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A Quarterly Newsletter

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LET US KNOW WHAT YOU THINK...

"I really enjoyed Volume 1 Issue 1 of your quarterly newsletter Freestylin' and would like to become a subscriber. I am a Freestyle customer & teach photo (pinhole & 19th Century techniques) in the Boston area."

Jessica Ferguson -
Massachusetts College of Art &
School of the Museum of Fine
Arts, Boston

"I enjoyed reading your newsletter! It is filled with interesting and useful info & ideas. In fact, I wish it was bigger!"

Keith Johnson -
Pilgrim High School
Los Angeles, CA

Send comments to:
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Freestyle Photographic Supplies Presents

Freestylin'

A Quarterly Newsletter

Your Value Leader...since 1946!

Introduction

The third issue of our Freestylin' Quarterly newsletter features a controversial topic, Digital Photography. It is no longer a question of whether or not digital photography will be a part of our lives, it is here and here to stay! Recent advances in technology have allowed digital cameras to become image making tools and home/office inkjet printers are now excellent quality photo printmaking devices.

With any new technology there is always confusion as to how to use it and where it will lead us. A question we are asked often is, "Will digital photography ever eliminate traditional photography?"

If we use the graphics industry as an example, "computer-to-plate" has become the standard. Professional photographers will most likely adopt digital photography as the standard for what they do. As digital cameras become easier to use, the bulk of consumers will use digital cameras for instant gratification and for communication, as it is easy to preview an image on the camera's built-in LCD screen and to email images to others. Digital Photography, however, has not yet achieved the ease-of-use nor cost-effectiveness to gain wide acceptance. The time and effort one has to invest to get a good print can be quite significant.

Educators will always teach traditional photography just as they still teach traditional drawing, painting and sculpture. Keep in mind, back in the mid 1800's to early 1900's, the invention of photography did not eliminate fine art. Conversely, photography allowed fine art to become less representational, to explore other avenues of expression, thus giving rise to some of the most important artistic movements of our time. We will always teach the basics no matter what new advances in technology become available to us.

Our interview with Randy Juster, of ILFORD Photo Imaging, will address some of the myths regarding inkjet papers and give helpful insight as to what the differences are between good and bad inkjet paper. This issue's Classroom Spotlight talks with photo educator, Dennis Keeley, on how to use a digital camera to teach traditional photographic concepts in the classroom.

Eric Joseph - Editor
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Featured Tech

A Freestyle Interview with Ilford's Technical
Applications Engineer, Randy Juster

by Stephanie Morey

In a brief departure from our standard Featured Artist section this month, we are featuring digital printing expert Randy Juster of Ilford Imaging.

Mr. Juster is known in photography circles as a disseminator of knowledge. Working for companies like Beseler Corporation and E. Leitz (now Leica USA) in the 1970s and 80s, he always operated on the leading edge of product technology. In the arena of inkjet media, Randy once again finds himself on the technological edge.

(FS) Are companies like ILFORD turning away from traditional materials?

(RJ) Not at all. Yes, most of our forward thrust in research is toward inkjet. But that's because there is little to improve with conventional films and papers. They do a great job. Make no mistake, traditional materials are still the lion's share of our business.

(FS) What is the biggest myth you are faced with regarding inkjet papers?

(RJ) The biggest myth is that you can't make an inkjet print look like a photo. Until recently this was true; the dots from the printer were too large and the available media was not good enough to take advantage of what the printer could do. That's just not true anymore.

(FS) How does a customer sort through the mountains of inkjet papers on the market?

(RJ) Obviously, there are different quality levels. At the low end are products that are essentially plain paper, coated with an inkjet receiving layer. These papers are not intended for the longest life or highest quality. Then there are papers which have the receiving layer on an RC base, like our GALERIE papers. Since this base is almost identical to the RC base used in conventional papers, this type of paper gives you a print that has the look and feel of a traditional photo. Finally, there are high quality art papers that are used by people who want something that originates as a photo but produces a finished product that is less literal than a typical photograph.

(FS) So how does someone judge inkjet papers?

1. Universality. A paper has to be able to work with all the major printers on the market.
2. Out of the box performance. This refers to how long it takes between opening the box and getting a good image.

