

RICHMOND
THE AMERICAN INTERNATIONAL
UNIVERSITY
IN LONDON



**ADM
HANDBOOK**

2010-11

WELCOME

Welcome to the Department of Arts & Sciences, in particular to the Art, Design & Media (ADM) program.

ADM is dedicated to the notion that all its students become increasingly aware of current trends and activities within the contemporary art world. Consequently we strongly encourage you to take full advantage of your privileged opportunity to study art in this city which is one of the two epicentres of the art world. Most of the major museums in London have free entry and there are literally hundreds of other galleries and art, music, dance and theatre venues for you to enjoy and learn from. Get out there and make the most of it. It will enrich your work. It will vitalise your life.

Mary Robert
Chair Department of Art and Sciences



RICHMOND
THE AMERICAN INTERNATIONAL
UNIVERSITY
IN LONDON

Department of
Arts and Sciences

ADM
ART DESIGN & MEDIA
Faculty and Staff

AWAITING PHOTO

Ladan Anousfar



Matthew Butterfield



Jerry Danziger



Dennis De Caires



John Dickerson



Nick Ferguson



Kersten Glandien



Hiroko Kamogawa



Maria Kheirkhah



Karen Lacroix



Francisco Laranjo



Chrystel Lebas



Virginie Litzler



Chino Otsuka



Helen Pether



Mary Robert



Deborah Schultz



Vishal Shah

AWAITING PHOTO

Niall Sloane

AWAITING PHOTO

Tessa Whitehead



Ivan Zmertych

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TECHNICAL HANDBOOK

INTRODUCTION

ADM TECHNICIAN

Niall Sloane

Room 007, ASA Briggs Hall

Tel: 0207 368 8407

sloanen@richmond.ac.uk

ADM EQUIPMENT STORE

Technical equipment loans & consumables sales (**See p6**)

STUDIO FEES

Many ADM courses carry a studio fee which covers the cost of consumable materials used in the course. These consumables are bought in bulk, in order to keep the studio fee as low as possible. To pay, please use the sheet supplied with the syllabus at the start of the course.

ADM ADMINISTRATIVE SUPPORT

Email: petherh@richmond.ac.uk

Office 10 , Richmond Hill Campus

Tel: 0208 332 8313

FOR ACADEMIC QUERIES

Initially see your course lecturer, then if necessary see

Professor Mary Robert

Email: robertm@richmond.ac.uk

Room 001, ASA Briggs Hall

Tel: 0207 368 8433

Room 9, Taylor Library 4th Floor

Hill Campus Tel: 0208-332 8234

ADM EQUIPMENT STORE

Technical equipment loans & consumables sales

LOCATION Room 007, ASA Briggs Hall

OPENING HOURS

| | |
|------------------|--|
| Mon – Fri | 10:00am - 10:30am 2:30pm - 3:30pm |
|------------------|--|

**EQUIPMENT BOOKINGS, COLLECTIONS, RETURNS
AND CONSUMABLES SALES ARE CONDUCTED
DURING THESE TIMES ONLY**

These times are chosen to coincide with the breaks in classes. In the event that you have classes at Richmond campus at these times, or will otherwise be unable to attend, it may be possible to arrange an alternative time at the technician's discretion. 24hrs notice must be given for such requests.

RULES FOR EQUIPMENT LOANS

LOAN PERIOD: 2 DAYS or ONE WEEKEND

FINES FOR LATE RETURNS: £1 PER DAY PER ITEM

The student borrowing equipment is responsible for its return. You **may not** pass equipment to other students without returning it.

ADVANCE BOOKING

As there is a limited amount of equipment, it is recommended that you book in advance if you know you will need a certain piece of equipment to complete a project. Equipment can be reserved by email at any time, or by phone or in person during the ADM equipment store opening times.

ADM TECHNICIAN

Niall Sloane

Room 007, ASA Briggs Hall

Tel: 0207 368 8407 niall.sloane@richmond.ac.uk

LOCKERS

If you require a locker see the ADM technician.

Lockers are situated in the mounting and finishing room.

EQUIPMENT

Available from ADM Equipment Store
10:00-10:30am and 2:30-3:30pm Mon-Fri Room 007, Asa Briggs Hall

Digital Still Cameras

2 X Nikon Coolpix 4300
14 X Nikon D200

Lenses for Nikon D200

9 X 18-70mm
1 X 35mm
3 X 50mm
2 X 60mm Macro
1 X 105mm Soft Focus
1 X 180mm
2 X 70-300mm

35mm Cameras

14 x Nikon FM2
1 x Minolta x-300

Lenses for Nikon MF (35mm)

2 X 24mm 1: 2.8
1 X 28mm 1: 2.8
2 x 35-70mm 1: 3.5-4.8
2 X 35-105mm 1:3.5-4.5
2 X 50 mm 1: 1.8
1 X 55mm 1:3.5 Macro
1 X 55mm 1:2.8 Macro
1 X 135mm 1:2.8
1 X 200mm 1:4
1 x teleconverter
1 X Iscorama Anamorphic

Medium Format Cameras

2 x Yashica Mat 124 (6x6 cm)

Large Format Cameras

Wista DX Field camera (5x4")
Arca Swiss Monorail camera (5x4")

Large Format Lenses

1 x 90mm Schnieder Super Angulon
1 x 150/265mm Schneider Symmar
1 x 300mm Rodenstock Apo-Ronar

Other

Nikon Md-12 Motordrive
Nikon Pk-11 Extension Ring
Mini Tripods
Cable Releases

A variety of Manfrotto Tripods for both
video and photographic use.
2 x tripod dolly (video)

2 Metz 45ct Flash Units
Vivitar 283 Flash Units
6 x Nikon SB-800 Flash
Various light meters

Video Cameras

17 X Sony Handycam DV Cameras
1 X Sony 3ccd DV Camera
2 x Panasonic TM700 AVCHD cameras

Sound Equipment

Mics:
1 X Sennheiser shotgun mic
1 x mini shotgun mic
3 X Gitzo mic boom
3 X AKG dynamic mic
2 x Sennheiser Lapel Mic

2 x Sony Hi-MD recorders

Tungsten Lighting Equipment

1 x ARRI portable lighting kit
(3 x 300W Fresnel spots, 3 x stands,
scrim etc, in case)
2 x Redhead 800W

Flash Lighting Equipment

2 x Elinchrom portable flash kits with:
2 heads, reflectors, meter, sync cables
in carry case
2 stands, silver & white brollies, in bag

STUDIOS & TECHNICAL FACILITIES

Art Studio Room 110, Ground Floor, Asa Briggs Hall
Studio for the production of Art and Design projects

Workshop Garden, Asa Briggs Hall

Workshop for practical projects requiring the use of hand and power tools. Training in the use of power tools is provided by ADM 215 Cutting Edges. Students may not use power tools without appropriate training.

Print Studio Garden, Asa Briggs Hall

The Print Studio houses two small presses (intaglio and relief) and may be used independently by students who have completed ADM 418 Printmaking Workshop.

Photo Studio 1st Floor, Atlantic House

Daylight photography studio with a range of flash and tungsten lighting. Only authorised users (those who are taking or who have successfully completed ADM 325 Studio Photography) may access this studio. The studio operates 24 hours 7 days a week.

Photo Lab Room 015, Basement, Asa Briggs Hall

Black & white and colour film processing, 35mm to Large Format Black and White Darkroom for RC and Fibre prints up to 20x24” Colour darkroom with RA4 processor for prints up to 20x24” Only trained students who are taking or who have successfully completed a relevant course may use the photo lab.

Mounting and Finishing Room Basement, Asa Briggs Hall

A space for cutting and mounting prints and work on paper. A dry mount press and dry mount tissue are provided, as well as a desk for manually retouching photographic prints. No solvents (e.g. Spray Mount) are allowed to be used in this space.

Video Studio Room 003, Basement, Asa Briggs Hall

This studio is used for teaching and may also be booked for shooting, sound recording, etc. Booking is via sign-up sheet posted on the door.

Video Edit Suites Rooms 013 & 014, Basement, Asa Briggs Hall

Mac-based video editing facilities, running Final Cut Pro
Booking is via sign-up sheet posted on the door.

