

**Instructor:**

Bruce Mackh  
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**Office hours:**

Before and after class or by appointment

**Required Textbook:**

*Basic Photography* by Henry Hornstein

**Prerequisites:**

Art Core for art majors and minors and Photography I

**Course Description:**

This course is an intermediate exploration of the concepts and techniques of black and white film photography for studio artists. In the class, we will cover the creative use of the camera, lighting, exposure, composition and printing. The students will work on four technical/creative projects during the semester. These projects will serve as intermediate investigations of film printing and developing, composition and concept. The course will culminate in a personal project using the skills learned and adding new skills to result in a final portfolio. Throughout the class, students will be discussing, both formally and informally, the issues surrounding criticism and analysis of photographs.

**Course Purpose:**

Intermediate photography is the second level class for the Photo emphasis in the studio major. This class is an upper level course in the photography area. It is required by all photo majors to guide them in developing advanced techniques in black and white film developing and printing, traditional camera use, photographic seeing and composition, and the conceptual underpinnings of contemporary photography. All the skills mentioned above are necessary for achievement in advanced photographic courses. Students will have taken art 3325 as a prerequisite and must have a strong knowledge of 2-d design and the related terminology in order to be successful in the course.

**Expected Learning Outcomes:**

- Students completing this course will be able to print black and white photographs using silver technology.
- Each student will be able to control the exposure and development of black and white materials.
- Students will be able to analyze the effectiveness of their photographs in technical terms including design and print quality as well as conceptual strength.
- Students will be able to discuss some of the crucial issues in contemporary photography.
- Students will complete a cohesive portfolio of artworks properly presented, on a conceptually developed theme.

**Assessment:**

- Graded projects will provide a device for evaluation of students' printing and developing skills and in-class discussions and critiques will provide opportunities for evaluation of student's ability to discuss issues in photography. The graded final project will demonstrate the student's ability to create a cohesive portfolio.
- Group and individual critiques will allow students to be evaluated on their ability to analyze their photographic concepts, design and techniques.
- Student knowledge of terms and principles will be assessed through two exams.

**Grades:**

Course grades will be determined considering the following factors:

- Critiques -Students will receive a grade for each critique, for their participation and for the quality and quantity of work shown.
- Final portfolio- Students will present a final 20 print portfolio at the end of the semester. This will constitute the major grade of the semester and will be graded on technical quality as well as conceptual development.
- Class Discussions-Students will be assigned roles in the class discussion for which they must be prepared and knowledgeable. Students will be graded on their participation in the discussion.
- Guided lab-Many class days will be scheduled as "Open Lab" during which time students are expected to arrive ready to work on their assigned projects. Students are required to use this time to work with the supervision of the instructor. Failure to attend these lab days with work to complete or leaving lab days before the class is adjourned will count as an absence.

The student's grade will be determined using the following formula:

- Class Discussions of readings, critiques: 15% of total
- 3 projects: 30% of total
- Exams (2) 15% of total
- Final Portfolio including proposal and artists statement: 40% of total

**Criteria for Grading and Assessment**

A = Excellent (100-90%)

B = Above Average (89-80%)

C = Average (79-70%)

D = Inferior (69-60%) [passing but not necessarily satisfying degree requirements]

F = Failure (59% or below)

**Grade Outlines:**

A: students' projects meet the required parameters and which excel both in the concept and technique as well as in the relationship between the two. These students may have put in more time and effort than the other students.

B: students' projects must meet the required parameters and excel either in conceptual development or in technical expertise.

C: students' projects meet the required parameters.

D: students' projects meet at least half of the required parameters.

F: students' projects fail to meet half the required parameters.

**Late Projects:** All projects are due at the beginning of class unless otherwise specified. Students will lose one letter grade for a late project (even if it is late on the day it is due) and will have up to a week to submit the work. After one week, the late project will not be accepted and will receive a grade of ZERO. Please do not leave late projects at the main art office but you may arrange to have to work delivered to Kim in the photo lab. Be sure you let me know if you are doing this.

**WRITING GUIDELINES:****Formatting**

All written materials and assignments must be typewritten or word-processed utilizing the following format. Except for the journal and/or sketchbook, NO handwritten papers will be accepted.

