

# Freestyle<sup>TM</sup>

## Photographic Supplies

5124 Sunset Boulevard, Hollywood, CA 90027

Your Value Leader...since 1946!

PRESORTED  
STANDARD  
U.S. POSTAGE  
PAID  
FREESTYLE

Volume 3 Issue 2  
FALL 2003

Introducing New...

**ARISTA.EDU<sup>®</sup>**  
THE EDUCATORS CHOICE

"Proof-positive of Freestyle's Commitment to Photographic Education!"  
— Steve Francis  
Member, Freestyle Advisory Board  
of Photographic Professionals

Compliments of

Freestyle...The Educators' Resource<sup>TM</sup>

Freestyle Photographic Supplies Presents:  
**Freestylin'**  
A Quarterly Newsletter

Introducing...

**Arista.EDU**



A New line of black and white films and papers at an incredible value.

**THE EDUCATORS CHOICE...**

Best in Value! Best in Price! See why Arista.EDU is the perfect solution for your photo material needs.

Available in December, 2003!

Contact us for prices and more information.

**Arista.EDU<sup>®</sup>**  
**Tested & Approved!**

Members of the Freestyle Advisory Board of Photographic Professionals comment on new Arista.EDU<sup>®</sup>

"I congratulate Freestyle for offering to educators and students new Arista.EDU<sup>®</sup>, a good line of products at a reasonable price!"

— Red Dresner

Member, Freestyle Advisory Board of Photographic Professionals

"The Arista.EDU<sup>®</sup> product line is a great value for students, teachers and working photographers. My personal experience with it has been great. A great tonal range and fine quality product. Well worth using for your next project or assignment!"

— Jan Pietrzak

Member, Freestyle Advisory Board of Photographic Professionals

Freestyle Photographic Supplies Presents:  
**Freestylin'**  
A Quarterly Newsletter

Announcing... **NEW Arista.EDU<sup>®</sup>!!**

### Introduction

This issue of the Freestylin' Quarterly Newsletter is devoted to the introduction of a brand new value line of black and white photographic paper and film known as "Arista.EDU<sup>®</sup>". With continual budget cuts and increases in the cost of education, Freestyle has leveraged its significant buying power to create the ultimate line of black and white consumables for schools and students. The line is priced far below our long-time standard, Arista<sup>®</sup> and Arista Premium<sup>®</sup> products. (By the way, our Arista<sup>®</sup> and Arista Premium<sup>®</sup> line of papers will be increasing in price this January due to increases by the manufacturer.)

Arista.EDU<sup>®</sup> is manufactured exclusively for Freestyle Photographic Supplies by a major European manufacturer. The image quality is what you would expect from a world-class product but at a significantly lower cost than other private label or well known brand names. The Arista.EDU<sup>®</sup> product line includes Variable Contrast RC, Variable Contrast Fiber and Graded RC B&W papers in Glossy and Semi-Matte. It also includes 35mm, 120 and sheet film in ISO 100, 200 and 400. All of these materials process well in Arista, Arista Premium, Marathon and other standard chemicals.

As a partner in education for over 57 years, we are well aware of budgetary issues facing photo departments nationwide. Traditional processes, specifically wet-darkroom, are still a significant part of most photo programs and we are totally committed to keeping photography affordable and accessible to schools, students and educators.

Arista.EDU<sup>®</sup>, our recently introduced Marathon bulk B&W chemicals, and Mediastreet bulk feed inkjet systems are all examples of our ongoing commitment to fight the rising costs of photographic education and to support the art and science of photography. ■

Eric Joseph  
Vice President of 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

### A Brand New Line of B&W Film and Paper

Just for educators, exclusively from Freestyle

by Stephanie Morey

For fifty-eight years we have brought you only the best in value-added products and services. Continuing that tradition, we are proud to introduce Arista.EDU<sup>®</sup>, a new line of black and white films and papers designed specifically for educators and students of photography.

