COURSE: PHOTOGRAPHY ONE: PGY 2401C

PLACE: VALENCIA COLLEGE-EAST CAMPUS, ROOM: 3-146
DAY/TIME: TUESDAY/THURSDAY 10 AM – 12:45 PM
PROFESSOR: ALLAN MAXWELL
Contact: amaxwell@valenciacollege.edu
OFFICE HOURS: E-mail

NOTE: ALL COMMUNICATION OUTSIDE OF CLASS IS THROUGH E-MAIL. YOU MUST HAVE A VALID AND WORKING E-MAIL WITH VALENCIA COLLEGE. AND YOU ARE RESPONSIBLE FOR KNOWING ALL INFO THAT IS E-MAILED TO YOU.

IMPORTANT INFORMATION !!!!!!!!

ALL EMAIL MUST HAVE THE FOLLOWING IN THE “SUBJECT” LINE:
PHOTO 1,, STUDENT LAST NAME, FIRST NAME
EMAILS NOT HAVING THIS INFO WILL BE REJECTED AND NO CREDIT FOR THAT ASSIGNMENT WILL BE GIVEN. IF THIS RESULTS IN A LATE ASSIGNMENT, A FULL LETTER GRADE WILL BE DEDUCTED
ALL WRITTEN ASSIGNMENTS AND COMMUNICATION WILL BE CONDUCTED THROUGH EMAIL.
ALL EMAILS MUST BE SAVED BY THE STUDENT; AS AN OFFICIAL RECORD OF THIS CLASS AND TO DOCUMENT ANY DISCREPANCIES.

Description: This photography course is designed to introduce all the functionary controls of the modern 35mm film camera to the beginning photographer and to acquaint students with processing/printing black & white film. This course concentrates on two areas: technique and visual awareness/ideas. The technical material helps students learn how to control the photographic process; visual awareness delves into composition and design, in effect making the camera an extension of the photographer's mind.

Requirements ~ Materials: a 35mm film camera, preferably a single lens reflex, with manual settings; sufficient film for app.1-2 rolls per week. A "Data Sheet" should be kept for each roll of film.

Attendance: Regular attendance in this class is required for your successful completion. When you are absent from class; it is your responsibility to find out what you have missed. Three unexcused absences may lower the final grade by one full letter grade. Excessive absenteeism (more than three) may result in the student being withdrawn from the class.

Withdrawal from the class: IT IS THE STUDENT’S RESPONSIBILITY TO WITHDRAW. To receive a W, you must withdraw before the withdrawal deadline. Students who withdraw after the deadline will be assigned a WP (withdrawn passing) or WF (withdrawn failing.) To receive a WP,
the student must have satisfactorily completed all assignments due as of the last date of
attendance and have an overall average of 60% or higher. Students who simply stop attending
class and fail to withdraw may receive a grade of F or WF, at the discretion of the professor..

A faculty member is permitted to withdraw a student up to the beginning of the final exam
period, for violation of the faculty member’s attendance policy, as published in the faculty
member’s syllabus (see above).

**Withdrawal Date:** __________________________: A student may withdraw without
penalty at any time before the deadline, by filling out a form with the Admissions Office and you
will receive a W for a grade. After the deadline, if a student withdraws or is withdrawn by the
professor, a grade of WP (Withdraw Passing) or WF (Withdraw Failing) will be given based on
the students academic achievement. If you miss the final critique and/or do not make up any
missed past assignments by the end of the semester, you will receive the appropriate grade.

**Grades:** The grading in this class (and most all art classes) is based on a subjective analysis by
the professor. And is a combination of the technical and aesthetic qualities exhibited by the
student through their work. **ANY STUDENT THAT IS UNCOMFORTABLE WITH A SUBJECTIVE
ANALYSIS OF THEIR WORK SHOULD NOT TAKE THIS CLASS!!!!**

All late assignments will receive one full letter grade lower. All incomplete assignments will
receive no higher than a “D” grade.

**Make-up Assignments:** Late assignments will be marked down one full letter grade! If needed,
make-ups will be due the following class. **All assignments MUST be completed 2 WEEKS BEFORE
the beginning of “Finals Week.”**

**Academic Honesty,** in this art class is demonstrated by your individual and unique response
to the assignments. No mimicking or “group think”. You must always present your own personal
work. **COPYING WORK THAT IS NOT OF YOUR DESIGN IS PLAGIARISM AND WILL BE DEALT WITH
BY THE DEAN.**

**GRADING SYSTEM:**
“A” requires the completion of the entire assignment, with significant demonstrated
competence in both the technical and aesthetic areas.

