

# Freestyle Photographic Supplies Presents

# Freestylin'

## A Quarterly Newsletter

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Introducing the  
Creative World of  
B&W Infrared Photography!

Compliments of  
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Freestyle Photographic Supplies Presents

# Freestylin'

## A Quarterly Newsletter

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#### LET US KNOW WHAT YOU THINK...

"Thanks for such a great resource - full of great ideas for students & teachers."

*Karen Wheeler -  
La Quinta High School  
La Quinta, CA*

"The first Freestyle newsletter arrived today, and I was pleased to see that it was about what I do...pinhole! Thank you all for putting this together. Looking forward to the next issue!"

*Laurie A. Smith  
SUNY Oswego  
Oswego, NY*

Send comments to:  
kristina@freestylephoto.biz

### Introduction

I want to thank all of you for your great words of encouragement on our inaugural issue of the Freestylin' Newsletter. We received many letters and emails giving us not only accolades & thanks, but some helpful suggestions as well. Remember this is **YOUR** newsletter and the more input we have, the better, so keep your comments coming.

Our second issue focuses on the mysterious and ethereal world of B&W Infrared Photography. Some people try infrared once just for fun, others get hooked on it and use it as their main film. Infrared film generally qualifies as film sensitive to wavelengths of light above 700 nm. In the case of Kodak HIE film it is sensitive to near-infrared radiation out to approximately 1000 nm wavelength (1 micron). There are also other brands of films currently available such as Ilford SFX 200 (extended red-sensitivity film) and MACO IR820. Infrared films are used in a variety of scientific and forensic applications such as aerial crop surveys, as well as in the restoration and investigation of paintings.

The main subject matter used in infrared photography to yield the most dramatic effect is vegetation and clouds. Trees and grass stand out as glowing white, and skies go black against eerie white clouds. You still need to shoot on a sunny day because there is more infrared light available and your infrared or 25A red filter will block out valuable exposure light. The hours after sunrise or before sunset is best due to the extra amount of infrared light around. It is also a bit tricky to handle most infrared films, but as you read this newsletter there are lots of tips and tricks to make your infrared picture taking experience easy, fun and enjoyable.

You can even do IR with a digital camera. See our website for the Tips and Tricks section of Freestylin' Newsletter Online for more information.

Also make sure to check out our new special section highlighting the Society for Photographic Education (SPE). Our website has a complete section with membership and conference registration information for SPE.

Eric Joseph - Editor  
Vice President Merchandising &  
Product Development

#### We want to hear from you!

Please submit comments or suggestions to:  
etjoseph@freestylephoto.biz

Email requests for subscriptions to:  
newsletter@freestylephoto.biz  
or call 800-292-6137 x119

### Featured Artist

A Freestyle Interview with Art Photographer

**Theresa Airey**

by Stephanie Morey

Theresa Airey personifies the popular slogan "Just Do It". From parent to art student, to photographer, to educator, to author, with Ms. Airey it is never a question of how. Her skill, vision, and indomitable spirit have taken her beyond the typical and into new adventures.

(FS) Tell me a little bit about your history?

(TA) I've always painted and sculpted. I had two children when I was 20 so I couldn't do much during the day. But we lived across the street from the local college. After I put the kids to bed I would go across the street and take any art class I could find. I couldn't enroll. I just asked the instructor if I could sit in on the class. They always said "yes".

I went back to school after the kids grew up and with 3 units left for my AA in Art I decided to take a photography class.

(FS) From Photo 101, what did you do next?

(TA) I came across a small book called "The Negative" by Ansel Adams and I was really turned on by it. So much so that I just decided to call him. I called information and asked for his number. Keep in mind that he never answers the phone, but it turns out that he was walking by when it rang and he picked it up! I told him that I read his book and was totally inspired and could I work under him or visit? He chuckled. He knew from the way I spoke to him that I had no idea who he was - and I didn't. To me he was just the guy who wrote this book. The time I spent with Ansel Adams, John Sexton, and Henry Gilpin was a turning point. It changed my life. I knew then that I would be a fine art photographer.

