

NOTICE:

The copyright law of the United States (Title 17, United States Code) governs the making of reproductions of copyrighted material. One specified condition is that the reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses a reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

RESTRICTIONS:

This student work may be read, quoted from, cited, and reproduced for purposes of research. It may not be published in full except by permission of the author.

Serial Photography and Web Presentation

Presented to the faculty of Lycoming College
in partial fulfillment of the requirements for
Departmental Honors in Art

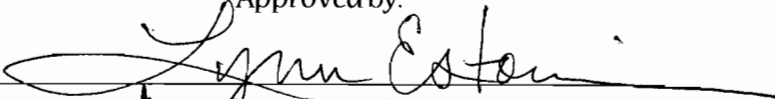
By

Carrie C. Firman

Lycoming College

April 21, 2005

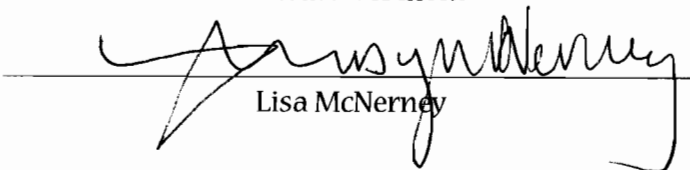
Approved by:


Lynn Estomin

Howard Tran



Howard Berthold


Lisa McNerney

Serial Photography and Web Presentation

Presented to the faculty of Lycoming College
in partial fulfillment of the requirements for
Departmental Honors in Art

By

Carrie C. Firman

Lycoming College

April 21, 2005

Approved by:

Lynn Estomin

Howard Tran

Howard Berthold

Lisa McNearny

Amy Golahny

Serial Photography and Web Presentation

Carrie C. Firman

Viewing Instructions

Section I: Proposal and Approval Documentation

These documents are copies of the original proposal and approval forms that were submitted.

Section II: Artist Statement

This document explains my motives, goals, and techniques for the four series of photographs that follow.

Section III: Picture Listing

The prints included in this packet are intended for quick viewing purposes *only*. They were printed on a laser printer to save time and expensive paper for the submission to the archives.

Please note that the gelatin prints were scanned on the school's machine, which was too small to include the black borders left by centering the negative in the holder when enlarging in the darkroom.

Series 1: Self-Portraits: gelatin silver prints, approximately 9" x 12" on Ilford Warmtone Fiber Paper, Matte Finish

Self-Portrait 1

Self-Portrait 2

Self-Portrait 3

Self-Portrait 4

Series 2: Textures of the Barn: gelatin silver prints, approx. 9" x 12" on Agfa Midtone Paper, Glossy Finish

Aisle

Latch

Handles

Light Bulb

Series 3: Shadows and Reflections: Digital Glicée Prints on Epson Premium Luster Paper

Coffee House, 8" x 6"

Night Window, 10" x 10"

I in the Eye, 15" x 10"

Lines, 9.5" x 14.75"

Series 4: Missing Pieces

Watch, 11" x 14"

Buttons, 6.5" x 11.6"

Phone, 12" x 15"

Hardware, 12" x 14"

Section IV: Website Printouts

A printout of an example of each section of the webpage is attached: home page, design, photography, artist statements, biography, contact, and resume sections. The full working site is on the compact disc enclosed with this material (see below).

Section V: Compact Disc

Website: The "Website" folder includes the version of the website that was presented at the culmination of this study in April, 2005. It was posted on the web at www.carriecfirman.com with the intent of it remaining there, undergoing continuous improvements and updates, to serve as a public portfolio.

- Insert the CD into the appropriate drive on any Mac or PC.
- Open the folder titled "Website" and double click on the icon for *carriecfirman.html*
- The remaining items (the .swf files) must be present for the .html document to work. They may be viewed individually on a computer equipped with Flash Player, but are all visible when using the .html document.
- The work files (.fla files) are included only as a guide to the building of the site and *for educational use only*. These files may be viewed on a computer equipped with the Flash program installed. *Design and elements are copyright Carrie C. Firman, 2005.*

Photographs: The "Photographs" folder includes low resolution versions (for screen viewing only) of all sixteen pieces. They are intended for those who are interested in more than a quick glance at the low-quality laser printouts. These images have correct color and may not be printed. *All images copyright Carrie C. Firman, 2004.*

- Insert the CD into the appropriate drive on any Mac or PC.
- Open the folder titled "Photographs"
- Double-click on the folder of the series that you wish to view
- Double-click on the file that you wish to view

Carrie Firman

March 24, 2004

Department Honors & Scholars' Independent Study Proposal: 2004-2005

I: Executive Summary

This project is designed to apply and extend my knowledge of photography and web design. In the first phase of this project, to be completed in the Fall 2004 semester, I will complete four series of four or five photographs each. Themes for this project may come from, but are not limited to the following: portraits/self-portraits, documentary, landscape/nature, and technology and abstract geometric forms. Two of these series will be black and white and two will be color. Prints will be professional in quality, printed on either eight by ten inch or eleven by fourteen inch fiber paper. The black and white photographs may be toned or hand colored. Color photography will be digitally printed. All series will be mounted. The second phase will involve scanning all four series and creating a website as a digital compilation of this work. This website will include an artist's statement about each series including my goals, intentions, and reflections. It will also demonstrate professional standards in its design, ease of use, and appearance. The entire project will be presented late during the spring semester of 2005 at a Senior Scholars' meeting.

II: Research Proposal

The first phase of this project, to be completed during the Fall 2004 semester for four credits, will result in the completion of four series of four or five photographs each. Each series

will have a different theme; something that has caught my attention in either a positive or negative way, or a project that I have wanted to do but have not been able to complete within the confines of class. Subject matter for this project may come from, but is not limited to, portraits/self-portraits, documentary, landscape/nature, and technology and abstract geometric forms.

