152C: View Camera Photography Weekly Course Outline
July 30 - August 29, 2019
Class meets in Baskin Arts i200: Tues & Thurs 10am - 5pm (lunch break 12-1)
Professor: Karolina Karlic, kkarlic@ucsc.edu

Week 1: Camera Image Control: Slides, Rises, And Falls
Tue  Course introduction and guidelines.
      Darkroom introduction
      Lunch
      Lecture: View Camera, Aperture and Shutter Speed.
      Viewing: view photo books Irving Penn by John Szarkowski, The Pond by John Gossage,
      Imperial Courts by Dana Lixenberg, DeAnna Lawson Aperture monograph, Sleeping by
      the Mississippi by Alec Soth, etc.
      Library TR section, Location scouting, Group mapping & planning project ideas
      (3pm-5pm).
Thurs  Demo: Loading & Unloading 4x5 Film (holders & changing bag)
       Demo: Light Meter
       Lunch
       Check out 4x5 camera kits
       Demo: Camera, out in the field hands on camera demonstration.
       We will discuss both the technical and creative aspects to large format photography.
       Technique is at the service of ideas. We will consider the view camera as a creative tool
       by utilizing 4x5 camera basics.
       ● Landscape / Neutral Position
       ● Landscape / First Camera Shifts
       ● Portrait / Optics and Bellows Extension
       ● Portrait / Rapidity and Control

Due next Thursday:
Assignment: Assignment: Develop class project ideas and write a 1 page typed, double
spaced proposal. Print at the library and bring on the field trip. What do you plan to make
pictures of?
Assignment: Start by photographing for final project ideas. Expose 5 sheets of 4x5 black
& white film.
What We Bought’. 2011. Web

Week 2: The Negative & Large Format Contact Print. Contemporary Photography Exhibition.
Tue  Demo: Unloaded film in placed into Jobo. Hand process exposed 4x5 sheet film in
      Darkroom using Jobo, dry and sleeve negatives.
      Lunch
      Discuss reading ‘The Missing Criticism – What We Bought’.
Demo: Contact Printing on RC paper in darkroom  
Darkroom Day: Guided film processing & contact printing  
Cleanup  

Thurs  Photographic Exhibition in San Francisco **Field Trip** (pack a brown bag lunch & snack)  
Viewing: Pier 24 Photography exhibition “Looking Back”  
Discussion: Strategies for photographing along the coastal prairie lands, in the city and in the street and out in the field with 4x5 cameras.  

**Due next Thursday:**  
**Assignment:** Step 1. Expose 10 sheets of 4x5 black & white film. Step 2. Process and sleeve Step 3. Contact print all sheets  
**Assignment:** Write a 2 page typed written response to museum exhibition visit (prompt provided). Digitally submitted.  

**Week 3: Cyanotypes and Enlarging a Large Format Negative**  
**Tues**  
Demo: Making a Cyanotype, coat paper & dry in the am  
*Lunch*  
Darkroom Day: Guided film processing & contact printing (RC & Cyanotype)  

**Thurs**  
Group critique  
*Lunch*  
**Midterm Critique**  
Group critique of all 15 sheets (minimum) you have exposed thus far, be prepared with contact sheets and sleeved negatives in binder.  

**Due next Thursday:**  
**Assignment:** Expose 10 sheets of 4x5 black & white film. Photograph for final, prepare for individual meetings  
**Due finals week Thursday:**  
**Assignment:** Prepare steps for Final  

**Week 4: Visualizing concepts, Voice and Tone. Digitizing a 4x5 negative.**  
**Tues**  
Demo: Printing from the 4x5 negative enlarging the negative in darkroom (RC paper)  
*Lunch*  
Demo: Spot toning a fiber print  
Darkroom work day the rest of the afternoon  
Clean up  

**Thurs**  
Demo: Digital Scanning of a 4x5 negative  
*Lunch*  
Darkroom / Cellar Lab Day: guided scanning, analog printing or digital scanning. Individual Meetings and discuss work in progress (Bring all of your prints, negatives and proof sheets to date)  
Clean up
Due next Thursday:
Assignment: Final; Entire binder, all sleeved negatives, all contact printed, any cyanotypes, 4 (at least) digitized/ scanned files for final project presentation.

Week 5: Presenting and Critiquing a Large Format Photographic Project
Tues  Guided group work sessions
       Clean up

Thurs  Darkroom clean up 10-12
       Potluck lunch
       Final Critique and Artist Statement Due 2-5

152C: View Camera Photography Syllabus Details
Professor: Karolina Karlic, kkarlic@ucsc.edu

COURSE DESCRIPTION
This class is an exploration of the processes, materials, and techniques of large-format photography. Students will learn the concepts and theories related to the view camera, its operational principles, including camera movements such as rise, fall, tilt, shift, and swing. This course emphasizes advanced understanding of negative exposure, sheet-film processing, tonal-range manipulation, digital scanning, and large-format output. Contemporary issues and concepts are explored through reading, visual research, discussion and then applied out in the field and in the production of large format (4x5 sheet film) photographs. Students are evaluated on the technical and visual context developed in individual projects. Students are billed a materials fee. Note: Darkroom experience and introduction to photography is encouraged but not required.

LEARNING OUTCOMES
- Master the controls of a view camera;
- Gain knowledge processing and printing black and white sheet film;
- Understand negative exposure
- Understand the creative potential of large format photography;
- Demonstrate the ability to pre-visualize an image and realize it through exercising a unique visual language with large format photography;
- Demonstrate comprehensive knowledge of technological, artistic, social and cultural currents from contemporary photographic practice
- Exploration of photography as a medium for personal expression and communication.

COURSE STRUCTURE
This is a lecture/lab course. The lectures will be comprised of both technical and conceptual subject matter in the arts and photography. Emerging from a variety of instructional methods,
including lecture, class discussions, field trips, guest lecturers and group photography, we will engage in critique and group discussion. Skills in visual perception are refined as students embark on a series of photographic assignments in studio and/or on location using large format camera systems. Students receive valuable direction and feedback in technique and aesthetics via a series of in class critiquing sessions and are guided through in-depth and challenging exercises.

COURSE REQUIREMENTS

1. Creation of new work on a weekly basis. Students will be evaluated on the technical merit and conceptual quality of original photographs made during class and out in the field with large format cameras.
2. Reading class articles and texts
3. Application of critical thinking skills
4. Experimentation of techniques to express unique new ideas
5. Demonstrated evidence of progress (technical proficiency, effort and improvement ) throughout course
6. Proactively participating in the field
7. Active participation in class discussions
8. Presenting a final selection of imagery supported by critical analysis

EVALUATION
Preparation for class, Individual progress, Technical proficiency, Execution: quality of work, Effort and improvement throughout the course. The completion of all assignments is required. If you do not complete all of the assignments, you will not pass the class. Class attendance, field trip participation and engaged participation in group discussions is mandatory. The quality and substance of your photographs, level of engagement in group discussions, proactive participation in group endeavors, and final presentation of large format photographs will determine your grade.

DROPPING COURSE / WITHDRAW DATES
*If you do not wish to take the course, you must drop if yourself and I suggest you do it now. Please read instructions below.

Neither Summer Session nor instructors drop students for non-attendance or non-payment. Students must drop themselves. Dropping results in full tuition reversal/refund. Withdraw posts a W for the grade and full tuition is charged (no refund). For all dates and deadlines, including ‘change of grade option’ (P/NP) and grades due, here is the summer academic calendar: https://summer.ucsc.edu/studentlife/index.html

For questions about dropping, requesting a W grade for a course, or withdrawing from the summer quarter, email summer@ucsc.edu.

Session 2 important drop dates:
Weekly Course Requirements

LECTURES & DISCUSSIONS
Historical, environmental, social, political background and contextual information as related to specific site locations in the field. Technical and conceptual elements of large format photographic practice. Contemporary art work, gallery exhibitions, and the photobook will be discussed as viewing examples.

CLASS PARTICIPATION
Emphasis of this course is both on completion of projects and class participation. Classroom interaction is vital to the learning process. Students will be expected to participate in all lectures, class activities, demonstrations, critiques, and field trips. Lectures, tutorials, discussions and critiques will occur regularly. A grade will be awarded for class participation and involvement.

WEEKLY TIME BREAKDOWN

Class meets Tuesday & Thursday
10am - 5pm (lunch 1-2)
5 weeks
12 hours - In Class Instruction (Lectures, Demo, Group Discussions, Production, Field Trips)
18 hours - Out of Class Production (Self driven actively photographing, Reading and Research)
30 HOURS PER WEEK

ATTENDANCE POLICY
Regular and punctual attendance is mandatory in lecture. With the exception of extreme circumstances each absence above two will result in the lowering of your grade 10%, and missing three or more class meetings can result in failure of the course. Three tardy arrivals are equivalent to one absence. Incompletes will be considered only under extreme circumstances.

STUDENT GRADE BREAKDOWN
Grades will be figured on the conventional percentage scale. More importantly, grades are an important indication of how well you are doing in the course. “C” represents the minimum acceptable completion of the work and should be considered “average”. You will have to do above average work or superior work to get a “B” or an “A”, respectively.

Total of 100 points
40 % Assignments
20 % Final Portfolio of Photographs
10 % Quality and quantity of productivity – regular working habits / Experimentation and risk taking / Idea development.
30 % Attendance & Participation
1 point per day for attendance (merely showing up on time and staying for the entire class)
2 points for participation (actively being involved in the class activities each day)
Summer Session has 10 meetings, 10 points for attendance and 20 for participation.

A = Outstanding; pushing the limits of both the student's creativity and the assignment.
B = Thorough, thoughtful, and creative approach to the assignment.
C = AVERAGE; minimum project requirements met.
D = Poor; does not meet minimum requirements.
F = Fail; failure to complete the assignment.

FINAL PRESENTATION
Students are required to present a final selection of curated photography supported by critical analysis to the rest of the class. This presentation also includes commentary and thoughts on how the large format camera was used to express artistic vision and voice. Darkroom clean up is required.

Materials

Equipment provided for student
All of the chemistry you will need will be provided in the lab with the exception of film developer. I recommend Ilfotec HC. No powder developer is allowed in the darkroom.
  ● 1 box of 25 sheets Ilford HP5 Plus 400 Speed sheet film large format (4x5") film
  ● Photographic paper: RC, 8x10in, 200 sheets for class to share
  ● 1 Plastic archival binder and archival negative storage sleeves
  ● Canned air/ duster
  ● Lens cleaner and lens cleaning tissues
  ● Hand towel or rag for use in darkroom everyday
  ● Large format 4x5 camera kit (shared with a course partner) & tripod

Equipment student will need to provide:
  ● Notebook for darkroom and field notes (medium size is good)
  ● Comfortable covered toes walking shoes
  ● 1 portfolio box for storage of your work prints (11x14” recommended)

Example Buy Online:
https://www.bhphotovideo.com/c/product/858834-REG/Archival_Methods_114_10_8_Black_Proof_Box_11_0.html

  ● 1 Ilfotec HC film developer to share with course partner

Buy Online:

  ● Highly suggested to purchase 1-2 more boxes of film (25 sheets in one box)
Film type: Ilford HP5 Plus 400 Speed sheet film large format (4x5") film
Buy Online:

ONLINE PHOTO SUPPLY RESOURCES:
www.bhphotovideo.com
www.samys.com
www.freestylephoto.biz
www.lightimpressionsdirect.com

UC NATURAL RESERVE SYSTEM
http://ucreserve.ucsc.edu
http://nrs.ucop.edu

Suggested Photographic Books, Texts, Catalogues

SUGGESTED POPULAR PHOTOGRAPHY TEXTS:
*Photograph a Critical Introduction, Liz Wells (5th edition)
*The Photography Reader, History and Theory, (2nd Edition)
Between the Eyes by David Levi Strauss
Photography Against the Grain by Allan Sekula
Photography and Cinema by David Campany
Photography: The Whole Story by Juliet Hacking
A Choice of Weapons by Gordon Parks

SUGGESTED FILMS (not required):
The Salt of the Earth (2014)
Somewhere to Disappear, Alec Soth (2010 Documentary)
Generation Wealth, Lauren Greenfield (2018)
Through a Lens Darkly: Black Photographers and the Emergence of a People (2014 Documentary)
Finding Vivian Maier (2013 Documentary)
What Remains: The Life and Work of Sally Mann (2005 Documentary)
Tim's Vermeer (2013)
Cosmos - A Spacetime Odyssey, Episode 5 “Hiding in the Light” (2014)
Time Zero: The Last Year of Polaroid Film (2012 Documentary)
Henri Cartier-Bresson: The Impassioned Eye (2003 Documentary)
Gregory Crewdson, Brief Encounters (2012)
Finding Vivian Maier (2013 Documentary)
The True Meaning of Pictures: Shelby Lee Adams’ Appalachia (2002 Documentary)
STUDENT NEEDS AND ACCOMMODATIONS POLICY

UC SANTA CRUZ is committed to creating an academic environment that supports its diverse student body. If you are a student with a disability who requires accommodations to achieve equal access in this course, please submit your Accommodation Authorization Letter from the Disability Resource Center (DRC) to me privately during my office hours or by appointment, preferably within the first two weeks of the quarter. At this time, I would also like us to discuss ways we can ensure your full participation in the course. I encourage all students who may benefit from learning more about DRC services to contact DRC by phone at 831-459-2089 or by email at drc@ucsc.edu.

