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# Introduction to Color Printing: A Brief Presentation to Show the Need and Ease of Personal Color Printing

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INTRODUCTION TO COLOR PRINTING

A brief presentation to show the need and ease of  
Personal Color Printing

An Honors Project directed by

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Prepared by  
John Mark Pillow  
Fall, 1972

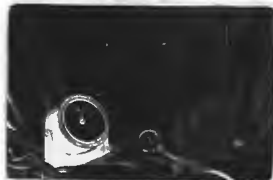
This slide show is intended for use as a supplement to the teaching of Introduction to Photography, Journalism 323.0, Humanities Division, Ouachita Baptist University. It is intended as an encouragement to experimentation and in no way claims to fully explain the technical aspects of color printing. The format is highly flexible and can easily incorporate additional slides or shift the placement of existing ones as the instructor so deems necessary. The following script is provided for any who would desire to use the present slides in a coherent package.

INTRODUCTION  
TO  
COLOR  
PRINTING

Slide 1 --- Focus and make any introductory remarks considered appropriate.



Slide 2 --- There is one good reason for processing your own color prints instead of relying upon the Great Yellow Father or any other custom laboratory; that reason is CONTROL.



Slide 3 --- The photographer who processes his own prints can maintain the strict standards of quality required for good color. Time, temperature, and chemical concentration all influence the final print and must be tightly controlled.



Slide 4 ---

Yet, processing your own color negatives, whether Agfacolor, GAF, Kodacolor, or Ektacolor, is not recommended by many seasoned photographers. The main reason is economics—the average amateur simply does not shoot enough color negatives at one time to warrant the relatively expensive stock of chemicals required for color negative processing. Still, many argue that it is the challenge and excitement which prompts them to process their own negatives. In reply, let's merely say that with today's chemical processes and pre-packaged kits, color negative processing is simple enough; but, like its black-and-white counterpart, is a total bore.

PRINTING  
COLOR  
NEGATIVES

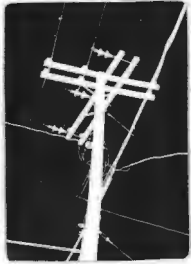
Slide 5 ---

So let's leave the drudgery to a custom lab (who will only charge about \$1.50 per roll for development) and move on to the more creative aspect of printing color negatives.



Slide 6 ---

Anyone who has access to a conventional black-and-white dark-room already has the main (and more expensive) items used in color printing. For making color prints, you will need only to purchase a set of color printing filters (about \$20)...



Slide 7 ---

...and a voltage regulator (ranging from \$25 to \$150) which is often required to compensate for variations in regular line current. Variations which can effect the color and intensity of the light from your enlarger lamp. However, until you have mastered the process and become increasingly more critical of your work, a voltage regulator may be considered a luxury item.



Slide 8 ---

Another suggested addition to your present equipment is a piece of heat absorbing glass (appr. \$1.50). The heat absorbing glass prevents even small amounts of heat released by the enlarger lamp from damaging the sensitive color-correction filters and color negatives during printing. An added bonus is its pale green color which inately provides some color correction.



Slide 9 ---

Of all the systems available on the market today, the Unicolor chemistry is perhaps the most practical of all.



Slide 10 ---

Using only three (3) mixed solutions, the Unicolor system has become famous for its economy, ease of handling, and overall stability.



Slide 11 ---

When used in connection with the Unidrum, Unicolor chemistry provides a finished print in eight to nine minutes (with the added convenience of daylight processing.)



Slide 12 ---

The unique structure of the Unidrum provides even development plus temperature stabilization, a critical factor in any photographic process.



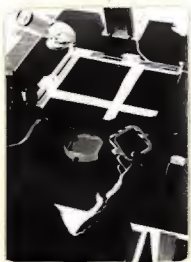
Slide 13 ---

For the gimmick-minded photographer, Unicolor even offers an exposure and filter-pack calculator that actually works. But the beginner needs to learn by doing, and experimentation is the answer to a thorough understanding of the process.



Slide 14 ---

With the necessary complimentary "color" equipment assembled, the next step is to enter the darkroom, negatives in hand, and begin to learn. The first step is to place the piece of heat absorbing glass directly on top of the enlarger's glass condenser system. Once in place, it will properly protect your negatives and filters from excessive heat.



Slide 15 ---

After replacing the enlarger head, assemble the recommended starting filter pack and place it in the filter drawer. The recommended filter pack will vary with the type of film you are using. Recommendations are to be found on the Unicolor instruction sheets or in any good book or pamphlet on color printing.



Slide 16 ---

Remember to always include a CP2B filter with every filter pack. The CP2B filter absorbs the ultraviolet radiation produced by the enlarging bulb.





Slide 17 ---

With the filter pack assembled, re-position the filter drawer so that the light from the enlarging bulb passes through the filters before reaching the negatives.



Slide 18 ---

After having made a test print according to printed instructions, place the exposed paper in the Unidrum and cap it before turning on any lights regardless of color or intensity.



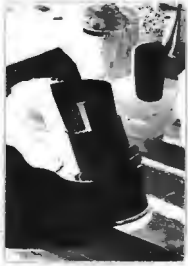
Slide 19 ---

It is now merely a matter of processing the print according to provided directions. You will find the procedure both easy to understand and complete. Remember, the Uniclор system provides a finished print in only nine minutes.



Slide 20 ---

Agitation is accomplished simply by rolling the Unidrum on any level surface. As long as the surface is level, only two ounces of each solution is needed to properly develop the image.



Slide 21 ---

As soon as the development process is completed, the print may be removed from the Unidrum, viewed under average lighting conditions, and...



Slide 22 ---

...stabilized in a regular printing tray. After stabilization, no wash is needed. The print is merely drained...



Slide 23 ---

...and placed on a ferrotyping plate to dry. Ferrotyped prints will have a glossy finish when completely dry. If a duller finish is desired, hang the prints by one corner in the open air.



Slide 24 ---

Photography is a learning experience and often best accomplished through individual study and practice. As a guide to experimentation, Life Library of Photography's Color will answer many technical questions you will have about color printing.



Slide 25 ---

Also of great assistance are the many books and pamphlets available through Eastman Kodak. A good start is Kodak's Enlarging in Black-and-White and Color.



Slide 26 ---

As you read and experiment, the number of rejects produced will decrease and successful color printing will become as much of a reality as successful black-and-white processing is to you now.