(FS) How did you get into teaching?

(TA) When I got home to Maryland I went on to double major in Fine Art and Photography. As an assistant I had a chance to experience a little about teaching and I found that I liked it.

(FS) In your book Creative Photo Printmaking you say that infrared is delicate and sensitive to heat. Does that mean that you can't travel far from home with it? Say, across country.

(TA) I traveled in Mexico for four weeks without air conditioning in any of the rooms and it was 80-90°F every day and I never had a problem. I brought one of those insulated carry bags with the

zipper - no freezer pack. I never left the film in the van. In my room I kept it out of direct sun. It's really not a problem.

(FS) Choosing a subject is always important in photography. Is it even more important with IR?

(TA) Use a wide angle lens for landscapes because it shows more of the dramatic effects you get with infrared. I like photographing nudes. Skin becomes porcelain-white and beautiful. Use a small aperture like f/16 and a dark background.

(FS) What should you watch out for when shooting infrared film?

(TA) Keep in mind that blue or green eyes go dark. Also, if the subject has veins that show, they will show up as obvious black lines.

(FS) What tips would you give to a teacher who wants to teach infrared?

(TA) I taught a zone system section and it can get pretty technical and dry. The creative, right brained parts shouldn't be ignored. When it gets to that point I loosen things up by giving students a roll of infrared and just have them go and shoot. They get really jazzed with what they get and they are refreshed.

High school seniors are not looking for any discipline in their lives at that stage. They get turned on by how different it is. The younger the student the more flexible they are. They are looking for the "wow". And when they look through the lens and the red filter they really get excited. Remember to keep it simple! And don't get hung up with the light meter.



"Sam Under Umbrella" by Theresa Airey  
Our full interview with Ms. Airey has more great photos and advice and is online at  
[www.freestylephoto.biz/newsletter.html](http://www.freestylephoto.biz/newsletter.html)

## Classroom Spotlight

JOE APPLEBAUM,  
Brecksville-Broadview Heights  
High School Broadview Heights, Ohio  
by Stephanie Morey

The winner of last issue's "What Works For You" contest and feature in this issue's Classroom Spotlight is Mr. Joe Applebaum of Brecksville-Broadview Heights High School in Broadview Heights, Ohio. Besides his full-time photography position at the high school, Mr. Applebaum teaches part time at Cleveland State University as well as at a local continuing education school. His straight forward approach introduces infrared photography by making students explore how they see the world. Says Joe, "Artists see more when they look. And I think all artists are trying to express that in their art. Learning to see is a skill I try to get across [to my students.]"

Mr. Applebaum reminds us that IR B&W films are still sensitive to some visible light. That is why filters are required. You increase the IR effect by reducing the impact of blue and green light with red filters like #25 and #87. The deeper red the filter, the more of the IR effect you get.

### Focusing

Focusing can be a tricky proposition with infrared photography, but Joe offers us two valuable tips that take away a lot of the mystery. Few student photographers know that lenses have a red infrared mark on the focusing ring. If your lens is missing this mark then nudge it to a slightly closer focus. Also, to improve apparent sharpness use a small aperture to increase depth of field.

### Cameras

Not all cameras are compatible with infrared films. Mr. Applebaum outlines some important exceptions for us. Some pressure plates like the Pentax K1000 are dimpled, which can create spots on the negatives because the film does not have an anti-halation layer. Many newer cameras use an infrared beam to count frames. This beam exposes one side of the sprocket holes. Older auto bodies like the Canon EOS 10S do not use an infrared counter. *We recommend the fully manual Vivitar V3800N. For 120 film, we recommend the Seagull 4A-105.* - FS

### Shooting

Joe notes that bracketing your exposure is critical. Until you have a good sense of how your camera meters for any given infrared film and how the film responds, he recommends a  $\pm 2$  stop bracketing of the estimated base exposure. *An important note on handling most infrared film: Load and unload infrared film in total darkness. If you are in the field, a changing bag or tent is an inexpensive and convenient tool.* - FS

Here is an assignment based on the one Joe Applebaum uses for his high school class:

### BLACK & WHITE INFRARED ASSIGNMENT

This assignment is fine for first year photo students in high school or above, but it should not occur at the beginning of the course. Students should already have a comfortable knowledge of B&W processing & printing and access to a darkroom.

