

Photograms

Name:

Class:

OBJECTIVE: Students will demonstrate their understanding of darkroom procedures and safe practices while exploring the creative possibilities of the photogram.

- Turn in:
- ★ a unique photogram - **40 points**
 - ★ this rubric (with the self-assessment and questions filled out) - **25 points**

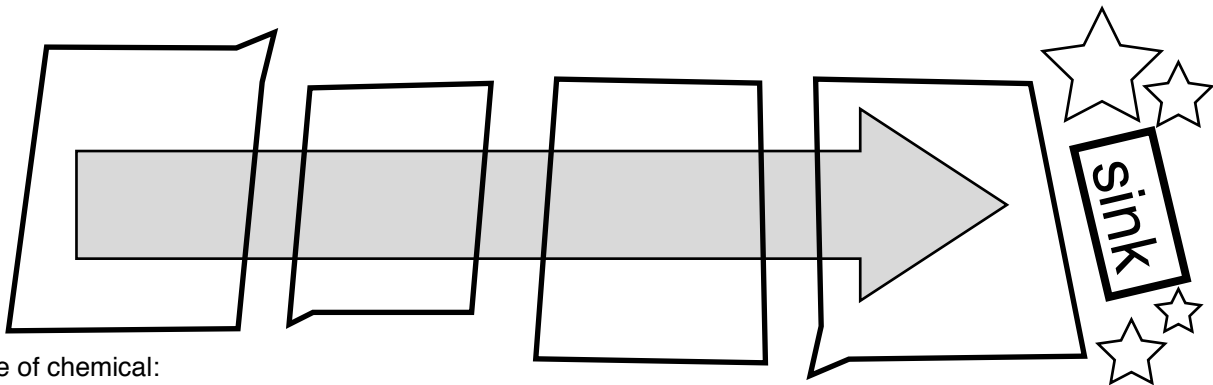
	PRESENTATION:	DESIGN:	STUDIO SKILLS:	OBJECTIVE:	TOTAL:
Photogram criteria	<p>Photogram is trimmed neatly.</p> <p>Photogram and rubric are together in a sheet protector.</p> <p>My photogram is free from scratches, smudges, fingerprint marks, or discolorations.</p>	<p>I considered a variety of objects (opaque, transparent, and translucent) when preparing to make my photogram.</p> <p>I intentionally arranged my objects to create a strong composition.</p>	<p>My photogram is exposed properly, showing a range of values from the darkest blacks to the lightest whites, with greys in between.</p> <p>I demonstrated the proper use of darkroom chemistry and processes when making my prints.</p>	<p>I completed a successful photogram.</p> <p>I understand the concepts behind making photograms and how to use the darkroom safely and productively.</p>	
Self-Assessment	/10	/10	/10	/10	/40
Teacher Assessment	/10	/10	/10	/10	/40



Questions to check your understanding

DIRECTIONS: Answer the following questions. You may use your sketchbook, our class website, and/or each other as resources. This helps us figure out what we know, what we should review, and will help you have the best Photo I experience ever!

1. Describe the way the “right side” (the side with photosensitive emulsion) of the photo paper feels to you:
2. What is the difference between a “negative” image and a “positive” image?
3. What is a good setting to start with on your enlarger to make a photogram (negative)? (You can describe it, or give me the specific “*f*-stop” number, or both.)
4. Why is photo paper able to “record” an image?
5. If your photogram does not have any dark black values, what could you do differently next time?
6. If your photogram does not have any light white values, what could you do differently next time?
7. What THREE things should you check as soon as you enter the darkroom?
8. Name TWO things (hint: they both somehow involve tongs) you should always do during the developing process to keep the chemicals from mixing and keep your prints from having marks on them:
9. When replacing tongs after using them, should they A) sit on the edge of the tray, so that one “leg” is in the tray and one “leg” is out of the tray, or B) have both “legs” resting in the tray?



Name of chemical:

10

11

12

13

What does it do?

14

15

16

17

How can you tell if it is bad (“exhausted”)?

18

19

20

21

When developing prints, how long does the stay in each chemical?

22

23

24

25

Check in:

I understand all of this pretty well, and feel comfortable!

i mostly understand, & once i looked it up it made sense.

I feel a little lost.

Other: