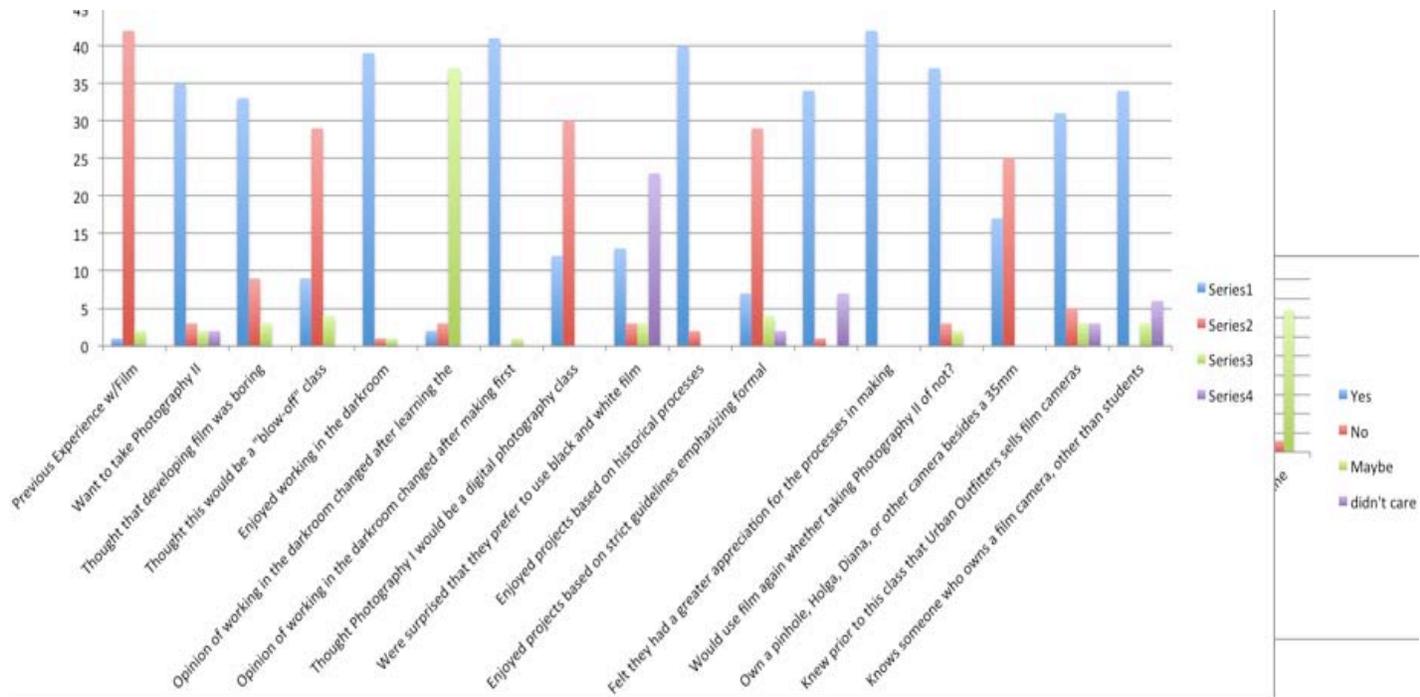


Figure 13. Survey results form Photography I students

### Research Limitations

One of the limitations I encountered is time. It was not until late into my capstone project that I discovered social media, such as Tumblr or Instagram. I knew immediately that what I was doing in my capstone project and integrating the use of social media was just the beginning rather than the end to how I will continue to share my passion and teaching practices while creating photography curriculum incorporating historical-based methods with contemporary art will continue after I complete this project and degree.

A second challenge for me was the fact that I had never conducted research like this before and it takes time to develop the skills and confidence to take good field notes (Hatch, 2002). It was challenging to write, listen, and recognize immediately key words and phrases being repeated. I discovered that I had to do this part of the process after most of the data was collected.

A third challenge was balancing my responsibilities as teacher, student, and researcher throughout the duration of my capstone project, at the same time as educating myself to new technologies. Learning to use the social media was one thing, but a more difficult aspect in recording and sharing data via social media websites was due to the fact that social media could not be accessed by myself nor students while on the school campus and in the photography classroom. This caused problems with the frequency and reliability of myself and students to immediately translate and post notes in a timely manner or if at all.

A fourth challenge was to be conscious at all time that I was keeping interpretations or impressions separate from the descriptive data. I discovered that collecting observational data is labor and time intensive work, and so is updating and staying current on social media websites. Finally, additional limitations were in the form of questions that this capstone project addresses and raised including the following:

1. What old and new photographic media and processes are most suitable for teaching secondary and post secondary art students?
2. How can historical-based processes and contemporary uses of them inspire educators and students in high school photography education?
3. How can historical-based processes be preserved in high school photography education?
4. How can historical-based processes be promoted in a high school photography education?
5. How do concerns about cost, sustainability, and the environment effect the ability to teach historical-based processes in a high school photography education?

To address these questions, my capstone research does not ignore the difficulties that surround the topic pertaining to cost, sustainability, or issues related to the environment but rather seeks to inspire and promote contemporary ideas and uses for historical-based processes using social media technologies. My goal is to make the Room3130 blog a “go-to” place for information about historical-based, traditional, and alternative methods, and how they can be included in secondary and higher education.

This capstone project may eventually lead to the creation of a Wiki, but regardless these methods of communication provide a magnitude of ways to share with others well beyond my classroom and ultimately lead to deeper discussions and increasing knowledge of practices. They also invite others to further research and possibly share solutions to the limitations of this study stated above. I am also not discounting the use and popularity of digital photography nor am I saying it is not art. Rather the reader will see that historical-based practices can and are being used alone and along with digital photography to produce new contemporary artwork.

## **CHAPTER 4: WHAT WAS REALLY DONE? WHAT WAS REALLY SAID? AND WHAT REALLY HAPPENED?**

Results from this capstone project not only demonstrate how the lessons and projects I created in my classroom connected my students with the histories of past and contemporary artist and art making practices, but how students used knowledge of these histories to create their own unique contemporary artwork. It also demonstrates that as time went on, the methods I anticipated using to share my findings and discoveries of events taking place in my classroom evolved and are still evolving. As I became more aware of the numerous social media technologies (through my daily Internet browsing and conversations with students) I discovered additional means and reasons for using them. An unexpected benefit to my research was that I also gained knowledge about the way my students were learning. The most unexpected outcome of this capstone project for me, was the realization that social media technologies are incredibly popular and not only familiar methods to my high school students, but allow me to effectively preserve, promote, and perpetuate historical-based methods in a high school curriculum.

### **First Things First**

Before beginning research for my capstone project, I had to create lessons and projects focused on historical-based photography techniques in a contemporary classroom. It was of utmost importance to me to develop lessons and projects that created, as authentic of an experience to the past, as possible. I wanted my students to feel like and see that they are inventing and redefining what photography is today. I hoped that the lessons would build upon their understanding, appreciation, and exploration to the nuances of past photography techniques. An additional underlying goal was to introduce them to new ways of incorporating the old technology with newer means of producing images. Ultimately, I wanted my students to view

themselves as creative, innovative and contemporary artist-photographers.

To accomplish my goals, I developed lessons and projects that allowed for the blending of newer technology if they so desired, while the emphasis remained on the historical-based methods of working. I did this by teaching through a hands-on art making and learning approach.

Ideas for the lessons and projects were made concrete after browsing the Internet, the local library, scanning previous personal journals as well as engaging in conversations with my students. I was curious to see what or if any knowledge they already had about historical-based processes. This method of preparation helped me to develop the specific lessons and projects that were completed during this capstone project. My note taking, journal entries and visual documentation began immediately and continued through the whole capstone! Documentation also extended beyond my classroom, as I found myself taking notes based on correspondence via emails, an online blog and the occasional phone call or text.

### **What Were The Lessons and Projects**

This capstone paper describes and shares the results of three lesson and projects created for my Photography II and Photography III students. All of the lessons and projects developed were based on specific historical, traditional, and now alternative methods of working and utilized film and darkroom processes. In this section readers will find a description of how these lessons were taught and what some of the projects students created were.

I always begin each lesson or project, no matter what it is, by introducing students to artist past and present who have or are currently investigating the methods, techniques and/or themes and ideas we are discussing. To do this, I use PowerPoint presentations, books, magazines, journals, online references, past student work, and personal experience (when applicable) to introduce the lesson/project/or topic at hand. This is a good way to later open the

floor for discussion. This discussion, or one can call it a brainstorming session, is where my students and I talk about what they saw, learned, and are thinking. It also includes discussions about what the possibilities could be to further extend the methods, techniques, ideas, and/or themes I introduced to them. I have a rule in my classroom, that there is no impossible idea, so students are encouraged to unleash their creativity while brainstorming as this can only lead to furthest exploration of their ideas encouraging greater problem solving skills.

A part of all of the assignments for students was to reflect at the end of the project about the research, process, and result of what they did (see Figures 14 and 15). They were allowed to review notes made during the process, from class discussions, or discussions had with myself, or anyone outside of the classroom. According to one student's journal entry about her project.

Based on the work of artist Hans Bellmer, Marcel Duchamp, Man Ray, and Edmund Teske she said that,

Developing my own film, printing in the darkroom, and making my photographs like Man Ray made me feel more like a real artist. I had to work so hard and it wasn't easy to make what I was trying create happen. It's a lot harder to do this than my digital camera and using Photoshop, but I would stay in the darkroom all day if Ms. Brock let me, just to get it done.



