

ART3550: View Camera

Instructor:

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Office- KVA 323 (office hours M&W 10:00-11:00 and by appointment)

Objectives:

To become proficient using the view camera while continuing your development of your artistic abilities. Projects will be assigned that cover the various movements and capabilities of, as well as issues surrounding, the view camera. You will also be expected to complete a final project utilizing your newly acquired knowledge and skills to solve technical, aesthetic and conceptual problems.

At the successful completion of this course students should demonstrate growth in the following DOVA Learning Outcomes:

Possess a basic knowledge of visual culture.

Demonstrate advanced abilities in generating innovative solutions to traditional and non-traditional problems in visual media.

Be able to demonstrate basic competencies in photography, and digital visual media and possess the knowledge and skills to be successful in their area of emphasis.

Possess skills in oral and written communication as they pertain to the visual arts.

Be able to think critically. Students should be able not only to analyze a work of art using traditional methods, but should also be able to develop thoughtful new interpretations.

Be able to express their personal thoughts, ideas, or emotions through visual media.

Assignments:

The course assignments are designed to allow you the opportunity to use the camera in various situations. You are encouraged to fulfill the assignments in the most creative and exciting way you possible can. You are encouraged to experiment with the camera to discover just what it can and cannot do. Once you have demonstrated that you can process and print black and white you can move on to color. Prints must be printed using the entire negative (the full frame). The goal of this course is to learn how to use the view camera that includes the entire negative. The prints you hand in are expected to be of the highest quality- work prints are not acceptable. You need to bring your contact sheets to class each week and they will be handed in with every assignment. You are responsible for all assignments missed due to absences. Late assignments will not be accepted for full credit. You are allowed, and encouraged, to redo assignments.

Attendance:

Attendance is very important to your success in this class; therefore, you are allowed 2 absences and 2 latenesses. Your final grade will be dropped a ½ grade per absence above the allotted 2. A lateness is treated like half an absence. Four absences will result in the grade of E/F. It is the responsibility of anyone who misses a class to find out what was covered, whether or not he or she has a legitimate reason/excuse to be absent.

Absences due to religious observances are justified; please notify me of this occurrence. Anyone with special requirements for successful course completion should notify me as soon as possible so accommodations may be made.

Criteria For Evaluation:

You will be evaluated on the following:

- Prompt completion of project assignments.
- Depth, clarity, creativity and thoroughness of exploration for project possibilities.
- Technical competency.
- Participation in class discussions, lectures, demonstrations, lab sessions and critiques.
- Evidence of rigorous studio practice

Grading:

- 5% - Group Camera Movements Assignment
- 5% - Film Speed Test
- 5% - Film Development Test
- 10% - Rise & Fall - Shifting Assignment
- 10% - Schiemflug Assignment
- 10% - Swing and Tilt Assignment
- 15% - Architecture Assignment & Perspective Control
- 10% - Portrait Assignment
- 10% - Still Life Assignment
- 20% - Final Project

Textbook:

[Photography, 10th or 11th Edition](#) (Links to an external site.)

By Barbara London, Jim Stone, John Upton

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Materials & Supplies:

Camera– The photography department will supply a 4x5 monorail View Camera, Tripod, Cable Release, Dark Cloth, 4x5 film holders and a Spot Meter. If you have your own equipment you are welcome to use it.

Film– 4x5 sheet film. It is suggested that in the beginning of the course you stick with one kind of b/w film until you have mastered the processing and printing of it- you are then free to experiment with different types.

Printing Paper– All black and white prints must be on fiber based paper. Any color printing must be done on quality papers.

Technical Equipment– Loupe (8x), and a Gray Card.

Other Equipment–

4x5 negative sleeves and dust free storage boxes, binders or folders

White cotton or synthetic photographic gloves

Scissors

Towel

Rubber gloves

Negative Brush for removing dust

Anti-Static cloth

Canned Air

Notebook

The lab fee charged for this course will be used to supplement the Photography Area supply budget to purchase printing inks and maintain the equipment that you use

Other:

Disability Accommodation: Any student requiring accommodations or services due to a disability must contact Services for Students of Disabilities (SSD) in room 181 of the Student Service Center. SSD can also arrange to provide course materials (including this syllabus) in alternative formats if necessary.

