

SPRING
2012

DARKROOM
DIGITAL
TECHNIQUE
HISTORIC PROCESSES

CLASSES + WORKSHOPS



PHOTO BY ERIKA GENTRY

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PHOTO BY MEGHANN RIEPENHOFF

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**\$25 OFF
FOR EARLY
REGISTRATION**

* INCLUDES LAB PASS
** 50% OFF LAB PASS

TRADITIONAL + DARKROOM

B&W PHOTOGRAPHY, LEVEL 1 (\$200)

Barry Umstead

Sec 1: Mon, 6:30-9:30p, Jan 23, 30, Feb 6, 13, 27
(No class Feb 20)

Sec 2: Sun, 10a-1p, Mar 11, 18, 25, Apr 1, 8

Sec 3: Sun, 10a-1p, Apr 22, 29, May 6, 13, 20

This 5-session hands-on class introduces participants to basic B&W photography procedures. Students will learn how to meter for proper exposure, process their film, and print their own images, with emphasis on darkroom time and personal attention. Tuition includes lab pass to B&W group darkroom and roll film processing. *BRING: Film camera with manual controls (digital cameras not appropriate).*



MEGHAN REPEHNOFF

B&W PHOTOGRAPHY, LEVEL 2 (\$200)

Barry Umstead

Sec 1: Sun, 10a-1p, Jan 22, 29, Feb 5, 12, 26
(No class Feb 19)

Sec 2: Mon, 6:30-9:30p, Mar 12, 19, 26, Apr 2, 9

This 5-session class is designed for anyone with basic darkroom skills who would like to advance to the next level. Emphasis will be on creating a new body of work consisting of images that are related in a meaningful way. The bulk of class time will be spent on supervised printing with breaks for critique and demonstration of various printing techniques. Tuition includes lab pass to B&W group darkroom and roll film processing. *PRE-REQ: Relatively recent darkroom experience. BRING: B&W negatives and photographic paper.*

B&W PHOTOGRAPHY, LEVEL 3 (\$200)

Barry Umstead

Mon, 6:30-9:30p, Apr 23, 30, May 7, 14, 21

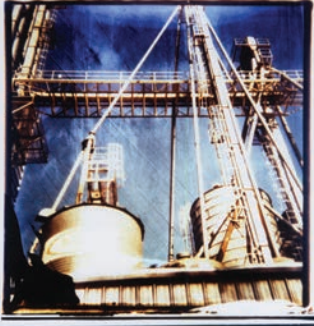
This 5-session class builds on the skills acquired in the Level 2 B&W class. Level 3 has been designed for students who have intermediate level B&W abilities and are looking to sharpen their skills and move into more advanced techniques and projects. Most class sessions will be supervised printing sessions with individual consultations and group critiques. Tuition includes lab pass to B&W group darkroom and roll film processing. *BRING: Up to ten B&W prints of their own work, B&W negatives, and photographic paper*

COLOR PRINTING, LEVEL 1 (\$200)

Audrey Jones

Thurs, 6:30-9:30p, Mar 15, 22, 29, Apr 5, 12

This 5-session mind-opening course will introduce you to color materials and darkroom printing skills. Learn to create the images you desire by establishing a firm foundation in color theory and darkroom technique. Printing demonstrations and individual critique will be emphasized while covering topics that include art history, night photography, artificial lighting, alternative color processes, and more! Tuition includes lab pass to the color group darkroom. *PRE-REQ: Beginning darkroom experience. BRING: Color negatives & color paper*



PLASTIC CAMERAS (\$150)

Jeanne Hauser

Thurs, 6:30-9:30p, Mar 8, 15, 22

Overwhelmed by complicated, expensive cameras? Want to reconnect with the simple joys of photography? This class will teach you how to make images with various plastic cameras including Holgas, Lomos, Lubitel, Dianas, and more. We will discuss the various plastic cameras available and ways to modify them for the ultimate plastic camera experience. There will be opportunity to develop your film and make prints. Tuition includes lab pass for group darkrooms. PRE-REQ: Some darkroom experience is helpful, but not necessary. *BRING: Plastic camera and film. Some plastic cameras will be available to purchase at RayKo.*

BUILD A PINHOLE CAMERA (\$200)

Jo Babcock

Sat and Sun, 10a-5p, Mar 24 and 25

Learn how to make the “perfect pinhole” and enjoy a weekend exploring the creative possibilities of low tech photography. On Saturday, we’ll learn basic camera mathematics, principles, build cameras, and test exposures with paper negatives. Sunday morning, we’ll meet at RayKo and then head out for a photo “walkabout” to shoot with B&W film. After returning to the lab students will process film and view the results of the images they’ve made. If time allows, students will also have an opportunity to create B&W contact prints of their negatives. Tuition includes materials needed for making pinhole cameras.



BUILDING LARGE FORMAT BOX CAMERAS (\$250)

Jo Babcock

Sat and Sun, 10a-5p, Mar 31 and Apr 1

Have you ever wanted to build your own large format camera? You can! Following a basic pattern and using stock lenses, each student will construct their own 8x10” foam core camera with a DCX 300mm single element glass lens and drop-in waterhouse stop to control the aperture. On Saturday, we’ll review basic photographic and optical principles and build the camera. On Sunday, you’ll learn how to load the camera with film, get tips on shooting and developing images, and end with a short critique. Large format photography experience is helpful, but not necessary. Tuition includes materials needed for making the camera.

B&W MURAL PRINTING (\$225)

Sam Manera

Sat and Sun, 11a-4p, May 12 and 13

In this 2-day weekend intensive workshop, you will make ginormous B&W mural prints. Students will gain an understanding of proper enlarger setup, processing techniques specific to mural image-making, and tips & tricks to make life easier in the darkroom. Each participant will walk away with one mural printed from their own negative. They will work in teams with other students and the instructor on a mammoth 8x10” enlarger (a Durst CLS2000) while utilizing impressive wall projection. With you behind the controls, RayKo’s mural darkroom can make gorgeous prints up to 49x96”, and it will redefine your perception of the word enlargement. Class fee includes chemicals and two 40x40” prints per student. Additional paper and chemicals may be purchased. Tuition includes a 50% discount off the B&W Mural darkroom rentals, that expires 2-weeks after the class end date. PRE-REQ: Intermediate B&W darkroom experience. *BRING: 2-B&W negatives, 35mm to 8x10” size*

DIGITAL



DIGITAL PHOTOGRAPHY FOR POINT AND SHOOT CAMERAS (\$125)

Meghann Riepenhoff

Wed, 6:30-9p, Feb 29 and Mar 7

This 2-week course is for those who want to acquire basic digital skills of the camera and computer. Classes will cover getting the most from your point and shoot model, uploading files, file management, color and contrast adjustments in iPhoto, and storing images digitally. Tuition includes a lab pass for computer workstations. *BRING: point & shoot digital camera, digital storage (CDs or hard drive).*

DIGITAL PHOTOGRAPHY, LEVEL 1 (\$300)

Johnna Arnold (1, 4, 7)

Carlos Arrieta (2, 5)

Cody Williams (3, 6, 8)

Sec 1: Wed, 6:30-9p, Jan 18, 25, Feb 1, 8, 15

Sec 2: Sun, 6:30-9p, Feb 5, 12, 19, 26, Mar 4

Sec 3: Thurs, 6:30-9p, Feb 23, Mar 1, 8, 15, 22

Sec 4: Sun, 10a-5p, Feb 26 and Mar 4

Sec 5: Sun, 6:30-9p, Mar 18, 25, Apr 1, 8, 15

Sec 6: Wed 6:30-9p, Mar 21, 28, Apr 4, 11, 18

Sec 7: Sat and Sun, 10a-5p, Apr 14 and 15

Sec 8: Thurs, 6:30-9p, Apr 26, May 3, 10, 17, 24

A 5-week or 2-day intensive class, with a focus on students gaining a solid understanding of their D-SLR cameras. Each student will learn to use focus, depth of field, and exposure to attain the desired effect when taking a picture. One class session will include a field trip to photograph in one of the most diverse and interesting places in San Francisco, the SOMA Arts District. There are weekly shooting assignments that will be critiqued on a technical and artistic level in class. Students also learn how to upload images, and gain an understanding of basic photo-editing. Tuition includes a lab pass for computer workstations. *BRING: D-SLR Camera & camera manual.*

DIGITAL PHOTOGRAPHY, LEVEL 2 (\$300)

Johnna Arnold (2, 4)

Carlos Arrieta (1, 3)

Sec 1: Mon, 6:30-9p, Feb 6, 13, 20, 27, Mar 5

Sec 2: Wed, 6:30-9p, Feb 22, 29, Mar, 7, 14, 21

Sec 3: Tue, 6:30-9p, Apr 24, May 1, 8, 15, 22

Sec 4: Sun, 10a-5p, April 29 and May 6

A 5-week or 2-day intensive class, where students learn to use their D-SLR cameras more effectively and creatively. We'll begin by reviewing functions of the camera and move on to processing files in a digital darkroom. Basic workflow is covered, as well as more advanced editing techniques. One class is based in the studio, and one class is held off-site for a shooting field trip. Each week students are given assignments and readings to reinforce what is discussed in each class. Technical aspects covered include RAW format shooting & processing, White Balance Control, Histograms, and High Dynamic Range Shooting. Tuition includes a lab pass for computer workstations. *PRE-REQ: Level 1 Digital Photo or equivalent. BRING: D-SLR Camera & camera manual.*

DIGITAL FIELD WORKSHOP AT MUIR WOODS/ BEACH (\$325)

Meghann Riepenhoff

Sat, 10a-6p, Mar 3 (Shoot off-site)

Sun, 10a-6p, Mar 4 (Lab day)

This is a two-part intensive course, with a one-day excursion to the abundant wilderness north of San Francisco, and one day of image processing and printing in the digital lab at RayKo. Inspired by the rich history of landscape photography in the Western United States, this course will bring students to the landscape where we will explore intermediate photographic techniques with digital cameras. Topics include depth of field, selective focus, macro techniques, mixed lighting, long exposures, low-light photography, and shooting moving subjects. The unique opportunity to be submerged in situations requiring these shooting techniques will allow students to apply topics and receive instant feedback and supplemental instruction. The goal of this shooting time is to bring the best possible results to the computer so that the Photoshop techniques we learn are used to tighten great images rather than 'fix' troubled shots.



The last half of the course will be at RayKo, where students will learn digital image processing in Photoshop, including curves, layers, and printing. The class will also engage in critical discussions regarding composition, editing and sequencing to create a small body of work, and overall image quality. **PRE-REQ:** Digital Photo Level 1 or equivalent. **BRING:** *Digital camera with manual exposure controls, tripod, and shutter release/remote cable.* Instructor will email more details of the class a week before it starts. The class meets at Dipsea Cafe (200 Shoreline Hwy, Mill Valley, CA 94941) at 10am on March 3.