For examples, I will look to photographers in my chosen genre from the history of photography. The following are a selection that I find particularly noteworthy, and it is certainly not comprehensive. Portraits were the specialty of many, including Imogen Cunningham and Julia Margaret Cameron, who especially seemed to bring out the character of the sitter (275-76, 158-59). Documentary photographers such as Bruce Davidson, Larry Clark, and Danny Lyon spent time "on the inside," getting to know their subject before photographing (Merian 353-55). On the other hand, an outsider's point of view brings new perspective, as Robert Frank found on his road trip across the United States photographing *The Americans* (Merian 344). Duane Michals is a source of inspiration for narrative series, which follow the course of an event (Merian 355-56). Landscape and nature photography seems to have been perfected by Ansel Adams (Merian 277, Frizot 484-86). Photographers of the 1920s and 30s, such as Paul Otterbridge, Paul Strand, and Margaret Bourke-White were masters of composition when it came to photographing machinery and technology in a way that focused on the geometric and pattern qualities of the subject (Frizot 478-82). The two most popular social documentary photographers of the early Twentieth Century, Lewis Hine and Jacob Riis, serve as sources who truly brought about change in response to their work (Merian 205-9).

Two of the series will be in black and white and two in color, all to be shot using a manual 35mm SLR camera. A digital camera may be used for color photography. The black and white photographs may be toned or hand-colored. All prints will be of professional, archival quality on eight by ten inch or eleven by fourteen inch fiber paper. Color photography will be scanned as negatives and printed on an archival printer rather than in the darkroom. All series will be mounted.

For the second phase of this study, to be completed during the Spring 2005 semester for four credits, I will scan all four series and, using Photoshop software, prepare the digital images for display on the Internet. I will create a website to present them, serving both as a digital compilation of my work and a design project, using Microsoft Front Page and Macromedia Flash programs. The site will also contain an artist's statement for each series. In these statements I will discuss my goals in two areas. First, the artistic elements, such as composition or printing manipulations, that were utilized to create the photograph and second, how these decisions help to generate the feeling or essence of that print. Each photograph has its own "tone of voice" that sparks a reaction in the viewer, which may be different when it is viewed separately or in the context of a series. I will include my goals in this area in a way that will not interfere with the viewer's own response. Text will not be provided with the image, but rather obtained from choosing a link to read the statement. For example, Temple University's website dedicated to Duane Michals works in this way. Some of their photographic selections have a related essay, but the viewer may choose to read it rather than being presented with it (*Duane Michals*). This website will be held to professional standards when it comes to design, appearance, and ease of use.

By upholding these high standards, I will apply and grow in my knowledge of all aspects of photography - choosing subject matter, composing and shooting, creating a meaningful series, printing, and presenting - as well as web design - digital formatting, layout, design planning, ease of use, and appearance. The finished pieces will serve an important part in my portfolio as they represent a self-motivated, self-designed project. This allows them to truly express my abilities and direction as an artist.

Bibliography

Duane Michals. John M. Vettese. 2001. Temple University. 12 Mar. 2004

⟨<http://www.temple.edu/photo/photographers/michals/duane.html>⟩.

Frizot, Michael. *A New History of Photography*. Milan: Könemann, 1998.

Merian, Mary Warner. *Photography: A Cultural History*. New York: Harry N. Abrams, 2002.


CARRIE FIRMAN
SCHOLAR'S HONOR PROJECT
Fall 04-Spring 05

I have taught Carrie Firman in Photography II and Introduction to Computer Art, and I am consistently pleased with Carrie's dedication to detail and desire to push the boundaries of her previous experience. She is intelligent and hard working, and she sets high standards for all her work. Carrie is motivated, excited about this project, and works well with little direction. The project she has planned is ambitious, but I have no doubt that she is capable of completing a quality project that meets the standards of a Scholar's Honor Project. Carrie has completed Photography I, History of Photography and Introduction to Computer Graphics. She is currently in Photography II and will be in Photography III during May Term. Next fall she is taking Advanced Digital Imaging and next spring she is taking Computer Graphics for Electronic Media. Carrie also has some experience in web design outside of class.

Carrie Firman's Honor's Project is a logical progression of her photography work and her development as an artist. As a photographer, the project will enable her to develop her own style while experimenting with a variety of genres. As an artist the project will force her to define her direction and explain the aesthetic and meaning of her work. It will also give her experience in presenting her work to the public, both electronically via the World Wide Web and in a gallery setting.

During fall semester, Carrie will focus on the creation of four cohesive series of images. First she must research and analyze successful photographers working in each of the genres she chooses to determine what makes their work compelling. Then she must decide her own approach to her chosen subjects. Carrie will shoot a minimum of 2-3 rolls of film for each series and print at least four final images per series. The black and white images will be archival, fiber-based, silver gelatin prints (up to 11 x 14 inches). Color images will be archival, digital prints (up to 13 x 19 inches). The final prints of all four series will be mounted or matted and hung on the outer wall of the Lycoming College Art Gallery sometime during spring semester.

During spring semester, Carrie will concentrate on electronic presentation of her work. She will design a personal web site using Microsoft FrontPage and Macromedia Flash software. Carrie will be responsible for a self-directed study of FrontPage; she will learn Flash in Art 344. Preparation for this portion of the project includes study of the principles of web design and analysis of at least six major photography web sites. Then she will create a design for a site that will showcase her work and serve as an electronic portfolio. The site design must also be flexible so that new work can be added in the future and sophisticated enough to highlight her design skills.


Lynn Estomin
Project Director

Carrie Firman
Artist's Statement

When choosing the topics for my series, I considered things that were current interests or issues to me. My choices were influenced by my thoughts on the course of my life and experiences within the past year.