CNM (Centre for New Media) Room 011, Basement, Asa Briggs Hall

Mac-based computer lab for visual creative work and digital printing

ART STUDIO

A white-walled studio space for the production of Art and Design projects, painting and drawing

LOCATION Room 110, Ground Floor, Asa Briggs Hall

OPENING HOURS

Open access during building opening hours, outside of scheduled class times

| | |
|------------|-------------------------|
| Mon | 8:30am - 10:00pm |
| Tue | 8:30am - 10:00pm |
| Wed | 8:30am - 10:00pm |
| Thu | 8:30am - 10:00pm |
| Fri | 8:30am - 10:00pm |

WORKSHOP

Workshop for practical projects requiring the use of hand and power tools. Training in the use of power tools is provided by ADM 215 Cutting Edges. Students may not use power tools without appropriate training.

LOCATION Garden, Asa Briggs Hall

OPENING HOURS SPRING 2011

SUPERVISED HOURS

| | |
|------------|------------------------|
| Mon | 9:00am - 5:00pm |
| Tue | 9:00am - 3:30pm |
| Wed | 9:00am - 6:30pm |
| Thu | 9:00am - 5:00pm |
| Fri | 9:00am - 5:00pm |

POWER TOOLS MAY ONLY BE USED DURING SUPERVISED HOURS

OPENING HOURS - REGISTERED USERS ONLY

| | |
|------------|-------------------------|
| Mon | 8:30am - 10:00pm |
| Tue | 8:30am - 10:00pm |
| Wed | 8:30am - 10:00pm |
| Thu | 8:30am - 10:00pm |
| Fri | 8:30am - 10:00pm |

REGISTERED USERS MAY ACCESS THE WORKSHOP OUTSIDE OF SUPERVISED HOURS BY SIGNING OUT THE KEY FROM ATLANTIC HOUSE SECURITY

THE USERS LIST IS HELD BY SECURITY AT ATLANTIC HOUSE

TO BE INCLUDED ON THE REGISTERED USERS LIST FOR UNSUPERVISED ACCESS, STUDENTS MUST BE TAKING OR HAVE COMPLETED ADM 215 CUTTING EDGES. PLEASE SEE THE ADM TECHNICIAN TO REQUEST INCLUSION ON THE LIST.

ACCESS OUTSIDE SUPERVISED HOURS

IMPORTANT! SPRING 2011

PENDING THE INSTALLATION OF AN EMERGENCY PHONE STUDENTS MAY ONLY ACCESS THE WORKSHOP OUTSIDE OF SUPERVISED HOURS IF THEY HAVE A WORKING MOBILE PHONE WITH THEM

WORKSHOP REGULATIONS

1: Health and safety is always the first priority in workshop procedures. Have regard not just for your own health and safety but also for others who are using, or will use, the workshop.

2: If you have been instructed to wear specific safety equipment when using certain tools always do so.

3: If you have long hair or loose hanging clothing (eg: neckties, long scarves, etc.) make certain that they are tied back or removed before you use any power tools.

4: Report any accidents or injuries you may receive. There is a first aid kit for small injuries in the workshop.

5: You may not use power tools, electrical equipment or open flame torches on which you have not been professionally instructed. Being shown how to use a tool by another student is not acceptable. The class instructor and the ADAM Technician are the accepted instructors.

6: Clean up any debris you have left after your work session. Vacuum up sawdust. Replace any unused materials, and clean and replace any tools you may have used.

7: Workshop tools may not be taken off site. All tools must be returned to their place in the workshop at the end of any work session.

8: Keep any small pieces of project work in your personal box. If the pieces are too large to go in the box leave them on your shelf with your name (written on a piece of masking tape) attached.

9: Do not clutter workbenches with bags, coats, etc. Use another room for them. Do not leave obstructions in workshop walkways for other people to trip over, they could be carrying a sharp tool.

10: Report any broken or defective equipment so that it can be replaced or repaired quickly.

11: MDF may not be cut or sanded in the workshop. If you wish to cut or sand this material do so in the courtyard.

12: Fibreglass casting must be done in the courtyard

13: Aerosol spray adhesives are not to be used in the workshop.

14: Aerosol spray paints are to be used only in the courtyard. Please put down protective floor covering extending well beyond the boundaries of the work to be sprayed before use.

15: If ceramic glaze is sprayed in the workshop it must only be done in the spray booth, and as instructed.

16: The cleaning of plaster mixing containers must only be done in the trap bucket provided at the sink and NEVER directly in the sink itself. Dead plaster must be dumped in the trash containers.

17: No outsider or other classmate may do physical work on a student's project. This is our equivalent of plagiarism and will gain the commissioner a grade of 'F' for the project. It is acceptable for someone to show how something is done using scrap material or on items that will not be used for the handed-in project piece.

OTHER POINTS:

- a) There are often a number of tools which will accomplish a given task. Selecting the best tool for the job always gives the best results.
- b) First world citizens are gradually coming to terms with their profligacy. It is part of our green code to be as economical with materials as possible. Always design to reduce waste to an absolute minimum. This also saves you money.
- c) Rushed work is usually poor work and rushing is also one of the most common causes of accidents. Safe and careful work takes time. If you don't have time to do a job properly leave it for another time.
- d) Much of the physical production of your projects will be carried out outside of class time. Schedule a regular work session for yourself each week. Most design, drawing, planning and research work can be carried out off-site as can some other physical jobs.
- e) Take careful notes (photographs are often also very useful) of procedures as you are taught. It is helpful to assemble your notes into dedicated sections of your notebook so that you have, for example, a section devoted to types of glues and their uses. This notebook can be added to in future years and become your personal workshop reference book.

PRINT STUDIO

The Print Studio houses two small presses (intaglio and relief) and may be used independently by students who have completed ADM 418 Printmaking Workshop, with the approval of Dennis DeCaires.

LOCATION Garden, Asa Briggs Hall

OPENING HOURS SPRING 2011

SUPERVISED HOURS

| | |
|------------|------------------------|
| Mon | 9:00am - 5:00pm |
| Tue | 9:00am - 5:00pm |
| Wed | 9:00am - 5:00pm |
| Thu | 9:00am - 5:00pm |
| Fri | 9:00am - 5:00pm |

STUDENTS MUST SEE DENNIS DECAIRES FOR ACCESS

**OPENING HOURS - REGISTERED USERS ONLY
(WITH THE APPROVAL OF DENNIS DE CAIRES)**

| | |
|------------|-------------------------|
| Mon | 8:30am - 10:00pm |
| Tue | 8:30am - 10:00pm |
| Wed | 8:30am - 10:00pm |
| Thu | 8:30am - 10:00pm |
| Fri | 8:30am - 10:00pm |

WITH THE PRIOR APPROVAL OF DENNIS DECAIRES, REGISTERED USERS MAY ACCESS THE WORKSHOP OUTSIDE OF SUPERVISED HOURS BY SIGNING OUT THE KEY FROM ATLANTIC HOUSE SECURITY

THE USERS LIST IS HELD BY SECURITY AT ATLANTIC HOUSE. PLEASE SEE DENNIS DECAIRES TO REQUEST APPROVAL FOR UNSUPERVISED ACCESS

ACCESS OUTSIDE SUPERVISED HOURS

SPRING 2011

IMPORTANT!

PENDING THE INSTALLATION OF AN EMERGENCY PHONE STUDENTS MAY ONLY ACCESS THE WORKSHOP OUTSIDE OF SUPERVISED HOURS IF THEY HAVE A WORKING MOBILE PHONE WITH THEM

Health and Safety

All print studios contain both tools and materials that are potentially dangerous. The ADM programme takes health and safety regulations seriously and students must ensure that they understand and implement all safe codes of practice. For obvious reasons anyone contravening safe practice will be disciplined and possibly excluded from the studios.

Students are also expected to wear appropriate clothing for workshop activity; preferably clothes that are not haute couture and *never* any loose jewellery, scarves etc.

We also expect - as a general rule of professional practice - that all studio users respect equipment, the work of others and ensure the studios are clean and ordered. The critical rule is: *if in doubt, check!* Always.