PHOTOSHOP, LEVEL 1 (\$275)

Carlos Arrieta

Sec 1: Tue, 6:30-9p, Feb 7, 14, 21, 28, Mar 6

Sec 2: Mon, 6:30-9p, Mar 26, Apr 2, 9, 16, 23

In this 5-session course, students learn the specifics of image editing and manipulation using Adobe Photoshop, the industry standard image-editing software. Topics covered include tools, layers, masks, B&W image conversion, color spaces, and more. Each class session consists of group instruction and demonstration as basic techniques are learned and applied. Tuition includes a lab pass for computer workstations. **BRING:** *10-15 RAW files.*

INTRODUCTION TO COLOR MANAGEMENT (\$125)

Cody Williams

Sat, 10a-2p, Feb 25

This workshop teaches students about color management and how to obtain good color matches across monitors, scanners, printers, cameras, and software. Topics include ICC profiles, embedded and mismatched profiles, working spaces, color translation, rendering intent, and calibration of color devices. We will discuss color management work-flow, trouble shooting, and how to utilize the best practices for various applications. Although this is a lecture-based workshop, a live monitor calibration will be demonstrated for participants. **BRING:** *A notebook.*

SCANNING AND IMAGE WORKFLOW (\$150)

Cody Williams

Sec 1: Sat, 10a-4p, Mar 3

Sec 2: Fri, 10a-4p, Apr 13

A 1-day, hands-on workshop geared toward those who want to understand how to achieve high quality scans from film, slides, or flat artwork. This class breaks down technical aspects of scanning into an easy to understand fundamental workflow. Gain experience with RayKo's professional film & flatbed scanners connected to high-end G5 iMac stations. Learn about resolution, bit depth, levels, histograms, color balance, and the importance of making adjustments before you hit scan. You will walk away with high resolution archival images for digital murals, prints, and web/email. Tuition includes a week-long computer workstation and scanner lab pass. **BRING:** *Up to twenty 35mm negs/slides, 4-6 prints, and CD/DVD or hard-drive. May additionally bring 120mm negs/transparencies.*

DIGITAL COLOR PRINTING (\$150)

Cody Williams

Sec 1: Sat, 10a-4p, Mar 31

Sec 2: Fri, 10a-4p, Apr 27

A 1-day, hands-on workshop that shows you how to take your digital images from computer screen to print. Get a basic overview of color management and gain experience applicable to both consumer and high-end professional printers. Students will use an Epson 11880 printer to output their own prints. Topics include monitor calibration, soft proofing, ICC profiles, inks, papers, color spaces, and more. Paper and inks are supplied. **BRING:** *Six 8x10" images on disc.*

DIGITAL B&W PRINTING AND CONVERSION (\$150)

Cody Williams

Sat, 10a-4p, Apr 7

A 1-day hands-on workshop that covers the details of B&W digital printing. Walk through converting color

images to B&W in Photoshop, discussion of inks, papers, normal printer drivers vs. RIP software, and more. Students will use an Epson 11880 printer to output their own prints. This course combines lecture and lab time to familiarize students with the newest printing and conversion techniques. The small class size allows for fluidity in materials presented. Paper and inks are supplied. PRE-REQ: Basics of Photoshop Layers. *BRING: Three 8x10" COLOR images on disc.*

DIGITAL MASTER PRINTING (\$300)

Erika Gentry

Sat & Sun, 10a-5p, Apr 14 and 15

You've got some beautiful images - but how do you properly prepare them for output as beautiful pigment prints? Using Photoshop tips and techniques as well as understanding the relationship to archival printers will help you unlock the gorgeous print you have been waiting to output! See through the eyes of master printer and award-winning instructor, Erika Gentry, and gain a broader understanding of the technical artistry of digital printing. Workshop topics include basic corrections, best practices for B&W image conversion, tone control with levels and curves, dodging and burning, layer masking, sharpening, and using advanced B&W print driver controls for Epson printers. Some paper and ink is provided and examples of various paper substrates will also be available. PRE-REQ: Basics of Photoshop Layers. *BRING: Six color or B&W image files in RAW, JPG, TIFF or PSD format.*

IPHONE SHOOTING AND PROCESSING (\$150)

Carlos Arrieta

Sun, 1-5p, May 13 and 20

In this 2-day workshop, we will push the boundaries of the iPhone's little low-resolution camera to get big results through creative capture techniques, low budget set-up ideas (for portraits), and post-processing tricks found through low-cost and free applications. Topics covered include HDR, panoramas, creating mosaic composites, analog retro effects, and more. Each student will leave the class with a fine-art pigment print. *BRING: iPhone.*

INTRODUCTION TO WORDPRESS-BASED WEBSITES FOR ARTISTS (\$275)

Shawn Tamaribuchi

Sun, 10a-5p, Apr 1 and 8

After this 2-day course, you will walk away with a fully functional Wordpress-based website. The

objective is to supply low to no budget solutions for artists who are interested in promoting themselves online with the potential to earn revenue. All you need to purchase is a domain name and hosting. Themes, plug-ins, file structure, content management, database setup, basic coding for troubleshooting, social network integration and marketing are just some of the topics we will cover. No experience is necessary, however students familiar with HTML/CSS will be able to make more modifications independently. This program requires an internet connection and can be run off a Mac or PC. REQUIRED: Web hosting and a domain name. *BRING: An external drive to back up files used in class. It will be ideal to work off your own laptop, but not necessary.* The instructor will email enrolled students a list of free software requirements a week before the class start date.

ADOBE LIGHTROOM (\$275)

Erika Gentry

Sat & Sun, 10a-5p, Mar 10 and 11

This 2-day intensive course introduces the fundamentals of Lightroom and gives tips and tricks on how to develop your digital images. This program is an invaluable addition to any photographer's image management techniques. Focuses on workflow, organization, image management, rating, editing, non-destructive image processing, and delivery of images regardless of type of output. The course includes some open lab time to work on images. Flash galleries, websites, and self-published books can be made from this single program which works seamlessly with all Adobe and Macromedia programs. *BRING: 25 unprocessed images in RAW, JPG, TIFF, or PSD format.*

ADOBE LIGHTROOM LEVEL 2: DELIVERY MODES (\$175)

Erika Gentry

Sat, 10a-5p, May 19

This 1-day workshop explores the output delivery modes of Lightroom including printing with ICC profiles, making and uploading websites, and various slide show deliveries. The course includes some open lab time to work on developing and printing images, creating web galleries and slideshows. Lightroom puts the focus on images being processed and managing large volumes of images. PRE-REQ: Lightroom Level 1 or knowledge of the Library and Develop modules. *BRING: 25 processed images in RAW, JPG, TIFF, or PSD format that you desire to output in the above delivery forms.*



HISTORIC + ALT PROCESSES

PHOTOGRAPHIC TRANSFER CLASS (\$175)

Rachel Phillips

Sat, 10-5p, Apr 21

The wet transfer process yields one-of-a-kind, handmade prints from images made using archival inks and digital printers. In this 1-day workshop, we'll start with a demonstration of how to digitally print our photographs on to a special plastic transfer film. Then, we'll roll up our sleeves and learn how to use combinations of alcohol, water, and even Purell sanitizer to hand transfer the photograph from the plastic film to art papers, mulberry paper, tissue paper, and more (the instructor uses this process to print on vintage envelopes!). Depending on the technique used for making the wet transfer, an almost limitless variety of effects and manipulations can be achieved. We'll make a cleanly transferred image to beautiful printmaking paper, a distressed and 'imperfect' transfer to wrinkled acid free tissue paper, a transfer with a loosely hand-brushed border, and more. The workshop includes demonstrations and hands-on practice, and students will leave with their own transfer prints. All materials are included in the price of this class. PRE-REQ: Basic knowledge of Photoshop and digital printing. *BRING: 3 JPG digital files of their photographs for printing.*



MIA MAKINO

DIGITAL NEGATIVE TO SILVER GELATIN PRINT (\$250)

Carlos Arrieta

Tues, 6:30-9:30p, Mar 27, Apr 3, 10, 17

This 4-session course introduces you to the expansive world of digital negatives. Take any digital file, from a scan to a digital camera image, and output it onto transparency film to use to create a traditional silver gelatin print. The digital portion is lecture-based and covers post-processing for digital negatives. In the darkroom portion, fundamental exposure and chemical processing techniques are presented. Tuition includes lab pass to computer workstations and B&W group darkroom. PRE-REQ: Basic understanding of Photoshop curves & layers. Darkroom experience helpful but not necessary. *BRING: Digital files at 300ppi, 8x10" max size, B&W paper of your choice, and a notebook.*

DIGITAL NEGATIVE TO KALLITYPE PRINT (\$300)

Carlos Arrieta

Sun, 6:30-9:30p, Apr 29, May 6, 13, 20

A 4-session hands-on course in which we take our traditional silver print cues from 1889 while utilizing modern technologies to create magnificent Kallitype prints, which are comparable to platinum/palladium. We will cover post-processing techniques to create robust digital negatives for this contact printing process. In the darkroom portion, students are taught to work with various materials, the technique of coating paper, and UV light exposure strategies. If class time allows, students may experiment with toning options. Learn to merge the newest digital techniques with one of the oldest photographic processes. Tuition includes lab pass to computer workstations and partial access to B&W private darkrooms. PRE-REQ: Basic understanding of Photoshop curves & layers. *BRING: Digital files at 300ppi, 8x10" max size and a notebook.*



CARLOS ARRIETA

DIGITAL NEGATIVE TO ALBUMEN (\$300)

Carlos Arrieta

Mon, 6:30-9:30 Apr 30, May 7, 14, 21

A 4-session course in which students learn how to create digital negatives for Albumen prints—a contact-printing process from the mid-1800s where prints are made by hand-coating paper with egg whites and silver for contact-printing B&W negatives under a UV light-source. These prints are capable of rendering a spectacular range of tone and detail, and many people consider them to be the pinnacle of silver-based printing. In this hands-on and lecture-based workshop, students are shown the fine details of this process from chemistry to paper coating techniques. Specific topics include paper processing solutions, paper types, and proper exposure, processing and toning prints. An overview of scanning, digital negative creation and reproduction is also covered. Each participant has the opportunity to make multiple prints with time to refine and experiment. Tuition includes chemistry and some paper. Students can purchase additional papers or toners to experiment with in class. Tuition also includes lab pass to computer workstations. **PRE-REQ:** Traditional B&W printing experience, basic understanding of Photoshop. **BRING:** *Film negatives and/or RAW files, and a notebook*

WET PLATE PHOTOGRAPHY: TINTYPE (\$400/PERSON, UP TO 3-PEOPLE)

Mia Nakano

Scheduled upon request

An intensive 4-hour hands-on workshop where students can discover or rediscover the shimmering magical elements of photography through making tintypes, a 19th century process. Historically, tintypes were created by coating a black aluminum plate with collodion, sensitizing it to light, and making an image directly on the plate. There is about a 10-minute time frame to take the photo, and start development of the image, so a readily accessible darkroom is a must for this process. Get an overview of the specialized materials needed, including chemical recipes, trouble shooting issues, resources for supplies, and samples of in-camera versus projection techniques. Participants are taught the fundamentals of coating and processing to create these one-of-a-kind silvery plates. Students choose between the historical in-camera plate-making technique or enlarger projection. All equipment and materials are included. Wear clothing that can be stained.

