

**THE HANDBOOK
OF THE
BARD COLLEGE
PHOTOGRAPHY PROGRAM
(2023/2024)**

" NO SUBSTITUTE FOR QUALITY "

INTRODUCTION

A photographer's growth is a product of the simultaneous development of three interdependent factors. The first is gaining a conscious or intuitive understanding of the visual language of photography, that is, how the world is translated into a photograph and how a photograph orders in space and time the segment of the world that it shows. This is a photograph's grammar. The second factor is the acquisition of technique. Without a technical foundation, expression is impossible; conversely, the broader the foundation, the greater the scope of expression. This is a photograph's vocabulary. The third factor is the photographer's work on his or her self. This entails overcoming visual and psychological preconceptions and conditioning, deepening and clarifying perceptions, and opening up to one's emotions and finding one's passions. This is a photograph's content. It is the Photography Program's aim to offer instruction in this three-part process and to provide a historical and aesthetic framework for the student's development within the context of a broad-based liberal arts education.

The purpose of this handbook is to acquaint you with the Photography Program's facilities, to inform you of the Program's requirements and expectations, to help you use and maintain the darkrooms and digital labs, and to prepare you for your Moderation and Senior Project.

FACULTY and STAFF

Lucas Blalock (he/him)

Jasmine Clarke (she/her)

Laurie Dahlberg (she/her), History of Photography

Tim Davis (he/him)

Gregg Evans (he/him), Digital Facilities Manager

An-My Lê (she/her)

Karl Mattson (he/him), Analog Facilities Manager

Tanya Marcuse (she/her)

Gilles Peress (he/him)

Walid Raad (he/him)

Bryson Rand (he/him)

Stephen Shore (he/him), Program Director

Laura Steele (she/they)

Sara J. Winston (she/her), Program Coordinator

<http://photo.bard.edu/>

DIVERSITY, EQUITY, INCLUSION

In the Photography Program we embrace plurality, respect divergent viewpoints, and are committed to understanding the rich spectrum of experiences that comprise our community.

Diversity, Equity, and Inclusion (DEI) at Bard seeks to materialize our commitment to plurality, dialogue, and rigorous study. We strive to create a learning environment that upholds the College's mission to meaningfully include the voices, works, and ideas of communities and cultures historically marginalized in liberal arts and sciences education. DEI at Bard aims to work at the systemic as well as the interpersonal level to address the implicit and explicit ways racism, sexism, classism, ableism, homophobia, transphobia, and religious discrimination impact the learning process.

MATERIAL AND EQUIPMENT LOANS

Students enrolled in PHOT 101: Introduction to Photography, will be loaned a manual 35mm camera and exposure meter to use for the duration of the class.

Students enrolled in PHOT 201: The View Camera, will be loaned a 4x5 camera outfit to use for the duration of the class.

Students enrolled in PHOT 203: Color Photography, will be loaned a camera to use for the duration of class.

Cameras will be checked out from and returned to room 123 in Woods Studio.

FINANCIAL SUPPORT

Advisory Board Scholarships are provided to two Juniors majoring in photography to go toward material expenses in the Photography Program.

Senior Photography Program Scholarships are provided to all Seniors majoring in photography who receive Financial Aid to help defray expenses of the Senior Project.

*Scholarships are given in the fall semester.

If you would like to speak with someone about DEI at Bard please contact beop@bard.edu

Disability Access Services

Erin Braselmann, Dean of Disability Resources and Accessibility

Disability Access Services

Olin 106, phone: 7532

E-mail: disabilityservices@bard.edu

Website: www.bard.edu/accessibility/students

ADA Accessible Darkroom / Digital Workstations

ADA accessible darkrooms and digital workstations are available on the first floor of Woods Studio. Please be in touch with Gregg, Karl, or Sara to discuss, or be in touch with Disability Access Services to make arrangements.

Disability Access Services

Bard College strives to create an accessible and welcoming campus community for students with disabilities. The College is committed to maintaining compliance with Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities Act of 1990, and the ADA Amendments Act of 2008, by providing otherwise qualified individuals with disabilities equal access to academic courses, programs, and activities. In support of this mission, the College provides services and reasonable accommodations to students when a barrier to access exists. Students who may require particular accommodations to ensure access should register with Disability Access Services (DAS). The student will be asked to complete the disability registration form and present documentation that verifies the disability, details the impact of the disability, and provides suggested accommodations to mitigate the impact. Registration forms and additional information can be found at bard.edu/accessibility/students.

Disability and Access Services strives to support students with disabilities holistically, offering accommodations and additional support. We work with all campus constituents to create a campus environment that is inclusive for students with disabilities, by promoting accessibility across campus.

Requesting Accommodations

Students who would like to request services and/or accommodations should register with DAS. Our Office utilizes an interactive process to determine accommodations, including documentation and information gathering through direct communication with individual students. We believe inclusion for disabled people is a social justice matter. Our approach to accommodations is to assess environmental barriers and limitations, not limitations of the disability or individual.

For further information about this process, please consult Disability Access Services at disabilityservices@bard.edu.

Registration Process

Students who request disability accommodations should:

1. Complete the [Disability Registration Form](#) (Please allow two to three business days for a response; for Annandale campus students only).
2. Provide disability documentation to disabilityservices@bard.edu.
3. Meet with Disability Access Services to discuss potential accommodations.

Disability Documentation

Students requesting disability-related accommodations should provide current documentation that outlines the existing disability and need for disability accommodations. In addition to documentation, Disability Access Services uses an interactive process of ongoing engagement and dialogue with students to determine their accommodations.