“B” requires the completion of the entire assignment, with less demonstrated competence in
both the technical and aesthetic areas.

“C” requires the completion of the entire assignment, with significant weaknesses of
demonstrated competence in both the technical and aesthetic areas.

“D” results from a very poor or incomplete assignment.

“F” results in not presenting any assignment.
Classroom Policies - Student Behavior: The instructor reserves the right to change the course syllabus when needed. Changes will be announced in class or through e-mail. Please use common courtesy by not talking during class while the professor is presenting the lecture or while audio-visual materials are presented. Since attendance will be taken at the beginning of the class, any student arriving late must inform the instructor after class in order to receive credit for attendance. Cellular telephones and beepers are always disruptive when they are activated during class; please attend to them beforehand. Turn them OFF!

"Students with Disabilities" who qualify for academic accommodations must provide a Notification to Instructor (NTI) form from the Office for Students with Disabilities (OSD) and discuss specific needs with the professor, preferably during the first two weeks of class. The Office for Students with Disabilities determines accommodations based on appropriate documentation of disabilities. Please contact (campus phone number) for more information." For east the number is Ph: 407-582-2229

Baycare: Valencia College is interested in making sure that all students have a successful college experience. To that end, Valencia students can get immediate help with issues dealing with stress, anxiety, depression, adjustment difficulties, substance abuse, time management, relationship problems with school, home and work. BAYCARE-Behavioral Health Student Assistance Program service is free to all Valencia College students 24 hrs a day at 800-875-5470. free face-to-face counseling is also available.

Student Competence and Evaluation:
This course seeks to reinforce the following Valencia Student Competencies:

Students will learn to think critically and creatively about analyzing the technical and aesthetic components of a photographic image and how each affects the other.
Students will learn to communicate visually and to evaluate a photographic image on the merits of its technical and aesthetic components.
Students will learn the value of visual communication and the personal satisfaction it brings.
Students will learn how to act more like a serious photographer, through their use of the technical and aesthetic aspects of photography.
SUPPLIES:

STUDENTS SHOULD EXPECT TO SPEND $250-$300 ON MATERIALS

FILM CAMERA:
35 mm with manual controls of aperture and shutter speeds. Light meter in camera or hand-held. Tripod (optional).

FILM DEVELOPING:
At least 12-15 rolls of 36 exp, 400 speed, B&W film.
Developing Tank, plastic or steel, with reels
Photo Thermometer
Bottle Opener
Scissors
Plastic Negative Sleeves
Hand Towel

CHEMICALS:
Kodak D-76 gallon size
Stop Bath
Kodak Rapid Fix
Hypo Clearing Agent
Photo Flo

PHOTO PAPER:
Multigrade Glossy RC 8x10
Ilford Multigrade Printing Filters
Photo Blotter Book

IN ADDITION:
Plastic Gallon Jugs, for chemicals
Anti Static Cloth (optional – soft brush, can of air)
11 x14 Matte Board (final portfolio)

11x14 Manila Envelope:
Large enough to hold your weekly assignments and your final portfolio. MUST! Have your name and assignment #s on the envelope!!!!!!!

ALL MATERIALS ARE CHEAPER IF BOUGHT IN LARGER QUANTITIES. AND, CAN THEN BE SHARED AMONG SEVERAL STUDENTS.
FILM IN BULK ROLLS – PAPER IN 100 SHEET BOXES
ASSIGNMENTS

View Video:

ASSIGNMENT #1-EXPOSURE-Camera Controls & Composition
READ: Chapters 1, 2, 3, BEFORE THE ASSIGNMENT
DUE DATE_______________________

A: Aperture / F Stop; Depth of Field
Choose a scene with clear, distinct foreground, middle ground, back ground, with vertical points of reference. Focus on middle ground reference point only. Set your largest lens aperture. Calculate a correct, "normal" exposure. Expose. Repeat, with all other FULL apertures. Stop Down one full aperture setting for each new exposure. Make sure to adjust each, for a normal exposure with a corresponding change in shutter speed. All frames should be the same in terms of overall exposure/density/contrast. With the only visual changes being in perceived depth of field.