LIGHTING + TECHNIQUE

COMPOSITION AND EDITING (\$200)

Meghann Riepenhoff

Sec 1: Tue, 6:30-9p, Jan 17, 24, 31, Feb 7

Sec 2: Tue: 6:30-9p, Feb 21, 28, Mar 6, 13

A 4-session class that explores the questions all photographers ponder. What makes an effective photographic composition? Why is one picture better than another? We see so many images every day, what makes a photograph stand out? In order to answer these questions and many others, we will examine the principals of composition and look at photographs that have withstood the test of time. Students are given assignments and learn to edit, sequence, and critique their own work as well as their classmates' work. Tuition includes lab pass to group traditional darkrooms or computer workstations. *BRING: 35mm or Medium Format camera (digital or film) and 5-10 prints/examples of your work.*



CARLOS ARRIETA

HISTORY OF PHOTOGRAPHY (\$200)

Janet Delaney

Tues, 6:30-8:30p, Mar 13, 20, 27, Apr 3, 10

This class will examine major themes in the history of photography from the origins of the medium to the present. Beginning in the 19th century, we will investigate the photographers who shaped the history and will include the development of the genres of portraiture, documentary practice, landscape, and conceptual art. This course aims to familiarize students with key figures in photographic history and artistic movements in the context of their time.

LARGE FORMAT PHOTOGRAPHY, LEVEL 1 (\$200)

Bob Nishihira

Tues, 6-9p, Apr 24, May 1, 8, 15, and 22

A 5-session class where you will experience what you've been missing! Large format photography offers a level of control and image quality that far surpasses smaller formats. This workshop demystifies the workings of the view camera and reveals the basic optical principles by which all cameras operate. Learn about camera operation, perspective, focus control, film holders, and more. Tuition includes lab pass to sheet film processing room and group B&W darkroom. 4x5 camera rental available for \$100 for duration of class.

NIGHT PHOTOGRAPHY (\$250)

Tim Baskerville

Thurs, 6:30-11p, May 3, 10, and Thurs, 6:30-9p, May 17

This comprehensive workshop will be held for 3 nights photographing in the South of Market area and at RayKo. The emphasis of the class will be evaluating existing lighting situations and exposing accordingly. Supplemental lighting possibilities will also be demonstrated. Digital, B&W, color negative and slide film will be discussed and compared. Basic proficiency with your camera is required. The course is suited for intermediate through professional photographers. After 2 classes of night shooting, students

will return the following week to discuss and critique their work. *BRING: 35mm, medium format film cameras, or digital SLRs with full manual controls and a bulb or time setting, sturdy tripod, digital watch or other timer.* Instructor will email suggested equipment list in more detail.

INTRODUCTION TO STUDIO LIGHTING (\$175)

Cody Williams

Sec 1: Sat, 11a-5p, Mar 17

Sec 2: Sat, 11a-5p, May 12

This is a hands-on workshop to demonstrate the use of strobe lighting equipment and basic lighting set-ups in the studio. We will cover the basic principles of studio lighting which include metering, color temperature, and light ratios. This workshop is applicable to both digital and film photography. Participants will gain experience using strobe equipment and learn universal lighting techniques to better understand how light behaves and how to manipulate and control it for desired effects. All demonstrations will be done with a professional level D-SLR camera to show immediate results. *PRE-REQ: Knowledge of manual exposures. BRING: A notebook*

FLASH PHOTOGRAPHY WORKSHOP (\$175)

Christine Zona

Sat, 10a-5p, Apr 7

One of the most useful tools to take your photography and creativity to the next level is learning how to use your external flash unit. Learn how to use your flash in the field to photograph nature, people, and everyday life in an easy and fun way, without experience or complicated equipment. You will learn fill flash and remote flash operation (one and multiple units). We begin with a highly visual lecture to review the key rules of flash. The afternoon will be spent in the field shooting. The instructor will accompany the group to provide hands-on support and advice. *PRE-REQ: Knowledge of manual control and remote flash triggering. BRING: D-SLR camera, external flash unit, radio triggers, light stand or tripod, extra batteries for camera & flash units and if possible a ND filter.*



CODY WILLIAMS

SAN FRANCISCO PHOTOGRAPHY GALLERY TOURS (\$150)

Erika Gentry

Fri, 3-5p, May 4, 11, 18

Experience the contemporary photography scene firsthand with your own personal guide to San Francisco galleries. Travel citywide and experience the work first hand with a professional photographer and photo history buff as your guide. Meet the curators and learn what's new and what's happening in the Bay Area gallery community. Learning and lively discussions are guaranteed as you explore photography in its multiple formats, from analog to digital, animation, video, and more.

TUTORING + CONSULTING

We offer customized one-on-one and small group tutoring services for photographers & artists. It's a great option for those who need project specific assistance, learn best on an individual basis, or want to learn something not offered in a current workshop. We also develop custom workshops and consult off-site for commercial clients & firms, schools, and non-profits. Call to discuss your project goals now.

OUR EXPERIENCE

The combined knowledge of our staff is like a Wikipedia guide to photographic resources. Staff members specialize in darkroom, digital, studio, historical and alternative process techniques, and we are happy to share our expertise with you. Clients range from beginners to well-established artists, national photographic groups, adult and youth programs, to commercial companies.

TUTORING RATES

The listed rates are for single person sessions only. For multiple person sign-ups, each additional person receives a 50% discount off hourly rates, up to 3-people. More than 3-people please call for a group rate estimate. One hour minimum, then billed in ¼ hour increments.