We recognize that barriers to documentation may exist for a variety of reasons. If you do not have documentation or have concerns about documentation guidelines, please complete the [Disability Registration Form](#) on our website and provide as much information as possible.

Grievance

Students who have a disagreement about their accommodation and/or the way a disability is being handled can contact Disability Access Services (disabilityservices@bard.edu) to discuss potential mitigation of barriers and solutions. Students who believe that they have been discriminated against on the basis of a disability can contact Lauren Gretina (lgretina@bard.edu), the College's Civil Rights Coordinator, in the Office of Title IX and Nondiscrimination (OTN) to discuss their options and how to move forward with either an informal resolution or the formal complaint process. Students who file a complaint are protected against retaliation in any form. If a student suspects that such retaliation has occurred, the student should contact OTN.

GENERAL NOTES

ATTENDANCE AND GRADING

Grading is a reflection of a number of factors. It is important that you read and keep in mind what is outlined below.

Attendance

3 absences or 2 consecutive absences will result in a Fail. Students are responsible for all assignments. Missed assignments must be made up by the next class. Latenesses are counted as half an absence

Of course, we realize that sometimes circumstances arise that are beyond your control. For example, an illness or other medical situation, or a family emergency. In these circumstances, clearly, a failing grade would not be appropriate. If the professor's judgment is that the missed work can be made up, they would give a grade of Incomplete with a deadline of when to complete it.

More typically, if too much work is missed (3 classes in a semester or 2 consecutive classes) due to circumstances beyond a student's control, the grade of Withdraw will be given. The course would then need to be retaken by the student at the next opportunity..

Assignments

Your grade will take into account how diligently and thoughtfully you complete your assignments. If you miss a class you are responsible for the classwork and the assignment. Missed assignments are to be made up the following week. Students are expected to complete all assignments.

Technique

Most of our studio classes have a technical component, for example black & white exposing, developing, and printing; color printing; use of the view camera; and digital photography. To pass the class, you are expected to demonstrate proficiency in the class' technique.

Image Quality

While everyone is expected to attend classes, complete all assignments, and demonstrate technical proficiency, students who excel in their work, who put in extra effort, whose images are especially insightful, imaginative, resonant, or inventive can expect a higher grade.

The final grades for all courses will be letter grades. Mid-term grades are Pass/Fail. Senior Projects are graded with Pass/Fail grades for final grades and Satisfactory/ Unsatisfactory for mid-term and mid-way grades. Students may withdraw from Photography Program classes until mid-term.

REQUIREMENTS FOR MAJORS

Photography Program Majors are expected to take and pass:

- One studio course in Photography each semester
- History of Photography (ArtH/Photo 113), at least one upper level (200 level and above) History of Photography course, and one Art History course. **Students must have completed or be enrolled in History of Photography (ArtH/Photo 113) by the time of Moderation**
- Majors are expected to complete a Senior Project successfully.
 - The completion of the Senior Project includes attendance at the Senior Seminar, individual meetings with a Senior Project Advisor, and the timely submission of a Senior Project catalog.

COMMUNICATION

To allow for faculty to contact a class when necessary, **it is critical to read your Bard emails**. Be sure your mailbox doesn't get full, so that mail doesn't get bounced back. If you prefer to use a personal email account, simply set up your Bard account to forward your mail.

PORTFOLIO REVIEWS

Because there is a limit to the number of students our facilities and faculty can accommodate, portfolio reviews may be held if needed. We will hold portfolio reviews after the first semester and, again, after the second semester of 100-level classes as needed. We have 48 places in our fall semester 100-level classes. The number of places will be reduced to 36 for the spring semester 100-level classes. There will be 24 places in our 200-level classes. Toward the end of the first and second semesters, students in 100-level classes may be asked to submit portfolios. A faculty panel will then make a selection.

BOARD WEEK

During the week before spring registration, we will cancel all photography classes in order to conduct Moderation and Senior Project boards and hold portfolio reviews. Of course, not all Senior Project boards can be held that week due to exhibition schedules so we will fit as many in as possible. While there won't be photography classes during Board Week, it is an academic week and students will be expected to use the time to pursue their photographic projects for class.

SUPPLIES and RESOURCES

Here are some resources for photographic supplies:

B&H Photo, 420 9th Ave., NYC 800.606.6969 www.bhphotovideo.com
Adorama 42 W 18th St. NYC
Light Impressions 800.828.6216 www.lightimpressionsdirect.com
Foto Care, 41 W 22nd St., NYC 212.741.2990
Artcraft Camera, 520 Albany Ave Kingston NY 331.3141
Nippon Photo Clinic 37 W 39th St #401 NYC 212 982 3177 best camera repair place
Olden Camera 1263 Broadway #4 NYC good used cameras
Du-All Camera www.duallcamera.com camera rental and repair KEH Camera,
www.keh.com the best for used camera equipment. LTI Lightside 34 E 30th St
NYC www.ltil-lightside.com good film processing McGreevy ProLab 376
Broadway Albany NY 518 426 1039 good film processing

EQUIPMENT CHECKOUT

The Photography Program has cameras, lenses, flashes, and tripods, which students may borrow. The camera sizes available include: 8"x 10", 4"x 5", 6cm x 9cm, 6cm x 7cm, 2 1/4" x 2 1/4 ", 6cm x 4.5cm, & 35mm. We also have a variety of digital cameras. Since the demand for this equipment exceeds the supply, the equipment will be allocated by seniority and at the discretion of the faculty.

Students borrowing equipment are responsible for its safe return. The equipment is insured with a \$1000 deductible. This means that you pay the first \$1000 of any loss or damage. All photography students are charged an insurance fee as part of their lab fee.