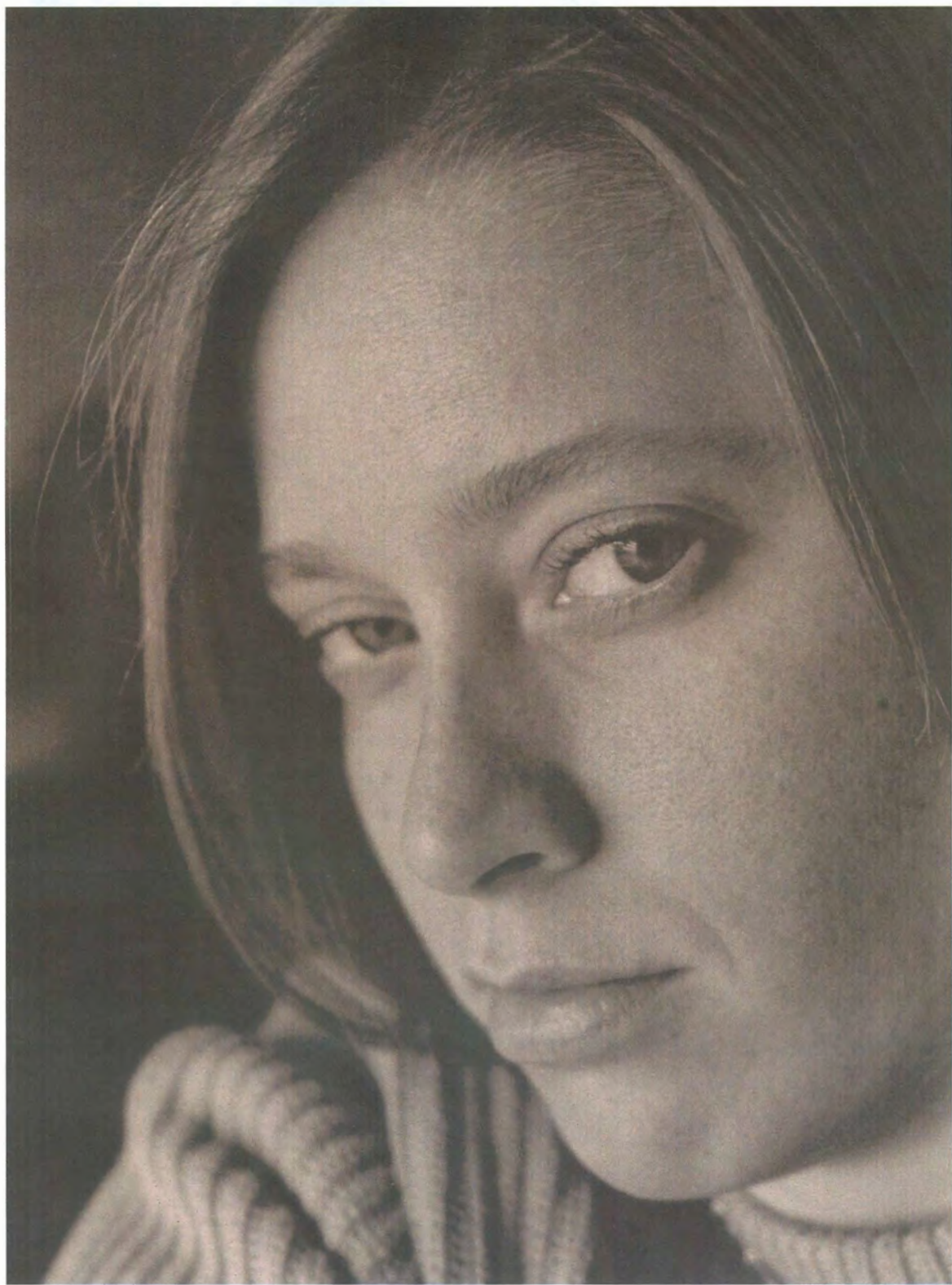
I spent my summer living on a horse farm where there are two barns: one a new, metal, organized building and the other an old, pieced together structure that has the features that I think of when I hear the phrase "old barn." I have spent uncountable hours in stables due to my lifelong obsession with horses, but this one will always stick out as the definitive "old barn." The boards don't always meet up, there are cobwebs over holes and gaps, the lighting is from harsh bare bulbs, and everything is rough. I wanted to capture the textures that I feel when I think of this barn with the clarity of black and white film. This series also gave me the opportunity to use higher speed film, longer exposures, and tripod setups.