Figure 14. Example of students project notes

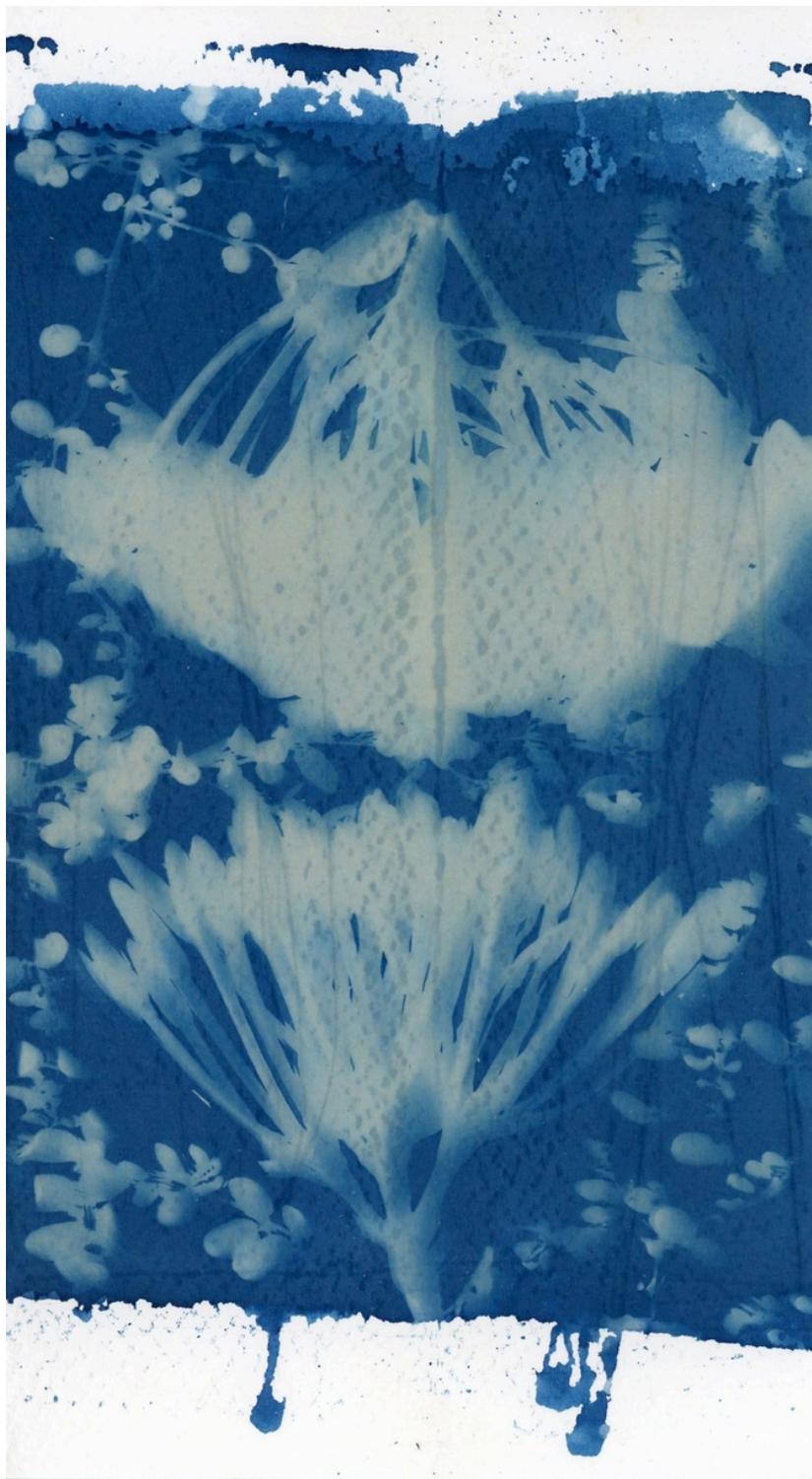
Over the past two years as a photography student, I have learned not only the basic fundamentals of taking photographs, but also the true meaning of photography as an art form. Photographs present a unique glimpse of reality that can never be recreated, which almost makes photography surreal. When you look at a picture, you are looking at time being frozen and displayed on a surface. That fraction of a second has the potential to hold messages capable of changing the way someone views the world around them. This has been my main focus as a photographer: to capture a moment in time and present it in a way that proves some significant meaning to others. I have found that I love experimenting with surreal images and processes, mainly putting this interest to use in the dark room. I find that I enjoy combining strange and seemingly unrelated images to form one complex, engaging, and fascinating piece of art. My favorite aspect of photography is that it holds no limits: the "perfect picture" will never exist. It is up to each individual photographer to use their creativity and originality to capture their own perception of perfection. I believe that this infinite range of possibilities gives photography an unquantifiable value that I will learn to appreciate more as I grow as an artist".

*Figure 15. A student journal entry as a part of lesson/project reflections*

### **Lesson One**

Lesson and project number one focused on the methods and techniques of early photographers including but not limited to Sir John Herschel, Louis Daguerre, the Camera Obscura, Pictorialism, Julia Margaret Cameron, Anna Atkins and many other photographers prior to 1900. As I introduced the techniques used by these artists, students were instructed that they would be given the freedom to select one method or technique to create a project consisting

of three-five final artworks. Over the course of two weeks, I shared artworks by past photographers and contemporary photographers whose work includes these processes. Together in hands on demonstrations, we produced examples based on the following techniques: Pin Hole Photography, Cyanotypes, Photogram, Liquid Emulsion, and Pictorialism. An example of how I conducted one aspect of this lesson is as follows: When speaking about Cyanotypes in my Photography II class I shared the work of Anna Atkins (1799-1871) (<http://bit.ly/digitalgalleryAtkins> and <http://bit.ly/O0SINK>), and contemporary artist and author Christopher James (author of, *The Book of Alternative Processes*, 2007) as viewed on his website <http://bit.ly/OjPdcx>. Students took notes and participated in a hands-on demonstration including mixing the Cyanotype chemistry using raw ingredients. Together we created Cyanotypes on fabric and watercolor paper coated by a glass rod (see Figure 16).



*Figure 16.* Example of Cyanotype made by a student on watercolor paper coated with glass rod during a demo

The technique was so popular among my Photography II students that soon, due to word of mouth, other students from my Photography Club and my Photography I class were coming to me and asking if they could learn how to make Cyanotypes as well. Because of the number of requests to learn this process, a larger mural was created after school one day. This time, the students from my Photography II class instructed those who attended. Using notes they created during our initial demonstration, and guided by me, they instructed those who were attending how to mix the chemistry, coat the fabric and create the final mural. Some of the students who participated in the after school Cyanotype mural had no previous exposure to the darkroom or other traditional photography processes (see Figure 17).



*Figure 17. Cyanotype mural made after school with students*

Following the initial two weeks, students had two days to conduct their individual research and gather information plus examples of past and contemporary artist for the process of their choice. They were then given two weeks, which was ten school days (equivalent of approximately 470 minutes) in class to prepare, create and get ready to present their final projects to the class. The project was to consist of their notes, documentation of process, and three-five final artworks. Figure 18 and 19, show the results from two students final projects.



*Figure 18.* Student example of a combination print made with Liquid Emulsion on wood



*Figure 19.* Photogram made by a student

## Lesson Two

Lesson and project number two was created for both my Photography II and Photography III students. It was based on what I'll refer to as "special darkroom processes". These included creating (Solarized) prints, Chomokedasic painting, Photogram & Combination Prints, as well as what I call, Creative Methods for Developing. When I first introduced the project, students expressed a lot of excitement as some of them said, "playing in the darkroom is my favorite part of photography". There are many resources and examples of artist past and present using these techniques in their artwork. A terrific website I use to begin talking about Photogram covering the span and history of the process through the early 1800's – After WWII can be found at the following link, <http://bit.ly/NQhmr0>.

To get started, I shared the work of multiple artists including Laszlo Moholy-Nagy, Jackie Fugere, Jerry Uelsmann, and past students who used these processes. As in lesson one, I spent several days showing PowerPoint presentations, other visual imagery, and engaging in discussions with my students. During the hands-on demonstrations my students and I created examples using these processes, students were once again instructed to select one method or technique, or a combination of them to create a project consisting of three-five final artworks. After presenting their research and examples from their personal investigation of artists and the process they selected they had seven-class periods to complete three to five examples. Not only did the students learn from past and contemporary artists about the processes but also it is evident in their work and writings from journals that they reinterpreted the processes and created new contemporary artworks (see Figures 20, 21, 22, and 23).

