

PAIER COLLEGE OF ART, INC.
Hamden, Connecticut

STUDENT COURSE OUTLINE

COURSE TITLE: The View Camera

COURSE NO: PH219

SEMESTER HOURS: 3

CLOCK HRS PER WK: 5
1 HR Lecture / 4 Hrs Studio

SEMESTER: Fall 2015

INSTRUCTOR: Glen Curtis

COURSE DESCRIPTION: This is a "hands-on" course dealing with the techniques and capabilities of the large format camera, including architectural perspective and depth-of-field control. Emphasis will also be placed upon the concept of equivalence, as evidenced in the works of such masters as Weston, White, and Bullock.

Lab Fee. Prerequisite PH102

COURSE OBJECTIVES: On completion, the student should have acquired a proficiency in, and an appreciation for, the superior technical quality and unique features of large format photography.

TOPICAL OUTLINE:

All lectures and demonstrations followed by extensive hands-on practice.

- Week 1: Lecture and demonstration: introduction to the view camera and its accessory equipment; focusing.
- Week 2: Lecture and demonstration: film loading, types and development; Polaroid negatives.
- Week 3: Lecture and demonstration: bellows extension formula.
- Week 4: Lecture and demonstration: light meters and reciprocity.
- Week 5: Lecture and demonstration: depth of field control.
- Week 6: Lecture and demonstration: perspective control.
- Week 7: Lecture and demonstration: depth of field and perspective control combined; table top still life.
- Week 8: Hands-on mid-semester review.
- Week 9: Lecture: hyperfocal distance, near and far points, and depth of field formulas.
- Week 10: Studio: printing.
- Week 11: Lecture: Equivalence - Paul Caponigro.

- Week 12: Lecture: Equivalence - Edward Weston.
- Week 13: Lecture: Equivalence - Minor White
- Week 14: Lecture: Equivalence - Wynn Bullock
- Week 15: Final critique.

TEXTBOOK: The View Camera, Harvey Shaman

COURSE MATERIALS:

- * Exposure Meter Gossen
 - * Small tape measure
 - * 4x5" Plus-X film
 - * 8x Magnifier
 - * 4x5" Polaroid film
 - * Photographic print paper
- APPROX. COST: \$300.00

ACADEMIC EXPECTATIONS:

The student is expected to take an active part in each critique by constructively appraising the negative and positive aspects of each student's work, to use the darkroom time to full advantage, and to read all available literature relevant to the course.

Grading: 65% portfolio
15% final exam
20% attendance participation and attitude

Make-Up: In cases of excused absence, make-up work may be comprised of formal written compositions on assigned themes.

Attendance: Attendance is taken in all classes. Two excused absences are allowed in a two-semester class, three in a three-semester hour class. Medical and all other absences must be documented or they will be treated as unexcused absences. Students are required to appear promptly for their classes. Arrival of five minutes after starting time will result in being marked late. Three accumulated latenesses per semester will count as one absence. For more information on attendance, consult the student handbook.

BIBLIOGRAPHY: Minor, White; Mirrors, Messages, Manifestations.
Edward, Weston; Fifty Years
Wynn Bullock; Photography, A Way of Life
Edward Weston; Day Books
Edward Weston; Flame of Recognition
Wynn Bullock; Wynn Bullock
Brett Weston; Voyage of the Eye

SHOOTING ASSIGNMENT CATEGORIES:

1. Open category! Flashback! Any category in any other of my classes! (Best if it takes advantage of an obvious quality of large format, e.g., tonality, detail, etc.)
2. Extreme shallow depth of field will emphasize major statement.
3. Maximum depth of field will emphasize major statement.
4. Architectural perspective control, taken at oblique angle. Concept is as important as proper technique; make it interesting!!
5. Portrait
- 6 & 7. Equivalence
8. Nature is the subject; the concept or approach is open.

All mounted and matted prints should have photographer's name and print category on the back, in pencil.