PHOTOGRAPHY BOOK COLLECTION

The Bard College Stevenson Library has an excellent collection of photography books. They are located in several places in the library:

TR (3rd floor Stevenson, this is the main body of the photography collection)

TR Reference [photographic reference books] (1st floor Kellogg)

Special Collections (with Closed Reserves, 3rd floor Stevenson)

Rare Books (ask Library staff for access)

Periodicals (2nd floor Stevenson, some periodicals are also kept in Special Collections)

CCS Library (The library of the Center for Curatorial Studies has over 8,000 books and catalogs pertaining to art and photography.)

When you are finished looking at a book in the TR section, please don't re-shelve it – lay it on top of the stacks. Please treat the books with care. And, please don't remove them from the 3rd floor.

Photography books may not be removed from the Library.

If the Library does not have a book that you need, speak to the Library staff. They may be able to obtain it through the Inter-Library Lending Service.

HISTORY OF PHOTOGRAPHY

Courses in the history of photography allow the students of this program to integrate their growing understanding of their medium with their knowledge of history, the other arts, and the wider world. Studying the history of photography involves different skills of looking and thinking than those used in making photographs. For instance, individual and personal responses are only one part of historical understanding of a photograph. Knowledge of the photographer's social, political, economic and personal circumstances, of the subject he or she depicts, and of contemporary thinking about art, photography and life, are all aspects of a picture's historical context. In studying the history of photography, students will work to build a chronological understanding of the medium which will enable them to recognize both its internal development and its relations to the other arts and to society throughout its more than 150 year span.

Reading and writing play crucial roles in studying the history of photography, and students will be expected to consider theoretical and historical texts as well as to train their eyes to recognize the styles of important photographers and movements. Refining writing skills is both an end in itself and a means to greater clarity of perception and interpretation in general. The ability to express oneself clearly in writing is the most important aspect of technique or craftsmanship in the study of the history of photography (and in many other academic disciplines).

The library's photography collection is the most immediate basic resource for study in the history of photography, but museum collections in New York and local exhibitions offer essential opportunities for first-hand experience viewing photographs. All photography students should be familiar with the Museum of Modern Art's permanent installation surveying the history of photography.

The History of Photography (ArtH/Photo 113), a survey course, is offered every spring. Every semester a 200 or 300-level survey or 300 or 400-level seminar is offered.

INTENSIVE WORK

Students at Bard take four classes each semester and, therefore, do not have the opportunity to experience the ongoing intensity of day-to-day picture making, as working photographers do. During a period (days, weeks) of intense work both concentration and mental energy can increase and one's work can evolve in unexpected ways. An independent study over the winter or summer periods can give you a taste of this experience.

INDEPENDENT STUDY

Independent study projects may be undertaken during the January intersession and over the summer. Projects must be approved in advance by the Executive Committee and are awarded two credits when completed. To apply for a project you need Independent Study forms from both the Registrar's office and from the Photography Program. On the Photography Program's form you will be asked to describe your project. Tell what and where you will be photographing and explain what the main intention of your project will be. Contact your advisor to confirm the requirements of Independent Study.

DARKROOM

DARKROOM SAFETY & SECURITY

Darkroom safety begins with avoiding contact with the chemicals. This means: use print tongs when developing prints; **keep the exhaust fan on to provide adequate ventilation**; and wear goggles, gloves, and an apron when mixing or disposing of chemistry.

For every chemical used in the darkroom there is a Material Safety Data Sheet (MSDS). These describe the chemical, list the hazards associated with it, give handling instructions, and give first aid information. The MSDS's for the chemicals used in the darkrooms are in the Right-To-Know information stations in the upstairs and downstairs halls. There are also complete sets of MSDS's in loose-leaf binders in Prof. Shore's office and Karl Mattson's office.

If you come into contact with any chemical, ingest any chemical, excessively inhale any chemical, or have any chemical splashed in your eyes, consult the appropriate MSDS and follow the first aid instructions. If needed, get help from the monitor. Eyewash stations are located throughout Woods Studio Building. Use them if you get chemicals in your eyes.

Woods Studio Building is locked each evening at 11:00 PM and opened at 8:00 AM. Seniors have 24 hour access by calling Security.

FACILITIES MANAGEMENT

Gregg Evans and Karl Mattson are responsible for the operation and maintenance of all of the darkrooms and digital labs in Woods Studio and Brook House. Please inform them of any broken equipment or other mechanical problems. Gregg and Karl are the supervisors of the student monitors. If you are a Work-study student, have completed one semester of photography, and would like to monitor, contact Gregg and/or Karl. They are also in charge of coordinating the supervised labs (see below).

SUPERVISED DARKROOM TIME

Four evenings a week, during the fall semester, the Photography Program conducts supervised labs. These labs are overseen by advanced photography students who are hired at the beginning of each semester. Students of all levels needing help with darkroom technique or wanting to refine their skills are encouraged to take advantage of these supervised labs. The schedule will be posted on the darkroom door.

MAIN DARKROOM ACCESS AND MONITORING

The Main Darkroom (202) is available for 100 level students. The Advanced Darkroom (205) is available for 200 level students. Room 202 is only in use during monitored hours. This amounts to more than 60 hours per week. The monitor schedule is posted on the darkroom door. Forty minutes before closing, the monitor will ask students to start cleaning up. **It is your responsibility to help clean up.** You cannot stay after the monitor leaves. The darkroom is only for the use of students currently enrolled in studio courses and tutorials in the Photography Program.

The monitor checks out lenses, negative carriers, grain focusers, and easels. To borrow this equipment, students must sign out each item and leave their student ID cards. The monitor is also responsible for maintaining only the Main darkroom and mixing chemicals in the Main Darkroom. If you find that a chemical is becoming weak, let the monitor know and he or she will mix a new batch. 200 level and Advanced students using the Advanced darkroom are responsible for maintaining their own space and mixing their own chemistry.

