



Photography: View Camera Tech Art 3550

Sp 2017 MW 11a-1:45p

Instructor: Paul Crow • Email: paulcrow@weber.edu Office hrs: TTh 11:30-12:30 or by appointment

### **Course Description and Objectives**

This course explores the theory, aesthetics, and techniques of photographic image making with the 4x5" view camera. Students will learn the operation of the large format camera and how large format photography informs subsequent photographic technologies. We will work with black & white and color materials, producing hand-printed silver-based images and color inkjet prints. An emphasis will be placed on bringing together technical skills and critical and aesthetic thinking to produce meaningful pictures in a contemporary art context. Photographs will be presented in peer critiques and evaluated by the instructor. Students are expected to take a disciplined approach to assignments and projects, and to continue to work to refine their art practice.

### **Required Readings**

Selected readings will be posted on Canvas.

### **Required Equipment / Materials**

- **4x5 View Camera** checked out from the photo lab or provided by student. The photo lab has standard film holders available. In some cases cameras may need to be shared by pairs of students.
- **Full-sized 18% grey card**
- **Light Meter** (with camera kits)
- **Tripod** (some available for check-out)
- **Film** Start with a 25 sheet box of fine-grained B&W (Ilford FP4 or Delta 100) and a small box (10 sheets) of color negative 4x5 film (Kodak Ektar 100; Portra 160)
- **Printing Paper** 11x14" B&W paper will be provided for your first assignment. If you need more than the number of sheets provided you can purchase more at your expense. Students will need to purchase inkjet paper (roll or sheet – you can share a roll or box) for the second critiques assignment and possibly for their final projects.
- **4x5 Negative sleeves**
- **CDs or USB flash drive** (for final turn in of work)
- **Box / binder / portfolio** for final prints, contact sheets, written work.

- **Notebook / sketchbook** Please keep complete and detailed notes on each project/assignment for this class.
- **Basic darkroom supplies** (blower / canned air, scissors, antistatic neg. cloth or brush, etc.)

### **Attendance/Participation**

Hands-on lab practice and in-class group critiques are essential components of this course and make attendance at all class meetings mandatory. Specific instructions for each assignment will also be presented in class. Missing such information will negatively impact a student's performance. Attendance will be taken on lab and lecture days. ***Attendance on lab/work days is mandatory, as is attendance on days when we have lectures and critiques.*** Please come to class fully prepared to participate. Students are expected to complete readings as assigned and to make full use of the photo lab outside of class meetings in order to complete assignments and projects on time. More than two unexcused absences may result in your failing this class. Missing more than two class critiques (whether you are showing work or not) or missing the final critique may result in your failing this class. Your decision to take this class is a contract, and remaining in the class means that you agree to its terms.

### **Assignments**

There will be four assignments in the class, plus a written midterm exam and a final project. Each assignment will employ elements of large format photography that you will be introduced to throughout the semester. Concepts presented in lectures, readings, and lab exercises will inform each assignment. Details of assignments will be provided in class.

- 1) Film Speed & Sensitivity
- 2) Camera functions/Perspective
- 3) First Printed Assignment (B&W, silver paper)
- 4) Second Printed Assignment (Color film images, scanned and inkjet printed)
- 5) Final Project, proposed by student

In addition to these assignments, please keep detailed entries in your journal/sketchbook covering your progress through the course.

### **Critiques**

Your completed assignments in this course will be part of in-class critiques. Participating in class critiques is mandatory and will help students to further develop their ability to think and speak about art and images. The creative and technical principles we will explore throughout this course will serve as the foundation for these discussions.

### **Final Project**

The final project for this course will consist of a series of prints which make up a single coherent body of work, proposed by each student and approved by the instructor. This project is expected to be of more depth than your assignment work, and more time-consuming, therefore more time is allowed for it. You should begin to work on your final project no later than week **eight**. We will critique final projects twice: once during their making and again as finished works. A final project proposal draft will be submitted the sixth week of class, we will meet to discuss your project the following week, and a final edit will be turned in. Your project should demonstrate the skills that you have acquired, and address questions that have arisen in class critiques.

### **Individual Meetings**

Each student is required to meet for an individual conference regarding final projects. These meetings will take place during class lab time on the days noted on the course schedule. You should arrive at this conference prepared with ideas and questions that will help us discuss and finalize your project. I will also be available by appointment for additional consultations. E-mails are welcome and you should feel free to contact me with any questions you may have about the course.

### **Grading**

Assignments 1-2	10% each
Assignments 3-4	15% each
Midterm exam	10%
Final Project	30%
Participation	<u>10%</u>
Total	100%

### **Evaluation**

The primary mode of evaluation in this course will be in the form of group critiques, and the subsequent evaluation that I will provide to each of you through Canvas. This rubric will allow for a 100 point score for each evaluation, with approximately equal weight given to the categories of concept, form, material, and overall class engagement, as follows:

#### **Concept/innovation**

- What concepts/concerns/ideas seem to be important to the work?
- Are these concepts sufficiently considered and developed in the work?
- What relationships are evident between statements of artist intention and the work itself? Where do the two align, and where do they seem to diverge?