B: Shutter Speed; Freeze/Blur Motion
Choose an outdoor scene with an object in motion. Going across the image plane, L-R. Set camera on tripod. Make several exposures using a wide range of shutter speeds (fast to slow) be sure that all exposed frames are of the same "normal" exposure. Remember, when shutter speeds change, apertures must have a corresponding change to produce a "normal" exposure.

Bring in processed negatives for evaluation!!

ASSIGNMENT #1-PRINTING-
READ: Chapters 6 & 7, BEFORE THE ASSIGNMENT
DUE DATE:____________________________

FILM:
A: Process/ develop all negatives from assignment #1. Make Contact sheets of each roll.

PRINTS:
B: Make three enlargement prints of assignment “1A”;
   Largest aperture; smallest aperture; one in the middle
C: Make three prints of assignment “1B”
   Slowest shutter speed; fastest shutter speed, one in the middle
ASSIGNMENT #2
Light, Film and Exposure
READ Chapters 4 & 5, BEFORE THE ASSIGNMENT
DUE DATE:________________________

Exposure
Choose an outdoor scene with a wide contrast latitude. That is, a sunny day with distinct highlights, middle tones and shadows. Choose a point of view for the camera, which will be the same for all frames. Mark that spot. Using camera meter as hand held meter, go up close to shadow area, FILL VIEWFINDER WITH ONLY THAT TONE! Meter shadow area, set camera controls. Return to original point of view and expose for the entire scene. Do the same for the middle tones and highlights. Remember, now the exposures are expected to be very different. And, are based solely on the different light reflecting values of the highlights, middle tones and shadows.

PRINTS:
“DODGE/BURN” THESE PRINTS. Be sure to make prints that are as full a tonal scale as possible. With shadow and highlight detail.

3 prints; 1-shadow exposure, 1-middle tones exposure, 1-highlight exposure

ASSIGNMENT #3
Varied Points of View
High – Low – Near – Far
CHAPTER 16 and EXAMPLES THROUGH THE BOOK
DUE DATE:_____________________

Choose any ONE subject/person and photograph it from a VARIETY of points of view. You must have visual examples of your ONE subject photographed from SEVERAL- (HIGH, LOW, NEAR and FAR) camera angles/points of view. These camera positions should be as different and dramatic as possible. Choose a subject larger than 3’x3’. GET ON LADDERS, LAY ON FLOORS, GO FOR THE DRAMATIC!!!

PRINTS:
One print of each: High, Low, Near, Far, of the same subject.
Make the BEST print possible with full tonal scale, contrast, dodging, burning.
ASSIGNMENT #4
QUALITY OF LIGHT- ARCHITECTURE:
READ Chapter 12, BEFORE THE ASSIGNMENT
#4 - DUE DATE _________________________

The quality of light changes dramatically; Outdoors, from morning to noon to dusk to night. From clear sky, to overcast / diffused daylight, Indoors, from window light to tungsten and fluorescent; to the direction of light.

Technical: For all the following, Expose for middle-tones and “bracket” exposures.

A: Choose AN INTERESTING ARCHITECTURAL SUBJECT- an outdoor scene of a building! And, photograph it at three very different times of the day, Early Morning, Mid Afternoon, and Dusk. Bracket your exposures +/- 2 stops. In full stop increments (total of 5 frames, per scene). You may choose three different buildings at three different times of day, If you choose a building make sure the ENTIRE building is in the frame!!!!

Required: Bracket your exposures for all scenes. Use full 1 stop increments

PRINTS:
Architecture- 3 prints, each one from a different time of day.

ASSIGNMENT #5
SEEING & COMMUNICATING WITH IMAGES
READ Chapter 16, BEFORE THE ASSIGNMENT
DUE DATE: __________________________

First: Read an unabridged dictionary and read/write the definitions of: familiar, unfamiliar, emotion, abstraction. THEN.....