- 1-inch margins
- Times New Roman, size 12

- Double spaced
- Heading: your full name, the date, and the assignment title at the top of the first page
- Correct use of citations, if applicable
- Included illustrations, if any, must be located at the end of the document (not inline with text), accompanied by correct citations, and DO NOT count towards total page length of the assignment.

### **Citations**

**EVERYTHING that is not your own work, words, or ideas must be CITED correctly.**

If you include any images in your written work, lessons, or presentations, you must cite them.

APA format for citing works of art:

Format: Artist (last name, first name), artist's role (in parentheses i.e. Artist, Architect), title, the work type, in brackets [Painting, Cathedral, Chair], country of origin or city, and state, and repository. Include URL or other identifying material about source, if needed.

Example: Cattelan, Maurizio. (Artist). (1997). *Novecento (Twentieth Century)*. [mixed media]. Sydney: Museum of Contemporary Art. Retrieved May 2, 2009 from <http://www.bos2008.com/app/biennale/artist/61>

To find the correct way of citing other materials according to APA format, see <http://owl.english.purdue.edu/owl/resource/560/01/>

Wikipedia is NOT an acceptable source in scholarly research or writing. Do not use it. Do not cite it.

When necessary, contact and utilize the University Writing Center for assistance in writing papers. The Writing Center is at 175 English/Philosophy Building. It is open M-F from 9:00 a.m. to 5:00 p.m. Call (806)-742-2476.

**DUE DATES:** All written assignments are due at the beginning of the class period and may not be typed during class. You have up to one week to submit any papers due with a loss of one letter grade after the due date.

**SCHEDULE CHANGES:** Occasionally, project due dates will be shifted or requirements will be adjusted after the project has been assigned. These changes will be relayed to the student orally and the students will be responsible for knowing about the changes. Please be sure you can access your Techmail accounts as I may send important information for the class via email. Do not respond to a whole class email. If you need to contact me, email me at [b.mackh@ttu.edu](mailto:b.mackh@ttu.edu).

**GRADE ANNOUNCEMENT:** Grades will be submitted to students on a grade sheet that will accompany the work when it is returned to the student after critique. Grading may take anywhere from one to two weeks per project. There will be no posting of grades.

**OUTSIDE WORKTIME:** Students will be expected to work outside of class on projects. The photography lab is open during the week and accessible 24 hours a day so that students can complete their assignments. Your success in the course will be dependant on the effort you put into both idea development and execution of the projects. You should plan to put at least 6 hours per week outside of class time into your course projects.

**ATTENDANCE**

**Class attendance is mandatory.** Much of the content of this class occurs in class as photography is an experiential course. You cannot participate if you do not come to class; therefore, whether absences are excused or unexcused, they will have a decided impact on your final grade. After three absences, every additional absence will lower your final grade for the course by one letter grade. In addition, any combination of three tardies or instances of leaving early count as one absence. You may want to reconsider taking this section if extenuating circumstances hinder regular class attendance. If you need to be excused from class for religious reasons or due to TTU-sponsored activities, TTU policy asks that you provide a written note prior to the absence and make up the work (see below).

NO extra credit will be given to make up for excess absences

**Reporting Illness**

In case of an illness that will require absence from class for more than one week, the student should notify his or her academic dean. The Dean's office will inform the student's instructors through the departmental office. In case of class absences because of a brief illness, the student should inform the instructor directly. Other information related to illness is found in the Student Handbook and the Residence Halls Handbook.

**Absence due to religious observance**

"Religious holy day" means a holy day observed by a religion whose places of worship are exempt from property taxation under Texas Tax Code §11.20. A student who intends to observe a religious holy day should make that intention known in writing to the instructor prior to the absence. A student who is absent from classes for the observance of a religious holy day shall be allowed to take an examination or complete an assignment scheduled for that day within a reasonable time after the absence. A student who is excused under section 2 may not be penalized for the absence; however, the instructor may respond appropriately if the student fails to complete the assignment satisfactorily.

**Absence due to officially approved trips**

The Texas Tech University Catalog states that the person responsible for a student missing class due to a trip should notify the instructor of the departure and return schedule in advance of the trip. The student may not be penalized and is responsible for the material missed.