#### **Form**

- How is form (material use; composition; perspective; DOF; focus;) operating in the work? Do formal decisions seem to work to support the concepts? In what ways does form support the ideas, and in what ways does it seem to work against the ideas?
- How does form function to create unity or disunity in the work?
- How might form be improved, in order to support the ideas?

### **Camera and printing skills**

- Are image recording and printing decisions appropriate to the concepts expressed?
- Do they support formal decisions?
- Is the level of control over capture image recording and printing sufficient in the work?

### **Engagement and development**

- Is the student fully participating in critiques and discussions?
- Does the work show development over time?
- Does the student respond to feedback and criticism?
- Is work being developed and presented on time?

Finally, assessment includes students' willingness to provide feedback to peers and thoughtfully respond to critiques (*participation*).

### **Revisions to Syllabus:**

The course instructor may modify the standards and requirements set forth in this syllabus at any time. Any changes will be announced in class and posted on Canvas.

### **Calendar**

Our calendar for this course will be posted and updated on Canvas. Please make sure you check often for upcoming events, readings, assignments, etc.

### **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.

### **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.”

### **Disability Accommodation**

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.”

### **Emergency Closure**

If for any reason the university is forced to close for an extended period of time, we will conduct our class via e-mail or Canvas. Please check regularly for announcements.

### **Cell phones and texting**

Cell phones should be set to “vibrate” or turned off 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.

### **Local Supplies:**

- Art Elements (downstairs)
- Farr’s  
2466 Washington Blvd Ogden, Utah 84401  
801.621.7666  
(10% student discount on darkroom supplies – should make them about the same as most mail-order places)
- Pictureline  
305 W 700 S Salt Lake City, UT 84101  
801.364.1200  
(Pictureline provides a discount to students on many items, and will often sell at a price close to B&H)

**Internet / Mail Order** (reliable, competitive pricing, good selection, but allow a week or so for regular delivery):

- B&H Photo (NY)  
[www.bhphotovideo.com](http://www.bhphotovideo.com)
- Freestyle Photo (CA)  
[www.freestylephoto.biz](http://www.freestylephoto.biz)
- Adorama (NY)  
<http://www.adorama.com>

**Sheet film processing** (color, both E-6 and C-41; 2-3 hr. turnaround time):

- Nichols Photo Lab  
3265 S 1100 E, Salt Lake City, UT 84106      801.846-3053 <http://www.nicholsphotolab.com/>

**Art 3550 – View Camera Tech – Schedule Fall 2013**

<u>Week</u>	<u>Day</u>	<u>Topic</u>	<u>Readings/Assignments</u>
1	T 8/27	Orientation / What is expected	London, et al, ch. 15
	TH 8/29	The View Camera and why use it	Stroebel, chs. 1-2
2	T 9/3	Camera movements, lenses, supports & film	London, ch. 16; Stroebel ch. 11
	Th 9/5	4x5 B&W Film Dev. Demo; Metering, the Zone System; Assignment 1: Film Test	Stroebel, chs. 3- 4
3	T 9/10	Discuss Readings; Lab (work on film speed test)	
	Th 9/12	<b>Show / discuss assignment 1</b>	Stroebel, ch. 5-6
4	T 9/17	Discuss chs. 5-6; B&W Printing / Contact Sheets	Stroebel, chs. 7-8
	Th 9/19	Perspective and DOF; Discuss Assignment 2	
5	T 9/24	Lab	
	Th 9/26	Lab; Final Project First Draft Due	Reading TBA
6	T 10/1	Lab / Individual Meetings	
	Th 10/3	<b>Critique assignment 2;</b> Discuss Assignment 3	
7	T 10/8	Slide Lecture; Final Project Final Drafts Due	Begin final projects
	Th10/1 0	Mid-term Exam; Lab	
8	T 10/15	Lab	
	Th10/1 7	<b>Critique Assignment 3</b>	Reading: TBA
9	T 10/22	Slide Lecture; Discuss Assignment 4; Scanning and Contact Sheet Review	
	Th10/2 4	Lab	

10	T 10/29	Lab	
	Th 10/31	Lab	
11	T 11/5	<b>Critique Assignment 4</b>	
	Th 11/7	Lab	Work on Final projects
12	T 11/12	Lab-Final projects	
	Th 11/14	Lab-Final projects	
13	T 11/19	Lab-Final projects	
	Th 11/21	<b>First critique final projects</b>	
14	T 11/26	Lab-Final projects	
	Th 11/28	Thanksgiving holiday	
15	T 12/3	Lab-Final projects	
	Th 12/5	<b>Critique final projects</b>	Complete Course Portfolio
16	Th 12/12	<b>Final: Turn in Course Portfolio – 8:30a</b>	

All-Digital Course Portfolio Includes:

- Digital copies of all critiqued prints from assignments
- Contact sheets from all legible film
- Final project

Scans/digital pics no more than 1152 pixels on *longest* dimension, please.