PPM 3-34 notes: "When students seek accommodation in a regularly scheduled course, they have the responsibility to make such requests at the Center for Students with Disabilities before the beginning of the quarter [semester] in which the accommodation is being requested. When a student fails to make such arrangements, interim accommodations

can be made by the instructor, pending the determination of the request for a permanent accommodation.”

Academic Dishonesty. As specified in PPM 6-22 IV D, cheating and plagiarism violate the Student Code. Plagiarism is “the unacknowledged (uncited) use of any other person’s or group’s ideas or work.” Students found guilty of cheating or plagiarism are subject to failure of a specific assignment, or, in more serious cases, failure of the entire course.

Emergency Closure: In the event of an extended campus closure I will continue to provide instruction and interaction via email. My email address is joshuawinegar [at] weber.edu; you can expect an email message from me on Monday and Wednesday of each week during the closure. The message may contain a file attachment that will provide a lecture substitute, directions for any assignments and readings, and any other relevant information. You are to complete the assignment by the given due date and submit it as an attachment to an email message back to me. Class critiques will most likely be postponed until students are able to return to campus.

It is imperative that you provide an email address linked to an email account that you plan to access on a regular basis and which has adequate storage capacity for transmitting documents. I will collect your email address and verify its availability during the first week of class. Please let me know by the end of the first week of the semester if you do not have access to a computer and/or the Internet from your home.

Core Beliefs. According to PPM 6-22 IV, students are to “[d]etermine, before the last day to drop courses without penalty, when course requirements conflict with a student’s core beliefs. If there is such a conflict, the student should consider dropping the class. A student who finds this solution impracticable may request a resolution from the instructor. This policy does not oblige the instructor to grant the request, except in those cases when a denial would be arbitrary and capricious or illegal. This request must be made to the instructor in writing and the student must deliver a copy of the request to the office of the department head. The student’s request must articulate the burden the requirement would place on the student’s beliefs.”

Cell phones & texting. Cell phones should be set to vibrate or silent during class, and you should not make calls or text while in class. If you must take a call (emergency or family issues) please step outside the classroom. All students should register their cell phone number with Weber State’s Code Purple alert system, to be informed of emergency University closures, etc.

Date	Details
Mon Aug 25, 2014	Introduction to course objectives and requirements
Wed Aug 27, 2014	Assign View Camera Kits Demo: View Camera Equipment Group Assignment: Camera Movements
Mon Sep 1, 2014	Labor Day- No Classes
Wed Sep 3, 2014	Lab Session
Fri Sep 5, 2014	DOVAD Faculty Exhibition
Mon Sep 8, 2014	Lab Session
Wed Sep 10, 2014	Assignment: Film Speed Test Critique: Group Camera Movements Assignment
Thu Sep 11, 2014	Visiting Artist: James A. Cook
Mon Sep 15, 2014	Demo: Developing Film (tray method) Lab Session
Wed Sep 17, 2014	Assignment: Film Development Test Assignment: Rise/Fall -and- shifting Due: Film Speed Test
Thu Sep 18, 2014	Free Movie: The Dog
Mon Sep 22, 2014	Lab Session
Wed Sep 24, 2014	Lab Session
Mon Sep 29, 2014	Lab Session
Wed Oct 1, 2014	Assignment: Scheimpflug Rule Critique: Film Development Test Critique: Rise/Fall -and- Shifting
Mon Oct 6, 2014	Lab Session
Wed Oct 8, 2014	Lab Session
Mon Oct 13, 2014	Assignment: Architecture Assignment: Perspective Controls Critique: Scheimpflug Rule
Wed Oct 15, 2014	Lab Session Rebecca Campbell Lecture
Thu Oct 16, 2014	Free Movie: Wrenched
Mon Oct 20, 2014	Lab Session
Wed Oct 22, 2014	Lab Session

Date	Details
Mon Oct 27, 2014	Assignment: Portraits Assignment: Still Lifes Critique: Architecture Critique: Perspective Controls
Wed Oct 29, 2014	Lab Session
Mon Nov 3, 2014	Assignment: Final Projects Lab Session
Wed Nov 5, 2014	Lab Session Meet to discuss Final Project proposals
Mon Nov 10, 2014	Lab Session Critique: Still Life
Wed Nov 12, 2014	Critique: Portraits
Mon Nov 17, 2014	Lab Session
Wed Nov 19, 2014	Lab Session Visiting Artists: Benjamin Cottam & Jenny Morgan
Thu Nov 20, 2014	Free Movie: Watermark
Fri Nov 21, 2014	SLC Gallery Stroll and BFA Seminar Exhibition
Mon Nov 24, 2014	Lab Session
Wed Nov 26, 2014	Lab Session
Mon Dec 1, 2014	Lab Session Last day to hand things in.
Wed Dec 3, 2014	Critique: Final Projects

Group Project: Camera Movements

Due:

The purpose of this project is to get you comfortable using and manipulating the view camera.