A: A familiar object in an unfamiliar way. 2 different prints of 2 different ideas

B: An emotion (love, hate, envy, desire, etc.) 2 different prints of 2 different ideas

C: An abstraction of anything. 2 different prints of 2 different ideas

PRINTS: Total 6 prints with full tonal scale and good contrast.
FINAL PORTFOLIO:

50% of Final Grade.
8 FINISHED & MOUNTED prints minimum,
MUST BE PRESENTED IN A LG. ENVELOPE OR ART FOLIO! NO LOOSE PRINTS WILL BE ACCEPTED!!!!!!!!!!!!!!!
ALL ENVELOPES MUST HAVE YOUR NAME ON IT!!!

Portfolios will be evaluated on the basis of:
   Full range of tones. Full tonal scale.
   Shadow – Highlight Detail.
   Good clear and precise borders
   No dust, dirt or distracting marks.
   Degree of interesting content.

DUE DATE: ________________________________
DATA SHEET

Date:
Camera:
Assignment#:
Film Type:

<table>
<thead>
<tr>
<th>Frame#</th>
<th>Exposure</th>
<th>Subject / Comments</th>
</tr>
</thead>
<tbody>
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<td>01</td>
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<td>25</td>
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</tbody>
</table>
The concept of a "STOP" is a factor of 2. Moving to less, cuts the light by 1/2, Moving to more, increases the light by 2x.

**CONTROLS**

**Lens Aperture** = Depth of field. The smaller the aperture, the more space is in focus.

**Shutter Speed** = Motion; Freeze or Blur.
Hand-Held shooting slower than 1/60 may cause blurred images!

**Film Speed** = Resolution, Graininess, Contrast (in combination /processing) To be chosen for the amount of light in the situation. Helps control the variables of motion and depth of field.

**Light Balanced** = Daylight, Tungsten, to be chosen for the TYPE of light used.

**Bracketing** = Exposures with more and less light on either side of “normal”

**LIGHT METER**

Reflective / In Camera = 18% Gray, measures light reflected from an object. Incident = measures ambient light

To use your in camera meter like a hand held, go close up, fill the viewfinder with a particular part of the larger, overall scene. Take a reading at that tonal area and factor it in to the larger scene
How to Process Film—A Quick-Reference Chart

Before Processing
- Make sure all hangers and reels are clean and dry before loading film.
- Handle unprocessed (exposed or unexposed) panchromatic film in total darkness.

<table>
<thead>
<tr>
<th>Step</th>
<th>Description</th>
<th>Time</th>
<th>Agitation and Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Developer</td>
<td>See Film Development, page 18</td>
<td></td>
<td>Small tank (closed, cylindrical container that holds a single stack of spiral reels)—First tap the tank against the sink or counter to dislodge air bubbles that cling to the film. Then agitate at a rate of about 4 inversion cycles (down, up) every 30 seconds (5 cycles in 5 seconds for T-Max films). Each inversion cycle should take about 1 second. If you cannot invert the tank without spilling the developer, slide it back and forth in about a 10-inch arc (see illustration, page 12) for the same length of time. Large tank (open, rectangular container usually used for sheet film)—First, tap the hangers against the top of the tank to dislodge air bubbles. Then lift, tilt, and drain the hangers over the tank 2 times at 1-minute intervals. Tilt the hangers to the right and then to the left to get even development.</td>
</tr>
<tr>
<td>2. Step Bath</td>
<td></td>
<td>30 seconds</td>
<td>Agitate continuously.</td>
</tr>
<tr>
<td>3. Fixer</td>
<td>Fix for twice as long as it takes the film to clear (lose its milky appearance); usually 2 to 4 minutes in liquid-concentrate fixers, 5 to 10 minutes in powder fixers.</td>
<td></td>
<td>Agitate continuously for the first 30 seconds and at 30-second intervals after that.</td>
</tr>
<tr>
<td>4. Rinse</td>
<td></td>
<td>30 seconds</td>
<td>Rinse the film in the tank under running water.</td>
</tr>
<tr>
<td>5. Hypo Clearing Agent</td>
<td></td>
<td>1 to 2 minutes</td>
<td>Agitate continuously for the first 30 seconds and then at 30-second intervals.</td>
</tr>
<tr>
<td>6. Wash</td>
<td></td>
<td>5 minutes</td>
<td>Run the wash water at least fast enough to provide a complete change of water in the container in 5 minutes. For rapid washing in a small tank, fill the tank to overflowing with fresh water and then dump it all out. Repeat this cycle 10 times.</td>
</tr>
<tr>
<td>7. Wetting Agent</td>
<td></td>
<td>30 seconds</td>
<td>Provide gentle agitation for 5 seconds of the total time. To reduce drying scum, mix Kodak Photo-Flo Solution with distilled water in areas that have hard water.</td>
</tr>
<tr>
<td>8. Dry</td>
<td></td>
<td>As necessary</td>
<td>Hang film in a clean, dust-free place.</td>
</tr>
<tr>
<td>After Processing</td>
<td>Wash and dry all the equipment that came in contact with chemical solutions.</td>
<td></td>
<td>When thoroughly dry, store negatives in sleeves or envelopes away from dust and extreme temperature and humidity. For more information, see Storage and Care of Kodak Photographic Materials—Before and After Processing, Kodak Publication No. E-30.</td>
</tr>
</tbody>
</table>
To Make
Pour faire
Zum Ansatz von
Para Preparar
Per preparare

