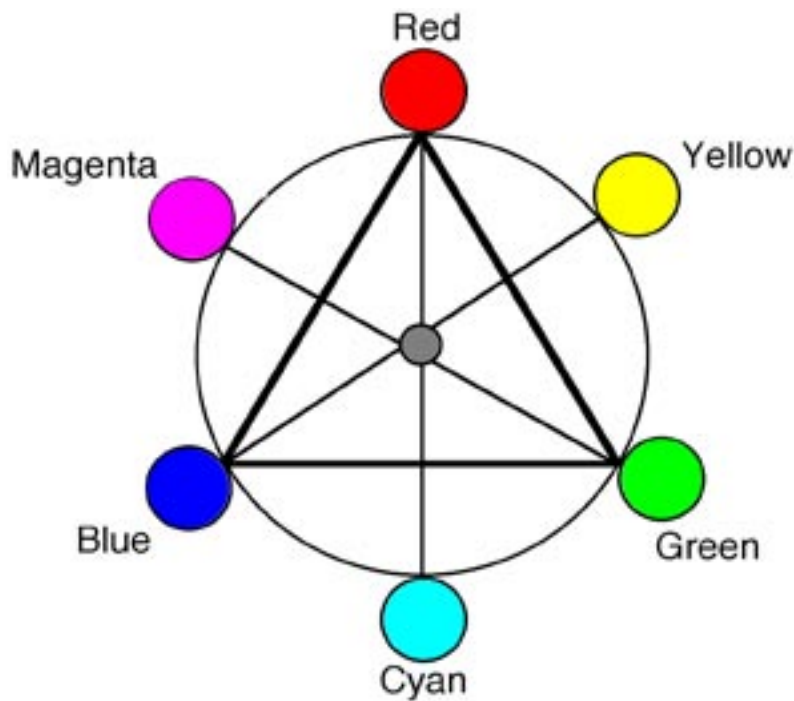


# CLASS SCHEDULE



The Prerequisite for Art 354, Beginning Color Photography is the satisfactory completion of Beginning Photography - Art 351. The Prerequisite for Art 355 Advanced Color Photography is the completion of Beginning Color Photography Art 354. This class is designed to accommodate both sections of Color Photography - Art 354 and 355, so we must work together in the same lab, at our different paces.

## *Assignments for Color*

Your assignments or point categories are as follows:

- 1. One roll of color slide film.** If not done - 50 point deduction.  
Color Harmony / Color Contrasts / Passive Color
- 2. The Greycard print.** Not to be matted. If not done - 50 point deduction.
- 3. Strong Color.** (The first matted, spotted, finished print, due on the final)
- 4. Soft Color/Monochrome** (Subtle muted colors or very similar colors within a hue, e.g. greens and blues) (The second matted, spotted, finished print, due on the final)
- 5. Still Life.** Arrange found objects (The third matted, spotted, finished print, due on the final)
- 6. Abstraction/Fragment .** (The fourth matted, spotted, finished, due on the final)
- 7. Undiscovered Beauty.** (The fifth matted, spotted, finished print, due on the final)
- 8. Portrait/Self Portrait.** (The sixth matted, spotted, finished print, due on the final)
- 9. Time Exposure.** (The seventh matted, spotted, finished print, due on the final)
- 10. Documentary print.** (The eighth matted, spotted, finished print, due on the final)
- 11. Unspecified Print.** (The ninth matted, spotted, finished print, due on the final)
- 12. Museum/Gallery Report.** Due on the final.

## *Assignments for Color II*

- 1. Museum Report. 100 points. Due Final.**
- 2. Suite of 3 prints.** Pick a subject, geographic area, theme or style of photography that you wish to explore. Write a proposal - due the second class. I want you to create a 3 print suite . **Due at midterm.**
- 3. Suite of 7 prints.** This can be a continuation of the first suite, or a new project. **Due on the final.**

## *Semester Schedule*

### **Week 1.**

Orientation supplies and assignments. 354 students begin shooting slides.

### **Week 2.**

Each person bring 4 prints. Have your proposals written and ready to read to the class. Instructor will show slides.

### **Week 2.**

**Beginning Color class will not meet,** work independently off campus shooting slide assignment.  
**355 solo lab #1:** enlarger selection, locker assignment. We will organize each enlarger workstation, clean the condensers, and make flashlight/safelights. We will check the color filter packs, and create filter/ ring-around kits for each advanced student. Be prepared to print your greycard negative. It is important to see how close you are to a standard filtration

### **Week 3.**

**Beginning Color class will not meet,** work independently off campus shooting slide assignment.  
**355 solo lab #2,** I will be available to supervise your first lab session, and be able to discuss your

projects with you. Finish printing your graycard negative. By the end of the lab you should have your standard filter pack.

**Week 3.**

354 View completed slides, **355 - Solo color Lab #3.**

**Week 4.**

**354 - Color lecture**, I will show student slides of Strong Color, Abstraction/Fragment, Still Life, Monochrome, **355 - Solo color Lab #4.**

**Week 4.**

354 Color print lecture/Demo Part 1. **355 – Last solo color Lab #5.**

**Week 5.**

354 Color print lecture/Demo Part 2. Bring your processed **graycard** negative and color paper. **355 - Class will not meet, work independently off campus shooting your assignments.**

**Week 5.**

354 – **First dual color lab.** 355 - **Color Lab #6.**

**Week 6.**

Color lab. 354 – Lab #2/355 – Lab #7.