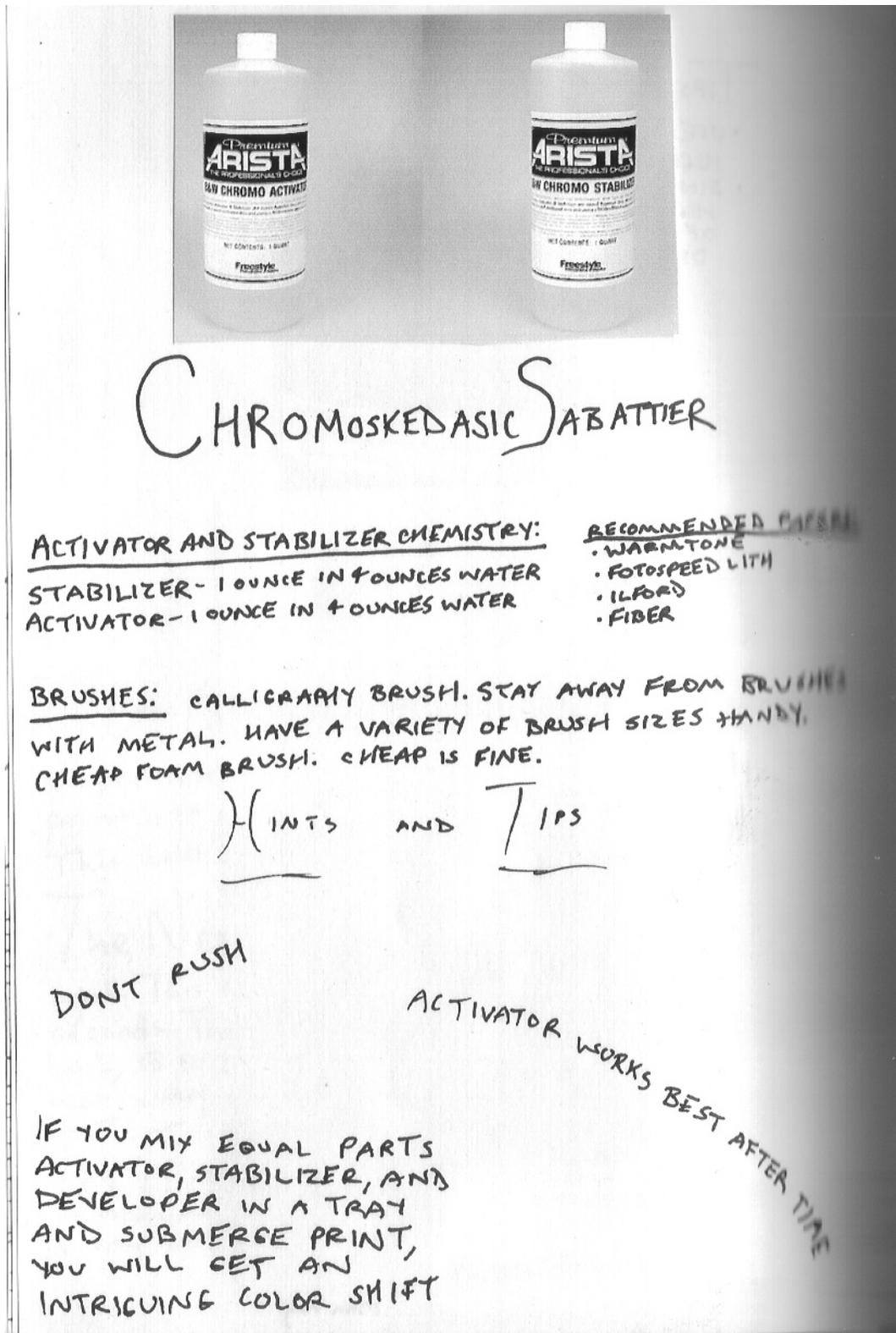


Figure 20. Student notes o Chromoskedasic painting process



*Figure 21.* Student result from Chromoskedasic process

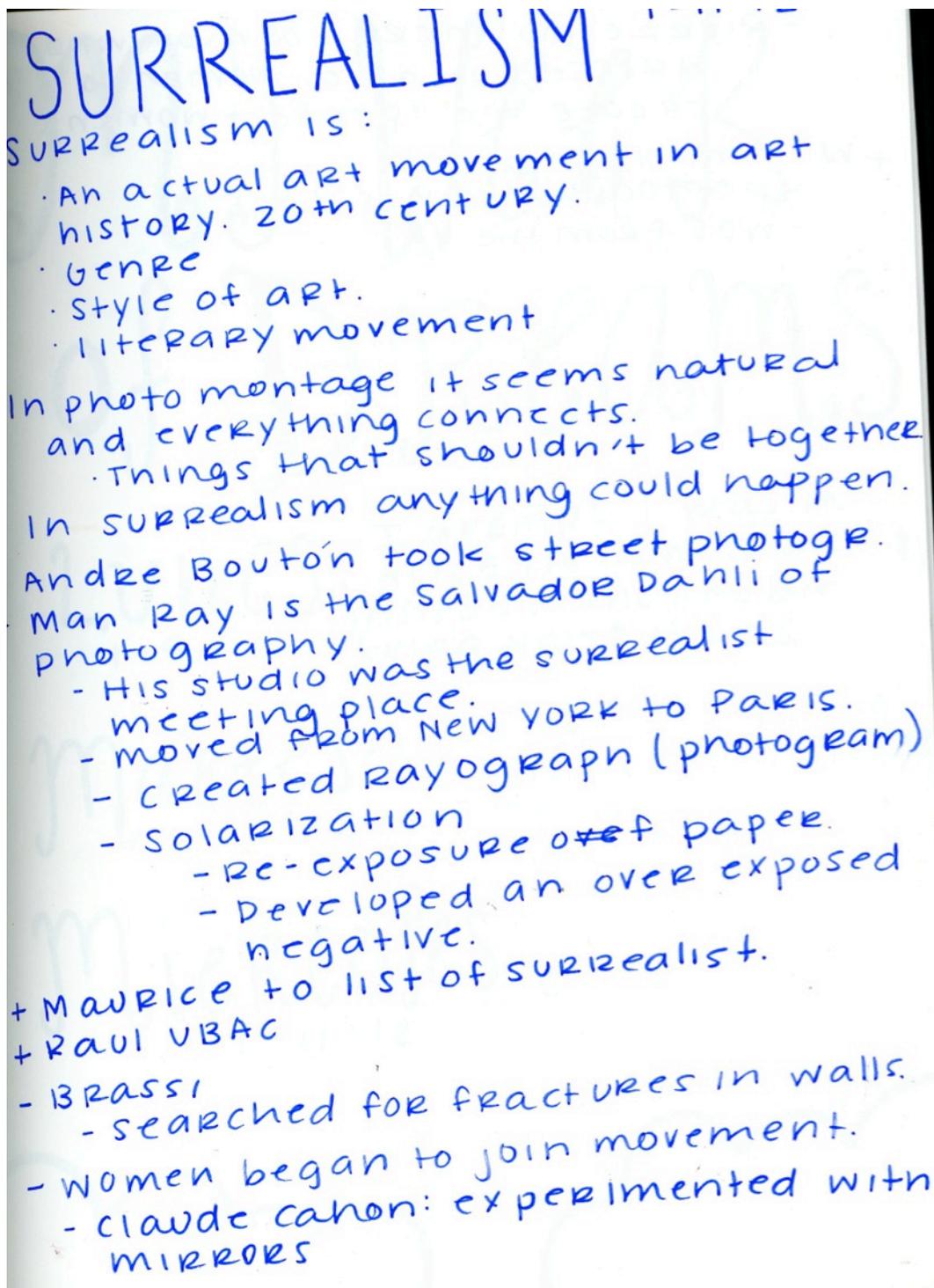
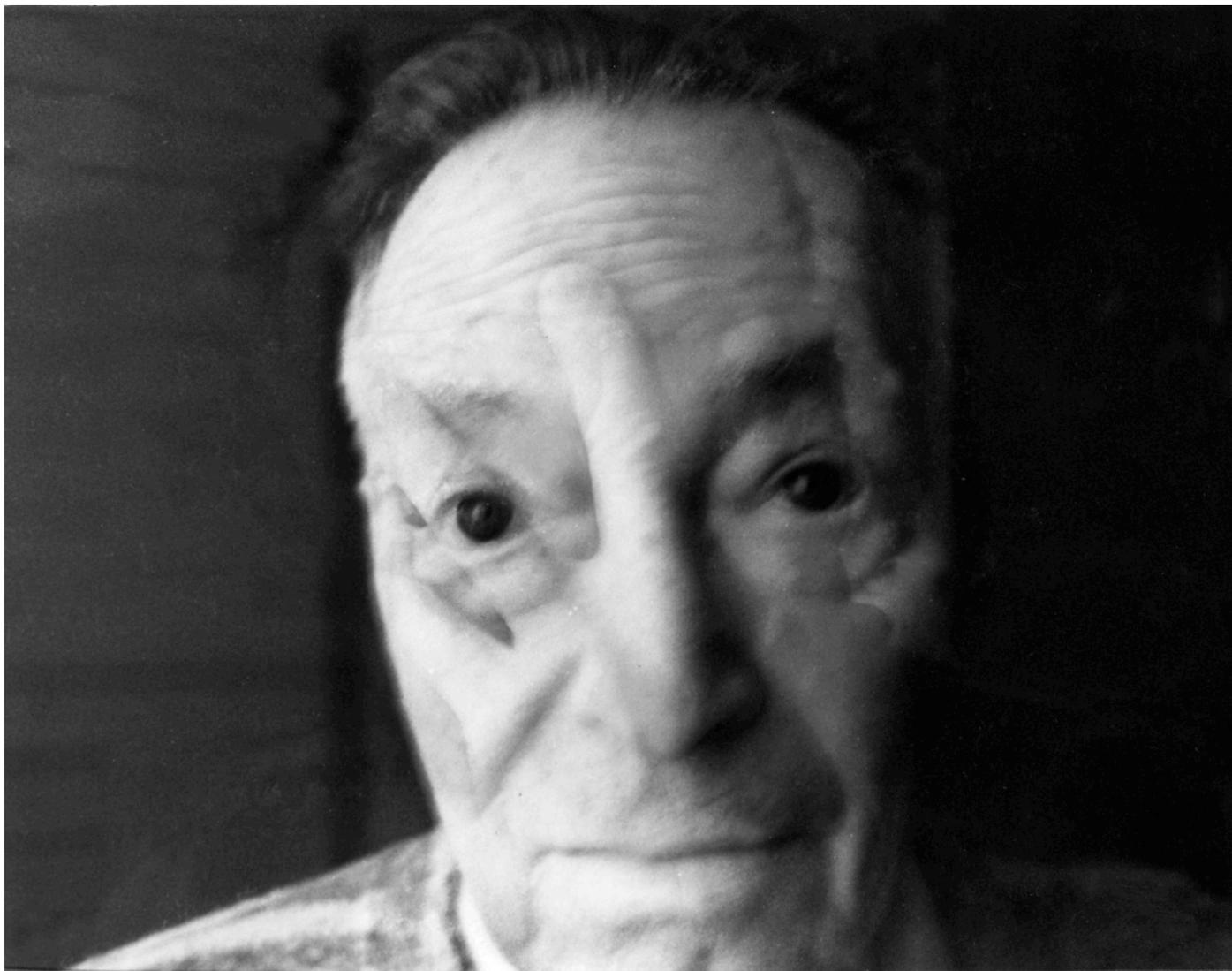


Figure 22. Student notes on Surrealism



*Figure 23.* Student artwork. Combination print inspired by Jerry Uelsmann

Conversations with students one day during this project revealed that the method I use for demonstrations, which I feel engages them physically by using a hands-on learning approach with the materials, helps them feel more confident about using the processes the next day on their own. One male student told me after school the following Friday, “It wasn’t so bad when I messed up because sometimes our demos don’t work the first time either.” We laughed. I am glad that my students felt like we were in it together.

### **Lesson Three**

Lesson and project number three was created for my Photography III students and focused on the investigation of methods and techniques used by contemporary artist-photographers. The lesson description included all past and current popular practices in photography that had been explored to date in photography classes they had taken with me. These included but were not limited to historical-based, traditional, and alternative method of image making, which is reflected in the student's final projects.

I wanted my students to really think about how they could push the medium of photography. Also I wanted them to push themselves, their ideas while considering what photography is and what the photograph means as a form of communication? I wanted them to ask themselves how can they push the medium and affect others perception of what art-photography means? To help them get started they were given the following questions to consider and later these questions were discussed in class as a group:

1. What does the production of the image entail and mean?
2. How will their ideas, techniques, and methods of working integrate the past and present?
3. What artist will be their inspiration and influences in designing their project?