**Illness and Death Notification**

The Center for Campus Life is responsible for notifying the campus community of student illnesses, immediate family deaths and/ or student death. Generally, in cases of student illness or immediate family deaths, the notification to the appropriate campus community members occur when a student is absent from class for four (4) consecutive days with appropriate verification. It is always the student's responsibility for missed class assignments and/or course work during their absence. The student is encouraged to contact the faculty member immediately regarding the absences and to provide verification afterwards. The notification from the Center for Campus Life does not excuse a student from class, assignments, and/or any other course requirements. The notification is provided as a courtesy.

**CLASSROOM ORGANIZATION**

**Disability**

Any student who because of a disability may require special arrangements in order to meet course requirements should contact the instructor as soon as possible to make any necessary accommodations. Student should present appropriate verification from AccessTECH. No requirement exists that accommodations be made prior to completion of this approved university procedure. Student Disability Services are at 335 West Hall or 742-2405.

**Health and Safety**

The School of Art will endeavor to comply with the intent of state laws and the University Health and Safety Program in an effort to maintain a safe working environment. Students are expected to take note of cautions and safety procedures listed in textbooks or covered in class. Accidents should be reported immediately and injuries should receive prompt medical attention. Broken equipment should be reported in order to make timely repairs and avoid hazards. There is a safety manual in the lab to which students may refer for specific information.

**Integrity**

"It is the aim of the faculty of Texas Tech University to foster a spirit of complete honesty and a high standard of integrity. The attempt of students to present as their own any work that they have not honestly performed is regarded by the faculty and administration as a serious offense and renders the offenders liable to serious consequences, possibly suspension."

**Civility**

Students are expected to assist in maintaining a classroom environment that is conducive to learning. In order to assure that all students have an opportunity to gain from time spent in class, unless otherwise approved by the instructor, students are prohibited from using cellular phones or beepers, eating or drinking in class, making offensive remarks, reading newspapers, sleeping or engaging in any other form of distraction. Inappropriate behavior in the classroom shall result in, minimally, a request to leave class.

**STUDENTS ARE EXPECTED TO WORK DURING THE ENTIRE CLASS PERIOD. STUDENTS WILL BE PRINTING OR DEVELOPING FILM DURING LAB TIMES. ALL SHOOTING OF PHOTOGRAPHS FOR THE CLASS WILL BE DONE OUTSIDE OF CLASS TIME.**

**Conflict Resolution**

The Office of the Ombudsman is available to assist students with any conflict or problem that has to do with being a student at Texas Tech University. You may visit the Ombudsman in 237 Student Union Building or call 742-4791.

**Critiques**

Critiquing is a fundamental part of the learning process. This process is about receiving feedback on your own work as well as practicing your own analytical skills in providing feedback you're your classmates. Class attendance during critiques is mandatory and failure to attend a critique will result in lowering of a project grade by one letter even if your absence is excused. Your participation in critiques will be evaluated and will affect the appropriate project grade. If you have to be absent on critique day, you may have someone else deliver your work to class on or before the due date in order to not lose one letter grade for being late. My number is 742-3825 if you need to schedule a time to drop off work or you can take it to Kim in the photo lab any time M-F.

**Tools and Materials Needed**

- One 35mm film camera if you have one that allows for manual exposure setting
- 11x14 or 16x20 fiber paper as needed (maybe 25 sheets for the final portfolio)
- 8x10 fiber paper (100 sheets)
- Black and white film in the appropriate format (roughly 30 rolls of 35mm)

- Standard materials for negative storage and cleaning (sleeves, notebook, neg cloth, brush)
- RC paper for proofing
- Printing tools as in Photo I (dodging and burning tools)
- Box for containing and turning in your prints
- Matboard for cutting overmats for the final portfolio

### Reading

We will be reading articles from a few basic books on critical thinking in photography. The specific readings will be announced when the reading is assigned.