DARKROOM PROCEDURES AND CARE OF EQUIPMENT

FIXER FOR FILM PROCESSING. Save the used fixer for re-use in the provided container.

NEGATIVE DRYING CLOSETS. Remove your film as soon as it is dry to make room for other people's negatives. Wet film is easily damaged - please be careful when removing your film that you don't touch other film.

DARKROOM SAFELIGHT (Main, New, & Advanced Darkrooms). **Do not turn the safelight on unless you are sure it has been off for at least 15 minutes.**

DARKROOM ROOM LIGHT. Make sure that the darkroom is not in use before turning the room light on. The Photography Department cannot accept responsibility for bodily harm occurring to people who fail to observe this rule.

PRINT TONGS. Never let the print tongs for one chemical touch another chemical. This could cause contamination.

FIXER REMOVING AGENT. Always use fixer remover before washing prints. **PRINT WASHER.** Don't leave your prints in the washer overnight.

DRY MOUNTING PRESS. For mounting prints and flattening air dried prints. When you are finished using the press, turn the power off and lower the handle to a 45° angle with the press lightly closed.

PAPER TRIMMER. Use this trimmer for photographic paper only. Anything heavier will dull the blade. This means: don't cut the mat board with it.

If you have questions about equipment or procedure while you are working in the darkroom, speak to the monitor or Hugh.

Please help maintain the darkroom!

ADVANCED DARKROOM

These are for the use of 200 and 300 level (View Camera, and Advanced) classes. These darkrooms are not monitored, so students using them are responsible for their care and maintenance. **Make sure that the darkroom is clean and that stock solutions of chemicals are mixed before you leave.** Anyone found not maintaining the darkroom will have the privilege of using the Advanced Darkrooms revoked.

OMEGA/SAUNDERS/LPL ENLARGERS. 1) These enlargers are very precise and easy to use but they are also very delicate. If they are knocked out of alignment they have to be sent to the factory to be realigned. Please be careful. Don't force anything. If you have questions, please refer to the instructions, or see Karl Mattson. 2) The knob on the middle right of the head dials in contrast. The built in filters are calibrated to Ilford Multigrade paper. You may use either Saunders or Omega negative carriers. 3) To use the enlarger, you must turn on the separate power supply (the black box with the on/off switch).

You **MUST** turn it off when you are done or you might damage the enlarger.

SENIOR DARKROOMS

If you are planning to print analog for your senior project, you will be assigned a darkroom at the beginning of the year. Seniors have twenty-four hour access to the darkrooms. There are six individual Senior Darkrooms on the first floor, including the accessible darkroom. The students using the first floor darkrooms are to use the Senior Lightroom/finishing room for hypo-clearing, washing, toning, spotting, and matting prints. Give your prints their first wash in your darkroom, then carry them in a tray to the Senior Lightroom/finishing room (111). You should note that stop bath and fixer do not oxidize as developer does – so, in order to conserve chemistry, don't dump your stop bath and fixer until they're exhausted. Cover your trays after your printing session to prevent evaporation. When the stop bath is exhausted it will turn purple.

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questions, please refer to the instructions, or talk to Karl. 2) The knob on the middle right of the head dials in contrast. The built in filters are calibrated to Ilford Multigrade paper. You may use either Saunders or Omega negative carriers. 3) To use the enlarger, you must turn on the separate power supply (the black box with the on/off switch). You **MUST** turn it off when you are done or you might damage the enlarger.

DURST 8x10 ENLARGER. Get instructions from Karl. Color and black & white heads are available for this enlarger.

- Seniors should also read and observe the notes on procedures and care on page 10-11, which are for all students.

DIGITAL IMAGING LABS

The Photography Department houses two main Digital Imaging facilities. The two Senior Digital Labs, located in the Woods Photography building, and the Junior Digital Imaging Lab, located in the basement of Brooke House. Gregg Evans is the Digital Facilities Manager.

The Senior Labs are restricted to those Senior Photography students who have gone through the required color photography class and wish to continue exploring the medium, specifically in regards to their Senior Thesis projects. Because these labs, and the equipment housed there, have been set up for high end digital input and output, Seniors wishing to use the facilities must go through a one-on-one tutorial with Gregg Evans to explain the various software and hardware in the labs, and to ensure proper printing and scanning procedures. Once proper training has been completed, seniors will be given a key, and be put on an access list giving them full 24 accesses to the labs.

The BROOK HOUSE DIGITAL LAB is open to only those students enrolled in a photography class. This lab is open and accessible to these students during monitored hours. (These hours will be announced at the beginning of each semester).

While working on files in either the Junior or Senior labs, you may save your files to the temporary storage drives on the computers. However, these drives should not be considered a permanent home for your files throughout the semester. Drives will be cleaned off on a regular basis, often without warning. The department is not responsible for any files left on these computers. Hence, if a student plans to work digitally, it is highly recommended that they invest in an external hard drive of their own for permanent storage, and/or a smaller flash drive for transporting files from one computer to another.

SENIOR LABS:

PRINTING IN THE SENIOR DIGITAL LABS

UltraChrome® ink technology. As the majority of our students are interested in printing on photo paper, the lab only carries rolls of Epson's Premium Luster Photo paper (a heavy weight photo paper with a pearl finish). Students are welcome to use the paper we have provided, or to bring their own paper. If a student chooses to print on something other than the Premium Luster, then they must first consult Saskia Baden, to not only make sure the paper is compatible with the Epson inks, but to also consult on various color profiling options for that specific paper. The 9900 printer is outfitted with photo black ink, which means only photo surface paper can be run through this machine. The Epson 7900 printer, however, has the flexibility of printing on both photographic and matte surfaced papers. Due to the great disparity in usage costs from one student to the next, instead of a flat lab fee, we charge on a per use basis.

