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### ARTZ 384.01: Photography II, Theory, Criticism, and Practice

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**School of Art, University of Montana**  
**ARTZ 384-01, Photography II, Theory, Crit., and Practice, 3 credits**  
**PREREQUISITES ARTZ 105 and ARTZ 284**  
**M, W 2:10 PM - 4:00 PM**  
**Fine Arts 414/415**  
**Jan. 27-May 13, 2014**  
**Instructor: Steven Krutek**  
**Office: Fine Arts 303**  
**Office Hours: M W 9:00 AM – 10:00 AM**  
steven.krutek@umontana.edu  
**Mailbox in art office-"Krutek"**

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### **Course Description and Objectives**

This course offers extremely engaged photography students exposure to intermediate photography techniques and aesthetic issues. Scheduled demonstrations are integral to the course, and are supplemented by impromptu demonstrations based on student need. Students should expect to further understand the expressive/creative possibilities of photography and continue to develop their personal vocabularies through the photographic medium. Students will also begin to garner a sense of photography's historical *and* contemporary movements.

The course will contain projects designed to hone your shooting/camera skills, in order to ease the darkroom printing process [choosing a film type for the occasion, bracketing subjects, pushing/pulling film, various camera types (35mm, medium format, etc.)]. In case these new shooting/camera skills aren't enough, students will also be exposed to new darkroom printing skills. Gradually, after technical enhancement, students will progress into the more complex aspects of strengthening their personal vocabularies. Progression is the operative word---if you focus on advancing technically and aesthetically (through practice, practice, practice) first, you will ultimately have greater results with experimentation/your personal voice. In addition, greater emphasis will be placed on the presentation of images in order to further your personal vocabulary with photography.

### **Coursework**

You will find a detailed syllabus attached, which specifically lists the projects we will undertake. These projects, more than likely, cannot be completed in the allotted class time. You can expect to spend at least 5 hours outside of class per week, per **N.A.S.A.D.** guidelines, in order to satisfactorily complete the assignments. Individual and group critiques will coincide with the completion of the assignments. Students are required to thoroughly evaluate their own photographs, others' photographs, as well as understand/accept criticism given by others. **I DO NOT ACCEPT WORK TURNED IN FOR ANOTHER COURSE. IF THIS IS ATTEMPTED, THE STUDENT WILL RECEIVE AN "F" FOR THE GIVEN PROJECT AND WILL FAIL THE COURSE.**

To be successful in this class, each student must:

- Attend and participate in all scheduled classes
- Actively participate in critiques
- Complete all assignments on time
- Keep notes on technical information
- *Help maintain a safe, clean, and organized photography lab*

### **Attendance**

Attendance at all classes is mandatory. After three unexcused absences your grade will be dropped one letter grade per absence up to six absences, when a failing grade is issued automatically. Come to class ready to work; students are not to leave class to purchase supplies. Demonstrations missed will not be repeated; the absent student must obtain notes from another student.

## Safety

The darkroom contains hazardous materials. Material Safety Data Sheets (MSDS) must be read prior to using hazardous materials. All safe-handling procedures for both materials and equipment must be strictly followed. **PLEASE CAREFULLY READ, SIGN, AND RETURN THE ATTACHED PHOTOGRAPHIC LAB/DARKROOM SAFETY CHECKLIST TO THE INSTRUCTOR.**

## Grading

Three factors will be considered in the determining of grades.

1. Quality of the product---inventiveness, sensitivity to materials, technical understanding, compositional effectiveness, and idea development in relation to the assignment. **50%**
2. Quality of learning process---risks taken, range of ideas explored, contributions to class, attendance, effective use of time, enthusiasm, and amount of work done. **40%**
3. Professional demeanor in the darkroom/photo lab---clean work habits, **proper treatment of equipment**, attention to studio space, and participation in final darkroom/photo lab clean up. **10%**

**A=** Excellence in all assignments, highly motivated, innovative solutions to assignments

**B=** Above average in all work, demonstrates technical growth and ability

**C=** Completion of all projects, satisfactory class participation---**for those students who are taking the class on a Credit/No Credit basis, they must, at the very least, meet the expectations of a "C".**

**D=** Incompletes on some projects, inadequate class participation

**F=** Incompletes on many projects, poor participation, several unexcused absences

**EXTRA CREDIT IS NOT AVAILABLE**

## Incompletes

Incompletes for the course will only be given in cases of extreme emergency. It is the responsibility of the student to keep the instructor fully informed of such situations.

