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Freestylin'
 A Quarterly Newsletter

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"Thank you, Freestyle, for your professional service. The new cameras are wonderful and everything worked perfectly. We are completely satisfied with your service. Be assured that I will tell my co-workers, students, and friends about the wonderful products and excellent service we received from Freestyle. Many thanks."

*Robin Brown -
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"You really made my day! I deal with a lot of companies, who have little time or no interest in doing things right. Freestyle is so unique. Just wanted you to know how much I appreciate good service."

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Freestylin'
 A Quarterly Newsletter

Your Value Leader...since 1946!

Introduction

This issue of the Freestylin' Quarterly Newsletter is devoted to the Lith Printing process. Virtually unknown in the United States, it is very popular in Europe. In fact, you can't even call yourself a photo lab in some countries without offering Lith printing as a service, and in the U.K. you can't graduate from photography school without learning the Lith Printing process.

Some of the most interesting techniques in photography have been created by accident. Lith Printing is one of these.

We have found that Lith Printing is one of the most rewarding techniques we have ever worked with. Results can be dramatic, yet it's easy to learn. A combination that makes it the perfect way to add variety to your photo darkroom curriculum.

Simply stated, Lith Printing is the process of developing standard photographic paper in A/B Lithographic chemicals. The result is a warm-tone image from nearly any photographic paper and a marked increase in the paper's inherent accutance (apparent visual sharpness.)

The process is unusual because there are no formal timetables so students feel like they are breaking the rules. Also, developing and exposure times are measured in minutes rather than seconds. Yet, Lith Printing's unique results can not be achieved using a toner nor by any standard photo printing technique.

The "mantra" in Lith Printing is, "expose for the highlights and develop for the shadows." This is done visually, making it necessary for the printer to judge the print in the developer, snatching it out when the print looks right.

We explore Lith Printing with featured, world-renowned artist and Freestyle Advisory Board Member, Gene Nocon. Then, learn more about Lith Printing in our classroom spotlight that also features Freestyle's own College Lith Printing Workshop Team. Check out our other features including our Product Spotlight and a great new recommended text.

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Featured Artist

**A Freestyle Interview with Master Printer and
 Freestyle Advisory Board Member, Gene Nocon**

by Stephanie Morey

Gene Nocon is considered one of photography's finest master printers and his three decades of experience includes 15 years in London, England printing for Europe's top photographers.

Gene has won the title of Ilford Printer of the Year, was made a Fellow of the Royal Photographic Society (FRPS), founded the RPS Distinction Panel for Photographic Printers, and served as its first Chairman.

His printing expertise has been used by top photographers including Cecil Beaton, C. S. Bull, George Hurrell, Norman Parkinson, Barry Lategan, Terry O'Neill, Terence Donovan, Jeanloup Sieff, John Kobal, Paul Tanqueray, and Howard Coster, as well as HRH Prince Andrew, the Duke of York, and Linda McCartney.



"Birthday Flowers"

Gene had his own television series in England called "Nocon on Photography,"

and he has shown his work in a number of photographic exhibitions in London and Scotland including "Personal Points of View," and "The Photographic Print." Mr. Nocon has written for a number of periodicals in the United Kingdom. He is also the author of the books "Photographic Printing" and "Nocon on Photography."

Mr. Nocon is also responsible for formalizing and promoting both Lith Printing and f-stop printing by building methodologies that are comprehensive and easy to apply.

Freestylin' recently spoke with Mr. Nocon who currently works and resides in San Diego, California.

What advice would you give to educators?

Don't let beginners go into the darkroom and experiment. You have to have a systematic method. Without one, students waste their time guessing and really never learn how to print. Those who tell me that they spend the whole day in the darkroom and use up a box of paper in order to get it "just right" are telling me that they don't have a good system.

Once you have a method you can control what you are doing and predict your results. It is all so much

Visit our website for the complete interview with Gene Nocon including the f-stop method & more photographs.
www.freestylephoto.biz/newsletter.php

easier. Creativity is a conscious effort, not a series of accidents.

You are known as the man who formalized the Lith Printing process. How did you come across it?