### Equipment

- Kodak HIE (shoot at ISO 400) or equivalent B&W IR film
- An infrared compatible camera
- A Red #25 or IR #87 filter
- Changing bag or tent (Optional)



"Navy Pier 1" by Joe Applebaum

### Objectives

Using infrared black and white film, photograph any three of the following situations Turn in one print for each situation. Prints should be at least 8"x10". Do your own processing and printing. Each print should be technically precise according to the criteria outlined during class. Spot your prints. Mounting is optional.

- 1) Landscapes on a sunny day, with fluffy white clouds. (The blue sky becomes black, so remember to try to include the sky in your image.)
- 2) Portrait or head shot. Clothing ideas: dark clothing with skin showing or in bathing suit. Try blue sky as a background.
- 3) Buildings, gravestones or statues mixed with foliage and sky.
- 4) Portrait or still life shot inside with light streaming in through a window.
- 5) People with sunglasses. (You might see the eyes through the glasses!)
- 6) Anything else that may interest you.

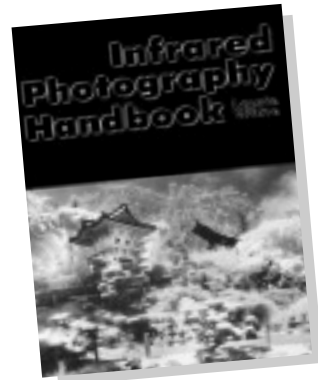


"44th Street Rest" by Joe Applebaum

If you like this article you will love our online version with a color IR assignment, digital infrared photo tips, student artwork, newsletter back issues and more [www.freestylephoto.biz/newsletter.html](http://www.freestylephoto.biz/newsletter.html)

## Recommended Text Infrared Photography Handbook

Laurie White - Author



A great book for all infrared "shooters". Infrared film is not as intimidating as it may seem and Laurie White helps to simplify the process with an indepth look at how infrared film really works and how easy it really is to use with some practice. She gives thorough suggestions on subjects to use for that true "heavenly" feel and the best times to shoot with infrared film. There are comparisons of how infrared works with various films with and without filters. Her own photos are shown throughout the book and are quite inspiring!

Other recommended books....

"Advanced Infrared Photography"  
by Laurie White

"Creative Photographic Printmaking"  
by Theresa Airey

"The Art of Color Infrared Photography"  
by Steven H. Begleit

Kristina Loughery  
Education Sales Supervisor

## Websites of Interest:

[http://www.mat.uc.pt/~rps/photos/FAQ\\_IR.html](http://www.mat.uc.pt/~rps/photos/FAQ_IR.html)

<http://www.cocam.co.uk/CoCanWS/Infraed/INFRARED.HTM>

<http://www.fotoinfo.com/techniques/ir.html>

<http://www.wrotniak.net/photo/infrared/>

All products featured in our newsletter can be found on our website at [www.freestylephoto.biz](http://www.freestylephoto.biz)

## Product Spotlight Macophot IR 820c B&W Infrared Film



This newly introduced B&W infrared film is fast creating a wave of excitement for those interested in Infrared Photography because of the variety of formats available and exceptional value. It is available in 35mm x 36 exp., 120 size roll and 4x5 sheet. The emulsion of Macophot IR 820c film has a spectral sensitivity of 820nm coated on a very stable clear polyester base and treated with a special antihalation backing. This backing minimizes "halo effect," gives the film an extremely low fog level and minimizes reflective interference within the camera. The clear base also allows for easier focusing when printing.