## Students with Access/Special Needs

*Students with disabilities may request reasonable modifications by contacting me. The University of Montana assures equal access to instruction through collaboration between students with disabilities, instructors, and Disability Services for Students (DSS). "Reasonable" means the University permits no fundamental alterations of academic standards or retroactive modifications. For more information, please consult <http://www.umt.edu/disability>.*

## Fine Arts Building Guidelines

1. Fine Arts Building hours are for currently enrolled students only; art studio use requires being currently registered in a specific studio course as course fees facilitate specific supplies. If not currently enrolled, students will be asked to leave.  
**Hours: 7 A.M. – 11 P.M., Monday – Sunday**
2. No creatures or children not enrolled in courses allowed in studios during class time or open studio times – they will be asked to leave.
3. Studio clean-up is required.
4. Pick up all art work by the scheduled exam day or the last class period. This needs to happen or art work will be discarded. Please do not leave art work in the art office.

## Academic Misconduct and the Student Conduct Code

*All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at [www.umt.edu/SA/VPSA/Index.cfm/page/1321](http://www.umt.edu/SA/VPSA/Index.cfm/page/1321).*

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**Syllabus**

- Mon. Jan. 27      Introductions.  
Course description, objectives, etc.  
Supply list and supply price list.  
Syllabus.  
*Homework: get all pertinent materials and begin shooting (with Tri-X 400) for your first assignment: a series of 7 resin-coated (RC) 8" x 10" prints emulating a black and white photographer. These prints should demonstrate your current black and white printing abilities, **the grid-printing technique** and introduce us to the photographer of your choice---YES YOU WILL ALSO BE REQUIRED TO TALK ABOUT THE PHOTOGRAPHER WITH EXAMPLES OF HIS/HER IMAGES, MORE LATER.*  
*Due Mon. 2/10.*
- Wed. Jan. 29      Darkroom tour, etiquette, and safety.  
Demonstration on grid-printing technique. ***Please take notes.***  
*Homework: Read Introduction to Historical Categories of Photographic Criticism with handout- Joel Eisinger's Trace and Transformation American Criticism of Photography in the Modernist Period, photocopied pages 1-12.*
- Mon. Feb. 3      Discussion of Eisinger's introduction in **Trace and Transformation American Criticism of Photography in the Modernist Period.**
- Wed. Feb. 5      **WORKDAY.**
- Mon. Feb. 10      **Due: Series of 7 RC 8" x 10" prints [WITH CONTACT SHEET(S)]. ALL ASSIGNMENTS WILL BE ACCOMPANIED BY THE APPROPRIATE NUMBER OF CONTACT SHEETS.**  
Critique. **MOST OF THE CRITIQUES FOR THIS COURSE WILL BE ORAL, GROUP CRITIQUES. HOWEVER, FOR SOME ASSIGNMENTS, A WRITTEN CRITIQUE FORM MAY BE UTILIZED TO SUPPLEMENT ANY ORAL COMMENTS PROVIDED BY PEERS AS WELL AS THE INSTRUCTOR.**
- Wed. Feb. 12      Lecture on pushing and pulling Tri-X 400 film two stops and processing pushed or pulled film.  
*Homework: Push one roll of Tri-X 400 film two stops in a low-light situation and pull one roll of Tri-X 400 film 2 stops in a bright light situation. Create a RC 8" x 10" contact sheet for each roll of film. **Please refer to the attached "Push" and "Pull" Processing handout.***  
**Then create: 4 11" x 14" fiber-based prints from pushed and**

*pulled film (two prints from each roll). Mount, window-mat, and tone/tint the "best" of the four prints.*  
*Due Mon. 3/3.*