- After you have completed each reading I will ask you to work in pairs and present the material to the class.
- Each pair will have one article to present.
- You will be required to submit an outline of your presentation along with some supplemental research to enhance and expand on the readings for yourself and for the class.
- Everyone will be expected to read the material and have at least one question to ask during the discussion.
- All submitted writing must conform to stated formatting guidelines or it will be returned to you un-graded.

February 1	first reading due
February 11	second reading due
March 9	third reading due
April 8	fourth reading due

- Each student will write a question of substance for the reading and answer the question in ½ page, 12 pt type, single spaced.
- Groups of four are assigned to each reading. Students may divide the reading in four parts if they wish...
- They will outline the reading (or their part of the reading) and find at least one supplementary source to add to the discussion.
- They will lead the discussion and they are also responsible for writing and answering one question.
- The discussion can also be tied to a photographer who has been shown in the classroom.

### PHOTO LAB

The Art Department Photo lab, darkrooms and lighting studio are available for use ONLY by students currently enrolled in the Art Department photography classes. They are available for use 24/7. The access code to the main door locks will be issued to each student. It is up to you to keep up with this number. Do not give out this number to anyone.

By accepting access to these facilities, students are also accepting responsibility for the proper use of equipment, safety of persons and security in these areas. If you and other students are present in the lab after hours (5PM until 7AM), the doors are to remain locked for your security. Only students with the access code should be in these areas. No guests, friends or relatives are permitted in the lab areas or lighting studio at any time without prior written permission from faculty or the Lab Tech.

Students are also responsible for damaged or missing equipment checked out. Any loss or damage to the equipment while checked out is the responsibility of the student. Students must inform the Lab Tech of damage to equipment as soon as possible. Students are responsible for

repairs and/or replacement costs, however, students are NOT to attempt repairs themselves or send equipment for repair. The Lab Tech will arrange for repairs or replacement. Failure to pay for any loss or damages will result in a university hold being put on the student's records.

#### CLASS CALENDAR

**Thursday January 14** Introduction, go over materials. Discuss goals of the class. Read chapter 1 and 3 (camera basics and film) for next class. Bring textbook, film and camera if you have one to the next class.

**Tuesday January 19** Discuss chapter 1 and 3 in textbook. Begin project 1 on film exposure and development. Discuss the factors that control negative contrast: lighting, exposure/development, agitation, developer and dilution, temperature. Proper metering and use of the light meter. Read chapter 6 and 9 (film exposure and film development) for next class.

**Thursday January 21** Have film shot for next class. Go over proper film processing procedure. Process your film and make tests as noted in the handouts. Do all the tests in one class period. Discuss chapters 6 and 9. Have the first reading prepared by next Tuesday.

**Tuesday January 26** Lab day for project 1. Reshoot if you have problems with the shooting or processing of project one.

**Thursday January 28** Lab day for project 1. Discuss assignment 2, lighting.

**Tuesday February 2** Lab day for half day for project 1. First reading due here. **CRITIQUE PROJECT 1** in the second half of class.

**Thursday February 4** Assign Project 2. Discuss using lighting to control contrast of the image: studio lighting, fill flash (shutter speed setting with flash). Read chapter 8 and 10 for the next class. Use of filters in shooting to manipulate image values (darken skies, separate tones).

**Tuesday February 9** Arrive in class with at least one roll shot and ready to process or print. More discussion of lighting to control contrast. Discuss chapter 8 and 10 in class. Demo of use of lighting, flash and fill. Have the second reading prepared by next Thursday.

**Thursday February 11** Lab day. Arrive in class with the second and third rolls shot and ready to process or print. Second reading due here.

**Tuesday February 16** Lab day. Printing and individual meetings to assess progress.

**Thursday February 18** Lab day.

**Tuesday February 23** **CRITIQUE PROJECT 2.** Review for the exam (one hour).

**Thursday February 25** Introduce project 3. **Exam part one over chapters 1,3,6,9,and 10 and film exposure and development test.**

**Tuesday March 2** Lab day to process film for project 3.

**Thursday March 4** Have film ready to print, or prints ready to tone in class. Have some prints ready to handcolor. Demo shooting with filters, Have the third reading prepared by next Thursday.

**Tuesday March 9** Lab day. Demo Sabattier, sandwiching, photograms, and paper negatives and contact sheet photograph. Discuss third reading.