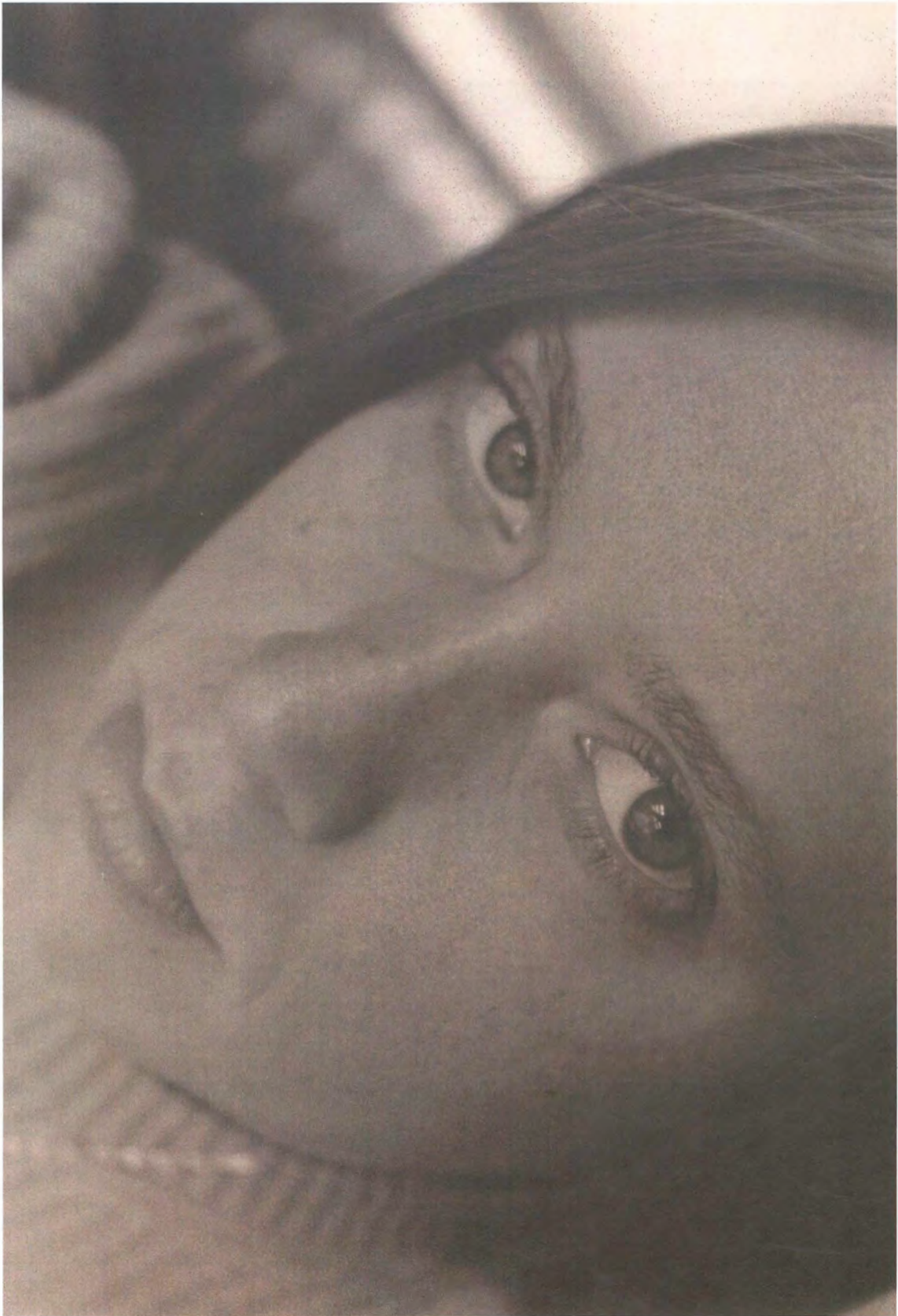
While living away from my family through the summer and having recently returned from a trip to France, I was prone to reflecting on how my life had changed, especially just in the past year or two. This inspired me to study reflections and shadows in both literal and metaphorical senses. In this series, two were taken on the farm where I lived, one downtown at the opening of my first art show, and one in the house where I am living during this academic year – all temporary locations in my recent life. I appear in two, but not explicitly. These digital photographs are not meant to be self-portraits; they are as much about the short-term locations and fleeting moments as they are about capturing ever-changing reflections and shadows at just the right instant. None of these images were planned, I was just "lucky" enough to have a camera handy when they happened.

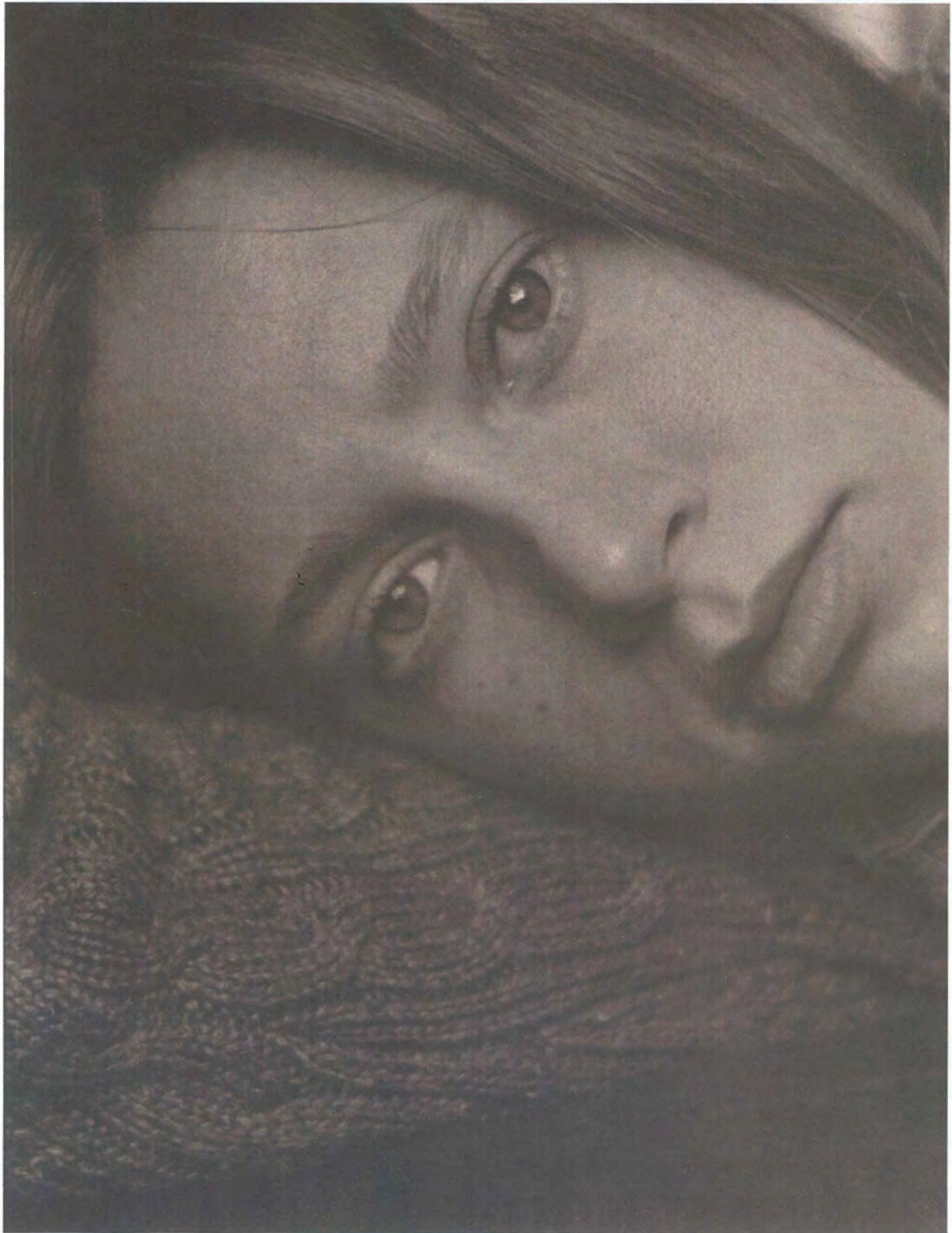
Speaking of "luck," my black and white self-portrait series was the opposite experience. I planned the compositions that I wanted and set the tripod, exposure, focus setting, and shutter release all on my own. I hardly ever got what I expected (or wanted), but in some cases this was good. I captured what I feel are four of my most common expressions: dry sarcasm, detachment, irritation, and neutrality. I tackled difficult printing circumstances with each one of these prints (and several that did not make the cut) due to the inability to focus, set an exposure, and be in the picture at the same time. While it may have been frustrating and did not turn out like I had planned it (the first three times), I learned the most from this series and am satisfied with its outcome.