To get started, as a group we spent several days browsing the Internet, looking at PowerPoint presentations I created, and thumbing through books I pulled from the local library and my house. During conversations with each other we dreamt about all kinds of uses for a photograph as language, decoration, ritual, and more (Brock, 2011). Brainstorming was conducted in journals using several former journal activities I had created. It was really exciting to see them allowing their creativity to take over and putting it ahead of the big question that

came later, “How will I do this?” I shared a story with them about a fellow classmate in my undergraduate program that turned himself into a walking camera by taping negatives on his body and lying in the sun for several hours. We viewed many contemporary and past artists work including the work of Justin Quinnell whose website is, <http://www.pinholephotography.org> and who created images using his mouth as a pinhole camera. They were then given one week, while working on other class projects to make investigations and conduct research on artists, processes, and their own experiments. Students presented proposals for their projects to the class, receiving feedback and input from classmates and myself before making revisions to their proposals and handing it in to me. Once I received and approved their project proposals they had three weeks to complete and prepare for a final critique. In between students and I met three times, as a group, assessing progress and providing feedback on the progress of the artwork.

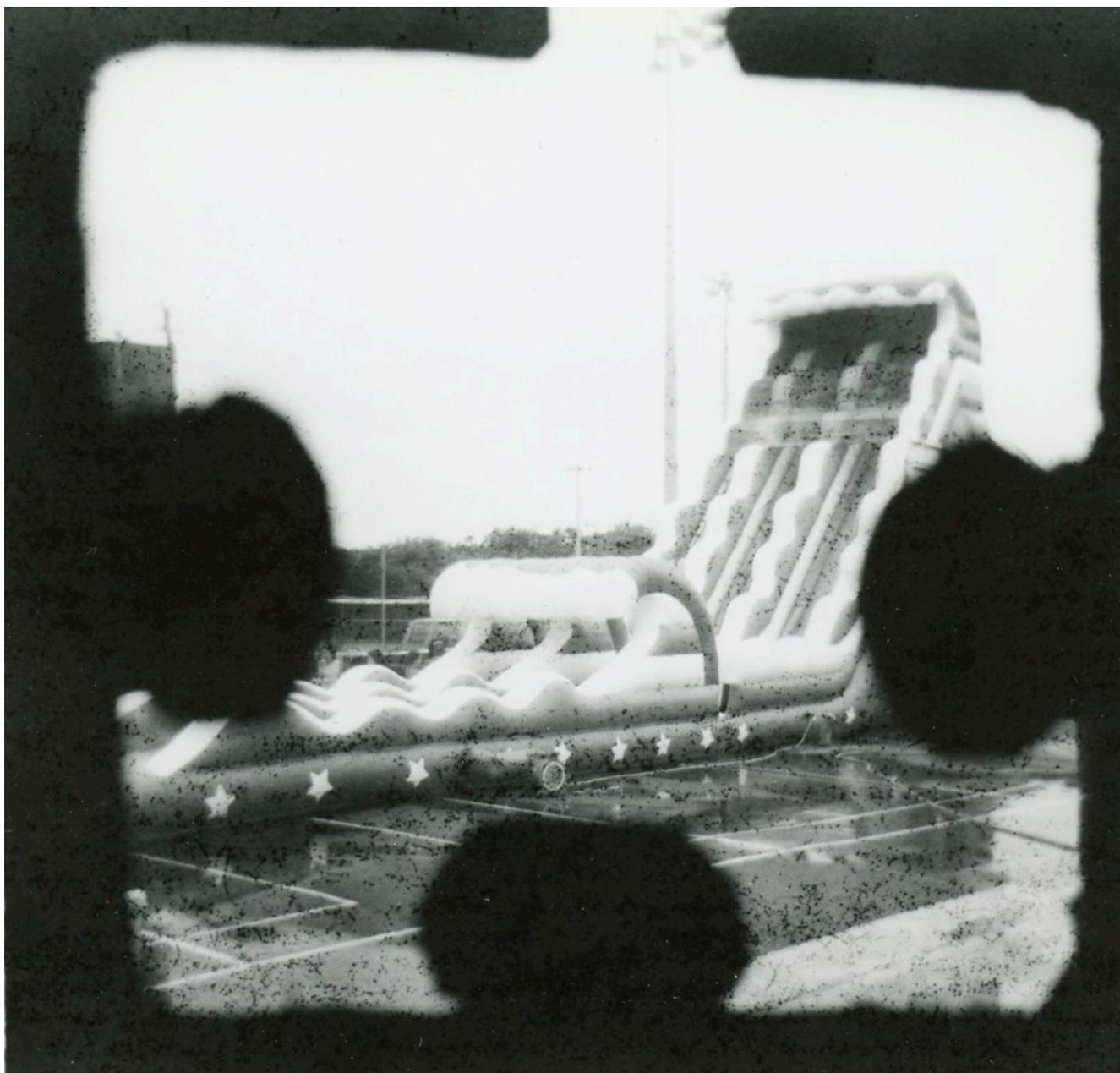
A part of this lesson was for students to keep detailed diaries of their thoughts, working processes, daily challenges and successes along the way. They were given the freedom to write as much as they wanted during this time with a minimum of at least one paragraph each day reflecting on their project (whether they spent time on it that day or not). Readers can read excerpts of these entries in (Appendix J). Entries from journals and examples of projects resulting from lesson three are below (see Figures 24, 25, 26 and 27).



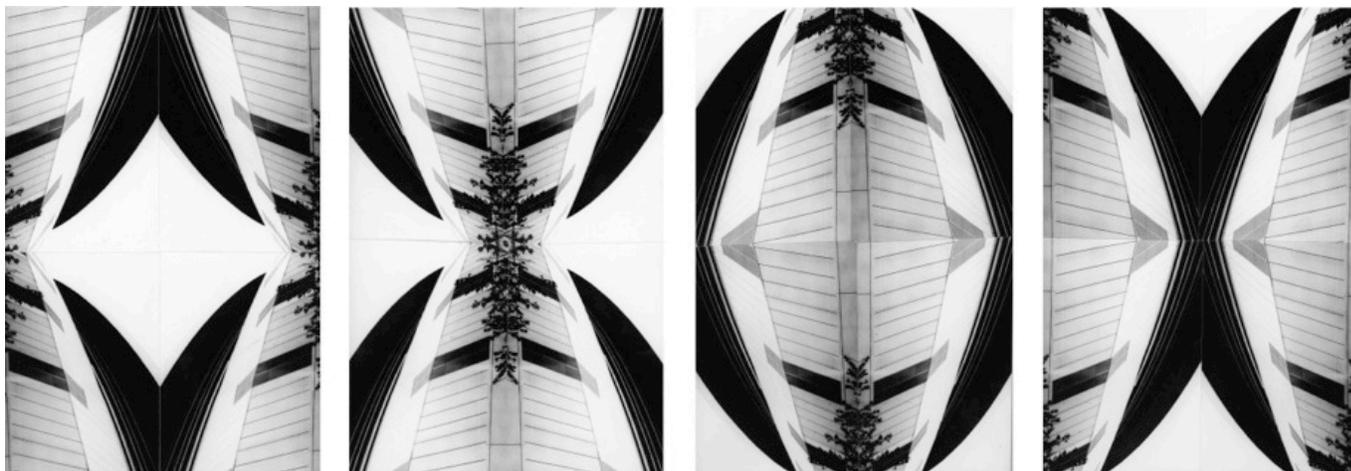
*Figure 24.* Cyanotype sculpture project. Students final photography project from lesson 3



*Figure 25.* Prom dress made by student during lesson/project 3



*Figure 26.* An image from a student's final project during lesson/project number three, using a Holga camera



*Figure 27.* One image printed four ways, four times. An example of a student's final project from lesson/project three.

The feedback from students about this lesson and the projects they created was one of increased confidence in developing ideas on their own. They told me they felt like “real” artists. One student wrote in her journal, “I’m proud of what I created, I actually made the artwork from conception to end. I did it with my own two hands—I feel like more of an artist than I do when I take a picture with my cell phone and just put it on FB or use Photoshop to make it better.” Our class discussion at the end of this project reflected positive attitudes about being able to develop a concept, conduct research, dictate the methods for working, and produce work using technologies and methods from the past combined with newer ones. Importantly, as indicated in the lesson description, this was not a requirement. My students told me that the most difficult aspect of this project was deciding what to do and to decide how to do it. Most of them continued working on other projects in addition to this one, because as they told me, they were having so much fun with the projects all semester (both film based, digital, and alternative) they didn’t want to stop.

Readers may view additional artwork created from projects that were completed by

## Historical-based Processes In A High School Photography Program

students as part of lessons one, two, and three in the Appendices (Appendix L, M, N,). Readers can also view other artwork produced in room3130 during the duration of this capstone project (Appendix O-P)

## **CHAPTER 5: SUMMARY OF FINDINGS AND CONCLUSIONS**

### **CHAPTER 5: SUMMARY OF FINDINGS AND CONCLUSIONS**

“No one is a complete photographer until he or she gains a  
fundamental knowledge of darkroom practice”

Kodak, the essence of photography ([bit.ly/MoxvUF](http://bit.ly/MoxvUF))

This capstone project and paper did not answer my initial question, “What old and new photographic media and processes are most suitable for teaching secondary and post secondary art students?” But it answered a more relevant question such as, “How can a contemporary photography program integrate historical-based and alternative methods with digital and newer technology to create, share, and promote artwork created by high school photography students in the 21<sup>st</sup> century? It also addressed whether integrating these methods influenced how students viewed themselves as contemporary artist. And, it introduced ways social media can be used by teachers and students to create and share ideas online through discourse, curriculum, techniques, processes, materials, and artists. It is evident that upon completion of this research I will continue my investigation of teaching strategies and methods using social media technologies to help preserve, perpetuate, and express curriculum ideas blending the past, present, and future means of creating photographic images. My capstone project also solidified my commitment going forward to use social media technology to preserve, perpetuate, and share historical-based photography processes as part of contemporary art making.

Conducting this research also expanded my knowledge and analysis about my own teaching practices and methods of instruction. As I became more aware and engaged in social media technologies, it continually amazed me in terms of the number of resources available and how quickly my interactions with communities of fellow artists and educators grew. I never

thought that I would be using nine to 10 social media websites and/or applications on a daily basis. Honestly, prior to my capstone project, I didn't have much interest in using social media. As I reflect on this, I realize my prior apprehension was due to a lack of knowledge about how to use social media effectively.