**Thursday March 11** Lab day.

**Tuesday March 16** Spring Break

**Thursday March 18.** Spring Break

**Tuesday March 23** Review for exam 2. Lab day. Introduce final project, Project 4

**Thursday March 25** Lab day

**Tuesday March 30** **CRITIQUE PROJECT 3.** Discuss proposals individually last hour of class

**Thursday April 1.** **Exam part 2 over chapters 2,4,5,7,8,11,and 12.** Final proposals due for final project. Prepare 4<sup>th</sup> reading.

**Tuesday April 6** Lab day

**Thursday April 8** Discuss Fourth reading. Lab day.

**Tuesday April 13** Lab day.

**Thursday April 15** In-progress critique, five rolls due (failure to have five rolls will result in 15 point reduction in project grade.) No partial credit will be given.

**Tuesday April 20** Discussion of print finishing including a matting demonstration

**Thursday April 22.** In-progress critique, five rolls due, (failure to have five rolls will result in 15 point reduction in project grade.) No partial credit will be given.

**Tuesday April 27** Lab day. Films?

**Thursday April 29** Lab day

**Tuesday May 4** **FINAL CRITIQUE** with 15 print portfolio, matted and in a reusable box or folder.  
**Pick up graded portfolios**

**Project 1 FILM EXPOSURE AND DEVELOPMENT TO CONTROL CONTRAST: DUE FEB 2**

You will receive a hand out on the specifics of the film exposure and development test we will do. After you have successfully completed the tests, shoot two rolls at your idea ISO and develop at your ideal development time and make three prints using your D-max printing time. Save the first prints at the D-max time and mark on the surface what adjustments you will need to make to refine the print using a thin sharpee. This is your work print. Turn it in to me with your finished prints. Don't forget to dodge and burn as necessary to get a perfect print.

**FOR THIS ASSIGNMENT, YOU WILL TURN IN:**

- Your roll of film with clear notes about each negative
- Your tests for D-Max and notes explaining what each one is. If you tested more than once, explain and include all test strips
- Your tests for D-min and notes explaining what conclusions you reached
- A brief statement of the ISO rating and film development plan you will follow
- Two prints from a second and third roll of film shot at your ideal ISO and developed at your ideal time. Submit these rolls also. Reshoot if you encounter problems in rolling your



film, or development or exposure. Include notes about printing (times and filters and dodging and burning) and include your work print with marking on it noting the adjustments you have made for the final print.

### **Project 2 USING LIGHTING TO CONTROL IMAGE CONTRAST: DUE FEB 23**

The goal of this project is to identify problems in lighting and learn how to adjust for them. Three of the most problematic lighting situations are: flat lighting (with no shadows), contrasty lighting (where part of the image is brightly lit while another part is in shadow), backlighting (bright light coming from behind the subject, so that the subject is not well illuminated).

For this project, please keep careful notes about the shutter speed, aperture, camera to subject distance and lighting circumstances. First I want you to set up or find one of these problem lighting situations that you can reshoot several times with various lighting approaches. Try to make the scene as much like your typical problem shooting situation as possible. Shoot four or five frames of that scene, bracketing the exposures (either change the aperture or shutter speed but not both). Next, experiment with using the flash to fill in the shadows (in contrast, light), illuminate the subject (in backlighting) and/or create some shadows (in flat lighting). Try the flash, exposing at 1/60 sec, and shoot a few with slower shutter speeds to take in more ambient light (use a tripod). Shoot a few in which you vary the angle of the flash (taking the flash off the camera using the PC cord). Now shoot the scene again but instead of using the flash, try using a fill card to reflect light into the shadows, or use a piece of foil in the low contrast lighting scene. Shoot several variations on this approach. Finally experiment with the flash diffused or bounced off a wall or ceiling or card held above the flash (with the flash pointing upwards rather than at the subject.) You will need to refigure the camera to subject distance for the bounced flash adding in the distance from the flash to the card (or wall or ceiling) and from that point to the subject. When you diffuse the flash, you can use a rubber band and a tissue paper or white fabric to diffuse it and open your aperture one, then two or even three stops. Keep really good notes here so you can figure how much additional exposure is necessary for each diffusion material.