Do you remember the film "Butch Cassidy and the Sundance Kid?" There was a series of sepia-like photographs in the movie where Robert Redford and Paul Newman are seen riding a bicycle. And I thought, "what kind of prints are those?" and from somewhere I heard a voice answer "lith prints."

That was the last time I thought about it until years later, when I was working in London, and started using lith paper on a job for an ad agency. Remembering the movie I started experimenting. Lith paper is designed for offset printing where the image is black and white - no midtones. Predictably, at first, sheet after sheet of paper would suddenly go from totally white to completely black regardless of my exposure time.

But I noticed that before to going black, there was a slight, almost imperceptible moment when I could make out a tonal image! But the window was small - so small that I couldn't control the final image. So I started experimenting with the dilution of the chemistry. In normal use the A/B lithographic developer is diluted one part A and one part B to four parts water. Eventually, when I got it to about twenty parts water I had stretched out that imperceptible moment to roughly thirty seconds. Finally I could start controlling the image. And that is what photography is all about: control of the process. Without it you are just guessing.

How would you describe a lith print?

The contrast and tremendous tonal range is controlled by the exposure and the development time. The detail in the highlight and shadows is amazing.

And save for aesthetic reasons no dodging or burning is necessary. The A/B lithographic developer is a high-energy developer that creates sharpness at the transitions between black and white. You get an incredibly sharp print. Plus, you impart a characteristic warm tone to the print that can range from a beautiful tan to burnt sienna or burnt umber - all without using a toner.

What made you start offering Lith prints after so many years?

Do you know who Michael Walden is? I don't know where I got the title "master printer" from, but I say Michael is a true master printer.

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Classroom Spotlight

Freestyle brings Lith Printing and Other Demos to Southern California Schools

by Stephanie Morey

"Empowering" says Leslie Krane, of the processes known as Lith Printing.

Ms. Krane is a full-time faculty member of the California State University, Northridge photography program. Her class was among those who attended Freestyle Lith Printing workshop.

Lith Printing is one of Freestyle's most sought-after Xtreme FX Processes. Though around for many years, it was formalized only about twenty five years ago by our own Advisory Board member Gene Nocon.

In Lith Printing black and white negatives are over exposed (usually by two or three stops) onto conventional black and white paper. The paper is then developed in a highly diluted lithographic A/B developer.



The result is a print that nearly jumps off the page because the developer increases the edge-sharpness (or accutance) in the higher contrast areas of the print. Lith prints are also inherently warm-toned ranging widely from caramel to burnt-ochre.

Grade 3 papers lend themselves well to Lith Printing, as do papers with higher than average silver content. For the most beautiful results avoid papers with whiteners, brighteners or "built-in" developers.

In application, this technique is exciting for students because it breaks most of the rules of traditional photo processing and forces them to make quick, nearly instinctive choices. Exposures are "a few minutes long," and the print is assessed in the developer. When it looks "about right," it is grabbed out of the developer and shot into the stop bath.

These interpretive protocols realign the mind to focus on visual aesthetics. That means that, after time spent learning technical printing, making lith prints will surprise students with wonderfully unforeseen results.

The best thing about it is that each print is a unique piece of art that is difficult to duplicate. As

a unique work it is infinitely more individual and personal than a limited edition conventional print.

In our Lith Printing Workshop, Freestyle features the Cachet line of photographic papers, imported from the German company, Maco, a major European distributor of fine photographic products.

Cachet/Maco photo papers utilize unique emulsion formulas that harken back to the days of the great DuPont Varigam. We particularly like their Expo RF grade 3 and Lith RC-F for Lith Printing.

These papers are also superb traditional photo printing papers. They do not utilize modern optical brighteners or accelerators in the emulsion which lends themselves to Lith Printing better than other brands.

Another excellent paper is Oriental Seagull Grade 3 which takes on a wonderful burnt-sienna or burnt-ochre tone.

Also, we recommend Maco SuperLith A/B Developer. It is perfectly suited for Lith Printing yielding both beautiful tonality and accutance.

The Freestyle team brings all of the chemicals and paper necessary to teach this enticing hands-on workshop. Every student gets to make a print. Everyone gets to have fun.