Darkroom: \$60/hour | **Digital:** \$80/hour (Offsite: \$100/hr)

Studio: \$100/hour | **Wet-plate:** \$400/4-hours minimum (*4x5 plates, chemistry, and camera are included*)

OFF-SITE INFO & TRAVEL RATES

For clients who need help at home or commercial clients requiring custom office setup. Hourly rates above apply.
\$20/SF | \$35/Oakland or Berkeley (*Call for travel rates to other Bay Area cities*)

SAMPLE SUBJECTS

The subjects listed are samples of what we regularly work with. If something is not listed, give us a ring and we will do our best to accommodate your learning needs.

- B&W film processing & printing
- Color darkroom printing
- Digital printing & color management
- Digital photography (beginning to advanced)
- Scanning, digital workflow, file management
- Studio and location lighting
- Alternative digital printing processes
- Digital negatives to historic processes:
Albumen, Kallitype, Cyanotype, Tintypes
- Bookmaking & publishing
- Presentation, marketing, website construction & design

SCHEDULING AND CANCELLATION POLICIES

50% deposit is required for all private instruction reservations. If cancellation notice is within 72-hours or more, the deposit will be refunded. If less than 72-hours notice is given, deposit is forfeited.

CONTACT FOR TUTORING

Call us or email info@raykophoto.com with a description of your goals and available times.

\$25 OFF
IF YOU REGISTER AT LEAST ONE WEEK
PRIOR TO CLASS START DATE!

REGISTRATION, POLICIES + INFO

REGISTRATION

Payment in full is required at time of registration. Snail-mail registration is by check only, download our registration form and snail-mail to RayKo Photo Center c/o Workshop Registration, 428 3rd Street, SF, CA 94107. If the class is full, we will call with alternatives or, if no alternative is available, return your check and place you on a wait list for the next open section. Register online at www.store.raykophoto.com.

LAB PASSES

Most 5-week courses include lab passes giving you out-of-class access to our state-of-the-art facility. Type of access depends on the specific class and may include our B&W or Color Group Darkrooms, or group workstations in our Digital Lab. Passes for 5-week courses are valid starting the date of your first course to the date of your last course. Passes for 2-day weekend courses are valid 1-week after the class end date. These passes are a valuable part of RayKo courses, offering an incredible opportunity to enhance your learning experience.

FULL CLASSES & WAIT-LISTS

If your desired class is full, call or email to be added to the wait-list in case a spot opens up. If a wait-list gets long enough, we'll try our hardest to open new sections, but if this is not possible, people on the wait-list receive priority notification when the next semester's schedule is finalized.

CLASS ANNOUNCEMENTS

Sign up for the newsletter online to receive the class and workshop schedule for the upcoming semester. RayKo offers three semesters a year: Spring (Jan-May), Summer (Jun-Aug), and Fall (Sep-Dec).

WITHDRAWALS & REFUND POLICY

Refunds are gladly given for withdrawals or class changes one week or more prior to the class start date, minus a \$10 administration fee. No refunds or credit for withdrawals less than one week before the first session or for no-shows. Sorry, there are no exceptions to this policy. Full refunds are given if a class is cancelled.

TRAVEL/HOTEL INFORMATION & REFUND POLICIES

We strongly encourage you to purchase airline, car, hotel, or other type of insurance for travel expenses. If a class or workshop is cancelled, we will refund only the class tuition. RayKo Photo Center is not responsible for and will not refund any non-tuition expenses for any reason.

INSTRUCTOR CHANGE

On rare occasions, instructors may be unable to fulfill their commitment to teach a course. We will do our best to find a replacement instructor of equal caliber to take over. In very rare circumstances, a course may have to be cancelled.

LIABILITY

RayKo, RayKo staff, or RayKo affiliated instructors are not responsible for any damage or theft of personal belongings, photography or computer equipment.

REGISTER ONLINE TODAY!

WWW.STORE.RAYKOPHOTO.COM

JURIED RAYKO STUDENT +INSTRUCTOR EXHIBITION



A Juried Show that is only open to students and instructors from the RayKo Workshop program. We take pride in the excellent and diverse workshops offered here, and have watched so many students thrive in our program that we want to highlight the works you've created! It's a great opportunity to get your work out into the world, and be seen by thousands of people. There will be a main gallery exhibition, an online exhibition of the selected images that "win" for each semester, and there will be two entry rounds for images to be published in our Workshop Catalog. In each of the two catalog selection rounds, the prizes are class credits towards a workshop of your choice.

Submit your work online: www.raykophoto.com/category/calls-for-entry

PRIZES FOR WORKSHOP CREDITS

- 1st place - \$300
- 2nd place - \$200
- 3rd place - \$150
- Juror awards - \$50

ABOUT

When work is submitted, each entry has the potential of being accepted for up to four exhibition/print opportunities listed below:

1. Publication in our workshop catalog
2. Exhibition in the Main Gallery show
3. Publication in the Juried Show catalog
4. Publication in our online gallery

For the December 2012 exhibition at RayKo, we will be creating a print catalog of all the accepted works. This will be an exciting presentation encapsulating the diverse range of work that students and instructors create.

CATEGORIES FOR SUBMISSION

1. Darkroom
2. Digital
3. Technique
4. Alternative & Historic process

You may submit images to multiple categories, as long as the work produced was learned through the process of taking a workshop in that category.

