PHOTOGRAPHY
Department of Art and Design
Utah State University

ART 4855 View Camera & Large Format
Spring 2016

Monday and Wednesday
12:30 – 3:15 PM
FAV 113

Instructor:
Carsten Meier
Office Location: 123
Office Hours: Monday 9 – 11 AM
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Course Description:
Exploration of traditional view camera applications combined with large format photography employing black and white and color film with emphasis on advanced technical controls to enhance creative expression. (Prerequisite: Art 3810)

Course and Learning Outcomes:
Students will learn how the view camera can be employed as a professional tool to work in the traditional genres of Landscape, Architecture and Portrait. The study of possible and, more precisely, specific camera adjustments will be exercised.

Students will work with 4” x 5” traditional black and white and color emulsion film, graded fiber based paper, and will establish the practice of photographic processes i.e. the Zone System. Using a densitometer, sensitometric evaluation of negatives will be used to test results and to adjust each process to given contrast conditions. Students will work with raw chemical ingredients to mix their own film developer for each process practiced. Moreover, students will work with 4” x 5” color slide film as well as instant film to control the exposure for slide film, all of which will be hand processed and then digitalized and printed.

Students will work on three major projects (Architecture, Landscape, Portrait) throughout the semester and will develop independent strategies and concepts to build a portfolio of 12 photographs for the final. Students will be asked to develop a strong sense for professional presentation of their photographic work. That is, the study of the fine art print itself, but also the study of re-touching, mounting, window matting and framing.

Students will be guided to independently seek, read and study relevant technical literature, such as the required literature and readings of individual research to acquire important knowledge for working with the equipment and materials used in this class.

Students are asked to present their work in six individual critique sessions throughout the semester. Each project will be covered by a work in progress and a final critique session for which new work is expected each time. For work in progress presentations, students are asked to provide professional research and background information on their intended project ideas via image-supported presentations in addition to one finalized print and contact sheets. For the final presentation of each project, students will then present their completed project and provide a one-page artist statement that addresses the realized product, the applied methods and the intended merit of each project.
Students will meet with the instructor periodically throughout the semester in one-one meetings to discuss individual project ideas and learning objectives as well as other course and career related topics as they develop and progress throughout the semester.

Students will intensify their individual learning experience through “note taking.” Students are asked to keep a sketchbook (provided for Photo majors) and take notes on all course and individual project related subjects. Students will document learning-intensive course content from lectures and demonstrations in the sketchbook as well as reproductions of reference images, magazine cut outs, etc. The sketchbook functions as the diary of students’ course work and will be reviewed periodically and ultimately serve to share and interpret creative ideas and work habits with regard to course-related subject matter.

Students will produce a final portfolio of 12 prints that represents your best work created in the course (representative of all assignments), an actual physical portfolio, and a digital reproductions. Each project will ask for a specific number of prints that must be professionally retouched, mounted and window-matted.

Instructional Methods:
This course is taught using a variety of instructional methods including student presentations, large critique sessions, one-on-one meetings, small group work, reading discussions, museum visits and lectures.

Learning Objectives:

- Gaining factual knowledge (terminology, classification, methods and trends)
- Developing creative capacities
- Learning to analyze and critically evaluate ideas, arguments and points of view

Required Texts:

Ansel Adams *The Negative*  
ISBN-10: 0821221868  

Steve Anchell *Darkroom Cookbook*  
ISBN-10: 0240810554  

Roland Barthes *Camera Lucida*  
ISBN-10: 0374532338  

Lab Fees:
The lab fee of $90 is used to purchase photography chemicals and for the maintenance of photographic equipment in the darkrooms and the digital lab.

Materials Required:
Sketchbook (provided for Photo majors)  
4x5 View Camera (monorail camera) with lens  
Incident light meter  
One-degree spot light meter  
Focusing cloth to use with view camera
Mechanical 20" camera cable release
Minimum of three 4" x 5" film holders
25 sheet Ilford Delta 100, 4" x 5" black and white negative film
20 sheet Fujicolor Provia 100, 4" x 5" color slide film
1 quart Arista E-6 processing kit
10 sheet pack of Fujicolor FP-100c instant print film
4" x 5" Negative storage sleeves
4" x 5" Negative storage binder
Cotton gloves
Anti-static brush
25 sheets 11" x 14" black and white fiber base paper
6 pieces of 16" x 20" heavyweight archival mat board
3 or more sheet 11" x 14" dry mount tissue
Spot brush: 000 or smaller
Goggles
Respirator (organic fumes)
25 pairs of rubber latex or nitrile gloves
Chemical storage bottles
Certain activities or selected chemical processes may require additional materials

Internet and Mail Order Photographic Suppliers:

Pictureline Inc.         Calumet Photo
801-364-1200         800-CALUMET [225-8638]

Freestyle Photographic Supplies     B&H Photo & Video
800- 292-6137         800-606-6969

Abby Camera Inc.        KEH.com
800-252-2239         404-892-5522

Final Portfolio Requirements:
The final portfolio will consist of a total of 12 prints. (8 prints if executed in 16" x 20", mounted and window frame matted in portfolio box using 20" x 24" dimensions)

Your final portfolio is due on the day and at the time of the final exam. No portfolios will be accepted after the scheduled final. Each print needs to be labeled with name, course number, date, and subject category. You are required to provide 12 photographic prints that are matted and contained in a portfolio box. These black and white photographic prints must be high quality, clean, and spot toned. They should be a sampling of your best work throughout the semester, one from each project.