In the second roll, again find a scene with problematic lighting. Use either studio lighting (hot lights) or lights you have at your home to fill in the problem areas together with fill cards. Use no more than two lights for this roll. You can also extend any of the experimentation that you choose to from the last roll.

On the third roll pick an approach and shoot the entire roll in that manner. You will either use a flash or fill card to fill in the shadows or add contrast.

One print of the problem scene with no modification  
One print of the best of the problem scene shot with fill flash  
One print of the problem scene filled with the foam cor  
One print of the best of the studio lit images  
Two prints of the best of the third roll

### **PROJECT 3 EXPERIMENTING IN THE DARKROOM AND ARCHIVAL PRINTING: DUE MAR 30**

Part 1: Archival printing, and toning, hand coloring and spotting. For the first half of this project, you will shoot three rolls of film and select four images to print archivally using fiber paper and two fixing baths. You will select a toner and you will tone at least two of the prints. You will add oil color to at least one of the prints. {The hand colored one should be printed on matte paper}. All prints will be properly spotted and perfectly printed. Follow all guidelines introduced above for exposure/development control and lighting.

Part 2: Make four prints that experiment with two of the following techniques:

Filters-Try shooting using color Filters in front of your lens. Yellow will darken the skies, Red will darken them further, Green will darken red surfaces and lighten green ones.

Sandwich-Shoot a series of frames in which you consider including dark areas in one image that can receive a sandwiched image from another frame.

Sabattier- Explore printing using the sabattier effect.

Photogram-investigate lensless photography

Paper negative

Shooting a "contact sheet" photograph

#### **PROJECT 4**

#### **INDIVIDUAL PROJECT/15 MATTED AND PERFECTLY PRINTED B/W PHOTOGRAPHS FOLLOWING ONE THEME/CONCEPT.: DUE MAY 4**

You will write a proposal outlining your project and proceed to shoot 15 rolls of film exploring the idea. There will be two required in-progress critiques that will have a heavy impact on your final grade.

The first In-progress critique is April 15 at which you must show five rolls of film, contacts and some work prints in order to receive credit. If you do not have the required film shot, you will lose 15 points on your project grade. No partial credit will be given. April 22 is the date of the second in-progress crit. at which you must show five rolls of film, contacts and some work prints in order to receive credit. If you do not have the required film shot, you will lose 15 points on your project grade. No partial credit will be given.

Your proposal will be typewritten and due on April 1 at the beginning of class. **The goal of the proposal is to rough out what you intend to photograph so you can begin. It is presumed that your plans may shift a bit during the actual process but the basic theme and direction must remain constant.**

For the proposal, you will identify the general direction or intent of the photographs in the first sentence. For example, you might say, "with these photographs, I plan to explore the tool as an important factor in human life." In the following sentences, you should explain some of the ways you imagine tools are important factors in human life. You will then explain some of the ways you plan to photograph tools and then discuss what you hope to learn from the photos. Try to consider a wide variety of ways to solve the creative problem and outline them in your proposal as possible directions. You will want to be flexible but I would like to know what ideas you are considering. This proposal should be typewritten with no spelling or grammatical mistakes. The proposal will be returned if it does not meet these criteria and considered "late," lowering your project grade.

The proposal is a contract in which you agree to explore a particular idea. You will lose one letter grade if you change your idea for your project.

In *One Time, One Place*, Eudora Welty (1971) states, "A snapshot is a moment's glimpse (as a story may be a long look, a growing contemplation) into what never stops moving, never ceases to express for itself something of our common feeling"

Grade and Attendance Contract  
Spring 2010

I, \_\_\_\_\_, have thoroughly read and understood the following attendance and grading policies and I agree to abide by them during the spring semester of 2010.