DATES FOR SUBMISSIONS AND NOTIFICATIONS

Summer 2012 catalog

- Deadline for student image submission (Tuesday, February 7, 2012)
- Notified of results (Saturday, February 11, 2012)
- High res images due (Saturday, February 17, 2012)

Fall 2012 catalog

- Deadline for student image submission (Friday, May 11, 2012)
- Notified of results (Thursday, May 17, 2012)
- High res images due (Tuesday, May 22, 2012)

December 2012 RayKo Gallery exhibition

- Deadline for student & instructor submissions: October 12, 2012
- Notification sent: October 25, 2012
- Deadline for receipt of work: November 30, 2012
- Opening reception: December 6, 2012, 6-8pm
- Exhibition on view: December 6, 2012 – January 11, 2013

FEES

\$10/up to 3-images

\$5/each additional image (maximum of 10 total images)

JURORS

Ann Jastrab - Gallery Director

Audrey Jones - Workshop Coordinator

Mia Nakano - Co-Director & Digital Manager

COPYRIGHT AKA "THE FINE PRINT"

You will retain copyright of your entries at all times and will always be credited alongside your picture as well as grant a non-exclusive license to display your photograph in connection with this contest in print, email, web, and all forms of publication, along with photo credit for every use. Upon submission of images, you also acknowledge that the image is yours and yours alone, and if/when a model is used, the proper release has been acquired.

**SUBMIT
YOUR
BEST
WORK!**



JOHNNA ARNOLD

INSTRUCTOR BIOS

JOHNNA ARNOLD is an artist, photographer, educator and food-biased-gardener based in Oakland, CA. After growing up in the Bay Area she accidentally developed a severe photographic habit while studying with Stephen Shore and Larry Fink at Bard College, in Annandale, NY. After completing her B.F.A. in 1996 Johnna worked on an educational farm in slightly-upstate New York and traveled with Bread and Puppet (a political puppet theater in Vermont). Upon her return to the Bay Area Johnna returned to gain a more well-rounded arts education with a M.F.A. from Mills College. Johnna received a Murphy-Cadogan fellowship award, a Juror's award from Alison Gass of S.F. MoMA, is part of the Alameda County Art's Registry, the BayVAN Registry, and has been a SECA Art-Award nominee. Johnna has taught and created curricula for many aspects of photography- from the pinhole camera to Digital Photography at Mills College, Sprout Creek Farm, and presently at RayKo. Her artwork has been shown multiple places including the Oakland International Airport, Headlands Center for the Arts, Mills College, UNESCO Paris, S.F. Art Commission Gallery, S.F. MoMA Artist's Gallery, and S.F. Camerawork.

CARLOS ARRIETA is a Commercial/Fashion photographer based in unpredictable San Francisco. His past clients range from small clothing designers and retail chains to high-end video gaming companies to the unique and peculiar individual. He is also invested in local artist development through consultation and tech aid through photographic, audio, and web representation.

TIM BASKERVILLE, B.F.A., received his degree in photography and liberal arts from the University of San Francisco. He has been photographing at night for more than 25 years, and currently teaches night photography at College of Marin, and ViewPoint Photographic Art Center in Sacramento. He has taught at UC Berkeley Extension, UC Santa Cruz, the Photographic Resource Center at Boston University, and has conducted

annual workshops with Lance Keimig in the West of Ireland. He has written articles about Night Photography for Camera and Darkroom, the Friends of Photography with Nazraeli Press, and Photo Metro magazine. Baskerville originally curated The Nocturnes, a Night Photography exhibit, in 1991, and founded the Web site – www.thenocturnes.com – in 1996. His work has received many awards, and has appeared in numerous publications and exhibitions internationally.

JO BABCOCK has worked with pinhole and plastic cameras for over thirty years. He is best known for his VW Van Camera and for his book, *The Invented Camera*. Babcock is an Associate Professor of Art at the Academy of Art University here in San Francisco where he teaches Photo History and Alternative Processes in Photography.

JANET DELANEY is a photographer and educator based in Berkeley, CA. Her artwork addresses issues of transformation from the literal to the ephemeral. She received her MFA from SFAI and is an adjunct lecturer in Visual Studies at UC Berkeley. Her projects have received numerous awards, most notably three National Endowment for the Arts Grants. Her work is in the collections of the SF MoMA, the Harry Ransom Humanities Research Center at the University of Texas, the Musée de la Charleroi in Charleroi, Belgium, and the Bancroft Library at UC Berkeley. Delaney has shown her photographs nationally in solo and group exhibitions including The New Museum in New York, Blue Sky Gallery, SF Camerawork, Southwestern Gallery, and FotoFest. In 2011 she was invited to curate an exhibition of contemporary American photography for Religare Arts in New Delhi, India. She is currently working on a book of her images of the South of Market District in SF, 1979-1985.

ERIKA GENTRY is a Visual Artist and Educator. She specializes in digital imaging, photography, education, multi media arts and fine art printing in the Bay Area. An early advocate of the creative digital domain, she has been

teaching and presenting electronic arts and photography at the institutional, organizational and individual levels nationwide since 1996 and has been a consultant to leading professional photographers as they converted from film to a digital workflow. She has taught one-on-one and group courses at corporations and colleges such as The Rochester Institute of Technology, The SF Art Institute, Foothill College, and RayKo. She is currently full-time faculty at City College of SF. Gentry grew up in Portland, Oregon and received her B.F.A. from The School of Journalism and Communications at the University of Oregon. She completed her M.F.A. at The School of Imaging Arts and Sciences at the Rochester Institute of Technology. Her personal photographic projects explore issues of identity as expressed through the use of technology. She exhibits her art work nationally and serves on the Board of Directors for Fotovision.org, the advisory board of Lensculture Magazine and serves on the National Board of Directors for The Society for Photographic Education.

JEANNE HAUSER, local SF photographer, just published *7 Squared 49 Pictures of San Francisco* depicting iconic images of San Francisco shot entirely with a Holga plastic camera. She shows her work regularly at the City Art Gallery in the Mission and is a marketplace photographer at RayKo.