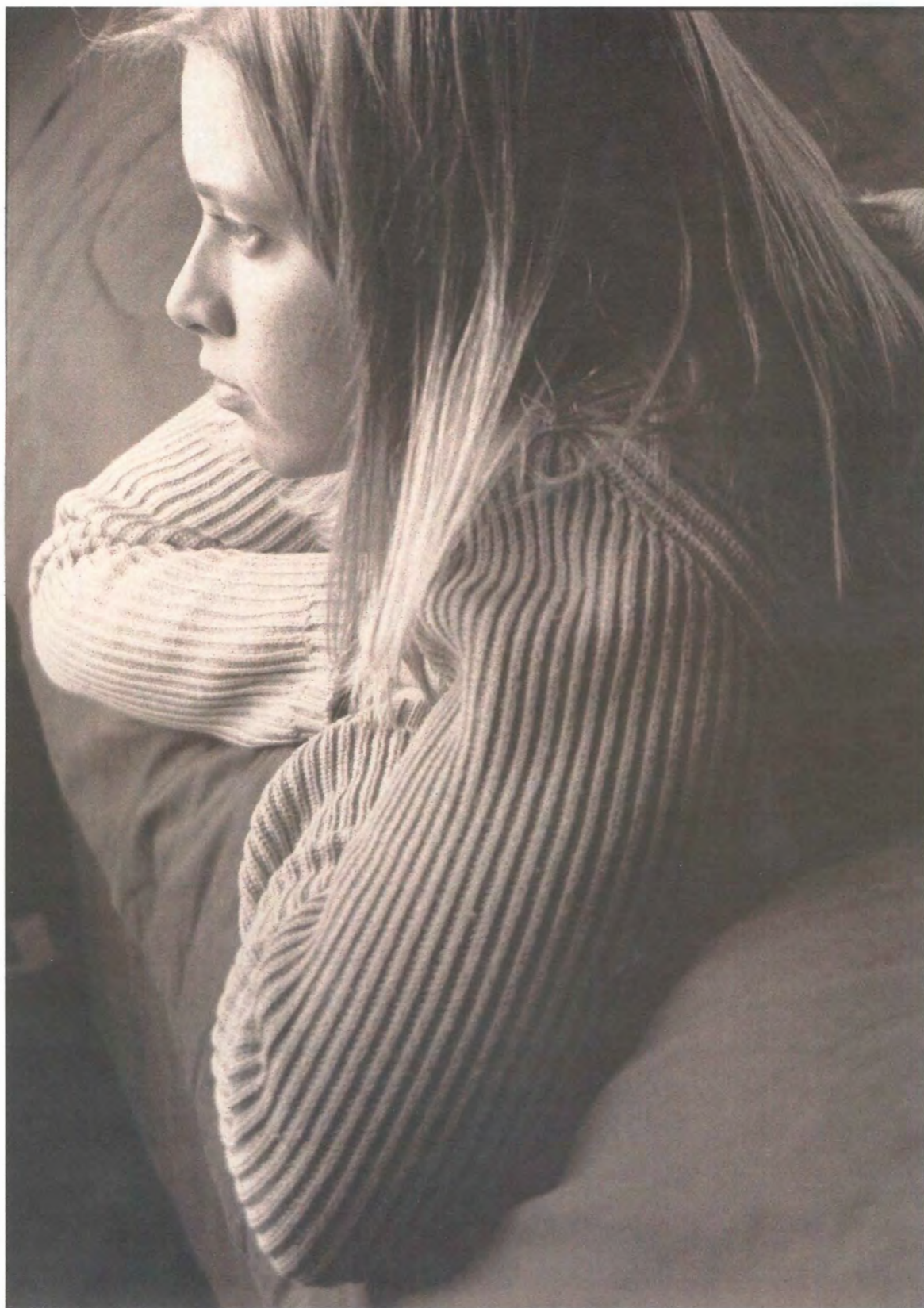
My series on missing pieces brought about yet another learning experience by allowing me to both experiment with found objects and to use the computer to recreate or alter their parts. This project came as application of my sarcastic sense of humor to a body of work that I was completing for another class. This series differs from the body of work because of its attitude, simplicity, and methods. Three of the four images were created using a scanner as a camera while the fourth was a photograph from a digital camera. All of these pieces have one object on a neutral gray background. The missing piece is approached with a more obvious, sarcastic tone. This series was undoubtedly the most enjoyable of the four.