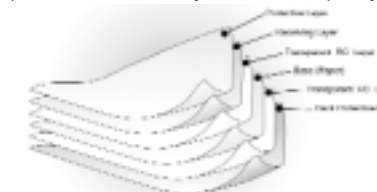
3. Image quality. Your subjective assessment of the overall quality of the image.
4. Color. This is an objective measurement of how wide the color range (gamut) and how well the colors are reproduced.
5. Drying time. How long before you can handle the print and how long before it is totally dry.
6. Image artifacts. Things like bronzing and coalescence. By the way, good papers have pretty much overcome these problems.
7. Light stability

(FS) What separates a good inkjet material from an office supply "bargain"?

(RJ) "Bargain" inkjet media while more desirable than plain typing paper, typically has two drawbacks. (1) Poor ink handling characteristics. The ink passes through the receiving layer and goes into the paper itself. So you can forget about drying evenly or laying flat. (2) Low permanence. They are not designed to produce something intended to last long so they don't protect the ink in any way. You need a quality base material and a quality receiving layer. There are a lot more things, of course.

LAYERS

Photo-quality inkjet papers have multiple layers that control everything from dot-size to curl, static and glossiness. These layers also protect ink from UV, moisture and other damaging contaminants. Newer papers have the "microceramic" technology for added protection and "instant dry-to-the-touch" capability.



(FS) What are the benefits of the new microceramic inkjet papers?

(RJ) The microceramic receiving layer of our GALERIE Smooth material draws ink away from the surface which makes it instantly dry to the touch. It also has a number of advantages such as protection from smudges, universal printer compatibility and enhanced abrasion resistance. GALERIE Classic uses a polymer receiving layer which actually swells when wet. As it dries, the polymer returns to its original shape, encapsulating and protecting the ink.

(FS) If things are improving so fast, why should someone jump into digital now?

(RJ) Two reasons. First, there are many excellent, photo-quality inkjet printers for less than \$200--and I've seen great prints from printers that cost under \$100. Second, any venture into digital imaging can be thought of as an education; that is, by starting out now you will familiarize yourself with how things work--so when new things come along, they'll be much easier to understand.

continued on page 3

Classroom Spotlight

Digital Enhancement of the Traditional Classroom
Dennis Keeley, Los Angeles, CA
by Stephanie Morey

Dennis Keeley has been involved in photography for more than 20 years. He taught at California Institute of the Arts for six years and is currently a lecturer on photography in the Studio Arts Department at U.C. Irvine. Concurrently, Dennis is the Director of Photography for the Community Arts Partnership at the Watts Tower Art Center, and teaches adult education courses at UCLA. He also writes a monthly column on portraiture in Petersen's Photographic Magazine and manages to maintain a client base that includes The New York Times and the J. Paul Getty Center's Conservation Institute.

To him, the importance of the classroom is clear. "It's a place dedicated to the free discussion of photography's unlimited potential. School can be that special period in a photographer's development where they can acquire skills, practice their craft and find their photographic voice guided by frequent critiques."

We asked Dennis to shed some light on the place digital photography has in the classroom. "Digital photography is not really a new way of seeing, but simply a powerful new tool to assist us in seeing better. It can challenge our artistic boundaries...an essential component for growth in our field. In the classroom, the answer won't be an either/or, but both traditional and digital together. Digital is a new instrument we can use in the demystification and explanation of timeless photographic concepts. We couldn't ask for a more exciting time in which to live and work."

Using Digital To Teach Traditional Concepts

We at Freestyle have developed the following exercises based on some ideas we discussed with Dennis. For all of them you should have a digital camera and a TV or computer (laptop or desktop). The camera should have a setting for real-time viewing on a TV or computer. Most modern prosumer cameras from Olympus, Nikon and Canon can do this. If you have to, use the camera's built-in LCD, but be ready to have the students form a line to see the action. Use a photo-quality inkjet printer to output illustrative examples for future reference.

Color Temperature & Correction Exercise:

"Concepts that required a blackboard or visual samples can now be illustrated in real-time. I don't think it has ever been so easy for students to see the photographic process in the classroom."

Filtration - Digital cameras can simulate tungsten, fluorescent, and daylight conditions and most color correction filters work with a digital camera. Illustrate at least an 80B filter by shooting in tungsten with camera set to daylight. An 85B filter by shooting in daylight with camera set to tungsten. The FL-D filter by shooting in fluorescent with camera set to daylight. Filters don't need to be mounted. Just hold them over the lens.

Depth of field - Set up the camera on a tripod toward a setting that has objects at different distances. You could alter the point of focus as well as adjusting the f/stop. Explore the fact that the depth of field falls 1/3 in front of the point of focus and 2/3 behind. Discuss the subject emphasis and how one is lead through a photograph by the composition.