Printmaking Suppliers

There are two main UK suppliers for printmakers and both have good websites that are instructive to peruse. Intaglio Printmaker is in London and is well worth a visit as they have an excellent range of tools, printing materials and other amazing stuff that you never even knew you needed (also helpful staff who will usually answer questions).

The other supplier is T N Lawrence & Son Ltd. They also have a wonderful shop but unfortunately it is just outside of Brighton and best visited by car. However they have a very good mail order department.

Print Galleries

There are a great number of galleries that specialise in prints (and most of the auctions houses have print departments) but the main London contemporary print dealer (with an interesting exhibition schedule) is Alan Cristea in Cork Street. The V&A Print Department is a reference resource that is invaluable and nearby. The Prints and Drawings rooms at The British Museum is always worth visiting.

T N Lawrence & Son Ltd.

208 Portland Road, Hove, BN3
5QT, United Kingdom
Phone: 0845 644 3232
artbox@lawrence.co.uk
lawrence.co.uk

Intaglio Printmaker

9 Playhouse Court,
62 Southwark Bridge Road,
London, SE1 0AT
info@intaglioprintmaker.com
Tel: 020 7928 2633
intaglioprintmaker.com

PHOTO STUDIO (ATLANTIC HOUSE)

Daylight photography studio with a range of flash and tungsten lighting. Only authorised users (those who are taking or who have successfully completed ADM 325 Studio Photography) may access this studio. The studio operates 24 hours 7 days a week.

LOCATION 1st Floor, Atlantic House

OPENING HOURS

Open access during building opening hours (24 hours, 7 days a week), outside of scheduled class times

| | |
|------------|--------------|
| Mon | 24hrs |
| Tue | 24hrs |
| Wed | 24hrs |
| Thu | 24hrs |
| Fri | 24hrs |
| Sat | 24hrs |
| Sun | 24hrs |

Authorised users may book the studio using the booking diary kept at Atlantic House Reception. Access is via key which must be signed out from Security at Atlantic House Reception. The Authorised Users list is located in the booking diary, at Atlantic House Reception, and is updated at the beginning of each semester.

EMERGENCY PHONE

In case of emergencies, please use the internal phone in the studio to call security by dialling 500.

ADM 325 Studio Photography Spring 2011

This document is designed to make you aware about the basic rules and behaviour to adopt in the Photo Studio, Atlantic House.

1. **NO WATER** or any liquid is allowed in the Studio due to high voltage electric equipment.
2. **NO EQUIPMENT** should be taken from the studio to another place, including camera, lights, and meters. All equipment in the studio needs to stay in the studio.
3. Before you start your session, check that all the studio equipment is in the studio. If not, contact Niall Sloane, Adam Technician on extension 407. If any **DAMAGE/BREAKAGES** are observed in the studio at the beginning of your session, you should immediately contact Niall.
4. If you don't remember how to use the equipment, **ASK!!!** You might break it if you don't.
5. Materials present in the studio are **very expensive**. If you damage/break anything due to negligence, you may be charged for it.
6. Please **do not lean on the still life table**; it is easily cracked. Do not put books, coats etc. on it; it is easily scratched. Just use it to photograph your still life.
7. If you need to remove one of the **backdrops** and put up another one, please ask Niall Sloane, as students are not allowed to do it on their own for health and Safety reasons.
8. There is no limit to the total number of hours per week you may use the studio. In order to give equal access to all relevant students, we have worked out some basic guidelines regarding booking the studio in advance and the actual usage of the studio.

You may pre-book a total of **12 hours per week**.

A maximum of **6 consecutive hours per day** may be pre-booked. If no one has pre-booked the session after you, you are more than welcome to continue to use it.

The week starts on Sunday 00.00am and goes to the next Sunday 11.59pm.

Students from ADM 325-Spring 2011 have first priority.

9. Only **Authorised Users may pre-book** and be issued a key. To qualify for a place on the Authorised Users list, you need to be currently enrolled in ADM 325, have successfully completed ADM 325 or have permission from Mary Robert, the Chair of the Dept. The Auth. User's list is kept with Security in the Diary at the front desk of Atlantic House. This diary is for organising the pre-bookings and to keep track of who is using the photography studio and when. When you show up to use the studio, sign out Key 118. Be sure to return the key and sign off.

10. The student who has booked the studio is **responsible for the key** and the studio. The key shouldn't be given to any other person.

11. **MUSIC** may be used in the studio but at a very reasonable level.

12. The studio should be left in a **CLEAN and TIDY** condition.

13. The extension number for the photography studio is 522. You can receive incoming calls directly by having your caller dial 0207 368 8522

PHOTO LAB

Black & white and colour film processing, 35mm to Large Format

Black and White Darkroom for RC and Fibre prints up to 20x24"

Colour darkroom with RA4 processor for prints up to 20x24"

Only trained students who are taking or who have successfully completed a relevant course may use the photo lab.

LOCATION Room 015, Basement, Asa Briggs Hall

OPENING HOURS

Open access during building opening hours,
outside of scheduled class times

| | |
|------------|-------------------------|
| Mon | 8:30am - 11:00pm |
| Tue | 8:30am - 11:00pm |
| Wed | 8:30am - 11:00pm |
| Thu | 8:30am - 11:00pm |
| Fri | 8:30am - 11:00pm |

THIS LAB IS CLOSED BY SECURITY AT 11PM WITHOUT EXCEPTION –
ALL STUDENTS MUST START TO CLEAN UP AT 10:30PM AT THE LATEST,
AND HAVE LEFT BY 11PM.

**STRICTLY NO FOOD OR DRINK
ALLOWED IN THE PHOTO LAB**

**DO NOT REMOVE ANY ITEMS,
INCLUDING SCISSORS AND PAPER
TRIMMERS FROM THE PHOTO LAB**

**NO PAINT MUST BE MIXED OR WASHED
OUT IN THE PHOTO LAB SINKS**

THE PHOTO LAB CONSISTS OF:

FILM PROCESSING ROOM

FILM LOADING/DEEP TANK ROOM

BLACK AND WHITE DARKROOM

COLOUR DARKROOM

PHOTO LAB WET AREA

PHOTO LAB DRY AREA

USING THE LAB

The photo lab is a community space. Therefore, if anything is damaged, this affects everyone. Use the equipment properly, as you have been shown. If you are unsure, it is better to ask than to risk damaging anything. If, however, you do find anything damaged, report the damage immediately to the technician so that it may be repaired.

Always return the lab to the state you found it in.

If you need to take out equipment or have questions for the Technician, see him during his office hours only. Do not ask him for equipment during any other time.

It is important that all surfaces in the photo lab are to be kept dry, especially the light boxes. Getting them wet WILL destroy other people's work.

After developing film, make sure that the film cylinders and reels are washed and left to dry in the tray provided. It is no one's job to clean up after you.

The colour darkroom is for colour printing only. Do not attempt to use this as a place to reel your negs, because they will get destroyed.

When drying negatives, make sure you **TURN THE DRYER OFF BEFORE YOU OPEN IT**. Not doing so will cause all negs in the dryer to become magnets for dust. Dust in wet emulsion is a nightmare.

PHOTO LAB HEALTH & SAFETY

ALTHOUGH SOME PHOTOGRAPHIC CHEMICALS ARE HARMLESS, MANY ARE NOT. HERE ARE THE BASIC RULES TO FOLLOW:

1. Avoid contact with processing chemicals

Do not allow chemicals to come into contact with eyes and skin. Wear appropriate clothing, gloves and eye protection complying with British standard bs2092. If contact does occur, use eye wash, soap and water available at white sink in photo lab. Gloves, goggles etc. are available at the white sink area. Generally speaking, the chemicals you use are stored in the darkroom and film processing rooms. All powered chemicals are mixed by the technician. Hazardous chemicals, eg. Selenium toner are stored in a locked cupboard and are to be used under supervised conditions only.

2. Avoid inhalation of vapours, dusts and mists

Avoid formation of chemical dusts and mists. Avoid the inhalation of vapours.

3. Keep darkroom and lab clean

Clean up spilled chemicals as soon as possible. Powder chemicals and the residue from dried solutions may become airborne and inhaled.