Step #1

Set up your tripod and camera. Maneuver your camera into “zero position” using a loupe and level to insure everything in a single plane is in focus. (For initial focus, always have the aperture all the way open. This allows for maximum illumination on the ground glass as wells as provides a precise point of focus.) Set the shutter to

1/1 and use the “test strip” method that was demonstrated in class to determine the correct exposure of your paper negatives for this light.

Once you have determined the correct exposure for your paper negatives make an exposure at “zero position”. (You will use this exposure as the initial exposure for each of the steps of this assignment- unless told otherwise.)

Step #2

Make an exposure for all the apertures to see how depth of field coverage changes from stop to stop. Make sure to adjust the shutter when you change the aperture as to retain correct exposures.

Step #3

Raise the front standard as far as you can while still maintaining adequate film coverage. Make an exposure.

Step #4

Lower the front standard as far as you can while still maintaining adequate film coverage. Make an exposure.

Step #5

Return camera to zero position. Focus 1/3 of the way into the still life and stop down to the smallest aperture that will still allow you to see an image on the ground glass. Slowly tilt the lens board forward, while watching the image on the ground glass, until the foreground becomes in focus. Stop the tilt and close the aperture to the smallest opening adjusting your shutter to achieve a correct exposure. Make an exposure.

Step #6

Return camera to zero position. Return lens to initial exposure settings. Raise the tripod a foot by lengthening the legs. Tip the camera (using tripod function) so you are looking down at the still life. Pick a point of focus and make an exposure.

Step #7

Correct the perspective of the scene by tilting the back board. Make an exposure.

Step #8

Bring everything into focus by adjusting the lens board and stopping down your aperture. Make an exposure.

Step #9

Return the camera to zero position. Lower the tripod to about a foot below the original position and point the camera up (using tripod function) at the still life. Make an exposure.

Step #10

Correct the perspective by tilting the back board. Make an exposure.

Step #11

Bring everything into focus by adjusting the lens board and stopping down your aperture. Make an exposure.

Step #12

Return the camera to zero position and original height. Swing the film board to the right or left and make an exposure.

Step #13

Return the camera to zero position. Shift the front standard to the right as far as you can while maintaining adequate film coverage. Make an exposure.

Step #14

Shift the front standard as far as you can to the left while maintaining adequate film coverage. Make an exposure.

Step #15

Mount and label these steps on poster board.

Assignment: Film Speed Test

See pdf handout attached in canvas for instructions.

Assignment: Film Development Test

The Purpose of this assignment is to test your skills at developing film.

Make at least 2 negatives that are predominantly empty sky (no clouds). You can include a bit of tree or building or a horizon but the goal is to see a vast open and evenly lit area.* This will show any dust, scratches or developing errors. Make sure you expose correctly taking into account you are photographing the sky. Use a meter and/or bracket if you are unsure of the correct exposure. Make nice contact prints to bring to class along with your negatives. If you use glass for making your contact prints, make sure it is clean and scratch free.

* If weather does not permit you to take an empty sky picture, then photograph the "grey card set-up" shown to you by Josh.

Assignment: Rise/Fall -and- shifting

-Pick a scene with continual horizontal or vertical lines. You will make two negatives using either the left & right shifts (horizontal scene) or the rise & fall (vertical scene).

-Adjust the camera and make a composition with either a left shift or rise depending on your scene and make an exposure(s).*

-Adjust the camera in the reverse and make a second exposure(s).*

*I would advise you to go through all the movements and carefully compose each frame before you make exposures for either. Carefully meter so your exposures match (depending on conditions exposures can vary greatly between shots).

This should generate two images that can be spliced or juxtaposed together to make one long (tall) image. Be careful to avoid vignetting (use your loupe to check all your edges). Minimum of one scene (made up of at least 2 negatives) is required. Your final prints may be any size you see fit but they must be quality prints made in the darkroom (no work prints, no digital).