- Mon. Feb. 17 **NO CLASS—PRES. DAY.**
- Wed. Feb. 19 Fiber-based printing discussion  
**WORKDAY.**
- Mon. Feb. 24 Tea-toning and Sepia-toning demonstration. OTHER TONERS IF APPLICABLE. ***Please refer to appropriate handouts. The steps on the Staining Your B+W Photographs With Tea handout can also be used to tone your photographs with Kool-aid or any other crystallized fruit drink brand.***  
Introduction or review of dry-mounting and window-matting.  
**WORKDAY.**
- Wed. Feb. 26 **WORKDAY.**
- Mon. Mar. 3 **Due: 4 11" x 14" fiber prints from pushed and pulled film (two prints from each roll), with the "best" of four prints mounted, toned and window-matted.**  
Critique.  
Lecture on long/night-time exposures and film reciprocity failure. ***Please refer to the attached Correcting for Film Reciprocity Failure handout.***  
*Homework: 4 11" x 14" fiber-based and toned prints, 2 of which will be printed as multiple exposures. These prints will be printed from long/night-time exposures (at least one minute), using T-Max 100 film. The 2 multiple exposure prints may be a pairing of one long/night-time exposure and one (or more) daytime exposure, RATHER THAN NUMEROUS LONG EXPOSURES, if desired. Mount and window-mat the "best" of the four prints. ALL 4 PRINTS SHOULD BE TONED.*  
*Due Mon. 3/24.*
- Wed. Mar. 5 Demonstration on multiple exposure printing from the enlarger. ***Please take notes.***  
**WORKDAY.**
- Mon. Mar. 10 **NEW MEDIA DEMONSTRATION:** Medium format camera operation—Holga: ***Please refer to the attached Holga Camera Operation handout.*** Mamiya: ***Please take notes and refer to web page to be provided.*** Large format view camera operation. **NOTE: THE PURPOSE OF ALL NEW MEDIA DEMONSTRATIONS IS TO EXPOSE YOU TO VARIOUS PHOTOGRAPHIC PROCESSES THAT ARE EXTREMELY PROCESS INTENSIVE. THESE SAME PROCESSES ARE EITHER MORE AKIN TO PHOTOGRAPHY AT THE TIME OF ITS INCEPTION OR ARE TODAY CONSIDERED ALTERNATIVE PROCESSES. THUS, YOU WILL SIMULTANEOUSLY BE GIVEN THE OPPORTUNITY TO TRY OUT THESE PROCESSES WHILE GARNERING A BETTER UNDERSTANDING OF PHOTOGRAPHY'S MANY FACES OF TODAY AND YESTERDAY.**
- Wed. Mar. 12 Medium format film/large format film development demonstration. ***Please take notes and refer to the film development chart hanging next to the film development station.***
- Mon. Mar. 17 **NEW MEDIA DEMONSTRATION:** Digital Infrared. ***Please take notes***

*and refer to the digital infrared handout.* NOTE: THE PURPOSE OF ALL NEW MEDIA DEMONSTRATIONS IS TO EXPOSE YOU TO VARIOUS PHOTOGRAPHIC PROCESSES THAT ARE EXTREMELY PROCESS INTENSIVE. THESE SAME PROCESSES ARE EITHER MORE AKIN TO PHOTOGRAPHY AT THE TIME OF ITS INCEPTION OR ARE TODAY CONSIDERED "ALTERNATIVE" PROCESSES. THUS, YOU WILL SIMULTANEOUSLY BE GIVEN THE OPPORTUNITY TO TRY OUT THESE PROCESSES WHILE GARNERING A BETTER UNDERSTANDING OF PHOTOGRAPHY'S MANY FACES OF TODAY AND YESTERDAY.

Wed. Mar. 19 WORKDAY

Mon. Mar. 24 **Due: 4 11" x 14" prints, fiber-based and toned prints, 2 of which will be printed as multiple exposures. The "best" of the 4 prints will be mounted and window-matted.**  
Critique.

Wed. Mar. 26 BEGIN WORK IN LIGHTING STUDIO

**NO CLASS MAR. 31 AND APR. 2---SPRING BREAK**

Mon. Apr. 7 LIGHTING STUDIO DEMOS. CONT.