4. Avoid accidental ingestion of chemicals

Never smoke in, or take food and drink into areas where chemicals are handled. Do not store chemicals in areas used for foodstuffs. Do not use empty containers for storing food and drink, or vice-versa.

5. Do not mix different types of processing solution

Addition of developer or other alkaline solutions to fixer can lead to the formation of ammonia vapour. Addition of bleach or other strongly acidic solutions to fixer or developer can lead to the generation of toxic sulphur dioxide in dangerous concentrations. The combination of c-41 chemistry and toning chemistry is hazardous. Do not pour c-41 chemistry down the toning sink drain. Dump the c-41 chemistry in the film processing room if you need to dispose of it.

Always be careful to never let water and electricity come into close contact, and never use non-University-provided chemicals without first checking with someone in charge about whether they can be used safely in our lab.

FILM PROCESSING

THE STEPS LISTED BELOW MUST ALL BE CARRIED OUT IN COMPLETE DARKNESS

Tank Loading

1. Open your roll of exposed 35mm film by pulling off one end of the cartridge with a can opener
2. Extract the film from the cartridge and cut off the leader
3. Load the film onto a plastic reel by inserting the front of the film into the spiral and engaging it with the ball bearings
4. Rotate each side of the reel back and forth until all the film is loaded, then cut the end off
5. Place the reel onto a centre column and then into the tank. Make sure that you use the correct size column and that the base of the column (larger end) is aligned properly with the base of the tank
6. Close the tank by clicking the top into place. Check that it is locked.

You may now turn on the lights

COLOUR FILM PROCESSING

1. After loading tank, pre-soak with water at 42-43°C for about one minute. Discard water
2. The c-41 chemistry is ready-to-use and should not be diluted. The solutions are designed for re-use and should be returned to their appropriate bottles when you are done.

Do not discard any chemistry

3. Accurately bring temperature of developer and bleach/fix up to 38°C
4. Pour developer into tank. Agitate continuously for first 15 secs, then two inversions every 30 secs. Determine processing time according to throughput:

FIRST SIX FILMS: 3 MINS 15 SECS

NEXT SIX FILMS: 3 MINS 30 SECS

LASTSIXFILMS: 3MINS45SECS

Nb: the 2 litres of ready-made developer is exhausted after 18 films

5. Rinse two times with water at 32-38° c
6. Bleach/fix for 6 mins, agitating as previously described
7. Rinse seven times with water at 32-38°C
8. Add a couple drops of wetting agent to final rinse
9. Hang to dry

BLACK & WHITE FILM PROCESSING

1. Dilute your **developer** and determine your development time by consulting the relevant chart. Start timer and pour **dev** into tank. Agitate with stick for 15 seconds. Agitate by inversion for 10 seconds every minute thereafter.
2. At the end of development pour **dev** down the drain. Run water to clear waste
3. Pour in **stop** (ready-mixed). Agitate by inversion 10 secs per minute for two Minutes. Return to bottle unless exhausted (ie purple)
4. **Rinse** briefly with cold water
5. Pour in **fix** (ready-mixed). Agitate by inversion 10 secs per minute for 3 minutes (tmax films require 6 mins). Return to bottle. You may now open the tank. Check film to be sure it is fixed (ie transparent), if there is any milkyiness return film to fix for 6 minutes or until clear
6. **Rinse** briefly with cold water
7. Pour in **hypoclear** (ready-mixed). Agitate continuously by inversion for two minutes. Return to bottle
8. **Wash** out tank 3x with cold water. Rinse film for at least 10 minutes
9. Leave water in tank. Add a few drops of **wetting agent** to water. Agitate gently until a light froth is formed. Let stand for 15 secs
10. Shake water from film. Hang in drying cabinet. Wipe down back of film with a soft tissue. The film's numbers read correctly from the back.
11. Allow to dry. Cut into strips of 5-6 exposures and place in negative sleeve. Label Sleeve with relevant info - e.g. T-max 400 rodinal 1+50 20°C 10min.

PUSH PROCESSING

Follow procedure above but increase development time as follows:

- +1 Stop add 45 secs
- +2 Stops add 1 min, 45 secs

RODINAL 20°C

35mm + 120mm FILM

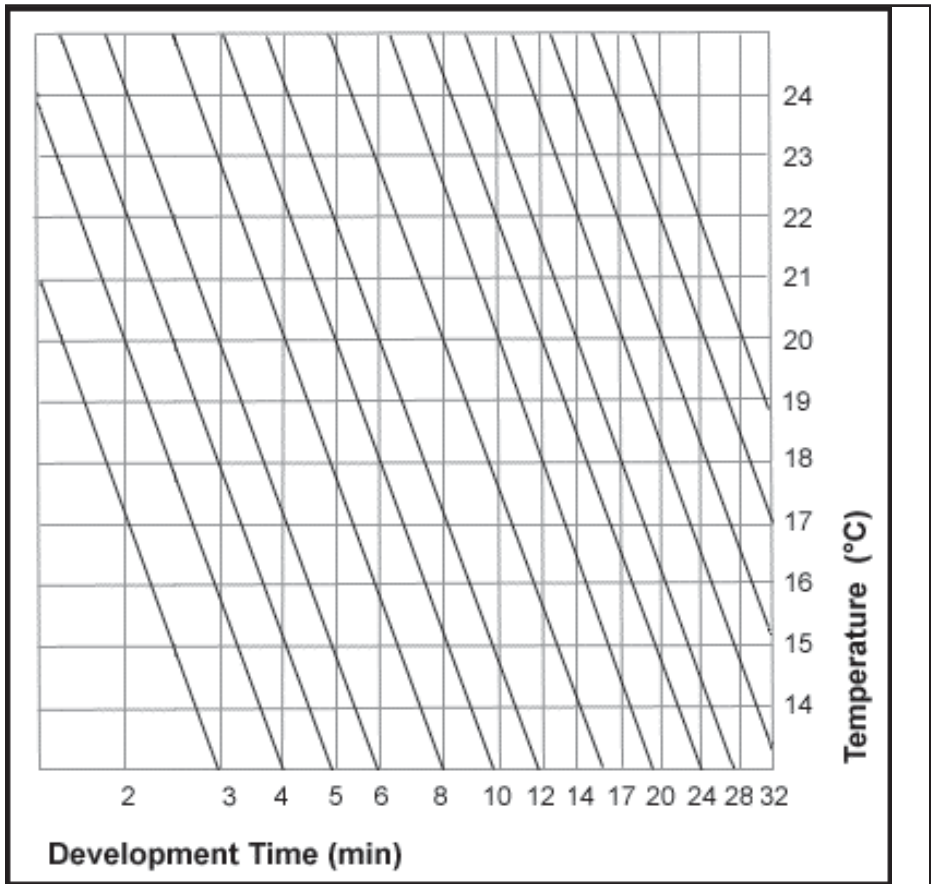
| FILM | ASA | 1+25 | 1+50 | 1+60 | 1+7 | 01+100 | Other |
|----------------------|--------|------|-------------|------|-----|--------|-------|
| Acfapan apx 25 | 25 | 6 | 10 | | | | |
| Acfapan apx 100 | 100 | 8 | 17 | | | | |
| Acfapan apx 400 | 400 | 7 | 11 | | | | |
| Aofa ortho | 25 | | | | | | |
| Ilford pan f | 50 | 6 | 11 | | | | |
| Ilford fp4+ | 125 | 6 | 8½ | | | | |
| Ilford hp5+ | 400 | 6 | 12 | | 16 | | |
| Ilford delta 100 | 100 | 7 | 11 | | | | |
| Ilford delta 400 | 400 | 6 | 12 | | | | |
| Kodak tmax 100 | | 5½ | 12 | | | | |
| Kodak tmax 400 | | 5 | 10 | | | | |
| Kodak plus-x | 125 | 6 | 13 | | | | |
| Kodak tri-x | 400 | 7 | 13 | 15 | | 20 | |
| Kodak tmax p3200 | 3200 | 8 | 16 | | | | |
| Kodak technical pan | 25 | | 4½ | | | | |
| | 25-125 | | | | | 7 | |
| Kodak infra red | | 9 | 12 | | | | |
| Kodak recording film | 1000 | 4½ | 10 | | | | |
| Fuji neopan ACROS | 100 | 6¾ | 13.5 | | | 18 | |
| Fuji neopan 400 | 400 | 6 | 11 | | | | |
| Fuji neopan 1600 | 1600 | 5 | 8 | | | | |
| Jessop kb17 | 100 | | 7 | | | | |
| Jessop kb21 | 200 | | 14 | | | | |
| | | | | | | | |
| | | | | | | | |
| | | | | | | | |

RODINAL MIXING CHART

| | to make 300ml for one 35mm film | to make 500ml for one 120 film |
|-------|------------------------------------|-----------------------------------|
| 1+25 | 12ml | 20ml |
| 1+30 | 10ml | 16ml |
| 1+50 | 6ml | 10ml |
| 1+75 | 4ml | 7ml |
| 1+100 | 3ml | 5ml |

TIME / TEMPERATURE CHART

for black & white film development



Please see your tutor or the ADM technician for help and advice on using this chart to adjust development times for increased or reduced processing temperature.