3.8 Litres
1 U.S. Gallon

SOLUTION LIFE
Stock Solution in full stopped bottle 6 months
Stock Solution in half full bottle: 2 months

Starting Points for small tank processing or roll films with intermittent agitation

<table>
<thead>
<tr>
<th>Starting Points (Min)</th>
<th>Development Time (Min)</th>
<th>30°C (86°F)</th>
</tr>
</thead>
<tbody>
<tr>
<td>KODAK Film</td>
<td>Film Code</td>
<td>ISO25</td>
</tr>
<tr>
<td>PROFESSIONAL T-MAX 100</td>
<td>0100MX</td>
<td>100/200</td>
</tr>
<tr>
<td>PROFESSIONAL T-MAX 400</td>
<td>0400MX</td>
<td>400/800</td>
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<tr>
<td>PROFESSIONAL T-MAX 200</td>
<td>0200MX</td>
<td>200/400</td>
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<tr>
<td>PROFESSIONAL T-MAX 500</td>
<td>0500MX</td>
<td>500/1000</td>
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<tr>
<td>PROFESSIONAL PLUS-X Pan</td>
<td>125FX</td>
<td>125/250</td>
</tr>
<tr>
<td>PLUS-X Pan Professional</td>
<td>25P</td>
<td>25/50</td>
</tr>
<tr>
<td>PROFESSIONAL TRI-X 320</td>
<td>320TX</td>
<td>320/640</td>
</tr>
<tr>
<td>PROFESSIONAL TRI-X 400</td>
<td>400TX</td>
<td>400/800</td>
</tr>
<tr>
<td>TRI-X Pan</td>
<td>TX</td>
<td>60/120</td>
</tr>
<tr>
<td>VERIFIEDME Pan</td>
<td>V-P</td>
<td>125/250</td>
</tr>
<tr>
<td>PROFESSIONAL High-Speed Infrared</td>
<td>HIE</td>
<td>N/A</td>
</tr>
</tbody>
</table>

WARNING OF LIABILITY: This product is a finisher product and the manufacturer cannot be held responsible for any damages, losses, or injuries that may occur during its usage. The user assumes all responsibility for the safety and usage of this product.

WARNING DE RESPONSABILITÉ: Ce produit est un produit fini et le fabricant ne peut être tenu responsable de tout dommage, perte ou blessure qui pourrait survenir lors de son utilisation. L'utilisateur assume toute responsabilité pour la sécurité et l'utilisation de ce produit.

WARNING: The solvent is toxic and must be handled with care. The user must ensure that the solvent is kept in a safe environment. Any spillage or leakage must be cleaned up immediately.

WARNING: The solvent is toxic and must be handled with care. The user must ensure that the solvent is kept in a safe environment. Any spillage or leakage must be cleaned up immediately.

IMPORTANT: Este producto es tóxico y debe manejarse con cuidado. El usuario debe asegurarse de que el solvente se mantenga en un entorno seguro. Cualquier derrame o fuga debe ser limpiado de inmediato.

LIMITS OF RESPONSIBILITY: These products are sold as is and are not guaranteed to perform as expected. The manufacturer cannot be held responsible for any damages, losses, or injuries that may occur during their usage.

GUARANTEE: Este producto se vende tal como está y no tiene garantía de devolución. El fabricante no asume ninguna responsabilidad por daños, pérdidas o heridas que puedan surgir durante su uso.