ALL PRINTS MUST BE LOGGED. This includes all test prints! When you log your prints, enter your name, the printer you used, and the number of prints you made in the *Printer Log Book*. If you used an Epson 7900 or 9900, enter the total number of running feet you printed. If there are large discrepancies between the prints being run through these printers (the actual supply usage) and what is being logged in, the cost of this discrepancy will be split amongst those students who have had access to the lab throughout the semester.

SCANNING IN THE SENIOR DIGITAL LAB

The Senior Digital Labs contain two Creo iQsmart 3 Scanners, a top of the line virtual drum scanner. The iQsmart3 scanner has a true optical resolution of up to 5,450 ppi from edge to edge. Exclusive XY Stitch scanning technology ensures consistent sharpness and resolution regardless of the original's size or where it is placed on the 13 x 18 inch scanning bed. The Creo iQsmart 3 has spectacular color range and depth scanning at pure 16-bit color and a maximum density of 4.1. The Oxygen Scan Software, which runs the scanner, is designed for professional scanning capabilities. Oxygen Scan maximizes scanning performance and productivity with a full set of professional image-editing tools, ICC color management, and automation. With an iQsmart3 scanner, you can batch scan up to six 4x5 negatives, twenty 6x7 negatives, and forty 35mm negatives. The Creo iQsmart 3 Scanner is a delicate, high end piece of equipment, and its use is limited to those seniors who have undergone a one on one training session with Malin.

BROOK HOUSE DIGITAL LAB

PRINTING IN THE BROOK HOUSE DIGITAL LAB

The Brook House Digital Lab includes several Epson 4880 desktop printers. The class lab fees cover the ink costs of all prints made on the 4880s, however, students must supply their own paper.

SCANNING IN THE BROOK HOUSE DIGITAL LAB

The Brook House Lab has three Epson Perfection V700 Photo. All three scanners are designed to scan negatives and transparencies as well as reflective work and provide negative trays that take 35mm, 6x7, 6x9 and 4x5 film. The maximum optical resolution of the V700 series scanners is 4800ppi, and 6400ppi with Epson's MatrixCCD, with an optical density of 4.0 Dmax and a maximum reflective scan area of 8.5 x 11". All scanners use Silverfast Software, which provides an advanced control interface, allowing for tonal and exposure adjustments and the option for batch scanning negatives. All trays for the scanners must be checked out from the monitor before scanning and returned when finished.

ICG 380 DRUM SCANNING SERVICES

Benefits of a Drum Scan:

The ICG 380 Drum Scanner provides exceptionally high quality scanning of film and reflective artwork up to 12.6 in. x 18.7 in., at resolutions up to 12,000 ppi. The small aperture size of the 380 creates the sharpest and finest scans available from any drum scanner. Drum scanners use very sensitive photomultiplier tubes to capture light information and are capable of a greater dynamic range than traditional CCD based scanners, such as the Imacon virtual drum scanners, dedicated film scanners, or flatbed scanners. The oil mounting of originals further improves scan quality and removes surface imperfections from the film. Drum scans should be made when the highest quality is needed for large format printing or for archival and preservation purposes.

Scanning Process:

Film originals are carefully hand cleaned, placed behind Mylar for the oil mounting process, and secured to the drum with mounting tape. All mediums and materials used in our drum scanning production are the highest quality professionally manufactured drum mounting supplies available.

Payment Terms

Completed drum scans will not be released to the client until the job order is paid in full. Price quotes are normally issued at the time of job submission but can be requested by the student in advance of job submission for planning purposes. The cost for scanning is posted on the scanning room door.

Preparing Originals

The student must cut all film to single frames prior to job submission, and deliver the work in an envelope with the student's name and contact information, along with scan detail information, and proper media for the scans to be saved to upon completion. We accept transparency, color negative, and black and white negative films, up to a 12" x 18" film size.

Picking up Files:

Scans are saved as flattened TIFF files with no compression. Students are responsible for providing media or portable drives for removing their scanned image files. Completed scans will not be released until the job order is paid in full.

Liability

While the Bard IGC drum scanner technicians make every effort to ensure that materials received are handled with the greatest professional care, materials submitted may become damaged during handling and processing. It is understood and agreed that submitted materials require routine handling, cutting, cleaning and mounting as part of the scanning process. The client waives Bard, and the Bard Photography Program from any damage liability and agrees that the liability for any damage to submitted materials is limited solely to the replacement value of similar raw material.

MODERATION

The central rite of passage of your academic career at Bard, Moderation serves two purposes:

1. To determine if you are adequately prepared for the Upper College and capable of doing a satisfactory Senior Project in photography.
2. To help you clarify your academic goals and professional objectives, and to make recommendations for your program over the next two years.

Most students Moderate at the end of their fourth semester. By the end of the fourth semester you should have earned at least 60 credits. You also should have taken History of Photography (Photo 113) and at least two semesters of Photography.

Double majors intending to do Senior Projects in two Programs must Moderate in both, though not necessarily in the same semester.

MODERATION PAPERS

You are expected to prepare in triplicate a moderation paper. Every year the Photography Program faculty will prepare and distribute a list of prompts for this paper. These prompts will reflect what we feel is important for a student majoring in Photography to address. The paper is regarded by the faculty as important evidence in determining whether or not you are qualified to undertake the work of the Upper College. It also serves as a basis for questions that may be raised by the members of your Moderation Board. You cannot be aided by any faculty member or any other student in the preparation of these papers, but you may consult your advisor on the content.