Assignment: Scheimpflug Rule

The purpose of this assignment is to introduce you to the Scheimpflug Rule. In other words using the front standard of the camera to control your plane of focus. This can be one of the most difficult concepts to master when using a view camera.

Step 1:

Pick a flat surface such as a table, sidewalk, street, or wall. Compose an image that shows the surface receding (going away from the camera) into space. Photograph this surface with the largest aperture possible (opening not number).

Step 2:

Adjust the front standard to create a photograph in which the plane of focus moves down the flat surface. Photograph this surface with the largest fstop possible.

For critique bring a minimum of two darkroom prints (enlargements NOT contact prints) and all of your negatives. One print should show the scene without moving the front standard, and one print (of the same scene) should show where you moved the front standard correcting/changing the focal plane.

Assignment: Architecture

The purpose of this assignment is to apply the camera movements you have learned to photograph a building, preferably a tall building (5 or 6 stories at least).

Step 1:

Looking head on, at average standing height, make one image of the first few stories of your building. Keep the camera level and movements to a minimum.

Step 2:

Tilt your camera up in order to get the top and bottom of the building in the image. Make sure all the lines are straight and parallel. Use the front and back tilts to accomplish this.

Step 3:

Make an image of a detail of the building. Maintain parallel lines throughout the image.

Step 4:

Photograph an interior space (this does not have to be the same building if you don't have access). Again correct the perspective to maintain parallel lines and avoid distortion.

For critique bring a minimum of one final print for each shot and all of your negatives.

Assignment: Perspective Controls

The purpose of this assignment is to put into practice the perspective controls available to you by swinging and tilting the rear standard of the camera.

Step 1:

Pick a square object such as a garage, house, box, etc.

Step 2:

Setup your camera on the corner of the object favoring one side. Using the swing movement on the camera, swing the back standard parallel to the side you are favoring and thus correcting the perspective of that side. Make an exposure.

Step 3:

Make an image from the same position with the camera squared up and the perspective not corrected.

See handouts or textbook for a more technical explanation of this movement.

For critique bring a minimum of two prints (enlargements NOT contact prints) and all of your negatives. One print should show the scene without moving the rear standard, and one print (of the same scene) should show where you moved the rear standard correcting the perspective.

Assignment: Portraits

The purpose of this assignment is to bring all of the skills you have learned so far to this one assignment, and to have you experience using the view camera for photographing people.

Portrait 1:

Isolated portrait. Make a portrait that does not give the viewer any sense of place or time. Photograph your subject in a way that does not reveal where they are or what they do.

Portrait 2:

Descriptive portrait. Make a portrait that places the subject in context. It should tell us what they do or where they live. This image should tell us more about the subject beyond just what they look like.

Portrait 3:

Fictional ambiguity portrait. Make a portrait that places your subject in a context that is not necessarily true, clear, logical etc. The image should give us information but also ambiguity and questions.

For critique bring a minimum of three final prints and all of your negatives.

Assignment: Still Lives

The purpose of this assignment is to bring all of the skills you have learned so far to this one assignment and to have you experience using the view camera for small tabletop set-ups.

Create and photograph several "still life" scenes of whatever subject matter you wish. Because you are constructing these images from the ground up, you have control over every aspect of them. You should execute this assignment in the most creative way possible. Think about things like distance, lighting, camera movements, angle of view, etc in relationship with your subject matter. How can the choices you make facilitate the content of your images. Be prepared to talk about the choices you made in your work and why those choices were made.

For critique bring a minimum of three final prints and all of your negatives.

Assignment: Final Projects

For your final project you are to produce a series consisting of a minimum of 10 prints. These prints must be fine art quality prints that address the philosophies and techniques discussed during this course. You are expected to utilize your newly acquired knowledge and skills to solve the technical, aesthetic and conceptual problems surrounding your project. Be mindful of every aspect of your project, and be prepared to talk about the choices you made. You must also prepare a viewing context for your series (either a title or brief statement).

This project is due Dec 3rd (if there is a conflict with students finals schedule this date will be adjusted). Your pictures may be any size, but that size should maximize the pictures potential and be conceptually sound.

We will meet on Nov. 5th to discuss your possible ideas for this project. I expect you to use your lab time wisely and involve your peers and myself- this will aid you in progressing the work forward and evolving your ideas in the short amount of time we have.

I expect your best.