Working on this project also provided insight about my students' perspectives on the methods of instruction I employ in the classroom. Students' journals and diaries included everything, from the lessons and their experiences — the ups and downs of daily academic life — to their opinions about my teaching practices and my daily habits. I saw myself and everything I did through their eyes, including when I twisted my hair around my finger and told a story about skating with Tony Hawk, to how frustrated they were with me when I told them to leave the darkroom to retrieve their notes on using Soloral developer instead of just simply feeding them the answers. As one student wrote, "She was standing right there! And still made me go get my journal with my notes!" I never anticipated that I would learn so much about myself through this process or that I am not just the teacher while in my classroom, but a student of my students. The knowledge I gained outside of the intended questions of this capstone project and the questions that it raised are just as important to me as the ones I answered.

Action research methodology served the purpose of my capstone project best, because when using action research, theory and practice are not viewed as separate but rather two sides of the same thing (May, 1993, p. 116). Teachers may not aim to solve specific problems, but through their inquiry discover connections between their students learning and their own experiences. This was never more true to me than as I read writings by both my students and myself about activities we both engaged in together in the classroom. According to Tripp in the article, *Theory into Practice*, "Education is a social practice, it's techniques are not socially

neutral: they produce, reproduce, and transform peoples abilities, attitudes, and ideas therefore teachers need to understand their influence over and responsibility for the social conditions and outcomes of education” (Tripp, 1990, p. 165). I was not as aware, prior to analyzing the data, how my enthusiasm and attitude about various methods of working in photography impacts my students.

I now believe that it is vital for teachers to keep written and visual documentation of what happens in their classroom. As a teacher, I was able to examine and reflect upon not just curriculum and lessons but also the relationships between my students and myself. Participating in action research helped me see that my personal attitudes and feelings contributed to the success of my students. In his book, *Criticizing the Photograph*, Terry Barrett comments on the student-teacher relationship. He states, “Whether consciously held or not, assumptions and theories affect how we make photographs and how we understand them. The theories of our teachers, whether fully developed or a loosely held set of assumptions, certainly influence the way they teach about photography, the way we learn about photography, and the kinds of photography we are encouraged to make” (Barrett, 2005, p. 179).

I also discovered that I am not alone in my belief that there is a need to preserve and teach historical and analog methods in photography. I found that these processes are still valued by fellow educators, artists, and the outside photography community. Support for these findings is evident in articles such as one written by Jonathan Stead. In it, Stead focuses on the importance of craft and a hands-on approach to making art through interviews with contemporary photographers like Mark Tweedie, and examines the current practices of these artists using analog and historical processes (Appendix K). He defines photography as open-ended and “born of the human desire to accurately make visual representations from life.” Stead

claims that because of improvements in technology associated with digital photography, everyone feels like they can create a good image, and that this may devalue photography as an artistic medium, resulting in photographers and artists revisiting historical methods (Stead, p. 1). The artists that Stead interviewed shared a common theme, the “love of process and an ability to affect outcomes at any stage of the image-making process” in these contemporary practices (Stead, p. .3). He concludes that analog photography achieves this for many.

Based on his interviews with these artists, Stead finds that the current resurgence of analogue processes and alternative process is a reaction to the current digital environment and is similar to the rise of Pictorialism at the end of the Nineteenth Century. Analog “is often about slowing down, changing your state of mind. It is used by many as a form of escapism from the increasingly digital world” (Stead, p. 2) because “The need for visualization or pre-visualization, is something that has been intrinsic to the medium from its birth” (Stead, p. 4), whereas the instant review of images on the digital camera eliminates the need and practice for pre- and post-visualization.

Stead’s findings from his interviews correlate with the interviews I had with my high school photography students. For example, because my students were also participating in action research methods, and engaging in self-reflection writings, it appeared that they were developing a greater connection to what they created, and, as a result, felt their artwork had stronger meaning. Stead supports the need for further investigation into fine art photography and the working methodologies of artists, as well as the importance of teaching historical methods in art education.

My capstone paper focuses more on the processes surrounding the lessons I developed and the artworks students created, versus what the artworks mean. Nonetheless, when I read their

journals, it was wonderful to see that what they were creating appeared not just to be a lesson or project I gave them, but something of their own creation. Their writings and discussions with me, both individually and as a group illustrated how the act of developing, printing, and experimenting with techniques made the students feel more connected to what they created, and as one student said, “It just means more because I did it.”

A consensus was made in one particular class that engaging in research, writing, documentation, and group discussions helped them to better understand their own creative motivations, and ultimately helped them see the meaning of what they created and the reasoning behind it. They were not simply taking the picture with the camera, and viewing it immediately or making a print, but creating something uniquely personal and authentic. Figure 28 contains part of a student’s discovery about a combination print she made.



*Figure 28.* One Student's combination print and notes on meaning from her journal

As a result of my experience during this capstone project and using action research, I believe it should be a common practice in the art classroom for both teachers and students. My personal notes about students' progress and final projects provided me with greater insight and clarity when grading compared to a traditional rubric. Action research also made me encourage my students to document and keep personal notes, in addition to the reflections required in the lessons. The result of their notes replaced any need for further written critiques. By allowing my students the time to reflect and document what they did through research, in partnership with the physical work their art required, increased their likelihood to share and actively participate in our group discussions.

I also noticed that the depth and level of intellectual thought and discourse with my students was significantly greater during this capstone project than in prior classes. I attribute this to the methods I used in my research and the role I played as teacher-researcher. This capstone project provided much greater personal rewards to both my students and myself than I had anticipated. Several of my students who participated in this capstone project now have their own blogs and are using other forms of social media that were introduced during this project to further share and document their own artistic practice. For example, this is a link to one of several students who has a blog on tumblr <http://stephaniemetz.tumblr.com/>.

When I began this capstone project, I had been teaching photography at the same school for 12 years, and felt a certain level of confidence in my curriculum design and methods of instruction. Continued growth increasing popularity in the program I created supported this feeling. In 2000, the program consisted of two levels of photography. Now, 12 years later, I am teaching five to six different levels each semester. Knowledge of my students engaged in photography related programs and activities beyond my classroom also support its success. For

example, during my capstone project, one student created and taught an after-school photography program based on film cameras to children ages 7-15 at a local Boys and Girls Club. He shared his experience with me throughout the spring semester, and as he heads to college to pursue a degree in photography this Fall, he is training two current students to take over. Two other graduating seniors shared with me their desire to start photography clubs at the universities they will attend this fall, as there is currently not a photography program at one, and no club at the other. In fact, one of these students recently told me that the university has offered to donate an existing classroom for her to use as a darkroom. Additionally, I received a text last week from a rising senior high school student that she presented a proposal to conduct a workshop based on the Cyanotype process to The Young at Art Children's Museum in Davie, Florida. These stories demonstrate the impact that learning historical-based photography techniques has had on these students.

Over the years, I have witnessed students receiving scholarships and opportunities based on the work they created in my classroom. In the past two years, four of my students set up darkrooms in their homes. One of them received his darkroom as a Christmas present, along with a Mamiya 645 medium format camera. This summer, some of my students are attending both digital- and film-based photography workshops throughout the United States. It doesn't stop there. Many of my students have attended various universities and art school, some of whom pursued degrees in photography with majors in Bio-Medical Photography, Portraiture, Photojournalism, Mixed Media, and general Studio Arts. Two of these former students only use medium format film in their undergraduate work. I have also witnessed former students develop professional careers in photography as studio photography owners, product photographers, photojournalist photographers working in research and medicine, teachers, and studio artists.

These are the reasons I do what I do. It is the experiences I have and those I provide for my students, which ultimately benefit them, but grant me the deepest rewards.

In my daily practice as an artist, photographer, educator, and student, I am aware that when I am looking at today's photography, whether my students, other artists or I create it, I can see various influences from the past, some deliberate, others unconscious. When people learn that I teach high school photography classes and utilize photographic processes based on historical and alternative methods in my curriculum, they always ask me why. "Why do you still teach film in your photography classes when the world has gone digital?" I have offered many answers over the years, but maybe the simplest is expressed in something I once read. While I can't recall where I read it, this quote has remained in my memory since I first saw it in high school, "As photographers, we all stand if not on the shoulders of giants, then at least in their shadows."

## **NARRATIVE BIOGRAPHY**

Deborah J. Brock is an art educator and studio artist in Bellaire, Texas and teaches high school studio art and art history. Prior to coming to Texas, Deborah taught in S. Florida for twelve years where she played an essential roll in the design and development of the visual arts program at one private college preparatory high school. Not only did she assist in the design of department facilities on two campuses, but single handedly created, developed and taught curriculum for six levels of photography incorporating film, darkroom, alternative, digital, and new technology. She also taught AP Art History and ceramics. In addition, she helped conceive, develop, and implement an introduction survey course for secondary students. From 2004-2006 Deborah served as the art department's coordinator before becoming the Broward County Regional Director for the nationally recognized Scholastic Art & Writing competition sponsored by the Alliance for Young Artist & Writers and Scholastic Inc, a position she held for six years.

As a studio artist and art educator, Deborah received her Bachelor of Fine Arts degree from Florida Atlantic University in 1997, and her Masters in Art Education in August 2012 from the University of Florida. Aside from her teaching and studio practice, Deborah considers herself a teacher-researcher who values the methodology of action research. Her thesis and capstone project focused on the integration of historical-based photography processes with digital and newer technology in a high school photography program. She continues to develop and expand upon her research, using social media, such as the blog, [Room3130@tumblr.com](http://Room3130@tumblr.com), to preserve, promote, perpetuate and provide a resource for others about past and current photographic processes in contemporary art.

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## APPENDIX A

Front page of class blog at <http://Room3130.Tumblr.com> & Flickr site

*"Looking at photography today, one can see all sorts of influences from the past. Some deliberate, others unconscious on the part of the photographer. But the truth is, that as photographers, we all stand if not on the shoulders of giants, then at least in their shadows."*

7 hours ago

SHARE THIS

### Franz Rabi: A Master of His Craft

Franz Rabi, one of the last Masters of analogue film post production, gives us a little insight in his work and why he sticks to film. Let's have a look over his shoulder to get a glimpse at his work.

Source: [lomography.com](http://lomography.com)

7 hours ago

ANALOG FILM ROOM3130 PHOTOGRAPHERS

RESOURCES & VIDEO TUTORIALS

CONTEMPORARY ARTIST-PHOTOGRAPHERS

CLASS PROJECTS

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STUDENT BLOG

MIND MAPPING

ABOUT

This blog is part of my capstone project for the University of Florida, Master of Arts in Art Education.