The Freestyle Lith Workshop Team is "On-Call" to all Southern California colleges & universities. To schedule a workshop or for more information contact Freestyle's Education Department at (888) 205-8177 or edu.order@freestylephoto.biz. Scheduling is done at the convenience of the educator. The Team uses the school's existing darkroom set up and classroom to teach.

If you are out of the area, give us a call anyway. We will be happy to walk you through the process.



Take your photography to the extreme! Whether you prefer breaking the rules by Lith Printing, or using liquid emulsion to create photos on rock, Freestyle has everything to let your classroom's creativity explode...with EXTREME EFFECTS! See students' work and more at: www.freestylephoto.biz/xtreme.php

Lith Printing is the perfect way to give students a mid-course break.

After a long stretch of color theory, optics, and the Zone System, a day of Lith Printing will inject creativity back into the classroom and reinvigorate enthusiasm.

Recommended Text The Master Photographer's Lith Printing Course

by Tim Rudman



Tim Rudman's book, *The Master Photographer's Lith Printing Course: A Definitive Guide to Creative Lith Printing*, certainly lives up to its title. Mr. Rudman demystifies this beautiful photographic process with easy-to-follow, step-by-step instructions covering every aspect of this technique.

First published in 1999, this definitive text could not be more timely because Lith Printing has never been more popular.

The book is divided into ten logically laid out chapters. Mr. Rudman begins with an overview of the Lith Printing process and proceeds to discuss in detail the equipment and materials required for the process. He then leads us through making a basic lith print and follows with a description of various finer points of the process, such as toning and color control.

Each chapter is enhanced by side bars on tips and "cautions", and is illustrated with examples of the methods being discussed.

For the detail-oriented, the back of the book contains thorough charts and tables further explaining the processes. Also included are an index, glossary and list of suppliers.

Mr. Rudman, who is a protégé of Master Printer Gene Nocon, is an acknowledged expert of Lith Printing, and he generously shares his expertise in this book. His relaxed, conversational style and exquisite photographs make this book an essential guide to a process that is an inspirational addition to any photographer's repertoire.

I also recommend...

"Photographer's Master Printing Course"
by Tim Rudman

"Variable Contrast Printing Manual"
by Stephen G. Anchell

"Book of Alternative Photographic Processes"
by Christopher James

Laura Madden -
Education Sales Representative

Product Spotlight Cachet/Maco Black & White Paper

Considered to be some of the finest papers on the market, Cachet/Maco is well-known in Europe and is gaining popularity in the United States.

All Cachet papers are great for Lith Printing and are fantastic for conventional black and white printing.

None of the papers in this line contain optical brighteners or whiteners, nor do they have any built-in developers or accelerators. Imported from Germany, we offer the following lines of Cachet papers:

Cachet's Expo RF

Cachet's Expo RF is excellent for Lith Printing. A graded, fiber-based, neutral-to-cold tone paper, its emulsion contains gold chloride and a lot of silver - between 1.7 and 2.2 gsm (depending on the grade.) Some black and white photographic papers currently marketed as HSC (high silver content) contain only 1.2 gsm and yields rich deep tones.

Cachet Multibrome VC

Cachet Multibrome VC is a neutral tone, fiber based, variable contrast paper. Lith Printing with this paper yields a more subtle "Lith" tone on a pure white base.

Cachet Multibrome WA

Cachet Multibrome WA is a warm-tone, fiber based, variable contrast paper. This is one of the most unusual papers on the market today. It almost has an etched- or pencil-look to it when used in Lith Printing.

Cachet Lith RC-F

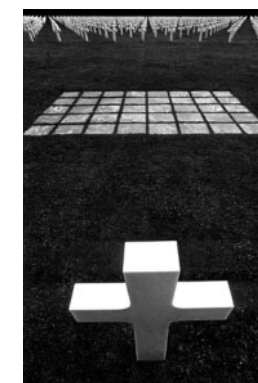
Cachet Lith RC-F is a resin coated, variable contrast paper with a shorter wash time than fiber based paper. This makes it perfect for the classroom.



All products featured in Freestylin' can be found on our website: www.freestylephoto.biz

Artist Spotlight Cont'd.