### Tips for use:

- Load the 35mm in complete darkness; the 120 mm can be loaded in low light conditions.
- Use a stainless steel tank for processing.
- Develop in complete darkness.
- The antihalation coating is water soluble. Prewash for one minute before development. (The wash water will turn green.)
- Process in standard Arista® 76, Arista® Prem Powder Film Developer or Kodak D-76 for 13 minutes at 71°F. Agitate for the first 30 sec. and then for 5 seconds every 30 sec. thereafter to produce the best possible acutance.
- Without an infrared filter the film should be exposed at a setting of ISO 100.
- When exposed through a 25A Red filter set your light meter to 50 ISO and at 12 ISO when used with a 87B filter. Be sure to bracket your exposures.



Image by Stephen Frances

## SPE News Center



Freestyle wishes to introduce you to the Society for Photographic Education. Look for more information on SPE and a calendar of events in future issues of Freestyle! by Stephanie Morey

(FS) Tell me about the beginnings of SPE. How and when did it start? Who were the founders and why did they want to start SPE?

(SPE) SPE was founded in 1963 by respected photographers, critics, historians, and educators such as Nathan Lyons, John Szarkowski, Aaron Siskind, and Henry Holmes Smith. Photography was becoming part of university curriculum in the early 1960s and SPE was meant to provide a network for people teaching photography. The mission of the organization has expanded to encompass a broader group, including photographic and digital artists, professional fine art photographers, critics, historians, and curators. Since SPE's founding, virtually all highly acclaimed artists, academicians, and critics in the field of photography have been involved at some point with SPE or its programs. SPE continues to be a principal forum for photography, serving as an important vehicle for the presentation of contemporary imagery and issues related to visual representation and the dissemination of criticism and information about new and experimental photography and related media.

(FS) Tell me about SPE's growth over the years. What major events helped to shape what the organization is now?

(SPE) SPE has grown from a handful of educators to over 1500 members including educators in a variety of fields, artists and business associates. The annual national conferences and the regional conferences play an important role in shaping the society through their consistency and energy. In addition to the conferences, exposure continues as one of the few critical photography journals and the newsletter conveys news and career opportunities to the membership. SPE strives to have a diverse membership, as quoted from Sandy Sorlien, Chair of the SPE Mid Atlantic Region, "To me, a photographic educator is anyone who is offering his/her vision and expertise to the public in any way. This could include exhibiting, publishing, lecturing, teaching workshops, leading field trips, or teaching in a school environment. I feel very strongly that many non-academics are fabulous educators."

(FS) What are some of the biggest challenges SPE faces today?

(SPE) Funding always plays an important role in the success of a nonprofit educational organization. Recently, SPE has been able to thrive with renewed support from the photographic industry and the continued support of members. SPE greatly appreciates this commitment & support. The expansion of the medium itself as well as the constant changes in technology and photographic education also challenge SPE to carry out its

mission of providing a forum for the discussion of photography and related media as a means of creative expression and cultural insight. Offering a wide range of programming during the national conferences is one way that SPE works to achieve this. However, through all of its interdisciplinary programs, services and publications, the society seeks to promote a broader understanding of the medium in all its forms, and to foster the development of its practice, teaching, scholarship, and criticism.

(FS) What major projects does SPE have underway right now?

(SPE) In addition to planning the national conferences for 2002 and 2003 and publishing exposure, our quarterly newsletters, and the annual membership directory, SPE is working on strengthening and enlarging the student scholarship program to increase the amount of financial support for the scholarship winners as well as the number of scholarships we can offer. Part of what makes SPE unique compared to many professional organizations is the high level of participation by student members. In Las Vegas, this March at our national conference, we will be launching a special half-day student seminar for the student volunteers and scholarship recipients. We plan to continue these enhancements for student members each year.

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| 2002 Student Membership    | \$35 | \$65  |

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Also make sure to attend the 39th Annual SPE National Conference at the Tropicana Hotel in Las Vegas, NV March 21-24, 2002

Visit us! Freestyle will be exhibiting in Booth #18

See our website for an SPE Membership application and 39th Annual SPE National Conference registration form.  
[www.freestylephoto.biz/newsletter.html](http://www.freestylephoto.biz/newsletter.html)