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POSTS I LIKE

memorable bike ride  
the sun has set but it is not yet dark  
racing the rise of night  
underneath radiant purple clouds  
glowing  
and growing  
wind pushing and shoving  
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Home You Organize & Create Contacts Groups Explore Upload NEW Search

### Your photostream

Sets Galleries Tags People Archives Favorites Popular Profile

- Combination Prints**  
1 photo | Edit
- 2012 Summer Journal Notes**  
11 photos | Edit
- 2012 Summer Photography**  
48 photos | Edit
- Solarization: Sabbiter**  
11 photos | Edit
- Toning Project**  
12 photos | Edit
- Harbour Island, Bahamas**  
4 photos | Edit
- Cyanotype Projects**  
9 photos | Edit

## APPENDIX B

Page from Lomography website.

**lomography** CAMERAS FILMS ACCESSORIES FASHION CART What are you looking for?

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Summer Retail Therapy is ON! Get Free Goodies in Your Box With Every Order Over \$75!

[Home](#) » [Films](#) » Lomography Film Subscription Service (Beta)

- Browse By**
- [New In Stock - Films](#) (10)
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  - [Film Deals](#) (15)
  - [Lomography Film](#) (20)
  - [120 Film](#) (41)
  - [35mm Film](#) (56)
  - [110 Film](#) (6)
  - [Instant Film](#) (4)
  - [Color Negative Film](#) (29)
  - [Color Slide Film](#) (27)
  - [Black & White Film](#) (40)
  - [Infrared Film](#) (7)
  - [Expired Film](#) (36)
  - [Film Development Services](#) (6)
  - [Lomography Film Subscription](#)

### Lomography Film Subscription Service (Beta)

We've all had that sinking feeling of going to grab a fresh roll of film, only to find you've run out. That frantic search through the back of the fridge, that hurried look through the bottom of the sock drawer. Well, with the Lomography Film Subscription Service, you'll never have to worry about running low on film again!

We're currently starting a test run for a brand new Lomography Service - if you order one of the below film pack over the next few days, you might just qualify for it. Order now and take advantage of free shipping, exclusive discounts and access to super nice emulsions which aren't even available in the shop!

#### How it works:

When you order one of our awesome film packs you'll receive a reminder to replenish your film at the beginning of every month. When you order a fresh selection of film, it will be shipped to you for free and you'll get exclusive offers on special emulsions and discounted prices!

Of course, you'll only be charged when you make an order and you're free to unsubscribe from this reminder whenever you want. But why would you want to give up on being in the loop on such a great thing?

If you have any further questions about the Film Subscription service, visit the [FAQ](#) section for answers.

- Categories**
- [New In Stock](#)
- Cameras**
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  - [Camera Best Sellers](#) (25)
  - [Camera Deals & Bundles](#) (60)
  - [110 Cameras](#) (2)
  - [Lomo LC-A Cameras](#) (50)
  - [Lomo LC-Wide](#) (1)
  - [LomoKino](#) (5)
  - [La Sardina Cameras](#) (21)
  - [Diana Cameras](#) (34)
  - [Sprocket Rocket Cameras](#) (3)
  - [Fisheye Cameras](#) (22)
  - [Medium Format Cameras](#) (20)
  - [Multilens Cameras](#) (9)
  - [Monochrome Editions](#) (17)
  - [Holga Cameras](#) (11)
  - [Russian Cameras](#) (2)
  - [Pinhole Cameras](#) (11)
  - [Panoramic Cameras](#) (12)
  - [Instant Cameras](#) (4)
  - [Premium Cameras](#) (2)
  - [Other Cameras](#) (4)
- Films**
- [New In Stock - Films](#) (10)
  - [Film Best Sellers](#) (18)
  - [Film Deals](#) (15)
  - [Lomography Film](#) (20)
  - [120 Film](#) (41)
  - [35mm Film](#) (56)
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  - [Color Negative Film](#) (29)
  - [Color Slide Film](#) (27)
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  - [Infrared Film](#) (7)
  - [Expired Film](#) (36)
  - [Film Development Services](#) (6)

 <a href="#">New In Stock</a>	 <a href="#">Camera Best Sellers</a>	 <a href="#">Camera Deals &amp; Bundles</a>	 <a href="#">110 Cameras</a>
 <a href="#">Lomo LC-A Cameras</a>	 <a href="#">Lomo LC-Wide</a>	 <a href="#">LomoKino</a>	 <a href="#">La Sardina Cameras</a>
 <a href="#">Diana Cameras</a>	 <a href="#">Sprocket Rocket Cameras</a>	 <a href="#">Fisheye Cameras</a>	 <a href="#">Medium Format Cameras</a>
 <a href="#">Multilens Cameras</a>	 <a href="#">Monochrome Editions</a>	 <a href="#">Holga Cameras</a>	 <a href="#">Russian Cameras</a>
 <a href="#">Pinhole Cameras</a>	 <a href="#">Panoramic Cameras</a>	 <a href="#">Instant Cameras</a>	 <a href="#">Premium Cameras</a>

**APPENDIX C**

Artwork created by Jerry Uelsmann, Combination Print.



**APPENDIX D**

29 Palms: Infantry Platoon, Retreat  
Le, An-My  
2003-2004



**APPENDIX E**

**APPENDIX F**

Anne Collier, Diptych, *Blue Sky, Grey Sky*, 2008



## **APPENDIX G**

### **Pilot Study**

#### **Problem**

The lack of research concerning teaching methods today in secondary and higher level photography education support the need for research in curriculum with regards to historical processes such as film and other wet-processes vs. digital or a combination of both. This pilot study was formed and conducted to help determine and understand the attitude towards wet processes and their value in the classroom. The study will also help determine the value students who have experienced wet processes feel towards the medium. It will also provide a glance at the attitudes of art educators on this topic. I also contend that upon the completion of this study I will have be able to narrow my research and have sufficient support to further validate the value of historical processes in the photography classroom.

#### **Hypothesis**

I hypothesize that the value of wet processes in photography education is being eliminated due to a lack of understanding about the value of history as part of art education, our cultures obsession with technology, teaching photography as a trade, the belief that it is obsolete, expensive, and not environmentally friendly and the idea that black and white photography and digital photography are the same. I hypothesize that most people will argue that digital is more practical, cheaper, easier to use, and what students need to know for greatest earning potential. I hypothesize that although education seems to be eliminating wet and historical processes, institutions such as museums, and students do not view film based photography and digital photography the same way. I hypothesize that the reason for these views is based on the experience in learning and using the medium. I also hypothesize that greater satisfaction and appreciation is achieved in the wet process vs. the digital and that students who learn to use film before digital feel a greater responsibility to what they create, and are able to better decode popular images.

#### **Pilot Study Research Design**

1. Based on ethnographical research where the “the challenge to combine participation and observation so as to become capable of understanding the experience as an insider while describing the experience for outsiders” I first conducted general and informal interviews with students and educators. Since I have some type of relationship with students an educators involved in this pilot study I viewed myself as a participant and observer. According to Genzuk (2003) being a participant and observer in my research “is an omnibus field strategy in that it simultaneously combines document analysis, interviewing of respondents and informants, direct participation and observation, and introspection. In participant observation the researcher shares as intimately as possible in the life and activities of the people in the observed setting. The purpose of such participation is to develop an insider's view of what is happening. This means that the researcher not only sees what is happening but "feels" what it is like to be part of the group”.
2. Using general interview methods to develop surveys and conduct the initial part of the interview I acquired basic information reflecting location, age, experience in photography and knowledge of subject matter. Secondly, I used a Informal, conversational interviews to make connections between the beliefs of students and educators as well as identify how the experience

using film and the darkroom has impacted their view about the value of wet-processes and historical processes in the photography classroom.

Because the informal interviews occurred in person and via the Internet, and once by chance at a Starbucks, there were “no predetermined questions are asked, in order to remain as open and adaptable as possible to the interviewee’s nature and priorities; during the interview the interviewer “goes with the flow” (Genzuk, 1999). The qualitative research interview seeks to describe and the meanings of central themes in the life world of the subjects. The main task in interviewing is to understand the meaning of what the interviewees say. (Kvale,1996). Interviews are particularly useful for getting the story behind a participant’s experiences. The interviewer can pursue in-depth information around the topic. Interviews may be useful as follow-up to certain respondents to questionnaires, e.g., to further investigate their responses. (McNamara,1999).

I then collected journals consisting of personal narratives by students who attend American Heritage and have taken or are currently enrolled in Photography I – V. I looked for writings pertaining to their behaviors, opinions/values, feelings, knowledge and sensory experiences using film, wet-processes, digital cameras, technology such as cameras on phones, as well as Holga, medium-format, pinhole, and Polaroids. I used these types of topics *Valenzuela & Shrivastava*, to focus on the following:

- Behaviors - what a person has done or is doing.
- Opinions/values - what a person thinks about the topic.
- Feelings - what a person feels rather than what a person thinks.
- Knowledge - to get facts about the topic.
- Sensory - what people have seen, touched, heard, tasted or smelled.

#### **Procedure For Educators**

I began with interviews and surveys via email and on Internet forums and social networks by asking a set of standard questions to determine location and general background. [See appendix]. Conversation from interviews and answers to the surveys were compiled and notes were made in the end. For educators, beginning questions established how long they have been an educator, what grade levels they are currently teaching, and how long they have been teaching photography. They also established location, education and experience with photography, and current practices. The next set of questions asked educators to describe their beliefs and attitudes towards film, wet-processes and digital photography. The last set of questions addressed their ideas about the future of photography education and whether historical or wet processes should be a part of that. If they answered “yes” I then asked them to describe what their curriculum would look like. If they answered “no” then I asked what prevents them from incorporating these processes in their classroom. In the end, I asked the same final questions about beliefs they have pertaining to cost and materials.

#### **Procedure For Students**

I began with anonymous surveys via email and in my classroom asking a set of standard questions to determine a general background. [See appendix]. Informal interviews and conversation with individuals as well as small groups of four or five students along with narratives collected from journals provided data for comparison and revealed several themes about film and wet processes compared to digital photography.