This portfolio is your final exam and it should be taken with the same consideration as any exam test.

Checklist:

• 12 prints that represent all course assigments
• All images spot toned correctly
• All images mounted correctly
• All pencil and other marks removed
• All matted works labeled on the back with the following:
  — Name
  — Course number
— Assignment category

**Digital portfolio on CD or USU box**

**Final:**
This course finishes with a final presentation on April 27 at 12:30 – 3:15 PM

**Policies and Procedures:**

**Method of Evaluation:**
Design will be assessed according to how well the work addresses the intended objectives of the exercise and shows growth in vision, composition and use of materials to create quality work. This is in addition to thoughtful participation in the discussion of the exercise. Additionally, the grade will be determined by your productive concentration during class exercises and the initiative shown for outside projects. Work will be graded according to following scale:

**A - Outstanding:** The quality is performed to a very high standard of proficiency for this level of the program.

**B - Very Good:** The quality is performed to a high standard. The student has reached a level that clearly exceeds "competency."

**C - Good/Competent:** The quality is clearly demonstrated without being exceptional in any way. This grade represents adequate completion of the work assigned.

**D - Satisfactory:** The quality is demonstrated to a minimally acceptable level. There may be flaws, but they are not serious enough to fail the student on this quality.

**F: Unsatisfactory:** The quality is absent or performed to a very low level, or performance is seriously flawed. This is a failing mark.

Overall grade will be based on the realization of our IDEA objectives as such:

**Gaining factual knowledge** (terminology, classification, methods and trends)
Technical realization of projects and demonstration of acquired knowledge reflected in verbal participation, writing and realized studio projects

**Developing creative capacities**
Developing the ability to acquire and apply technical competency to the creative application of the view camera and large format film to the demands of contemporary photography employing analogue and digital printing techniques

**Learning to analyze and critically evaluate ideas, arguments and points of view**
Active verbal participation in class and critique sessions and students’s presentation (i.e. significant contribution to class discourse, including being prepared to discuss assigned readings and/or current projects)

**Grading Scale:**
A 100-95%   A- 94-90%   B+ 89-85%   B 84-80%   B- 79-85%
Verbal Participation:
Students are required to active verbal participation in all class sessions. A percentage of your final grade is used to evaluate the quality and significance of demonstrated statements. Quality and quantity of active verbal participation will ultimately determine participation grade. The same grading scale applies as listed above.

Attendance:
Students are allowed a maximum of **TWO** unexcused absences per semester. **TWO** tardy arrivals (more than 10 minutes late) will count as **ONE** absence. It is the student’s responsibility to make up any information missed due to absence. Excused absences will require official documentation stating why the student was not able to attend that particular class period and must be worked out with instructor in advance whenever possible. After **TWO** unexcused absences, your grade will be affected accordingly:

- Three unexcused absences - drop one letter grade for the course
- Four unexcused absences - drop two letter grades for the course
- Five unexcused absences – student fails the class

PLEASE NOTE! UNEXCUSED ABSENCES ON CRITIQUE DAYS WILL RESULT IN AN IMMEDIATE DROP IN LETTER GRADE FOR THE DAY’S PROJECT (provided the assignment is turned in on time).

Due Dates and Work Habits:
Work shall be defined as "exercise" (work done in class, under instruction) and "projects" (assignments done outside of the class time). Exercises will be due at the date provided on the assignment sheets. These due dates will be labeled as "PRESENTATIONS," during which the work will be discussed. We cannot discuss works that are not complete. Students are expected to spend time outside of class in order to successfully resolve the projects. **Work handed in a day late will be downgraded one full letter grade. After that, work will not be accepted.** During the semester, one project may be redone; substantial improvement is required to improve the grade, but the grade will not be further reduced. The photo- and computer labs are shared space. Please be sure to leave the area clean at the end of each class.

Objectionable Material:
Be advised that some fine art photography studied in this course may contain nudity or other sensitive content. If you find the material objectionable, you are encouraged to discuss your concerns with the instructor. Pornography is against University’s policies.