Ilford used to have an annual contest called The Ilford Photographic Awards emphasizing the quality of photographic prints and the role of the photographic printer. The best photographers and printers in Europe would enter. The prints we submitted were only 12x16 inches. But at the awards presentation these would be printed and displayed up to 20x24 inches by Ilford's in-house printer Michael Walden. And he was great. He would do these enlargements



Gen. George S. Patton Hamm, Luxembourg

that were just amazing - better than the original sometimes and he never had to consult the original printer.

So a group of us took up this challenge: "How can we beat Michael?" We tried for years, but no matter what technique we used, he always figured it out on his own.

One year I submitted this lith print to the contest, and sometime later I got this call from Michael.

"Gene..." And there was this pause. "How did you tone your print?" And that was it! We had stumped him!

Will regular black and white papers work?

When lith paper became no longer available we started experimenting with other papers. The paper that produces similar results is Oriental Seagull Grade 3. You get enough of the edge sharpness and the print has a beautiful burnt-sienna or burnt-umber tone.

What is your take on digital photography?

I'm beginning to embrace digital photography. It's still photography. But with digital imaging the computer is my darkroom. And much like the traditional darkroom it's what you know using the computer that makes the difference. Like language, the more tools you have at your disposal the more expressive you can be. My latest project is a series of photographs called "A Body of Work." I shoot Polaroid film that I scan into Photoshop. From there I can do things that I could never accomplish in the darkroom. In a way it has opened my bank of creativity.



Viewpoint, Interstate 5, California

Mr. Nocon's studio "In House" prints for customers nationwide. Visit his website at www.genenocon.com

Freestylin' News Center

News and Calendar Updates

Photo Arts Santa Fe 2003
Santa Fe, New Mexico
July 11 - 20



Freestyle Photographic Supplies is proud to be the primary sponsor of the 2003 PhotoArts Santa Fe, a ten day summer festival celebrating and showcasing the photographic arts. Santa Fe and Albuquerque galleries, museums, photographic organizations, educational institutions, bookstores and businesses are collaborating to create this exciting biennial event.

PhotoArts Santa Fe is held in the wonderful light of New Mexico. This beautiful and historic high mountain desert region has long been an inspirational destination for photographers and collectors. To contact the Santa Fe Council for the Arts phone 505.424.1878 or write to PO Box 8921, Santa Fe, NM 87504.

In addition to Freestyle being the primary sponsor, the co-sponsors include CameraArts magazine, Santa Fe Council for the Arts, a New Mexico non-profit corporation. Supported is also provided by Andrew Smith Gallery, Bostick and Sullivan, JMC Eye Photo, Anahita Gallery, Santa Fe Workshops, Santa Fe Center for Visual Arts, New Mexico Department of Tourism, and the City of Santa Fe Arts Commission. For more information, log onto www.photoartssantafe.com

Events Include:

- Steve Fitch lecture, exhibit and book signing
- Doug Brown Exhibition
- Portfolio Reviews
- Seminars on how to launch your body of work
- Panel discussion moderated by the *The New York Times*, Vicki Goldberg
- The Photographer's Market
- Alternative Photographic International Symposium
- Celebrating the Traditional Print: a workshop sponsored by The College of Santa Fe
- New Mexico Council of Photography: 2 evening lectures
- Santa Fe Center for Visual Arts: Review Santa Fe - A three-day photography conference of portfolio reviews, critiques, and seminars
- Santa Fe Workshops: week-long photo and digital workshops, plus free evening lectures
- Solarplate Digital Workshop: taught by Dan Walden and David Hoptman
- And much more!

Travel & Lodging:

Southwest Airlines is the official airline of PhotoArts Santa Fe 2003. For discount flights call their Group & Meetings Reservations at 800.433.5368 (ref. code YO119), 7am to 8pm M-F, or 8:30am to 5:30pm Sa-Su, Central Standard Time. For lodging information, please visit the New Mexico Convention and Visitors Bureau website at www.santafe.org.

spe
Society For Photographic Education
SPE National Conference
Austin, Texas, March 20 - 23

Come visit Freestyle's sales & service team in Booth 26!