LAPTOPS can be a useful tool in the service of teaching and learning, however, I ask that you use them productively and respectfully. A few common-sense rules:

1. Always set up your laptop computer before the beginning of class. Setting up the computer and booting it up can take a few minutes depending on what applications are set to open at startup. Turn off all other mobile devices before lecture begins.
2. Disable sound.
3. During lecture and classroom discussion, you should not be connected to network resources. To do so invites many distractions - web surfing, email, chats, etc. Chatting or emailing during class is no more acceptable than talking on a cell phone during class time. Additionally, your networked screens are distracting to those sitting near and behind you.

If you are found to be doing anything other than note-taking (or sanctioned network activity) you will be asked to leave the class immediately and will be marked as absent for that day. The professor can reserve the right to further legislate laptop use in their classes. For example, you may be asked to close your computer during screenings or be asked to sit in the first two rows of the class if you are actively using your laptop.

LATE ASSIGNMENTS will be accepted with a reduction in grade for lateness for only one week after assignments are due (Please notify me of DRC accommodations before assignments are due so that we can agree on a manageable accommodation.)

In this class we abide by the UCSC Principles of Community, so please familiarize yourself with these important principles. https://www.ucsc.edu/about/principles-community.html

GRADE DISPUTES If you have questions about the grading of your work, please make arrangements to meet with your teaching assistant (TA). If your questions are not resolved, please see me in office hours. If the matter still remains unresolved, I will advise you on further options.

COURSE EVALUATIONS for faculty will be available online for students to complete towards the end of the quarter. There is a new system called WDYT (What Do You Think) and you will be sent emails to your @ucsc.edu email from that system to complete your evaluations online for all of your classes. Please be thoughtful in your responses, as we take these evaluations seriously. Course evaluations help faculty consider ways to improve instruction and are completely confidential.
GRAPHIC CONTENT: In Art courses you will often be assigned images, films or other material that could contain difficult ideas, uncomfortable language, or graphic depictions of sex or violence. You will be asked to treat these portrayals critically, to consider what is being expressed by the maker, or to examine the potential social impact, and to evaluate the works in a given context. Instructors are always happy to speak with you about your work, and might direct you to CAPS (Counseling and Psychological Services) at 831-459-2628 or the Disability Resource Center (drc@ucsc.edu or 831-459-2089) should you need additional support in order to do your best work.

TITLE IX prohibits gender discrimination, including sexual harassment, domestic and dating violence, sexual assault, and stalking. If you have experienced sexual harassment or sexual violence, you can receive confidential support and advocacy at the Campus Advocacy Resources & Education (CARE) Office by calling (831) 502-2273. In addition, Counseling & Psychological Services (CAPS) can provide confidential, counseling support, (831) 459-2628. You can also report gender discrimination directly to the University’s Title IX Office, (831) 459-2462. Reports to law enforcement can be made to UCPD, (831) 459-2231 ext. 1. For emergencies call 911. Faculty and Teaching Assistants are required under the UC Policy on Sexual Violence and Sexual Harassment to inform the Title IX Office should they become aware that you or any other student has experienced sexual violence or sexual harassment.

RESOURCES FOR STUDENTS: The art department has a list of many resources on campus available to students. Please take a look at these to see what is available for you.
http://art.ucsc.edu/links

CLEANUP POLICY: All studios used by Photography students must be cleaned at the end of each quarter, end of the studio work day and the collection of print materials will be enforced. Clean up fees associated with your student account will be charged to those who do not participate in mandatory clean up.

ACADEMIC MISCONDUCT POLICY Academic misconduct includes but is not limited to cheating, fabrication, plagiarism, or facilitating academic dishonesty. Acts of academic misconduct during the course, including plagiarism, can and usually do result in failure of the course, at the sole discretion of the instructor of record. Your case will be reported to the College Provost as per the Academic Integrity guidelines found on the web at:
https://www.ue.ucsc.edu/academic_misconduct

ACADEMIC INTEGRITY The University Rules, including the Student Code of Conduct, and other documented policies of the department, college, and university related related to academic integrity will be enforced. Any violation of these regulations, including acts of plagiarism or cheating, will be dealt with on an individual basis according to the severity of the misconduct.

Do not plagiarize. Plagiarism is when an idea, work, or information (including a text of any length from someone else’s writing) is taken and used without crediting the originator or source (i.e. taking credit for someone else’s work). Any plagiarism or cheating will result in an automatic and non-negotiable F in the course. In addition, the professor will follow the procedures for Dispensation of Academic Dishonesty as set forth here: http://www.ue.ucsc.edu/ai_policy-2