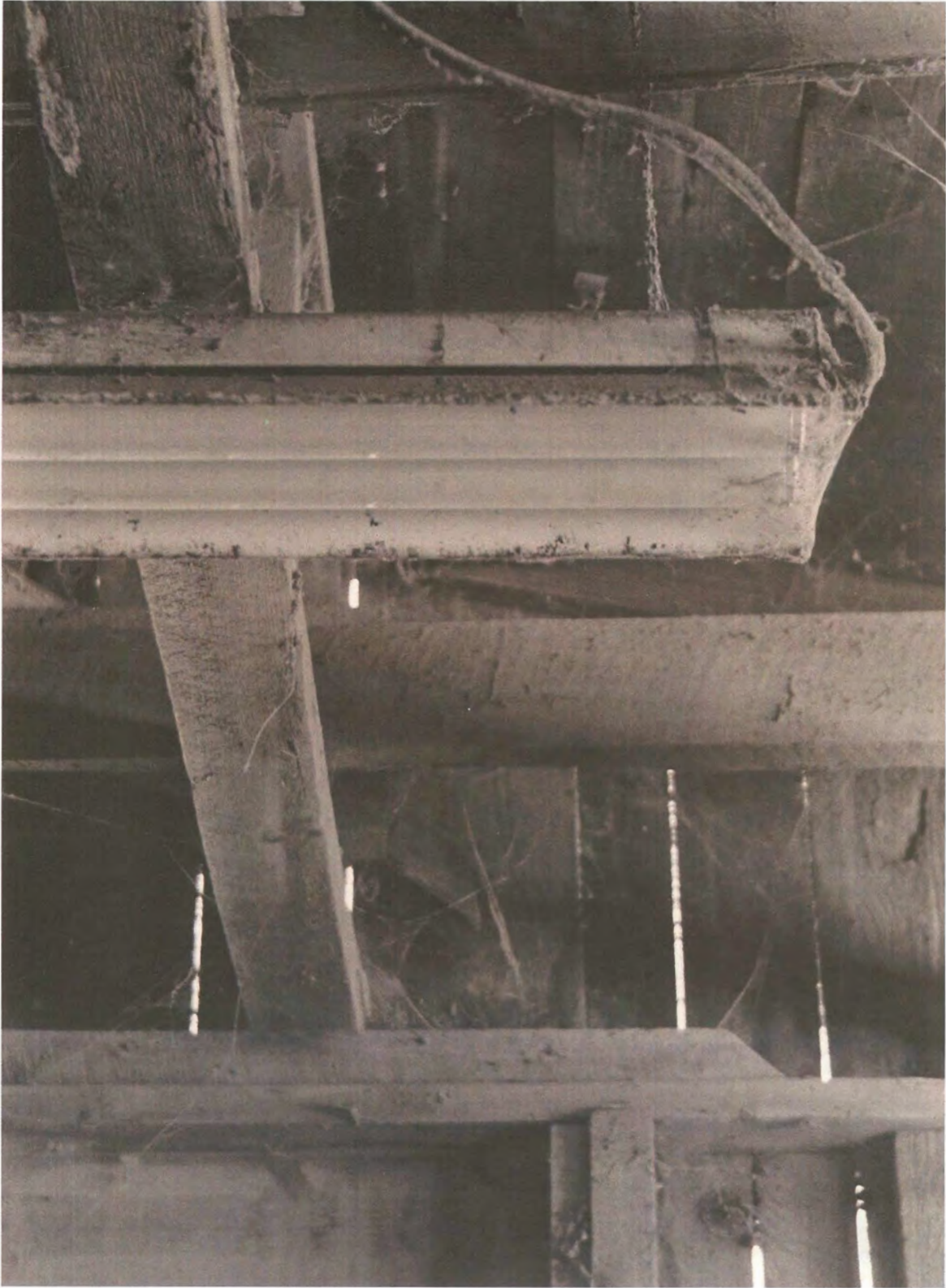
No matter what my level of enjoyment, these series were a valuable experience in the progression of my photography, both in skills and in the development of meaningful, cohesive themes. The realization of their relevance to my life and was not fully recognized until I was staring blankly at all of the complete series as they lay together on my floor. It was more than I had expected.