Choices & Composition Exercise:

"Since digital does not seem as disconnected from the moment, we can make important decisions about that moment. I can point out to students that with some work you can make a good picture from almost any given set of circumstances and you can solve a problematic situation, but if you are solving problems you are not seeing the possibilities. With digital, students can immediately see the repercussions of their choices.

Set up the camera in the classroom. The number of objects and application of space can create a challenging visual environment. Point the camera at a group of objects to illustrate how depth of field changes the emphasis and how moving or zooming the camera changes the framing. Discuss how framing alters the relative relationship and value of the elements in the photograph. Ask the students what they think of the picture and how they would change it? Where could they move the camera? Ask them to demonstrate their changes and then discuss the results."

Criticism Exercise:

"Digital demonstrations offer the opportunity to discuss intention, investigation, execution and resolution prior to the effects of film, paper and enlargers. Thus, students learn how one might evaluate the conclusion of their photograph before they put film into the camera or enter the darkroom."

If you have enough digital cameras to go around and a computer or TV setup, send students out for a 15-minute shoot. If you are short on cameras, have students team up. Ask them to think about what they will shoot and how they intend to shoot it. Back in the classroom, show the photos and discuss the visual impact and intellectual considerations of their choices. Does the image itself raise any questions? What are the terms of reference used to evaluate a photograph? What defines success?

On buying a digital camera:

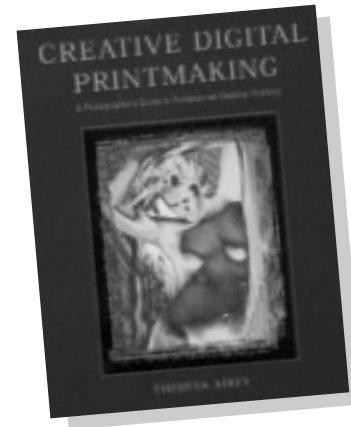
You probably do not need to start with \$5,000 digital cameras for your students. Most prosumer cameras have the features you would need to do all these exercises. "Photography has survived on less than the best equipment for over a century. All the pictures we admire in history were made with equipment that exhibited much less technical quality than the excellence we enjoy today. Great pictures are made by great decisions. Art departments may not need the most expensive, advanced digital facilities, but they do need to address digital education from their special perspective."

Visit our website at
www.freestylephoto.biz/newsletter.html
for the complete interview with
Dennis Keeley

Recommended Text

Creative Digital Printmaking

by Theresa Airey



Theresa Airey fills this wonderful guide with beautiful imagery sure to inspire all creative types. Her helpful tips and tricks give even the PhotoShop beginner the tools to produce limitless pieces of digital art. You will see and read how she has used PhotoShop filters, plug-ins and layers in her own work, to create amazing digital prints by using simple easy-to-learn B&W to Color Conversions, Vibrant Solarizations, Duo Colors, Photo to Line Drawings, Special Effects and Collages. She also includes a full color gallery of 20 artists along with descriptions of their work, as well as a helpful resource guide following the Troubleshooting and Recommended appendix sections. There is some nudity throughout the book, but it is classic in nature and very tastefully done. This book has great visual impact as well as very informative content - a must have for the digital class!

Other recommended books...

"How To Do Everything With Your Digital Camera" by Dave Johnson

"Digital Imaging A to Z" by Adrian Davies

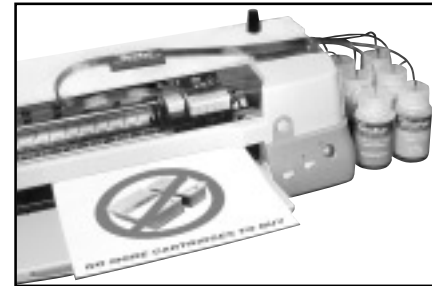
"The Digital Photographer's Pocket Encyclopedia" by Peter Cope

"Complete Guide to Digital Photography" by Michael Freeman

Sherry Lee
Education Sales Representative

All products featured in our newsletter can be found on our website at www.freestylephoto.biz

Product Spotlight Lumiflo Fluidic Color Ink Delivery System



Inkjet printer ink cartridges can represent the most costly part of the digital inkjet printing process. Standard Epson cartridges may last for up to 25-8x10 prints costing you a small fortune. The Lumiflo Fluidic Color Ink Delivery System, by Luminos, is a tremendous cost saving product for anyone using an Epson Stylus Photo 870/890 or 1270/1280 inkjet printer. External ink tanks deliver high quality Luminos ink directly into your printer at a fraction of the cost of standard Epson cartridges.