BLACK & WHITE DARKROOM

BLACK & WHITE DARKROOM PRINTING REGULATIONS

- Before printing, mix your own developer (Ilford Multigrade 100ml +900ml water). Do not use anyone else's developer without asking.
- Do not remove a negative from an enlarger. The person using it may have just gone for a short break. If they have been gone for half an hour or more, then you may gently remove the negative. However, just use another enlarger whenever possible.
- Make sure all tissue and rubbish goes into the bin, not on the floor.
- For each enlarger, there is a filter set, an easel, and a contact printer. It is your responsibility to keep it this way.
- There is no excuse for stacking easels and contact printers, for this damages them.
- Keep filters dry and clean at all times. Wet fingers damage the filters, and marked filters will reduce the quality of your prints.
- NEVER open the filter tray when the enlarger is turned on. This leaks light and destroys the work of everyone else who is in the darkroom.
- Dump your developer and wash the tray when you are done printing.
- Keep the RC dryer on rundown until you are ready to use it. Then switch it to fast and wait for the ready light to come on. When the light comes on, insert wet prints image side up.
- DO NOT place test strips in the RC dryer. They will jam it. If for any reason the dryer does jam, report it to the technician immediately and do not allow any prints to pass through until it has been fixed.
- If there is no-one else in the darkroom when you have finished printing, and there is no paper left out, it is a good idea to turn the lights on as this will help you to clean up more effectively.

RULES FOR USING ENLARGERS

PLEASE TIDY UP AFTER YOURSELF!

After you have finished printing always:

- Tip out your developer and wash the tray, or give it to someone else who is about to print
- Put any filters you use back into the box in the drawer
- Hang up your scissors, and put the card in the drawer
- Put the contact-printing frame back on the shelf below the enlarger, and leave the easel on the enlarger baseboard
- Throw away any waste paper
- Take your negatives and your unused paper with you

PAPER PROCESSING CHEMICALS

Stop and fix for paper processing are mixed by the technician as needed. The trays are filled weekly and monitored daily by the technician, and replenished as necessary.

STOP: The stop bath is a mild acid which contains an indicator that turns the solution purple (dark under amber safelight) when its pH rises, meaning that its effectiveness is reduced.

FIX TEST: Trained students may check the strength of the fix when working outside of supervised hours by taking a small amount of fix from the tray in the small cylinder provided, and adding a drop of the fix test solution. If the drop of fix test produces a very noticeable opaque white cloud in the fix, then it is due for replenishment. To replenish the fix, pour in 1L of prepared fix from the bottle below the sink and stir the bath. Adding 1L of fresh fix extends the life of the bath by approx 100 10x8" prints. Under no circumstances tip out the fix, even when the test indicates it is "exhausted", as this wastes fix which can easily be replenished as described.

COLOUR DARKROOM

The colour darkroom contains 4 enlargers covering 35mm, 120 and 5x4" film formats, and an RA4 colour print processor for prints up to 20" wide.

COLOUR DARKROOM PRINTING REGULATIONS

- Do not remove a negative from an enlarger. The person using it may have just gone for a short break. If they have been gone for half an hour or more, then you may gently remove the negative. However, just use another enlarger whenever possible.
- The enlargers can be set up for most film formats – please contact the technician if you need an enlarger setting up for a particular format.
- Enlargers may be booked in advance using the sign-up sheet on the main door to the colour darkroom. Please bear in mind that the colour darkroom is a relatively small facility, and is in especially high demand in the Fall semester when ADM 332 Colour Photography is running.
- **THE COLOUR DARKROOM IS VERY DARK.** Please be careful and move slowly when walking between the enlargers and the processor, so as to avoid collisions with walls and other people in the darkroom.

PRINT VIEWING

- Prints can be judged for colour and density using the print viewing filters and daylight lamp situated outside the colour darkroom in the main photo lab area, next to the processor.
- Make sure the colour print viewing filters are always left in this area.

DOOR/CURTAIN ETIQUETTE

- The colour darkroom must be kept completely dark – the only light that will not immediately expose your paper is the dim light produced by the colour safelights in this darkroom. If you leave paper out for an extended period, even this light will fog your paper.
- **When entering the darkroom, KNOCK LOUDLY FIRST, THEN WAIT. If no-one answers, you may then open the door.**
- When working in the darkroom, make sure you close all of the curtains and doors, including the curtain outside the main door to the darkroom. If you do not close all the curtains, another student entering the colour darkroom will let in enough light to fog your paper.

USING THE ENLARGERS

PLEASE TIDY UP AFTER YOURSELF!

After you have finished printing always:

- Switch off the RA4 processor, unless there is someone else who is printing or about to print
- Hang up your scissors, and put the card back next to the enlarger baseboard
- Put the contact-printing frame back on the shelf below the enlarger, and leave the easel on the enlarger baseboard
- Throw away any waste paper
- Take your negatives and your unused paper with you

USING THE RA4 COLOUR PRINT PROCESSOR

The processor will be left switched off when not in use in order to preserve the chemistry. Leaving the machine on for extended periods without use will quickly oxidise the chemistry and severely reduce print quality.

TO USE THE PROCESSOR:

1. Turn on at the black switch on the front right.
2. Wait for processor to heat up to 35°C. This may take 15-20 mins. You could use this time to prepare your negatives for printing.
3. When the processor is at 35°C you can start to process your prints:

EMULSION SIDE DOWN

STRIPS NO SMALLER THAN 3.5" x 10"

**WAIT FOR THE BEEP BEFORE
FEEDING IN THE NEXT PRINT**

4. Turn off the processor when you have finished your printing session if there is no-one else printing.

B&W FILTER CONVERSION CHART

When using a colour enlarger to print black and white use this chart to find the equivalent Multigrade filter

Variable contrast paper makes it possible to use just one paper grade. The contrast range is controlled by appropriately filtered printing light. The filter knob settings required for achieving the different paper graduation values are shown in the table here below:

| Paper graduation | Colour head filter knob Setting for Ilford Multigrade | | | Paper graduation | Colour head filter knob Setting for Kodak Polycontrast | | |
|------------------|---|-----|---|------------------|--|-----|---|
| | Y | M | C | | Y | M | C |
| 0 | 94 | 18 | – | 0 | 62 | 6 | – |
| 0.5 | 77 | 24 | – | 0.5 | 47 | 17 | – |
| 1 | 60 | 30 | – | 1 | 32 | 28 | – |
| 1.5 | 49 | 39 | – | 1.5 | 22 | 41 | – |
| 2 | 39 | 48 | – | 2 | 12 | 55 | – |
| 2.5 | 32 | 55 | – | 2.5 | 6 | 85 | – |
| 3 | 25 | 62 | – | 3 | – | 130 | – |
| 3.5 | 17 | 76 | – | 3.5 | Not attainable | | |
| 4 | 9 | 90 | – | 4 | Not attainable | | |
| 4.5 | 6 | 125 | – | | | | |
| 5 | – | 170 | – | | | | |

Note: The above table shows only approximate values

PHOTO LAB WET & DRY AREAS

USING THE LAB

- This photo lab is a community space. Therefore, if anything is damaged, this affects everyone. Use the equipment properly. If you are unsure, it is better to ask than to risk damaging anything. If, however, you do find anything damaged, report the damage immediately so that it may be repaired.
- Always return the lab to the state you found it in.
- If you need to take out equipment or have questions for the Technician, see him during his office hours only. Do not ask him for equipment during any other time.
- It is important that all surfaces in the photo lab are to be kept dry, especially the light boxes. Getting them wet WILL destroy other people's work.
- After developing film, make sure that the film cylinders and reels are washed and left to dry in the tray provided. It is no one's job to clean up after you.
- The colour darkroom is for colour printing only. Do not attempt to use this as a place to reel your negs, because they will get destroyed.
- When drying negatives, make sure you **TURN THE DRYER OFF BEFORE YOU OPEN IT**. Not doing so will cause all negs in the dryer to become magnets for dust.