**Week 6.**

Color lab. 355 – You have had five solo lab sessions and two shared lab, plus this lab, so you should have two finished prints. Begin spotting and matting your finished prints. **354 – Lab #3.**

**Week 7.**

Color lab. 354 – Lab #4. 355.

**Week 7.**

Color lab. 354 – Lab #5. 355. You should have three finished prints

**Week 8.**

Color lab. 354 – Lab #6. 355. You should have three finished prints that you should now mat and spot.

**Week 8.**

**355 Midterm Critique.** 355 students have had 11 labs sessions to make 3 spotted/matted prints which are due, and the 354 students will show 1- 2 un-mated, unspotted work prints.

**Week 9.**

Color Lab.

**Week 9.**

Color Lab.

**354 - Mat cutting demo.** 355- Color lab.

**Week 10.**  
Color Lab.

**Week 10.**  
Color Lab.

**Week 11**  
Color Lab.

**Week 11**  
Color Lab.

**Week 12**  
Color Lab. Don't miss these labs!

**Week 12**  
Color lab.

**Week 13**  
Color lab.

**Week 13**  
Color Lab.

**Week 14** Color Lab.

**Week 14** Color Lab.

**Week 15**  
Color Lab.

**Week 15**  
**Thanksgiving. No class.**

**Week 16**  
Color Lab.

**Week 16**  
Color Lab.

**Week 17**  
Color Lab.

**Week 17**  
Final Critique. 354 /355 **All prints due.**

**Week 18** No class.

**Week 18** Portfolio pick-up.

## Supplies

- At least seven rolls of **Kodak Portra 160 NC color print film**. It has lower contrast and can very accurately reproduce skin tones. I highly encourage purchase of your film at one time - assuring a consistent emulsion batch. By having one emulsion batch, printing will be easier. (You should purchase the film from a retailer who has stored it refrigerated)
- One roll of color slide film, an E6 film that can be processed by nearly any lab. Ektachrome or Fujichrome. If you purchase Kodachrome, development may take longer-- so don't.
- 100 Sheets of **Fujicolor Crystal Archive Professional Paper**. (Normal contrast) RA - 4 paper. It comes in several surfaces, F is the glossy surface, N is a semi-gloss. Any other surface is not recommended. Pick the surface you like, either F or N, considering the strengths and weaknesses of type you choose. F has brighter colors, produces a sharper image but is more difficult to handle as it's easily scratched. The N is more durable, but has less pluck or brightness.
- C-41 processing. \$4.00 per roll. Do not take your film to an ordinary film processor-- as ordinary processing does not carefully maintain their chemistry. The negatives will look OK, but you will have difficulty printing the negatives as they will have strange casts and drive you nuts. Go to Robyn Color or The New Lab. Keeble and the Darkroom in San Carlos have a shuttle services available.
- A Color printing log book binder.
- Negative sleeves.
- A grey card.
- A UV filter for your camera.
- Mat board.
- Seal Colormount dry mount tissue.

## Optional supplies

A Sharpie pen. (It will write on photographic paper), Kodak CP (Color printing filters) Cotton gloves for spotting when using use the F surface paper.

Kodak viewing filters, A good spotting brush. [Color Photography](#) by Robert Hirsch

### ***1. Processing for color slide and negative film.***

#### **Color 2000**

570 Jessie St.  
(415) 861-5151

#### **Professional Color Laboratories Inc.**

96 Jessie St.  
(415) 397-5057

#### **New Lab** (Best E6/C41 lab in the Bay Area)

651 Bryant. Between 4th & 5th.  
San Francisco, CA  
(415) 905-8555

#### **Robyn Color** (Dip/Dunk Film Processing)

870 Harrison St.  
SF, CA ([www.robyncolor.com](http://www.robyncolor.com))  
(415) 777-0580

#### The Darkroom

356 El Camino Real  
650/592-8586

(They have a pick up for the New Lab)

(North of Holly street. Going south, it is on right side of El Camino)

### ***2. Retail Suppliers for film, paper etc..***

#### **Kaufmann's Cameras**

555 San Mateo Ave  
San Bruno, CA  
(650) 588-2886

#### **Kaufmann's Cameras**

154 W 25th Ave  
San Mateo, CA  
(650) 574-3429

**Calumet**

2001 Bryant St. (Between 18th & 24th.)  
San Francisco, CA  
(415) 643-9280

**Adolph Gasser**

181 Second Street.  
San Francisco, CA (415) 495-3852

**3. Galleries and Museums****Photographers Gallery of Palo Alto**

536 Ramona St.  
Palo Alto, CA  
(650) 328-0662

**Frankel Gallery**

49 Geary St.  
San Francisco, CA  
(415) 981-2661

**Oakland Museum**

1000 Oak St.  
Oakland, CA  
(510) 834-2413

**4. Camera Repairs.****International Camera Technicians**

720 Villa (Between Castro and Hope streets)  
Mountain View, CA  
(650) 961- 5825

**Keeble and Shuchat**

290 California DR.  
Palo Alto CA.  
(650) 327-8996

**Bear Images**

417 Lambert Ave  
Palo Alto 94306  
650/321-2327

**Robert Koch Gallery**

49 Geary St.  
San Francisco CA  
(415)421-0122

**S.F. Museum of Modern Art**

151 Third St.  
Between Mission and Howard  
San Francisco, Ca. (415) 357-4000