For students, beginning questions established whether or not they had taken or were currently enrolled in a photography class, what grade they in, their age, and what type of processes/equipment they have learned are use. The next set of questions asked them to describe their beliefs and attitudes towards film, wet-processes and digital photography as well as compare them. Following these questions students were asked whether they felt historical and wet processes enhanced and helped their knowledge of photography as fine art. If they answered “yes” I then asked them to describe and explain in what way. If they answered “no” then I asked them if they learning these processes altered their view of the photograph in any way. The last questions was the same for all and addressed a hypothetical scenario for students at my school pertaining to the future removal of film and the darkroom in photography and their feelings about this.

### **Data Collection & Data Analysis**

Surveys were returned to me via email or to a box in my classroom. Educators and students had the option to remain anonymous. Once I collected them I made a “score sheet” to record the number of “yes” or “no” responses, categorized the range of experiences or classes taken or enrolled in, and then I read responses to short answer questions tracking how many seemed in favor of or against wet processes, had positive experiences and comments vs. neutral or negative. I recorded a numerical number in either a “for” or “against” column.

Each individual interview lasted approximately between five and ten minutes and each small group interview lasted between 25-35 minutes. I kept detailed notes in a journal for the informal interviews/conversations as well as their journal narratives. Using word list generated from the repetition of ideas, similar metaphors, as well as differences, in the personal narratives, I was able to identify three themes (Ryan and Bernard, 2003).

I made a record sheet using the three themes as categories: Personal Knowledge, Experience, and Appreciation. Then I separated and tallied the positive and negative comments as numerical values. Finally I compared the numerical findings to my hypotheses.

### **Findings**

Students and educators both expressed various ideas and values about the wet process vs. digital photography. Some students who have not had any experience with wet-processes said that they want to. When asked why? Three of them said, “I want one of those plastic cameras they sell at Urban Outfitters.” They had either seen them in person or knew someone who owns one. In general, all three thought they were “cool” “authentic” and “the pictures look so much more real”. Each student who had a friend currently or in the past enrolled at American Heritage in photography “wants to take photography.” I found that students compared to educators were the most enthusiastic and found value in the wet processes. This seems to be partly due to curiosity, the idea of working under a safe light, and that to them everyone does digital so it seems more authentic.

Students at American Heritage who were currently enrolled in photography, or have taken a class using film or wet processes expressed the most enthusiasm about including these processes in their education. The range for reasons were that they perceive that the knowledge they have now makes them a better artist, a better photographer, has made connections for them to the past, is more authentic and just somehow more special and unique to it seems cool.

Educators varied from formal education in the visual arts, to art educators, to those who were self taught or in the past or present worked in the field. Ideas about the value of historical and wet processes varied greatest among art educators. Those who came from a background of art education said the history was important but there was not much support that wet processes should be included in photography education. The main reason for this was a lack of funds and lack of support from administrators. It does appear that those who trained or had formal education as studio artist favored the practice and combination of wet processes and digital practice in the classroom strongest. Those who were self taught or had experience directly from the commercial field tended to feel there isn't any value in teaching anything other than digital practices. Whether asked or not, one thing everyone (both educators and students) agreed upon was that digital photography is essential to them being able to participate and earn a living as a photographer commercially.

### **Conclusions**

Findings from this pilot study have informed and supported my hypotheses and interest in validating the importance of historical and wet processes in photography education. One of the most interesting and an important consideration revealed from this study is that students are aware of film and historical processes in photography regardless of education because companies and aspects of their culture are perpetuating and introducing 35mm, medium format, and pin hole photography. As educators how can we defend not teaching historical methods in art education? To date I have found that most studies focus on the advantages of technology and digital photography rather than a blend of the old and new.

This pilot study also has made me aware that in order to preserve the art of black and white film, as educators, we have a duty to teach the history and processes demonstrating and connecting them to contemporary art and artist. I did not feel that my survey was very successful compared to the narratives and journals from my students. This is mainly because the lack of response was surprisingly low. Both the surveys and questionnaires may not show a true representation of feelings.

I feel that the best alternative is to present both histories, processes, and trends. This supports my argument that there is value in film, wet processes, and the darkroom as well as the history and historical processes.

### **APPENDIX**

#### **Appendix A:**

##### **Educators Survey**

**General Information: (For most questions you may answer “yes” or “no”. If you wish to provide additional information, please feel free to do so)**

1. Your Name: (optional)
2. Your email: (optional)
3. Are you currently teaching photography?

## Historical-Based Processes in a Contemporary High School Program

4. If yes, how long have you been teaching?
5. What levels do you or have you taught?
6. What state do you teach in?
7. If no, have you ever taught photography?
8. Are you retired?
9. Did you earn a B.F.A in art?
10. Did you earn a Bachelor in Art Education or Education?
11. Did you concentrate in photography?
12. Do you have a Masters degree?
13. Did you acquire your photography background by other means?
14. Do you use film? digital? of both?
15. If you answered both, do you use film for commercial use?
16. For fine art?
17. Do you use digital for commercial use?
18. For fine art?
19. Do you have darkroom access?
20. If yes, is it at home? or other?
21. Have you ever had a darkroom at home?

### **Questions for Educators:**

1. Do you teach photography classes?
2. What ages do you teach?
3. Do you teach in an after school or community program?
4. Are you still teaching film and wet-processes in your class? (If “No” then skip to question 14. Otherwise answer questions 5-12)
5. If yes, where do you purchase supplies?
6. Do your students pay a lab fee?

## Historical-Based Processes in a Contemporary High School Program

7. If yes, how much do your students pay?
8. If no, who pays for your class supplies?
9. Approximately how much do you spend in a given school year (Two semesters).
10. Approximately what percentage of your students has 35mm or other film based cameras?
11. Approximately what percentage of your students has digital SLR cameras?
12. How do you interpret your students like or dislike of using film and the darkroom?
13. Do you think that students who learn to use a 35mm film camera have better control of their Digital SLR?
14. If you answered “No” to question 4, when did you switch to digital?
15. Do your students use digital SLR cameras, point and shoot cameras or both?
16. What were the reasons for the switch?
17. Who made the decision to discontinue the darkroom practice?
18. Do you feel that historical methods in photography and the wet-processes are important in your photography class?
19. If you are not using film and the darkroom how else do you incorporate these historical processes in to your curriculum?

### Additional Questions:

1. If you could design the curriculum at your school, would you incorporate film, and digital?
2. Are you aware that there are environmentally safe chemicals for the darkroom today?
3. How much do you think it cost to teach a class size of 25 students using film and darkroom processes for one semester?
4. How much do you think it cost to teach a class size of 25 students using digital cameras and computer software?

## **Appendix B: Survey for Students**

### **RESOURCES:**

Genzuk, M. (1999). *Tapping Into Community Funds of Knowledge*. In: Effective Strategies for English Language Acquisition: A Curriculum Guide for the Development of Teachers, Grades Kindergarten through Eight.

Kearlsey, G. (2000). Phenomenology. [On-line]. Available:  
<http://www.gwu.edu/~tip/marton.html>.

Kvale, Steinar. *Interviews An Introduction to Qualitative Research Interviewing*, Sage Publications, 1996

McNamara, Carter, PhD. *General Guidelines for Conducting Interviews*, Minnesota, 1999

## APPENDIX H

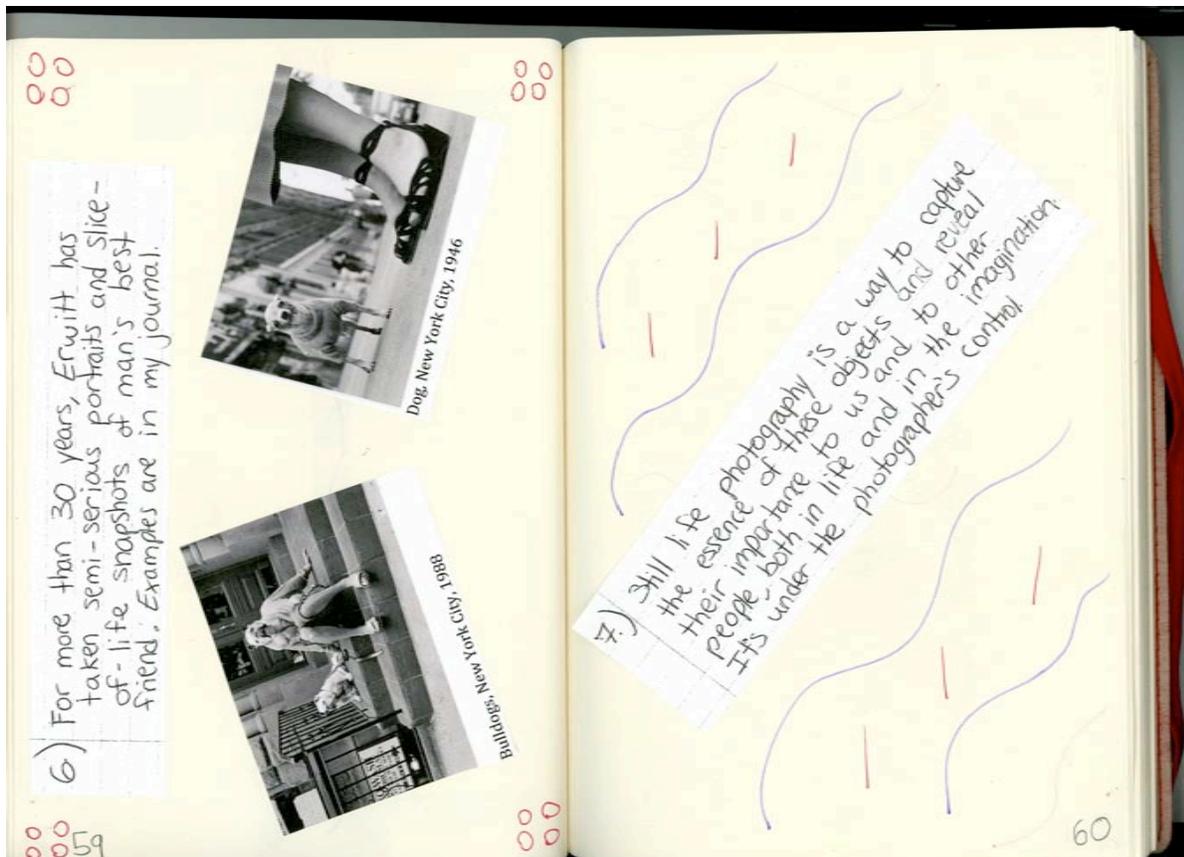
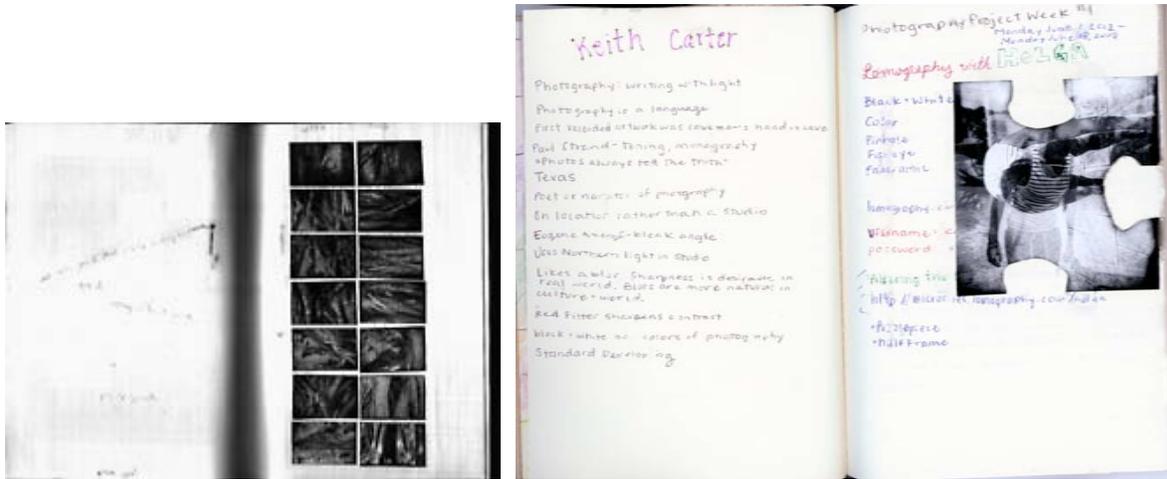
### List of ways to help avoid bias in action research