PHOTO LAB WET AREA

The wet area of the main photo lab consists of the following:

PRINT WASH

Your prints emerge from the chute in the darkroom and are washed here

CASCADE WASH

A second level print wash – fibre-based prints can be moved here after initial washing in the main print wash in order to wash for an extended period in cleaner water

RC DRYER

An automatic print dryer **FOR RC B&W PAPER ONLY**

- DO NOT place test strips in the RC dryer. They will jam it. If for any reason the dryer does jam, report it to the technician immediately and do not allow any prints to pass through until it has been fixed.
- **DO NOT attempt to dry any RA4, FB, or toned paper in this dryer!**
- Keep the RC dryer on rundown until you are ready to use it. Then switch it to fast and wait for the ready light to come on. When the light comes on, insert wet prints image side up.

FB DRUM DRYER

For drying fibre-based B&W papers only.

This machine is tricky to use, and must only be used by students who have been given an induction by a member of faculty or the technician.

TONING SINK

All toning of B&W prints must be done in this sink, in order to prevent the toning chemistry from mixing with other chemicals in the drains and potentially evolving dangerous gases.

**KEEP ALL WET WORK AWAY FROM
THE DRY AREA OF THE LAB**

PHOTO LAB DRY AREA

The dry area of the main photo lab consists of the following:

LIGHTBOXES

It is important that all surfaces in the photo lab are kept dry, especially the light boxes. Getting them wet WILL destroy other people's work.

Scissors, neg sleeves and chinagraph pencils for marking film and contact sheets are provided next to the lightboxes.

MAIN TABLE

The main table is a good place to sleeve your negs. Do not get it wet.

FILM DRYER

When drying negatives, make sure you **TURN THE DRYER OFF BEFORE YOU OPEN IT**. Not doing so will cause all negs in the dryer to become magnets for dust.

The dryer has timed or continuous modes. To use the timed mode, set the time on the dial and press the small black switch at the front left-hand side of the dryer to start.

Do not leave your film in the dryer. Films left in the dryer for more than 24hrs will be removed and pinned to the noticeboard next to the large lightbox.

LOST & FOUND BOX

All work should be taken with you when you finish printing, as the photo lab does not have enough space to store your work. If you need to store work nearby, ask the Technician for a locker. Any work found in the photo lab will be put in the lost & found box, which is kept beneath the large lightbox.

**KEEP ALL WET WORK AWAY FROM
THE DRY AREA OF THE LAB**

**DO NOT DEVELOP FILM
ON THE MAIN TABLE**

MOUNTING AND FINISHING ROOM

A space for cutting and mounting prints and work on paper.

A dry mount press and dry mount tissue are provided, as well as a desk for manually retouching photographic prints.

Please do not use the equipment in this room unless you have been shown how by your tutor or a technician.

LOCATION Basement, Asa Briggs Hall

OPENING HOURS

Open access during building opening hours.

| | |
|------------|-------------------------|
| Mon | 8:30am - 11:00pm |
| Tue | 8:30am - 11:00pm |
| Wed | 8:30am - 11:00pm |
| Thu | 8:30am - 11:00pm |
| Fri | 8:30am - 11:00pm |
| Sat | 12:00pm - 5:00pm |
| Sun | 12:00pm - 5:00pm |

IMPORTANT

NO SOLVENTS (E.G. SPRAY MOUNT) ARE ALLOWED TO BE USED IN THIS SPACE

VIDEO STUDIO

This studio is used for teaching and may also be booked for shooting, sound recording, etc. Booking is via sign-up sheet posted on the door.

LOCATION Room 003, Basement, Asa Briggs Hall

OPENING HOURS

Open access during building opening hours, outside of scheduled class times.

| | |
|------------|-------------------------|
| Mon | 8:30am - 11:00pm |
| Tue | 8:30am - 11:00pm |
| Wed | 8:30am - 11:00pm |
| Thu | 8:30am - 11:00pm |
| Fri | 8:30am - 11:00pm |

BOOKING PROCEDURE

Booking is by sign up sheet posted on the door.

You may pre-book 4 hours at a time.

(When you complete the 4 hours, you may pre-book 4 more hours.)

VIDEO EDIT SUITES 1 & 2

Mac-based video editing facilities, running Final Cut Pro.
Booking is via sign-up sheet posted on the door.

LOCATION Rooms 013 & 014, Basement, Asa Briggs Hall

OPENING HOURS

Access is via swipe card for registered users only during building opening hours, outside of scheduled class times.

| | |
|------------|-------------------------|
| Mon | 8:00am - 10:45pm |
| Tue | 8:00am - 10:45pm |
| Wed | 8:00am - 10:45pm |
| Thu | 8:00am - 10:45pm |
| Fri | 8:00am - 10:45pm |
| Sat | 12:00pm - 5:00pm |
| Sun | 12:00pm - 5:00pm |

Once your enrolment in the course is confirmed, see the CNM Manager for access.

BOOKING PROCEDURE

Booking is by sign up sheet posted on the door. Access is via swipe card, which may be obtained from the CNM technician.

You may pre-book **ONLY** 4 hours at a time.

(When you complete the 4 hours, you may pre-book 4 more hours.)

CENTRE FOR NEW MEDIA

Manager: Matthew Butterfield

Tel: 0207 368 8403

Email: matthew.butterfield@richmond.ac.uk

LAB RULES

NO FOOD • NO DRINK • NO SMOKING

(unless you're willing to share with everyone including Matthew)

10 MINUTE RULE

If you leave a machine unattended for 10 minutes you may be logged off.
(a good reason to give up smoking)

WORK FIRST RULE

Students needing computers and printers for coursework will ALWAYS have priority over those using email and web for recreation.
(although most are always happy to have an excuse to avoid working)

NO LOGIN LENDING

Don't let anyone else use your Internet login or keycard.
You alone are responsible for any breach of regulations using your identity.
(yes, big brother is watching)

DON'T DISTURB CLASSES

Don't enter a class in which you are not registered without PRIOR permission from the course professor.

MUSIC ETIQUETTE

Be respectful when listening to music. Use headphones or ask others in the lab BEFORE playing music through the computer or other loudspeakers.
(none of this applies if Matthew actually likes the music you are playing)

HOW TO USE THE CNM

Support in the CNM is provided by Matthew in the office next door. His hours are posted on the door. From time to time, Matthew will run short group workshops in the CNM for software and equipment training. Look out for notices posted in advance. Please contact your professors FIRST for extra help, but feel free to make proposals for workshops. MATTHEW WILL NOT SUPPORT ANY STUDENT DURING CLASS HOURS UNLESS SPECIFICALLY REQUESTED BY A PROFESSOR.

LOGINS All CNM students login automatically to a shared student account. Alternatively choose “STUDENT” rather than “MACADMIN” if you arrive at a computer login screen.

INTERNET USE When you go online, another login window will appear. Use your RAIUL login as in all other computer labs on campus. This is usually your Student ID number and your birthday in MMDDYY format unless you have changed it.

STORAGE OF WORK All work MUST be saved in the DOCUMENTS folder. At the beginning of the semester, create a folder with your full name (FIRST & LAST) and save your work in it. There is no common storage (H Drive) so the work you save in this folder will ONLY be accessible on the computer on which it is saved. Work should be backed up on CD/DVD/USB flash memory or external hard drive. ANY WORK LEFT ON THE DESKTOP OR ANY OTHER LOCATION MAY BE TRASHED DAILY.