The prompts will be distributed among all students who have declared their intention to moderate into the Photography Program, at the beginning of the semester of moderation. Most students moderate at the end of their fourth semester at Bard.

The Moderation paper is to be submitted to the Registrar's Office by the due date announced by the college each semester. Three additional copies must be submitted by the same day to Sara J. Winston, personally or through Campus Mail. **Failure to submit these papers by the due date without the permission of the Executive Committee may result in failure of Moderation.**

PORTFOLIOS

At your Moderation you will submit a portfolio of thirty prints. The size and presentation of the prints should be governed by what you think makes your intentions clear and coherent. These pictures should represent your best work to date, both aesthetically and technically. Your portfolio will demonstrate to the Board whether or not you can see and think photographically, can communicate your perceptions and feelings in pictures, and possess the technical means for expression.

THE BOARD

The Moderation Board is a committee of three faculty members who will meet with you for a period of approximately an hour. During the meeting, your Moderation Board will evaluate your work on the basis of the following criteria:

1. Your past academic record.
2. Your ability to speak and write effectively.
3. Quality of photographic vision and technical proficiency.
4. Promise as a member of the Upper College, not only in Photography, but in other fields as well.
5. Performance during Moderation.
6. Intellectual and social maturity.
7. Clarity and seriousness of purpose.

DECISIONS

As promotion to the upper college becomes more competitive, the Photography faculty has made changes in our process for decision making at Moderation time to make this process more equitable. At the end of Board Week, the faculty will meet and review qualifications for promotion of all students on the basis of the criteria listed above. We will make our decisions then, based on having seen all moderating students. Students will then be notified of our decisions by letter. We will set up advising appointments for all students who have been deferred or failed. **Because this meeting takes place at the end of Board Week, students must leave their portfolios after their moderation board has taken place, should further review of their work be necessary.**

The Board's decision will be one of the following:

1. **PASSED.** You will be promoted to the Upper College. All promotions are conditional upon the successful completion of the Photography Program's requirements outlined in this handbook.
2. **FAILED.** You will be given an advising appointment with your current Professor, who will give reasons for this action, together with suggestions for the future. This decision means you will be dismissed from Bard within a semester unless you are admitted to another program.
3. **DEFERRED.** This keeps you in the Lower College and means that the Faculty has decided that you have not yet clearly established grounds for promotion. The Faculty will make recommendations including possible courses you may need or summer or January intersession projects you might undertake in order to prepare to re-moderate. If you are deferred, you will be scheduled to re-moderate the following semester. At that time, only promotion or refusal is possible.

JOINT MAJORS

MODERATION

Your moderation paper should address your intention to joint major. This will help your board to guide you. However, the content of your moderation, the heart of the discussion, and the moderation decision we make, will be based entirely on your work in photography.

JOINT MAJOR BOARD

During your junior year, you will need to first, prepare for, and then, set up a joint major board. This board will be made up of faculty representing both disciplines involved. You will need to present a joint major paper, akin to your moderation paper, outlining your thoughts about and intentions concerning your joint project. You will also need to present photographic work demonstrating your interdisciplinary vision. When you believe you have this preparatory material together, you may schedule your board. This can be at any point during your junior year. The board will decide if you can proceed with your joint major.

JOINT PROJECT

A joint project is clearly a challenge. A student joint majoring needs to not only be on the path to mastering two disciplines, but also needs to engage with their integration. We expect a photography student joint majoring to be as accomplished in their photographic work as any photography major.

SENIOR PROJECTS

SENIOR PROJECT ADVISOR

At the end of your Junior year, you will sign up for a Senior Project advisor. At the beginning of Senior year you will set up an appointment schedule with your advisor. It is customary for meetings to be weekly. You are required to bring prints to these conferences as you would to a regular photography class. Please note that you are expected to bring new work to each meeting with your advisor.

SENIOR SEMINAR

The practical agenda of Senior Seminar is to address the broad needs of graduating students. Students will meet with visiting guests, including artists, curators, professional commercial photographers and assistants, recent graduates, gallerists, book and web designers, representatives from Graduate Schools, etc. to help prepare for life after Bard.

The professor will schedule and lead critiques to build a student-based critique community.

This class meets weekly and attendance is required. Students are required to register for the Senior Project and Senior Seminar.

THE MIDWAY REVIEW

In the beginning of December there will be a midway review of seniors' work. Groups of three or four seniors will meet together with at least three members of the Photography Program faculty. You should bring 15 to 20 prints.

SENIOR PROJECT CATALOG

Seniors are required to produce a catalog of their Senior Project work. They can be produced using any of the online print-on-demand services. They need to be submitted to the college by the college-wide Senior Project due date following Senior Project submission procedures the administration will send you. The title page and/or the colophon needs to have your name and the month and year of your graduation. Your artist's statement must be included in the book, either at the front or on the colophon.

VIEWING THE SENIOR PROJECT CATALOG

The Photography Program's Senior Project Catalog is located in the Stephenson Library. See below for how to view them.

To search for a photography senior project, go to the library's webpage and click on the Catalog button (library.bard.edu).

Choose Subject and type, "photography department" into the search box. This will bring up a list of all photography Senior Projects in our collection. Students will need to give the name of the photographer to a librarian so that the project can be retrieved from the archive.

Our senior projects are considered archival materials and, as such, cannot be taken out of the library or read unmonitored. Photo students who want to look at senior projects may do so either by appointment in the Reading Room or, if there is no monitor in the Reading Room, sitting at the Reference Desk. It's probably best to call the Reference Desk ([845-758-7281](tel:845-758-7281)) ahead of time.