Special Needs and Accommodation:
The Americans with Disabilities Act states: “Reasonable accommodation will be provided for all persons with disabilities in order to ensure equal participation within the program.” If a student has a disability that will likely require some accommodation by the instructor, the student must contact the instructor and document the disability through the Disability Resource Center, preferably during the first week of the course. Any request for special consideration relating to attendance, pedagogy, taking of examinations, etc., must be discussed with and approved by the instructor. In cooperation with the Disability Resource Center, course materials can be provided in alternative format, large print, audio, diskette, or Braille.

Diversity Statement:
Utah State University is committed to creating a community that affirms and welcomes persons from diverse backgrounds and experiences and supports the realization of their human potential.
We recognize that there are differences among groups of people and individuals based on ethnicity, race, socioeconomic status, gender, exceptionalities, language, religion, sexual orientation, and geographical area. All persons are encouraged to respect the individual differences of others.

Sexual Harassment:
Sexual harassment is defined by the Affirmative Action/Equal Employment Opportunity Commission as any "unwelcomed sexual advances, requests for sexual favors, and other verbal or physical conduct of a sexual nature." If you feel you are a victim of sexual harassment, you may talk to or file a complaint with the Affirmative Action/Equal Opportunity Office, located in Old Main, Room 161, or call the office at 797-1266.

Americans with Disabilities Statement & Non-Discrimination Statement:
The Americans with Disabilities act states: "Reasonable accommodation will be provided for all persons with disabilities in order to ensure equal participation within the program." If a student has a disability that will likely require some accommodation by the instructor, the student must contact the instructor and document the disability through the Disability Resource Center (797-2444), preferably during the first week of the course. Any request for special consideration relating to attendance, pedagogy, taking of examinations, etc., must be discussed with and approved by the instructor. In cooperation with the Disability Resource Center, course materials can be provided in alternative format, large print, audio, diskette, or Braille.

Plagiarism Statement:
Plagiarism includes knowingly "representing, by paraphrase or direct quotation, the published or unpublished work of another person as one's own in any academic exercise or activity without full and clear acknowledgement (sic?). It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials" (Code of Policies and Procedures for Students, Article V, Section 3A.1). The penalties for plagiarism are severe. They include "#1) warning or reprimand and #2) grade adjustment" (see: Article VI, Section 1A): Other penalties may also be imposed at the Dean's discretion. These include probation, suspension, expulsion, withholding of transcripts, denial or revocation of degrees, referral to psychological counseling, and other appropriate disciplinary actions.

Inclusion Statement:
No student is permitted to create a threatening, intimidating, or harassing environment in this course. Classroom civility is a part of the Student Code, and infractions will be pursued through the Student Conduct Coordinator. This course will be conducted in a safe and tolerant environment, and any person who detracts from that environment will be instructed to leave without the ability to make up coursework.

Timeline

Monday, January 11
Introduction to class, syllabus
Introduction to project no. 1

Wednesday, January 13
Lecture: The View Camera, types, adjustments and applications
Lecture: The negative, the zone system — managing contrast through exposure and development

Monday, January 18
Martin Luther King, Jr. Day
Wednesday, January 20
Demonstration: large format film analogue, processing film and printing positives

Monday, January 25
Lab day

Wednesday, January 27
One-on-one meetings

Monday, February 1
Work in progress presentation for project no. 1
One print and contact sheets are due

Wednesday, February 3
Demonstration: large format film digital, scanning and printing from large format negatives and positives

Monday, February 8
One-on-one meetings

Wednesday, February 10
Lab day

Monday, February 15
Presidents’ Day

Tuesday, February 16 (Monday class schedule)
Lab day

Wednesday, February 17
Presentation (critique) project no.1
Introduction to project no. 2

Monday, February 22
Lecture: The View Camera, in the field: Large Format Landscape Photography

Wednesday, February 24
Lab day

Monday, February 29
Work in progress presentation for project no. 2
One print and contact prints

Wednesday, March 2
Lab day

Monday, March 7
Spring Break

Wednesday, March 9
Spring Break
Monday, March 14
Lab day

Wednesday, March 16
One-on-one meetings

Monday, March 21
Lab day

Wednesday, March 23
Presentation (critique) project no.2
Introduction to project no. 3

Monday, March 28
Workshop with Ivonne Thein
Lecture: Portraiture in contemporary Photography, an analysis of different approaches

Wednesday, March 30
Workshop with Ivonne Thein:
Studio portrait session workshop: studio lighting, color slide and instant film.

Monday, April 4
Workshop with Ivonne Thein
Group work: Planning the Photo Shoot

Wednesday, April 6
Work in progress presentation for project no. 1 with Ivonne Thein
One print and contact prints

FIELDTRIP (dates TBA)

Monday, April 11
Lab day

Wednesday, April 13
One-on-one meetings

Monday, April 18
Demonstration: portfolio techniques, mounting revisited and window frame matting

Wednesday, April 20
Lab day

Monday, April 25
One-on-one meetings

Wednesday, April 27
Final 12:30-3:45 PM