Made in USA by
EASTMAN KODAK COMPANY
Kodak Professional Division
Rochester, NY 14650
www.kodak.com/go/professional

CAT 146 4817
1. Gather all your goodies together. D-76 (developer), fixer, hypo cleaning agents, beaker, thermometer, bottle opener, scissors, developing tank, reels, film and yourself.

2. Pour developer into beaker. You should first measure your tanks capacity. If the tank holds 32 oz., you will use 16 oz. of developer, 16 oz. you will use 8 oz., etc. To this you will add an equal amount of water. Stir gently with thermometer.

3. Find a dark, really dark place to load your film onto the reel. Sit in this place for a few minutes before you load the film to make sure it is dark enough. If you can distinctly make out an object, is too much light.

4. Loading your film. Remove flat top with bottle opener. Cut leader about a half inch from the loading curve, so the end of the film is flat. Load film on the reel, really. It would probably be a good idea to practice a couple of times.

5. Put film into tank and make sure top is secure. Lights on!

6. Take temperature. Consult chart for correct time.

**DEVELOPING CHART FOR D-76 1:1 (ONE PART DEVELOPER:ONE PART WATER)**

<table>
<thead>
<tr>
<th>Temperature</th>
<th>Time in Minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td>68/12</td>
<td>70/10</td>
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<tr>
<td>69/11</td>
<td>71/9 1/2</td>
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<td>72/9</td>
<td>73/8 1/4</td>
</tr>
<tr>
<td>74/8 1/2</td>
<td>75/8</td>
</tr>
</tbody>
</table>

7. Fill developing tank with water. Let sit for about 30 seconds and then dump. Make sure you get all the water out.

8. Pour in developer and start timing.

9. Agitate every 50 seconds. Follow Uncle Bob's instructions as to method of agitation. (example: 1 and 2, set down, 1 and 2).

10. When the developing time is finished, pour out developer and fill tank with water several times.

11. Add fixer to the tank. Agitate several times and let sit for 3 minutes.

12. At the end of three minutes, pour fixer back into the jug and begin six minute wash.

13. At the end of six minutes wash, empty tank and pour a cap full of hypo cleaning agent (Hustler or Orbit) and fill with water. Let stand for a minute.


15. Empty tank and add a few drops of photo-flo and fill tank again. Let sit for 30 seconds.

16. Using either a chamois or sponge (soft), take the reel from the tank and sponge it off ONCE. Only once.

17. Hang in bathroom making sure you have the bottom of the film weighted so it will not curl up. It will take about an hour or so for the film to dry. Do not use a hair dryer or a match or anything to hurry the drying process along. You can ruin your film that way.

18. After the film is completely dry, cut it down and into five or six frame lengths and insert into film sleeves. Do not run around with your film loose, it can get terminally scratched that way.


20. Good Luck! ☺
PHOTOGRAPHIC PRINTING INSTRUCTIONS

1. Clean negative with antistatic cloth.
2. Insert negative into carrier.
3. Adjust enlarger head to desired level ↑ up larger - ↓ down smaller.
4. Open lens to widest aperture. Turn on the timer.
5. Focus.
6. Stop down to F8. Turn off timer.
7. Set timer for proper exposrer.
8. Insert paper into easel.
11. Move paper to water (stop bath) for 30 seconds.
12. And into the fixer for 3 to 5 minutes.
13. Then into wash for 5 to 10 minutes.
14. Put print on screen to dry.

THINGS CAN GO WRONG

- Print is too dark - cut time (exposure).
- Print to light - add time (exposure).
- Print out of focus - refocus.
- Dirt on print - reclean negative.
- Print flat - use a higher filter.
- Print too contrasty - use a lower filter.
- If light areas are bothersome - burn them down.
- If an area appears too dark - dodge it (that is withhold light by blocking with your hand or a tool).

IT WILL TAKE YOU SEVERAL TRIES, AT LEAST, TO GET A PRINT RIGHT. DON’T BE DISCOURAGED. LEARN FROM YOUR MISTAKES. MESSING UP IS THE BEST TEACHER THERE IS. SO JUST TOSS THE IMPERFECT PRINT AND GO TO THE NEXT ONE. YOU WILL GET IT.
WITHDRAW NOTIFICATION

Any student, that has more than five unexcused absences, may be withdrawn by the professor for failure to have completed an appropriate number of class hours, as described by the State of Florida.