Since students will need a librarian to retrieve the projects and to monitor their use they should come to the library well before the end of reference hours. Reference hours during the semester are:

Mondays through Thursdays, 9:30am-9pm

Fridays, 9:30am-5pm

Saturdays, 10am-5pm

There is no one on the Reference Desk on Sundays

THE SENIOR PROJECT EXHIBITION AND BOARD

Your Senior Project Show should consist of at least 30 prints. Let Sara, Karl or Gregg know early on in the last semester of your project your specific needs for finishing, matting, framing and presentation of your work. The Photography Program has a few sets of frames available for student use. If you have special presentation needs, discuss them with your advisor.

You will be notified of the place and dates of your show and the date and time of your Senior Project Board. The Board consists of three faculty members. They are usually all from the Photography Program. However, students may suggest Board members from other programs.

The Exhibition

You must register your opening/closing event. Events that are not properly registered will be shut down. All events must have 2 event hosts, and these 2 people must have undergone alcohol training. All of this can be done through SPARC.

SPARC, Room 218, Campus Center
student.bard.edu/sparc/

We will supply things like spackle and paint to touch up walls, levels, hammers, drills, and other miscellaneous hardware. We also have a small supply of frames that are available for your use. You must coordinate the use of these frames with your classmates!

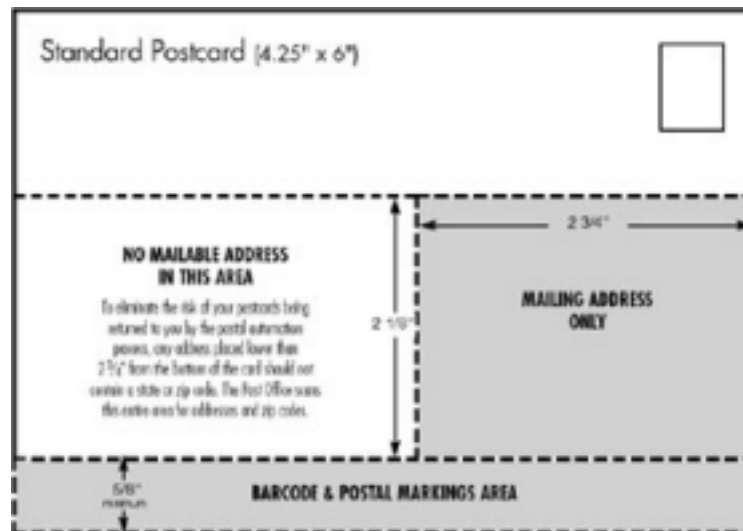
If you choose to order your own frames, pay close attention to what is included with your order. Does it come with glass/plexiglass? Backing? Hanging hardware? Do the frames need to be assembled? Most importantly, be sure that you know the exact measurements that your picture will need to be before starting to print. The frame distributor or manufacturer will be able to give you the interior mount measurements. It's best to have your frames before you start to print your final images.

If you do not plan on framing your images, be sure that you have a plan and all of the hardware that you will need! You will also need to supply whatever you need to display your show title, name, and statement.

The Exhibition Announcement

You are required to send an announcement of your exhibition to all of the students and professors in the Photography Program. In order to send these invitations by campus mail, you must organize the invitations alphabetically by last name before you bring them to the campus post office. Most students use postcards as their announcements, but there are many acceptable formats.

If you are planning to send your invitation through the mail outside of campus, be sure that you are following USPS guidelines! A template can be downloaded into Photoshop, Illustrator, or InDesign.



Modern Postcard is the most commonly used company for making postcards, as they have reliable color matching, good customer service, and easy-to-use templates. However, if you use another company, be aware of their turnaround time before ordering, and be sure to review what kind of file that they prefer (CMYK vs. RGB, JPEG vs. PDF, resolution, etc.). Central Services is also an option, and you can print your own postcards.

With Modern Postcard, the standard turnaround time will be 7-11 **business** days. Expedited shipping is available at an additional cost.

Resources:
Bard Central Services, Carriage House
printjob@bard.edu | ext. 7463

ON THE COLLEGE-WIDE SENIOR PROJECT DUE DATE

All required items can also be found in the Senior Project Guide PDF on the Senior Year page of the Bard Website.

The following items must be brought to Ludlow:

- The catalog
- A copy of your exhibition announcement
- Two copies of a title page
- Your artist's statement
- A 10x13" manila envelope with your name clearly printed on the outside.

Additionally:

- You must upload your project (images, artist statement and title page) to Bard Digital Commons. This is an online archive and research resource center where all senior projects as well as scholarly articles are accessible.

THE PLAN

Make a comprehensive list of everything senior project-related that you will need to do between the beginning and the end of the semester. You will want to take some time to calculate turnaround time and production time for everything you need to do. Keep your expectations realistic (don't say that it will take you an hour to frame everything, for example), and begin to mark everything down on a calendar.

Working back from major deadlines, chart out when you will need to place orders. From there, you can schedule in the time you will need to produce everything you need.

The more you plan out in advance, the more time you can spend on finishing touches!