Wed. Apr. 9 WORKDAY

Mon. Apr. 14 **NEW MEDIA DEMONSTRATION: Tin types. *Please take notes and refer to the tin type handout.* . NOTE: THE PURPOSE OF ALL NEW MEDIA DEMONSTRATIONS IS TO EXPOSE YOU TO VARIOUS PHOTOGRAPHIC PROCESSES THAT ARE EXTREMELY PROCESS INTENSIVE. THESE SAME PROCESSES ARE EITHER MORE AKIN TO PHOTOGRAPHY AT THE TIME OF ITS INCEPTION OR ARE TODAY CONSIDERED ALTERNATIVE PROCESSES. THUS, YOU WILL SIMULTANEOUSLY BE GIVEN THE OPPORTUNITY TO TRY OUT THESE PROCESSES WHILE GARNERING A BETTER UNDERSTANDING OF PHOTOGRAPHY'S MANY FACES OF TODAY AND YESTERDAY.**  
**WORKDAY--ACCESS TO LIGHTING STUDIO**

Wed. Apr. 16 Introduction of FINAL PROJECT--- A PORTFOLIO CONTAINING 4 EXAMPLES FROM EACH NEW MEDIA DEMONSTRATION: **MEDIUM FORMAT/LARGE FORMAT CAMERA, STUDIO LIGHTING, DIGITAL INFRARED AND TIN TYPES** (a total of 16 examples). THERE SHOULD BE A COMMON THEME/SUBJECT IN ALL 12 EXAMPLES. A THOROUGH WRITTEN PROPOSAL ON THE THEME/SUBJECT MUST BE PROVIDED. *Due: 4/21.*  
**WORKDAY--ACCESS TO LIGHTING STUDIO**

Mon. Apr. 21 **Due: A thorough written proposal projecting your theme/subject for your final project.**  
**WORKDAY--ACCESS TO LIGHTING STUDIO**

Wed. Apr. 23 Proposals handed back.  
**WORKDAY.**

Mon. Apr. 28 **WORKDAY.**

- Wed. Apr. 30    **WORKDAY.**
- Mon. May 5    **Due: New Media Portfolio.**  
Presentations and critique.
- Wed. May 7    **Due: New Media Portfolio.**  
Presentations and critique.
- Tues. May 13    **FINAL DAY. MANDATORY CLEAN-UP OF DARKROOM!**

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**Supply List**

OPTIONAL TEXT: Sontag, *On Photography*

35mm Camera that can be used in a fully manual mode

Medium Format Camera (A Holga Camera is available for every student on a check-out system)

You will need the following (at the very least):

1 rolls of 35mm Kodak T-Max 100 film—36 exposures

4 rolls of 35mm Kodak Tri-X 400 film—36 exposures

2 rolls of 35 mm Fujichrome 400 slide film---36 exposures, **not necessary**

3 rolls of 120 film--400 speed, brand of choice, black and white, **not necessary**

20 pack of Type 669 Polaroid film, **not necessary**

Box of 50 sheets of paper, 8" x10" multi-graded, resin-coated (RC), Ilford Multicontrast (Glossy or Pearl)

OR Kodak Polycontrast (E or F)

Box of 25 sheets of paper, 11" x 14" multi-graded (FIBER-BASED), YOUR OPTION OF BRAND AND FINISH

Patterson Super System 4 developing tank, reel, etc.

Print File brand plastic sleeves for 35mm negatives (8), 3-hole punched

Print File brand plastic sleeves for medium format/120 film. (3), 3-hole punched

Print File brand plastic sleeves for 35 mm slides (2), 3-hole punched

Print File brand plastic sleeves for 8" x 10" print storage and contact sheets (12), 3-hole punched

3-ring binder, 2" for storage of notes, assignments, negatives, contact sheets, and prints

Storage box for 11" x 14" prints (old photo paper box or equivalent is fine)

Spotting brush (000 point recommended)

Small plastic palette (a lid to a large plastic yogurt container will suffice)

Matboard

1/4" Foam core

ColorMount mounting adhesive sheets

#2 X-acto knife

**Please be cognizant of the fact that you may have to purchase more materials than those listed if you are unhappy with your results and/or there are problems with processing and developing.**

**Suppliers:**

University Center (U.C.) Bookstore 243-4921

The Darkroom 549-1070

Internet: Freestyle Photo, Calumet Photo, or B & H Photo

Steve Neal