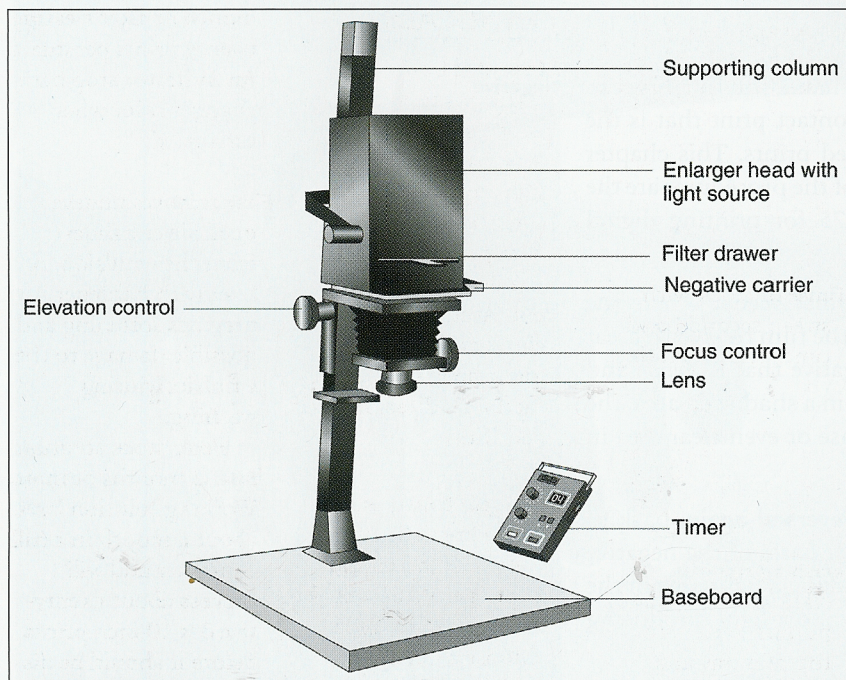


EQUIPMENT AND MATERIALS YOU'LL NEED



DRY-SIDE EQUIPMENT

Enlarger (shown above) projects light through a negative onto photographic paper.

Supporting column holds the enlarger head out over the baseboard.

Enlarger head contains the light source, negative carrier, lens, and other components.

Light source spreads light from a lamp over the negative. A condenser source concentrates light on the negative through a pair of lenses. A diffusion source scatters light onto the negative, producing

less contrast. Some designs combine characteristics of these two systems.

Filter drawer holds filters that affect the color of the light source for variable-contrast black-and-white paper or for color printing. A dichroic enlarger head has built-in filters; you simply dial in different colors.

Negative carrier holds the negative flat and in place.

Lens focuses the image from the negative onto the baseboard. The lens aperture is adjustable to control the brightness of the light passing through the lens.

The focal length of the lens must match the size of the negative: a 50mm lens is normally used with a 35mm negative, 80mm lens with 6×6 cm ($2\frac{1}{4}$ -inch) square or 6×7 cm negative, 150mm lens with 4×5 -inch negative.

Focus control focuses the image projected by the enlarger by adjusting the distance from negative to lens.

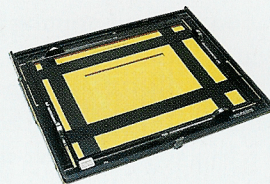
Elevation control adjusts the image size by moving the enlarger head up or down a track on the supporting column.

Baseboard supports enlarger and printing frame or easel.



Enlarger timer activates the enlarger light source, turning it on, then off when the set time has expired.

Printing frame holds negatives and paper tightly together for contact prints. A sheet of plain glass can be used as a substitute.



Easel holds printing paper flat on the enlarger's baseboard for enlargements. Most have adjustable blades for cropping the image and creating white borders.



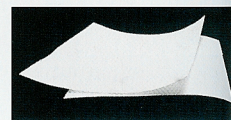
Focusing magnifier enlarges the projected image when setting up an enlargement so you can focus sharply.

Dodging and burning-in tools let you selectively lighten or darken parts of a print (see pages 118-119).

Miscellaneous: marking pen, scissors. For cleaning negatives, use a clean soft brush or a compressed gas such as Dust-Off Plus.

PRINTING PAPER

Printing paper (for conventional black-and-white or color prints) is coated with a light-sensitive emulsion onto which the image is exposed.



Fiber base or resin coated? Resin-coated (RC) papers have a waterproof coating that lets processing chemicals reach the paper's emulsion but not the paper fibers in its base. RC paper does not become saturated with liquid, so less processing time is required for fixing, washing, and drying. Nevertheless, many photographers still prefer fiber-base papers, which are available in a wider range of surface finishes, are more permanent, and have what many feel is a better finish.