# fall '09 photo @ Interested in taking a photography class?

SAA photo classes are non-credit, low-key classes where you can freely explore your creativity. Located in W20-429, the classes are open to **all** members of the MIT Community: students, alumni, staff, faculty. Our darkroom is **open 24 hours a day, 7 days a week** (except class times). We shoot large format (up to 8x10) and offer alternative process instruction.

# sign up online at saa.mit.edu

# CLASSES

Classes run from **September 21 to December 18**. The majority of classes are ten sessions in length.



# basic photo

## tuedays 6pm-9pm, Graham Ramsay

Explore and learn about cameras and film, traditional darkroom developing and printing, shooting techniques, and critique of work.

A limited number of cameras are available for student use during term. If you own a traditional film camera with manual controls or manual overrides, please bring it to the first class. Students supply film and paper.

# color photo

#### mondays 6pm-9pm, Jonathan Proulx

Introduction to color photography. Lecture, shooting, darkroom, and critique. Bring camera and two rolls of 36xpo color print film to first class. SAA has a limited number of cameras available for students to borrow. Students are responsible for film and paper.

# street photography

## fridays 4:30pm-6pm, John Nikolai

Street photography is a type of documentary photography that features subjects in candid situations within public places such as streets, parks, beaches, malls, political conventions, and other settings. In this class, students will learn different approaches to street photography through actively doing it and by studying the work of some of the great master street photographers like Henri Cartier-Bresson, Brassai, Weegee and Godlis. Students will photograph strangers who are aware and sometimes unaware that a camera is being aimed at them. A goal for the course includes helping photographers overcome their shyness or hesitance about photographing subjects who have not asked to or consented to being captured on film. The advantages of being seen photographing and of remaining unseen will both be explored. Discussions will include rights of privacy and legal considerations. There will be trips to locations in the Boston area where students will find a variety of subjects and there will be meetings with some well-known street photographers discussing their techniques and philosophies. Previous experience in photography is desirable but not required to take this class.

# elements of photo composition

## wednesdays 6:30pm-9pm, Graham Ramsay

Explores basic elements of photographic composition through lecture and weekly directed shooting assignments. Students will begin to critically analyze how to organize the elements within their field of vision to produce well balanced, considered images. The first several classes will concentrate on photographing in studio in controlled conditions; subsequent classes will take the place out of the classroom and apply the studio exercises to practical shooting scenarios.

<sup>s</sup>aa.mit.e<sup>0</sup>

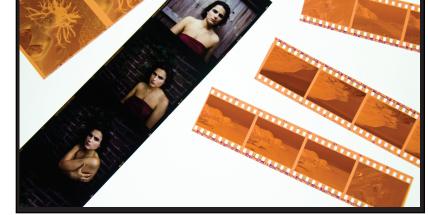
Non-class darkroom use included, but all first time S.A.A. photo students MUST attend darkroom orientation.

# photographing music

## thursdays 4:30pm-6pm, John Nikolai

While ticket stubs and memories of your favorite concerts are likely to fade over time, photographing live music allows you to create artwork and historical documentation based on the bands you love. Named after a song by the Ramones (well, sort of) this class teaches you how to put yourself and your camera in front of the barricades that the audience has to stand behind as you capture the sights that go along with the sounds of rock, punk, jazz, blues or whatever genre is your passion. You'll not only learn how to become a concert photographer, you'll learn what it takes to become a good one through studying music photography and actively going out to shows and doing it.

## non-class / open darkroom



#### mandatory re-orientation: fri. 6:00pm sep. 25, Thery Mislick

Use of the SAA darkroom, including equipment and selected chemicals for black-and-white film developing and printing for people not enrolled in classes. Color use is not included. Non-class users have added responsibility in maintaining darkroom. There are no formal meetings for this class except for orientation. The fee covers unlimited individual access to the darkroom and 2d studios except during scheduled class times.

# LARGE FORMAT WORKSHOPS

SAA is one of the few local facilities that offer traditional large format photography classes exploring the wonders of shooting big negatives. These negatives of will produce prints that are very large with sharp, crisp detail, very fine grain and an unsurpassed beauty in tonal range.

These workshops act as companion classes to any of the Alternative Process workshops offered for Fall 2009 or Gum Bichromate printing workshop offered during IAP 2010. Previous photographic experience is desirable. Large format cameras and film will be supplied by SAA. Contact Graham Ramsay (ramsay@mit.edu) if you have questions.

# photographing landscape

sat, oct 10, 12pm-8pm | RAIN DATE: sun, oct 11, 12pm-8pm Graham Ramsay

This one-shot comprehensive workshop will explore photographing landscape using traditional large format 4x5 and 8x10 cameras. Workshop will include an introduction to the theory and practice of large format, basic camera operation, and directed shooting on location (TBA). Class will then recess for dinner, and will reconvene for a guided session on large format film processing. At the end of class, each student will have produced a few large format negatives suitable for alternative process contract printing.

# photographing people

sat, oct 31, 12pm-4pm & sun, nov 1, 12pm-4pm Graham Ramsay

This two-day comprehensive workshop will explore photographing people in both natural light and studio lighting using traditional large format 4x5 and 8x10 cameras. Workshop will include an introduction to the theory and practice of large format, basic camera operation, and directed shooting at SAA. Sunday class will be a guided session on large format film processing. At the end of class, each student will have produced a few large format negatives suitable for alternative process contract printing.



## ALTERNATIVE PROCESS WORKSHOPS

The SAA Photography Studio is pleased to be one of the few places that offer a series of workshops addressing historical photographic printing processes.

Alternative printing processes are contact processes and require negatives of the same size as the finished print. As a prerequisite, all students must have negatives prepared in advance before coming to class. If you do not already have large format negatives, you can prepare negatives in the SAA workshop **Digatal Negatives for Alternative Process** or one of the **Large Format Photography** workshops.

# digital negative for alternative process

## sat, sep 26, 12pm-6pm

Digital Negative preparation for Alternative process printing. Prerequisite for other Alternative printing classes. Covers image selection, preparation and printing. Students should bring a selection of 8"x10" glossy prints for scanning or high resolution digital images





## cyanotype

sat, oct 17, 12pm-6pm Jonathan D Proulx

Cyanotype is an alternative process that prints blue tone images on paper and fabric. It is a relatively inexpensive and non-toxic process that provides a good introduction to alternative photographic printing.

# kalitype

sat, nov 7, 12pm-6pm, Jonathan D Proulx

Kalitype is an alternative process for printing warm brown to black tones on watercolor paper.

## chrysotype

## sat, dec 5, 12pm-6pm, Jonathan D Proulx

Chrysotype is an alternative process that produces a wide range of tones from black to reds to blues. The use of gold as the image forming metal makes the process highly archival and also rather expensive.