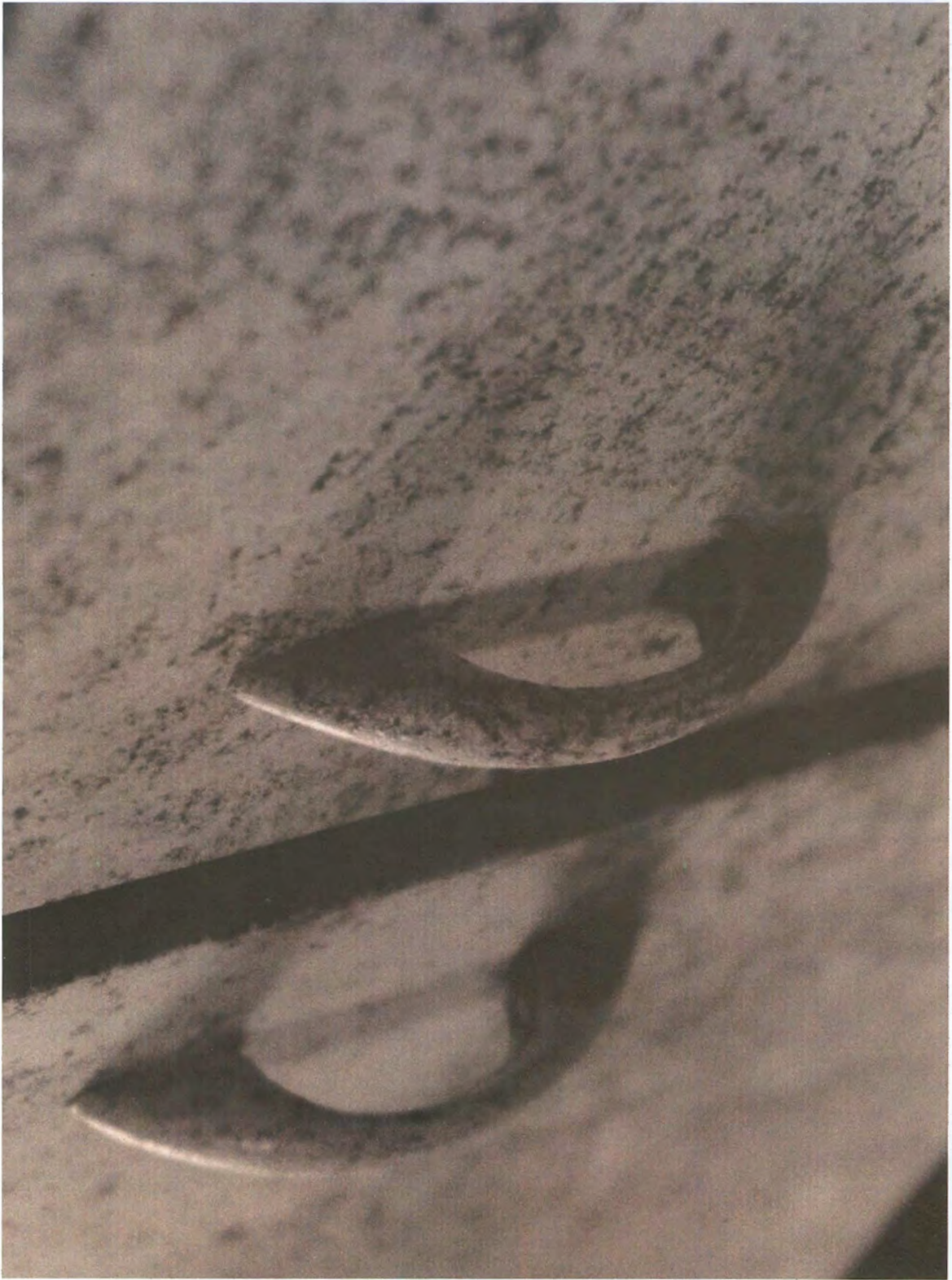










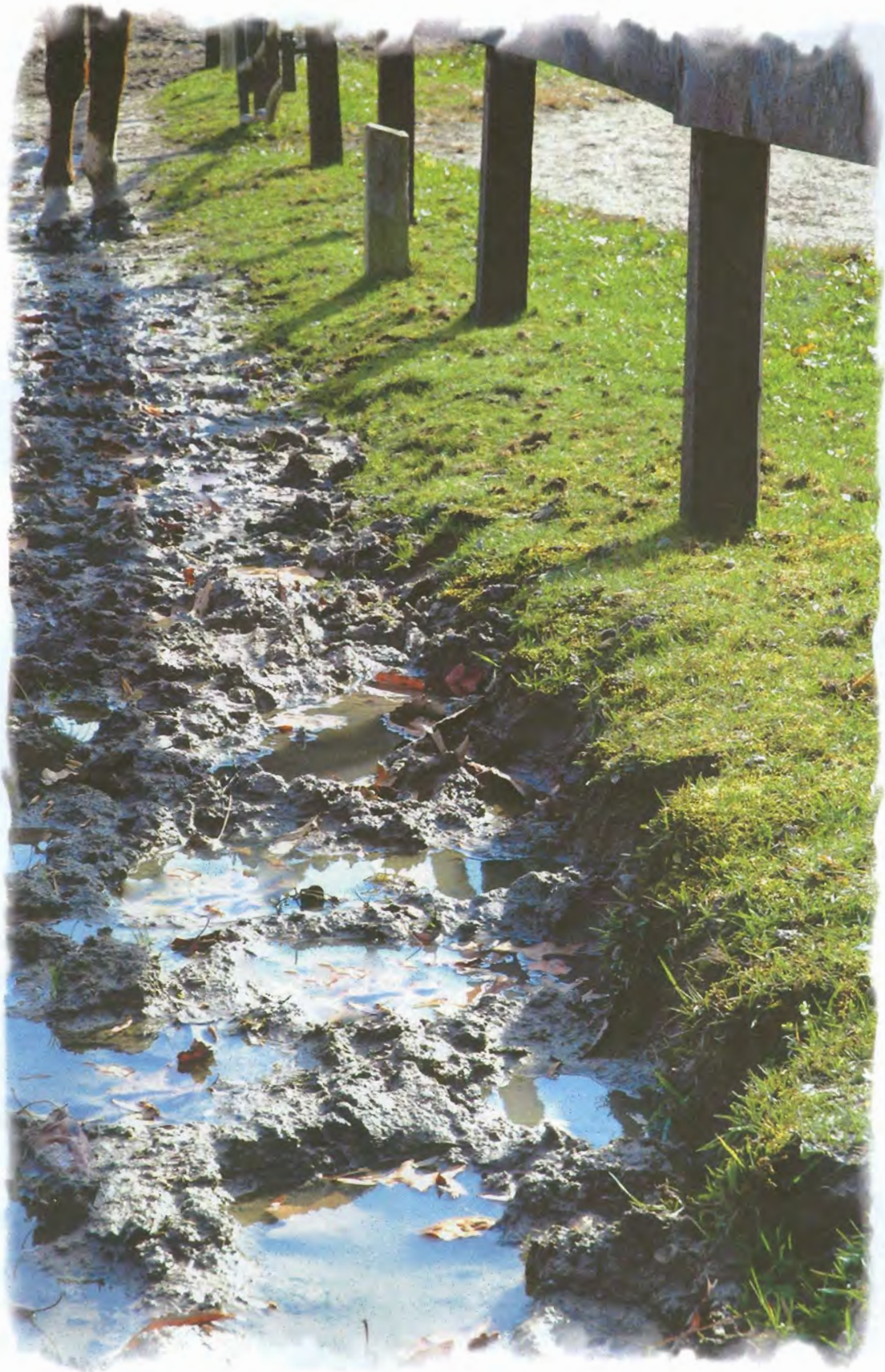


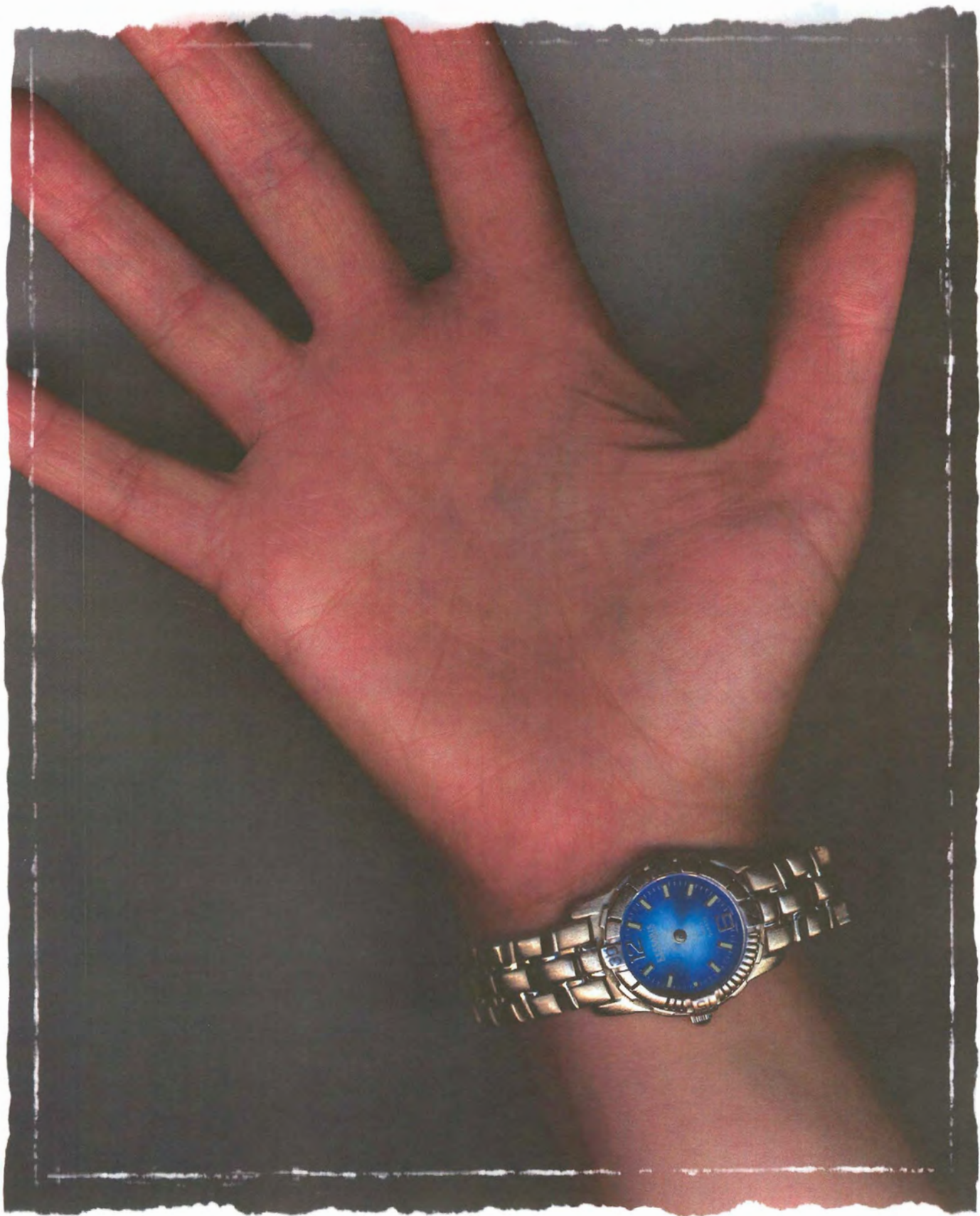




















design

photography

artist statements

biography

contact

resume



design

design

photography

artist statements

biography

contact

resume

2004 National Smokeout Poster
CMYK for laser and press



next

C photography

design

photography

artist statements

biography

contact

resume



▶ next

artist statements



design

photography

artist statements

biography

contact

resume

I spent the summer of 2004 living on a horse farm where there are two barns: one a new, metal, organized building and the other an old, pieced together structure that has the features that I think of when I hear the phrase "old barn." I have spent uncountable hours in stables due to my lifelong obsession with horses, but this one will always stick out as the definitive "old barn." The boards don't always meet up, there are cobwebs over holes and gaps, the lighting is from harsh bare bulbs, and everything is rough.

I wanted to capture the textures that I feel when I think of this barn with the clarity of black and white film. This series also gave me the opportunity to use higher speed film, longer exposures, and tripod setups.

biography

design

photography

artist statements

biography

contact

resume

Originally from York, PA, I've always been drawing and experimenting with art. I began my life-long passion for horses at the age of seven. At ten, I picked up a trombone. I have kept my equestrian, artistic, and musical interests foremost throughout both my public schooling at Eastern York and undergraduate years at Lycoming College, Williamsport, PA.

In May, 2005 I will receive my BA in Art with double majors in Commercial Design and Photography from Lycoming. I plan on starting a career in graphic design in the Mid-Atlantic or New England regions.

C
contact

design

photography

artist statements

biography

contact

resume

I welcome any comments
on my work and this site.

You may contact me at
carrie.c.firman@gmail.com



resume

design

photography

artist statements

biography

contact

resume

A .pdf of my
resume is available,
click to download.