HP COLOUR LASER PRINTER (aka CNM Printer or HP 3700) This is to be used to make ‘draft’ prints of your work. Please note the colour on the laser printer will not be accurate to the screen/final inkjet print. DO NOT WASTE COLOUR TONER OR PAPER. For example, instead of printing content directly from web pages, copy and paste relevant text/images into a document and print that instead. DO NOT PRINT EMAIL/CONTENT FROM SOCIAL NETWORKING SITES ETC. unless relevant to your coursework. We track printing and you may be required to purchase credit if printing is abused.

EPSON INKJET PRINTERS These are used for final prints only. Students must pay Matthew on a print by print basis, the prices for which are posted in the CNM Inkjet Printing Guide. Because of this, Matthew will have to logon and print these images for you by appointment, or on a first come first serve basis. CHECK MATTHEW’S OFFICE HOURS FOR AVAILABILITY. PRINTING WILL NOT BE DONE IN THE LAST FEW MINUTES BEFORE ANY CLASS.

OTHER IMPORTANT NOTES This is a specialised lab for creative work. Please use the PC labs in Atlantic House email/paper writing etc.

HELP US BE GREEN: Please SHUTDOWN equipment after use and if nobody else is in the CNM please TURNOUT the lights. THANK YOU!

ADM USEFUL INFORMATION

PHOTOGRAPHY

WHAT YOU WILL NEED

FOR BLACK & WHITE COURSES:

Film (Specific types may be requested by your tutor)

See info on next page. 400 Asa film is recommended for lower light levels, 100/125 asa film is recommended for reasonably bright conditions.

Do not purchase Ilford xp2 plus or kodak 'c' b&w films unless specifically requested, as this film is not compatible with standard b/w chemistry.

Paper

We strongly suggest that you buy a contrast -controllable paper such as Ilford Multigrade IV. Students enrolled in introductory courses should ensure that they purchase the resin-coated (RC) version of these papers. Avoid buying graded paper or fibre-based (FB) paper unless you are in an advanced class. Used economically, a box of 100 sheets of 8x10" should last a whole semester. Paper comes in several different finishes of which pearl/lustre and glossy are the most popular.

FOR COLOUR COURSES:

Film

Avoid films outside the 100-400 asa range for general use. Amateur films such as Kodacolor Gold and Fuji Superia are good all-rounders. For fine grain and superior resolution try Kodak Ektar / Portra, or Fuji Reala /pro range.

Paper

We recommend 8x10" format colour paper for general work. Suitable types include: Fuji Crystal Archive and Kodak Supra. Only paper for the standard process RA4 can be used in our processor.

Fuji Crystal Archive is currently the only RA4 paper available in cut sheets – the sizes available are 10x8", 10x12", 12x16", and 20x24" in Gloss, Lustre and Matt, with Gloss and Lustre being the most commonly available. Sizes larger than 8x10" can be found at Silverprint or ordered through the ADM technician. Kodak Supra is available in rolls only.

BLACK & WHITE FILM TYPES

SLOW SPEED

Ilford pan f+ (50 asa) - very fine grain, high resolution, good contrast

MEDIUM SPEED

Ilford fp4+ (125asa) - fine grain, well balanced emulsion

Ilford delta 100 - crystal technology produces very fine grain for a medium speed film, good contrast

Kodak plus-x (125 asa) - reasonably fine grain, emulsion offers very high acutance and contrast

Kodak tmax 100 -t-grain technology produces very fine grain with slightly high contrast

Fuji Neopan Acros 100 Newest technology, finest grain

HIGH SPEED

Fuji neopan 400.- Excellent contrast and acutance

Ilford hp5+ (400asa) - excellent all round emulsion, responds well to push-processing

Kodak tri-x (400 asa) - very versatile emulsion, good acutance, responds well to push processing

Kodak tmax 400 - t-grain technology yields excellent grain for speed, slightly high contrast

Ilford delta 400 - crystal technology yields excellent grain for speed, good contrast

Ilford xp2 (400 asa) - utilises c-41 colour processing, very fine grain. Do not buy for use in b/w courses unless specifically instructed

VERY HIGH SPEED

Fuji neopan 1600 - rated 800-6400asa, tight clearly-defined grain, high contrast

Kodak tmax p3200 - rated 1600-12500asa, tight golfball-size grain, high contrast

Ilford Delta 3200

PHOTOGRAPHIC RETAILERS

BOOTS

Basic photo films and processing only.

127a kensington high st
(0207 937 9533)

Hours: Mon-Fri 8.30-6.30
Except thurs open until 7.00,
Sat opens at 9.00

JESSOPS

Stocks all basic supplies, including
B/w rc paper b/w & colour film.

67-69 New Oxford Street – main shop
London w1
(020 7240 6077)

Tube: tottenham court rd
Hours: mon-Sat 9.00-6.00
Open until 7.00 On thursday

CALUMET

Extensive stock catering to pro market
www.calumetphoto.com

99-103 Drummond st. Nw1
(0207 380 1144)

Tube: euston/euston sq
Hours: M-W 8:30 to 6:00
Th-F. 8:30 to 7:00
Sat. 9:00 to 5:30

175 Wardour Street W1F 8WU
(020 7434 1848)

Hours: M-Sat. 9 to 5:30

SILVERPRINT

Specialist and experimental materials
www.silverprint.co.uk

10% Reduction with student id
12 Valentine place, SE1
(0207 620 0844)

Tube: waterloo/southwark
Hours: 9:30am-5:30pm; Sat 10am-1pm

PROCESS SUPPLIES

Specialist and general supplies
13-25 Mount pleasant, wc1
(0207 837 2179)
(0207 837 8551 Fax)
Bus routes 19, 38
Hours 9.00-17.30 Mon-fri

PRO-CENTRE

For equipment hire and Hasselblad
5/6 Mallow street, EC1
(0207 490 3122)
Tube: old street

CAMERA REPAIR

This is a list of service centres operated by camera manufacturers and independent repair companies. All of the companies listed here have good reputations for reliability, but prices vary considerably, so you are advised to ask for a quote in advance. Expect to pay a minimum of £35 even for a minor repair, and you may be charged for an unaccepted quote. The manufacturers may try to charge you for a general service and warranty, but will usually drop this attempt to jack up the price if you ask.

MANUFACTURERS

CANON UK LTD

UNITS 3-6 BRENT TRADING CENTRE
LONDON, NW10 0JF
NORTH CIRCULAR RD
020-8459-1266

MINOLTA UK LTD ROOKSLEY

PARK PRECEDENT DRIVE
ROOKSLEY, MILTON KEYNES
MK13 8HF
01908 200 400

NIKON UK LTD

NIKON UK SERVICE DEPT
380 RICHMOND ROAD
KINGSTON
SURREY
KT2 5PR
TEL: 0330 123 0928
HOURS:
9.00AM TO 5.00PM MONDAY TO
THURSDAY 9.00AM TO 4.30PM ON
FRIDAY

OLYMPUS UK LTD

TIMBER ST
LONDON, EC1
020-7253-0513

PENTAX UK LTD

PENTAX HOUSE
HERON DRIVE
LANGLEY
SLOUGH, SL3 8PN
01753 -792 -792

INDEPENDENT

SENDEAN CAMERAS

SHOP #2
9/12 ST ANNE'S COURT
LONDON, W1
0871 750 2463

STOCKISTS OF ART SUPPLIES IN LONDON

Cass Art, 22 Kensington High Street, London N8

0207 937 6506 www.cassart.co.uk *Art supply shop closest to campus*

Atlantis, Britannia House, 68-80 Hanbury Street, London E1 5JL

0207 377 8855 www.atlantisart.co.uk *Extensive art supply shop.*

London Graphic Centre, 16 – 18 Shelton Street, London WC2

0207 759 4500 www.londongraphics.co.uk

Cowling And Wilcox, 26-28 Broadwick Street, London W1

Both the above are graphic art suppliers but stock a range of art supplies

Falkiner Fine Papers, 76 Southampton Row, London WC1

Paperchase, 213 Tottenham Court Road, London W1

John Purcell, 15 Rumsey Road, London SW9

Falkiners are a specialist shop aimed at bookbinders and artists. Paperchase are more mass market, but only deal in bulk.