AUDREY JONES received her B.F.A. in Photography at the University of Georgia in Athens. She has had multiple shows throughout Georgia and California. After graduating, she worked in New York City in various photography studios and businesses. Since moving to the Bay Area she has been teaching photography classes at a studio in the East Bay, as well running its facilities. She also coordinates the classes at RayKo and is one of RayKo's Darkroom staff members. She is currently working on a project documenting residents living on the Oakland waterfront.

MIA NAKANO is an artist, activist, teacher, and perpetual student. Na-

kano has honed her skills working on international and national photography projects primarily focused on creating visibility in the queer community. The intent behind many of her images is to create a politicized commentary on race, gender, sexuality, and the environment. Her work has been published in *Hyphen Magazine*, *Curve*, *Colorlines*, and she has contributed to numerous publications and organizations throughout the U.S. Mia is passionate about creating social justice through media. She's the Co-Director & Digital Manager of RayKo, loves everything from digital to historic processes, and she still shoots with film. (mianakano.com, visibilityproject.org)

SAM MANERA is a practicing artist who is currently attending the SF Art Institute. Sam's mediums of choice include film/video, photography, kinetic sculpture, and interactive media installations. He specializes in alternative techniques and mixing of mediums. Sam's work has been displayed in several galleries in San Francisco and Marfa, Texas, as well as a Video Arts show in Moscow, Russia.

BOB NISHIHARA has been a full-time photography instructor at CCSF since 1999. Before that he owned a commercial photography business for 18 years where he did advertising, annual report, and editorial photography. His clients included Callaway Golf, Chrysler Pacifica, Fujitsu, IBM, and Qualcomm. He has won Awards of Excellence in CA Magazine and Print Magazine as well as ASMP's Gold Award for commercial photography and AIGA Homburg Awards.

RACHEL PHILLIPS has spent many late nights and long weekends exploring ways to unify traditional photographic and art-making techniques with new technologies. Rachel uses the pigment print transfer process for her series *Fieldnotes*: photographs printed on to vintage envelopes. *Fieldnotes* is included in *Photolucida*'s 2010 Critical Mass Top 50, and pieces from the series have been published in *COLOR Magazine* and widely

exhibited nationally. In addition to photography, Rachel works in the SF Bay Area teaching dyslexic children to read. (RachelPhillipsPhotography.com, vimeo.com/rachelphillips/transfer)

MEGHANN RIEPENHOFF earned her B.F.A. in Photography from the University of Georgia and her M.F.A. from the SF Art Institute. Riepenhoff has lectured with The SF Photo Alliance, the SF Art Institute, The Headlands Center for Research, and has hosted workshops on the value of photography for at-risk youth. She exhibits on both coasts and abroad, and recently had a solo exhibition at IDEAL in Calgary, following a residency at the Banff Centre for the Arts. Riepenhoff was featured in the HOME catalog published by Root Division in SF and in *El Petit Journal* in San Miguel de Allende, Mexico, received the Ann Bremer Memorial Artists' Book Award, and was honorably mentioned in the Paul Sack Photography Competition. She is the studio assistant and book-binder for Michael Light Studios and teaches at the SF Art Institute.

SHAWN TAMARIBUCHI holds a BFA in Photography and Digital Media from Scripps College and has completed studies at the Glasgow School of Art. For the past six years she has worked as a creative director, print and web production artist, web developer and manager. Her artistic interests reside in the realm of digital-media and experimental performance art, and her performances and visual work has been seen locally, nationally, and internationally. Some of the projects Tamaribuchi has been involved with include *The 24hourshow*, the *Visibility Project*, *Twincest*, and *Readjust Economies of Desire*. Shawn lectures at Universities and festivals about the politics of representation through the lenses of feminist, queer, and racial theories. She is currently the marketing and web manager at RayKo.

BARRY UMSTEAD is proud of his distinction of being the oldest instructor at RayKo. While it's not true that he was Louis Daguerre's kindergarten

teacher, he has studied with someone who studied with someone who studied with W. Eugene Smith. He has been making black and white photographs since most of his students were knee-high to a grasshopper. After all these years, he is still truly, madly, deeply in love with the art form and is dedicated to spreading his love far and wide.

CODY WILLIAMS' photographic interests are centered around environmental science and social issues, though his identity and work are not bound by any classification. Born in Seattle, Washington as the child of a Naval Engineer, Cody moved around much through his youth and developed an insatiable curiosity in the world around him both visually and theoretically. His wanderlust has led him to over thirty countries and territories with camera in hand. He recently returned to San Francisco after completing a Master's degree in photojournalism at the Spéos Institute of Photography in Paris, France. Cody currently works in the darkroom and digital lab at RayKo, and is excited about future collaborations.

CHRISTINE ZONA was the first staff photographer for the Discovery Channel in Silver Spring, Maryland. She then transitioned to freelance photography in the artistic city of SF. In the past 4 years she has studied under National Geographic Photographer, Raul Touzon, and is a producer for his photography workshops, which range from weekend flash sessions to intensive week long on-location documentary courses. Christine teaches flash photography and leads an analogue camera meet-up group. Her work has been featured in 2 solo shows and exhibited in 4 international juried competitions. Her compositions won 1st place in *Lomography's* "Wanderlust" Competition, 3rd place for best portrait photography in SF *Chronicles Best of the BayList*. She has been published by *Four Corners Dark Magazine* and *Films & Grains Magazine*.



RAYKO

PHOTO CENTER

428 Third Street | San Francisco, CA 94107

415.495.3773 | info@raykophoto.com | raykophoto.com

Mon: Closed | Tues-Thurs: 10a-10p | Fri-Sun: 10a-9p