LIFE AFTER BARD

ORGANIZATIONS / ASSOCIATIONS OF INTEREST

New York Foundation for the Arts (www.nyfa.org)
College Art Association (<http://www.collegeart.org/>)
The Foundation Center (www.fdncenter.org)
Creative Capital ([ww.creative-capital.org](http://www.creative-capital.org))

FINDING STUDIO SPACE

Listings Project (<https://www.listingsproject.com/>)
Trestle (<https://brooklynartspace.org/>)
Artspace (<http://www.artspace.org/about/frequently-asked-questions>) **GENERAL**

EMPLOYMENT AND JOB LISTINGS

Simply Hire.com (www.simplyhired.com)
College Art Association (www.collgeart.org)
Art Newspaper (www.theartnewspaper.com/jobs/)
FoundationCenter (<http://foundationcenter.org/pnd/jobs/>)
New York Foundation for the Arts Classified (<https://www.nyfa.org/classifieds>)

RESUME/CV GUIDELINES

<https://www.collegeart.org/standards-and-guidelines/guidelines/resume>

ONLINE ARTS JOURNALS AND NON PROFITS

The Brooklyn Rail (<https://brooklynrail.org/>)

BOMB (<https://bombmagazine.org/>)

e-flux journal (<https://www.e-flux.com/journal/>)

Rhizome (<https://rhizome.org/editorial/>)

Triple Canopy (<https://www.canopycanopycanopy.com/>)

GRADUATE SCHOOLS

Graduate study provides two years in which you can devote yourself to pursuing photography without competition from the other subjects you are studying as an undergraduate and, also, without the distractions you'll face when your schooling has ended. These programs give an MFA degree.

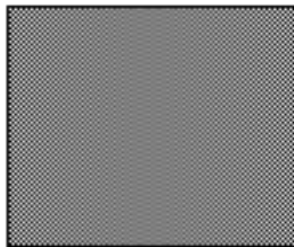
It is typical for students to spend at least a year working on their own after leaving Bard before entering graduate school. These schools often are particularly interested in seeing what you've produced after graduation. Graduate schools produce their catalogs in the fall. Their application deadlines are usually from the beginning of January to mid-February for admission the following fall.

EXPOSING FOR THE SHADOWS

The most crucial area in a scene for determining the exposure of a negative is the darkest area in which you want to show detail and texture. If this area is not given enough exposure, the negative will be clear there and the low values in the scene will be black and without detail on the print. Because high contrast situations cause problems in determining exposure not encountered in low contrast situations, two methods of metering are recommended:

1. **LOW CONTRAST SITUATIONS** (overcast days, open shade, etc.): Take an overall reading. Don't point the meter at any large area much lighter or much darker than middle gray.
2. **HIGH CONTRAST SITUATIONS** (bright sun, etc.): Take an overall reading in the shade. Again, don't point the meter at any large dark or light areas. Then, close the lens down 2 stops (for example, from $f/5.6$ to $f/11$).

If, in the last instance you did not close the lens down, the overall shadow would be middle gray (since an exposure meter always assumes that you are pointing it at middle gray). This would appear too light. By closing the lens down, you are placing the overall shadow 2 stops darker than middle gray, which would, as a rule, be more appropriate for a shadow.



MIDDLE GRAY

PRINTING FOR THE HIGHLIGHTS

Just as you exposed the negative for the shadows, so you expose the positive (the print) for the highlights. These are the areas of the negative and the print with the least density. You use the different contrast grades (or filters) to control the low values.

DETERMINING PRINT EXPOSURE

Make test squares for the lightest area of the print in which you want to have texture and detail. Choose the square in which these high values look best remembering that the print will dry slightly darker.

DETERMINING CONTRAST

Make a print with the exposure time you have arrived at for the highlights. Subject the print to these two tests:

1. Look at an area of the print where you know that the corresponding place on the negative is completely clear. If this area of the print is not pure black, the contrast of the print is too low. Increase the filter. If this area is pure black, go on to test 2.
2. Look at the darkest area of the print where you know that the corresponding place on the negative has detail. This is the thinnest detail on the negative. If you cannot see that detail on the print - if it is black there - then the contrast of the print is too high. Reduce the filter. If there is detail in this area of the print (and clear places on the negative are printing black), then you have the correct contrast.

SPLIT PRINTING

Split printing is a printing technique where you use two exposures for a print, each with a different contrast filter. It will produce a print with greater tonal separation (contrast) in the low values without affecting the middle and high values. It is especially useful for thin negatives.

1) With a middle to low contrast filter in the enlarger, make a test print and judge it, as usual, for the highlights. The filter you choose should be lower than normal for that negative, so that when the highlights are exposed properly the clear film is NOT printing black.

2) Make a print. If the highlights are not right, reprint it adjusting the exposure time. If the clear film on the negative is printing black, reprint it lowering the contrast.

3) Slide your negative a little to one side in the negative carrier so that the clear film between negatives is showing. Dial a high contrast filter (#4, 4 1/2, or 5) on the enlarger. Make a test print with the exposure bands crossing the clear film. Lower the high contrast filter to the lower contrast you used for step 2. Expose the print for the time you used in step 2. In other words, you are making a low contrast exposure on top of a high contrast test. To determine the exposure time for the high contrast filter, look at the clear film between negatives and see at which band it first prints black.

4) On a new piece of paper, make an exposure with the high contrast filter for the time determined in step 3. Reduce the contrast from the high contrast filter to the low contrast filter. Make an exposure with the low contrast filter for the time used in step 2. Always use filters in descending order of contrast when split printing.

5) Final adjustments.

If the shadow detail is printing black, the exposure time with the high contrast filter is too long. If middle tones have gotten too dark, reduce the contrast of the low contrast filter.

"Suit the action to the word, the word to the action; with this special observance, that you overstep not the modesty of nature: for anything so overdone is [away] from the purpose of [acting], whose end, both at the first and now, was and is, to hold, as it were, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure."

Hamlet, III ii

The only way of expressing emotion in the form of art is by finding an "objective correlative"; in other words, a set of objects, a situation, a chain of events, which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked.

T.S. Eliot