Just install the system, using the easy-to-follow directions and start saving money! The system includes 4 ounces of all 6 colors of ink with 6 oz. bottles available separately to refill your ink tanks. But that won't be for awhile. Not only does this system's ink cost less, but there is less waste. When you toss out your Epson color ink cartridge you're also throwing away remaining ink colors that haven't been used up yet. Lumiflo Kits are now available in three versions:

1. Lumiflo Gold Ink for high permanence (Includes ICC profiles for Lumijet Papers only)
2. Lumiflo EP Ink for ease-of-use (No ICC profiles necessary. Use just like Epson ink)
3. Lumiflo Variable-tone Monochrome ink

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Featured Tech Cont'd.

(FS) How can customers predict how long their prints will last with confidence?

(RJ) As far as a hard and fast rule goes, there isn't any. ILFORD manufactures, sells and supports its own product (as far as I know, none of the printer manufacturers make their own paper) we're in a good position to make an educated estimate about our products. We currently estimate that prints made on our GALERIE Classic resin-coated material, which works only with dye inks, will last up to 20 years if kept away from direct sunlight. Framed behind glass, about 30 years. Our GALERIE Smooth microceramic material, when used with pigmented inks, should last 50 years or more. GALERIE Smooth can also be used with dye inks but the prints will not last as long as those made on the Classic material.

(FS) What do you say to people who think traditional photography is on the way out?

(RJ) This is hard to answer because so much current imaging involves elements of both. The majority of pictures being taken (not to mention all the photographs that already exist) are made with conventional materials. So, if I take a picture on film, and then scan it, is this a digital image? And many professional photo labs now have "digital enlargers" where the image typically starts as film, is then scanned and finally the image is printed on conventional photo paper using lasers or LEDs.

Although it can certainly be done digitally, I think traditional black and white will be a survivor, no matter what. Look what happened in the 70s with home darkroom color print processing. In short order, we went from the CP5 five step process, to 3 steps and then two. Daylight processing drums were introduced that let you process color in room light. These advances put the home color darkroom on the map. But color couldn't really over-throw black and white. Why? Because serious color photography is different from serious color photography.

One of the most startling things to me, when I took over this position, was how many people do both conventional and digital and have no intention of changing. They see different strengths in the different mediums. I assumed people would choose one or the other. I guess the lesson is, if you enjoy both, do both.

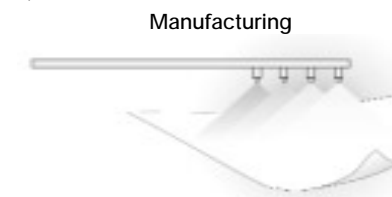


Photo-quality inkjet papers have their layers applied using the same technology as traditional photo paper. Some photo companies, like ILFORD, go so far as to use the same facilities as their traditional photo products.

Visit our website at
www.freestylephoto.biz/newsletter.html
for the complete interview with
Randy Juster

SPE News Center



Current Regional Conference Schedule:

Mid-Atlantic:

October 18-20, 2002 - Pittsburgh, PA.
Omni William Penn Hotel, 530 William Penn Place, Pittsburgh, PA 15219. For reservations, call 412-553-5100. Event venues include: Manchester Craftsmen's Guild, Silver Eye Center for Photography, and Pittsburgh Filmmakers. High school students and educators will be featured this year. A curators' panel is planned, plus an exhibition and talk by Andrew Borowiec ("Along the Ohio") and a history of Pittsburgh photography by Charlee Brodsky. The Keynote Speaker is Pittsburgh native Duane Michals. sand44@mindspring.com

Midwest:

November 7-10, 2002 - Allendale, MI.
This year's conference will be organized through Grand Valley State University. Victoria Veenstra and Tony Thompson are chairing the 2002 conference. srbenson@flash.net

Southeast:

October 25-27, 2002 - Richmond, VA.
Dale Quarterman, Professor of Photography at VCU in Richmond, VA the host. The site is the Omni in downtown Richmond. dlquarte@saturnd.vcu.edu

Southwest:

October 25-26, 2002 - Tempe, AZ.
Hosted by Bob Galloway at ASU and Maricopa Community College. The new chair is Angie Buckley. angie@angiebuckley.com

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