The student's grade will be determined using the following formula:

Class Discussions of readings, critiques:	15%
3 projects:	30% total
Exams (2)	15% total
Final Portfolio including proposal and artist's statement:	40%

**Criteria for Grading and Assessment**

A = Excellent (100-90%)

B = Above Average (89-80%)

C = Average (79-70%)

D = Inferior (69-60%) [passing but not necessarily satisfying degree requirements]

F = Failure (59% or below)

**LATE PROJECTS:** All projects are due at the beginning of class unless otherwise specified. Students will lose one letter grade for a late project (even if it is late on the day it is due) and will have up to a week to submit the work. After one week, the late project will not be accepted and will receive a grade of ZERO. Please do not leave late projects at the main art office but you may arrange to have work delivered to Kim in the photo lab. Be sure you let me know if you are doing this.

**ATTENDANCE:** Responsibility for class attendance rests with the student. Regular and punctual attendance at all scheduled classes is expected, and the university reserves the right to deal at any time with individual cases of nonattendance. Instructors set an attendance policy for each course they teach. Whether an absence is excused or unexcused is determined solely by the instructor with the exception of absences due to religious observance and officially approved trips.

- Students will be allowed three absences without penalty.
- The student's final grade will drop one letter grade for each absence after the third one. Consequently, each absence over three is considered unexcused.
- Tardiness: Students will be allowed 3 tardies. A tardy is coming to class after the roll has been taken. Any combination of 3 tardies will count as one unexcused absence..
- Coming to class late (more than 15 minutes after class has begun) and leaving before the class period is over will constitute an absence.
- If a student is unavoidably late, he/she should notify the instructor (or the grad assistant) at the end of class so that the record may be corrected. This is the student's responsibility.

**INTEGRITY:** "It is the aim of the faculty of Texas Tech University to foster a spirit of complete honesty and a high standard of integrity. The attempt of students to present as their own any work that they have not honestly performed is regarded by the faculty and administration as a serious offense and renders the offenders liable to serious consequences, possibly suspension."

Signed \_\_\_\_\_ date \_\_\_\_\_

**PRINTSMART AUTHORIZATION FORM**

All students are required to take a one-hour PrintSmart class in the School of Art computer lab in Architecture 204. The courses are on Fridays at 9,10 and 11 starting Friday September 4 to the end of the semester.

I, \_\_\_\_\_, have taken the PrintSmart class today  
\_\_\_\_\_ (date) at \_\_\_\_\_ (time) in the School of Art computer  
lab.

My instructor was \_\_\_\_\_.

Signature of computer lab instructor \_\_\_\_\_

Signature of Student \_\_\_\_\_

Archival Lab

**PROCESSING AND CHEMICAL HANDLING  
DIRECTIONS**

Here is the archival process outlined by Ilford. They call it, "Optimum Permanence". This is primarily intended for, but not limited to, fiber based paper. Also, this process assumes proper development and stop and picks up at that point.

1. **Fixation** - Fix prints in film strength fixing bath for one minute with gentle but constant agitation. Our lab always used film strength fixing bath.
2. **First Wash** - Rinse prints for five minutes in running water. The water flow rate does not need to be gushing but not a trickle either.
3. **Hypo Clear** – Immerse in hypo clearing agent for 10 minutes with intermittent agitation. Recommended agitation; agitate 30 seconds, let sit for two minutes. DO NOT cut this step short.
4. **Final Wash** - Rinse prints for five minutes in running water as in step 2.
5. **Dry**

**Note:** For convenience and less crowding in the DR, I'll have the hypo clear set up in the lab area. I'll also be running daily checks on the strength of the fix and hypo clear to insure the best results.

**Archival Presentation**

The goals of archival presentation are as follows:

To create a barrier around the print to reduce possible damage from handling

To place the archivally processed print in an environment which will not damage it and from which it can be removed when necessary

To determine to what degree you wish to preserve the print and in what manner you wish to use the print (in a stored collection, hung on a wall, in an album for easy viewing...)

For a portfolio:

Prints should have at least one inch borders

Should be overmatted with four ply mat board

Should be attached to the mat board with archival corners or hinges  
but allowed to breathe (only three corners, or hinged on the top only)

Should have the window of the mat hinged on the long side but open on the opposite side

Should have a backing behind the mat of archival fome cor or other protective material

Should have a cover sheet over the photo but under the mat (a slip sheet) to protect the print surface from dust and scratching

Should be stored in an archival box in a location with low humidity and heat and low light

Each mat should be kept in an archival bag to keep the mat clean for presentation