1. Check on apparent contradictions, imbalances, implausibility, exaggerations, or inconsistencies. ('Yes, but didn't you say a moment ago...?' 'How can that be so if...?');
2. Search for opinions ('what do you think of that?' 'Do you believe that?');
3. Ask for clarification ('what do you mean by...?' 'Can you say a little more about...?');
4. Ask for explanations: pose alternatives ('Couldn't one also say...?');
5. Seek comparisons ('How does that relate to...?' 'Some others have said that...');
6. Pursue the logic of an argument ('does it follow, the, that...?' 'Presumably...?');
7. Ask for further information ('What about...?' 'Does that apply to...?');
8. Aim for comprehensiveness ('have you any other...?' 'Do you all feel like that?');
9. Put things in a different way.
10. Put things in a different way ('would it be fair to say that...?' 'Do you mean...?' 'In other words...?');
11. Express incredulity or astonishment ('in the *fourth* year?' 'I don't believe it!' 'Really??');
12. Summarize occasionally and ask for corroboration ('So...?' 'What you're saying is...?' 'Would it be correct to say...?');
13. Ask hypothetical questions ('yes, but what if...?' 'Supposing...?');
14. Play devil's advocate ('an opposing argument might run...?' 'What would you say to the criticism that...?').

**APPENDIX I**

## APPENDIX J

Journal entries from students.



### "Putting it all Together"

When shooting we usually make the picture more difficult than it should be. This can confuse the viewer of the photo. Try to make the photo simpler. Be aware of how much you are picking up in the photo. Make the unnecessary disappear, make a limit. Finding how the photo makes you feel is very valuable. The photo that visually means something and everytime it will be looked at something will be viewed everytime. Has staying power.

### "The language of vision"

There are many important things that interpret the language and vision of photographs, Lines, shapes, texture, Pattern, Unity and Variety, Rhythm, Balance, Emphasis, Proportion, Golden Ratio, Scale, symbolism. All these interpret the photo taken more in depth. There is a visual language which is made up of everything that I listed. Lines, is created by humans to form texture and pattern. Shapes come in four shapes, Geometric, natural, Abstract, and non objective, Shape is a way to create form and there are 3 types, Actual, pictorial, and Virtual.

## Sepia Toner

Example of Sepia Toned photo is matted!

**You need:**

- Print on Fiber Paper
- Gloves
- 3 Trays (clean from Cabinet)
- Bottle of Foma Bleach
- Bottle of Sepia Toner

Bleach      H<sub>2</sub>O      Sepia Toner

**Steps for toning:**

- Set up trays in sink + put on gloves.
- Pour Bleach into tray
- Fill middle tray with H<sub>2</sub>O
- Pour sepia toner into tray.
- Place print in bleach for 2-4 minutes.
- Wash in H<sub>2</sub>O for 2 minutes.
- Place print in sepia toner for desired time.
- Wash print for 3 minutes in H<sub>2</sub>O bath.
- Squeegee print and put facedown on drying rack.

\* Tally on bottle for each print

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When Ben, David and I used to put the music really loud and dance like crazy people all around the darkroom and do weird moves, then some one would walk in and we would stop and act as if nothing happened and go on with our prints. Atleast 4 different people would come in telling us they can hear the music in the classroom or Ms. Brock would come in and whoever was by the stereo would turn it down really fast lol or the best one... where Mr. Laurie was coming in with a tour and we would turn into ninjas and make sure everything was perfect..LOL

# Historical-Based Processes in a Contemporary High School Program

I was washing my film when the water tube disconnected from the film washer and I was soaked from head to toe! Sorry for flooding the place!

Like - Comment - Unfollow Post - Thursday at 8:50pm near Boulder, CO

Emma Whillans likes this.

Deborah Brock it was you!! haha, 19 hours ago - Like

Write a comment...

## Casi Fleischman

I remember borrowing your Blackbird Fly camera, that you had just gotten for the room, to bring it home to use it and I ended up getting a roll of film jammed in it and got so paranoid that I broke the new camera. My dad spent hours getting it out and fixing it :P I never ended up taking a roll with it because I was too paranoid I would screw it up again! I feel like I never told you that... but I really wish I had actually asked you how to load film into it!

Unlike - Comment - Unfollow Post - Thursday at 9:23pm

## hmmm, coffee trial not so successful

well stephanie, that's too bad the coffee didn't work.....here's another link to a coffee

recipe:<http://photo-utopia.blogspot.com/2007/09/developing-in-coffee.html>

Hope you are rolling short rolls for trials. That is what makes the bulk loader so great! How did the Cyanotype go?

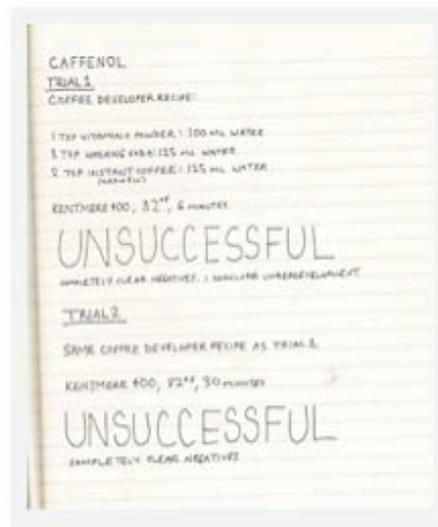
Ms. Brock

— room3130  
6 DAYS AGO



1 WEEK AGO - ♥ 2

5 DAYS AGO - ♥ 13



6 DAYS AGO - ♥ 1



## APPENDIX K

Mark Tweedie is a contemporary artist who was interviewed by Jonathan Stead about the craft and a hands-on approach to making art. He is known for his pinhole photography.

# MARK TWEEDIE

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PINHOLE PHOTOGRAPHY | BOOKBINDING | POETRY | WALKING

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### Galleries



Dartmoor



Dream of Flight



Still Life in Ice



Ancient Stones

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© MARK TWEEDIE 2012 ¶ THANKS, WORDPRESS. ¶ VERYPLAINTEXT THEME BY SCOTT ALLAN WALLICK. ¶ IT'S NICE XHTML & CSS.

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**APPENDIX L (Additional artwork from lesson 1)**



Photogram



Print from negative made in pinhole camera



Photogram and chemicals

## APPENDIX M (Additional artwork from lesson 2)

### Working on Surrealism Project: JM

For this project, the student is removing the back of the mirror so that from the front the viewer can see themselves as well as the images she is transferring to the back of the mirror. This produces a Hologram effect of the image. Her idea is that you are standing at a window, looking out, as if into a dream. The dream: looking at your ideal world. We will hang the piece horizontally when finished and it will be illuminated from behind. The images that will be transferred to the back were taken with black and white film, printed and then scanned, as well as black and white & color negatives scanned and put together in Photoshop to make one large image that is the length of the "mirror". Once complete, we will print the image onto transparency film and using an image transfer technique (possibly Xlene or Acrylic Gel - still testing) she will complete the transfer to the "mirror". Here are some images of the work in progress.

First, we removed the back of the mirror with stripper. We used Citristrip which is non-toxic and environmentally friendly.



Experimenting with chemicals in darkroom



Family member portraits mixed together



Combination Print, Two Negatives, Two Enlargers



Painting with developer

APPENDIX N (Additional artwork from lesson 3)



Color Film/ Holga Camera



Chihuly inspired sculpture. Images transferred on tissue paper, sealed in plastic.



Self directed assignment



Scanography



Experiments with cameras

I'm so proud of my student for completing her project in time for prom! memorializes the lives of two girls (one who passed, age 11, in March and date) that the student met during her four years in the pre-med track photography classes. She designed the dress, cut the patterns, and sewed A top and bottom so that later she can where the top with jeans, other ski can be worn to create other outfits - more casual. The images were scanned in the darkroom and/or from her film. They were then sized and arranged c Photoshop so that the larger pictures would be in the bottom portion of the fabric was prepped with Freezer Paper. It took her 10 hours to iron all the fabric. Once ready, we printed the fabric roll on a Epson 9800 inkjet printer cut the pattern and sew! Oh, and add a little tulle at the bottom, a black b since the top. To complete the look jewelry and a corsage made by a c completely from photographs! She will also wear this dress to a special prc hospital in Hollywood, Florida

## APPENDIX O

Artwork created during the capstone project, but outside of the of the lessons. All artworks were developed and printed in a darkroom.





Street Photography Assignment



Chromoskedasic. Abstract