Alan Fitzpatrick, 1/10 Barnabas Road, London E9

Specialist professional art supplier. Lascaux acrylics and a very wide range of oil Mediums.

L. Cornelissen, 105 Great Russell Street, WC1

Looks expensive and is. Nice place to browse in.

Russell And Chapple, 16 Drury Lane, London W1 (Aldwich End)

Gerriets, 412 Tower Bridge Business square, Drummond Road, London SE16

Russell and Chapple used to be a canvas merchants, but now also have an art shop upstairs which is cheaper than Atlantis for some paints and materials.

Alec Tiranti, 27 Warren Street, London W1

Specialises entirely in materials for sculptors.

Brodie And Middle Ton, 68 Drury Lane, London WC2

Scenic artists supplies. Cheap brushes and pigment

MUSEUMS AND GALLERIES

For current information of what is on in London visit:

www.newexhibitions.com

www.artrabbit.com

CENTRAL

Royal Academy of Arts

Burlington House
W1J 0BD
Tel: 020 7300 8000

ICA Gallery

Nash House, Carlton
House Terrace,
SW1Y 5AH
Tel: 020 7930 3647

The National Gallery

Trafalgar Square
WC2N 5DN
Tel: 020 7747 2885

The Tate Modern

Bankside SE1 9TG
Tel: 020 7887 8888

The Tate Britain

Millbank, SW1P 4RG
020 7887 8888

White Cube

25-26 Mason's Yard
SW1Y 6BU
020 7930 5373

Gimpel Fils

30 Davies St, W1K 4NB
020 7493 2488

Gagosian

Britannia street
6-24 Britannia street
WC1X 9JD

The Photographers Gallery

16 - 18 Ramillies Street
London
W1F 7LW

Haunch of Venison

6 Haunch of Venison
Yard, W1K 5ES
020 7495 5050

EAST

Wilkinson Gallery

50/58 Vyner Street,
London E2 9DQ

studio 1.1

57a Redchurch St
E2 7DJ
07952 986696

White Cube

48 Hoxton Square
N1 6PB
Tel: 0207 930 5373

Chisenhale Gallery

64 Chisenhale Rd,
E3 5QZ
Tel: 020 8981 4518

The Approach

47 approach rd, E2 9LY
Tel: 020 8983 3878

Victoria Miro Gallery

16 Wharf road
London N1 7RW
020 7336 8109

Parasol Unit

14 Wharf road
London N1 7RW

WEST

Camden Arts Centre

Arkwright Road
NW3 6DG
Tel: 020 7472 5500

Serpentine Gallery

Kensington Gardens
W2 3XA
Tel: 020 7402 6075

Victoria And Albert Museum

Cromwell rd, SW7 2RL
020 7942 2000

Lisson Gallery

52-54 Bell Street
NW1 5DA
020 7724 2739

The Saatchi Gallery

Duke of York HQ
King's Road
Chelsea

BOOKSHOPS in London

CAMDEN ARTS CENTRE BOOKSHOP
Awkwright Road
London NW3
020 7435 2643

ICA
12 Carlton House Terrace
London SW1
020 7925 2434

KARNAK BOOKS
118 Finchley Road
NW3 5HT
020 731 1075

SERPENTINE GALLERY BOOKSHOP
Kensington Gardens
London W2
020 7298 1502

ZWEMMERS
24 Litchfield Street
London WC2
020 7240 4158

GALLERIES Out of London

BATH
Royal Photographic Society
Octagon Galleries
Milsom Street
BATH BA1 1DN
01225 462 841
info@rpsbath.demon.co.uk

f.STOP
Green Park Station
01225 316 922

BRADFORD
National Museum of Photo, Film and TV
Pictureville
01274 732 277

CAMBRIDGE
Cambridge Darkroom Gallery
Dales Brewery
Gwydir Street
01223 566 725

EDINBURGH
Portfolio Gallery
43 Candlemaker Row
0131 220 1911

STILLS GALLERY
23 Cockburn Street
0131 255 9867

GLASGOW
Street Level
26 King Street
0141 552 2151

MANCHESTER
City Art Galleries
Moseley Street
0161 236 5244

NEWCASTLE
Zone Gallery
83 Westgate Road
0191 232 8833

PERIODICALS

(Magazines held in the Richmond University Library)

CURRENT

Aperture

AN Magazine

ArtForum

Art in America

Art Monthly

Art News

The Art Newspaper

Portfolio

British Journal of Photography

BACK ISSUES

History Of Photography 89-93

Interiors – Internet Subscription

Flash Art – 1986 – 2004

Creative Camera – Yearbooks 1975-2001 Single Issues

Art Bulletin – 1987 – 2005

Art Journal – 1993 - 2005

The Face

WEB SITES

www.digitaltruth.com

Photography reseller and useful information, ex staff from Richmond. Home of the “Massive Dev Chart”.

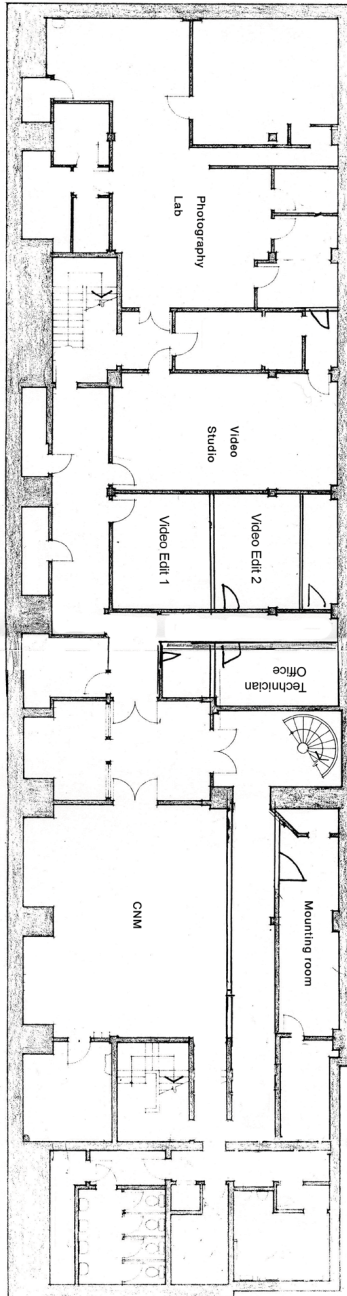
www.re-title.com

art and photography listings

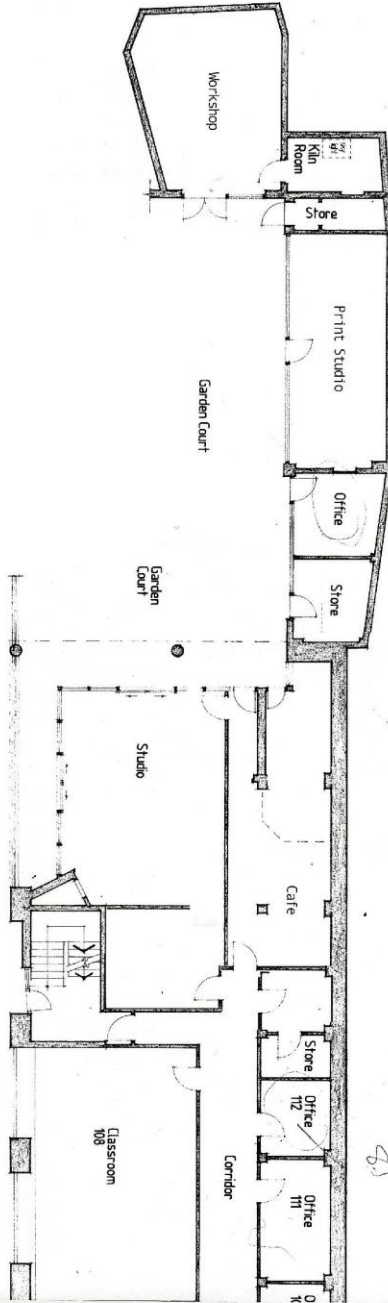
ASA BRIGGS HALL LAYOUT

BASEMENT

BASEMENT FLOOR PLAN



GROUND FLOOR



GROUND FLOOR PLAN