Arista.EDU<sup>®</sup> is our response to an overwhelming demand by schools nationwide for a high quality, cost-effective choice in black and white materials.

We realize that budget cuts to education have left many of our school customers pondering the merits of an old fashioned bake sale to raise funds. At the same time, manufacturers everywhere are raising prices for must-have darkroom consumables.

Arista.EDU<sup>®</sup> films and papers will help you maximize your purchasing power without compromising quality.

Like all our Arista brands, Arista.EDU<sup>®</sup> is exclusively Freestyle's, which means you can expect consistent, beautiful results every time you use it. Resilient and flexible, Arista.EDU<sup>®</sup> adapts well to all types of processing and meets the challenge brought by the toughest school darkrooms.

Students just beginning their photographic education will find Arista.EDU<sup>®</sup> papers to be easy-to-use and forgiving, reacting neither too slowly nor too fast. This gives beginners the kind of comfort level needed to build confidence in the darkroom.

For more advanced students, Arista.EDU<sup>®</sup> papers tone beautifully and respond well to advanced techniques such as split toning, lith printing, hand coloring and more.

The films in the Arista.EDU<sup>®</sup> line have a very good tonal range and remarkable push/pull characteristics along with excellent sharpness and grain structure.

"We think this is the most significant introduction to the traditional darkroom market in many years," remarks Eric Joseph, Vice President of Merchandising and Product Development at Freestyle.

In creating this exclusive line, Freestyle met with major manufacturers from around the world, ultimately selecting the one who could guarantee us the best in quality and ample supply for our customers.

"Our choice is a familiar manufacturer in the photographic industry with a long reputation of quality and consistency. We engaged them because of their willingness to work within our requirements: a consistently good quality product at a very economical price," says Patrick DelliBovi, Director of Marketing at Freestyle.

"I applaud Freestyle for meeting the needs of the educational market by creating Arista.EDU<sup>®</sup> films and papers.

— Elizabeth Opalenik  
Member, Freestyle Advisory Board  
of Photographic Professionals

During the development phase of Arista.EDU<sup>®</sup> we tested numerous emulsions for consistency, tonality, neutrality and tone-ability. We took into consideration the line's balance ensuring that films and papers paired well together. We also made sure that Arista.EDU<sup>®</sup> products worked with every major brand of chemicals. The result is an excellent line of black and white films and papers with remarkable flexibility.

**Arista.EDU<sup>®</sup>: Introducing The Line**

Arista.EDU<sup>®</sup> black and white films and papers bridge the gap between affordability and their budget dollar to maximum effect.

**Arista.EDU<sup>®</sup> Resin Coated, Variable Contrast**  
Available in glossy and semi-matte

We see this resin coated enlarging paper as the perfect way to start a career in photography. Like all good RC papers, it is easy to use, fast-washing and quick-drying. This material has excellent tonal separation and the ability to enrich images with distinctive blacks and crisp, clean whites. Remarkably flexible, it can stand up to the rigors of trial and error when learning darkroom techniques, yet it retains the qualities of a good display material suitable for framing.

Continued on Page 3



## Classroom Spotlight

### Discovering Your Custom Film Speed

by John Richardson



"Cliffs of Moher"

As educators and students of photography we are conscious of light. We look for its source, consider its intensity and control it as needed because we know that the relationship between photography and light is as fundamental as the one between paint and painting, and you can not hope to master one without also mastering the other.

The first, critical step in this mastery is to know the starting point for your film, or where the film first begins to show noticeable changes due to exposure to light. This is sometimes called the "true ISO" or "true film speed".

Many beginners mistakenly use the ISO number printed on the film box as the true film speed. But these days, that number is put there to provide maximum image yield for the average user: A usable image...not a beautiful image. Even if you used this number, there is still an array of variables that influence how you choose to expose your film – your personal film speed.

Ultimately the light, your equipment (camera, lens and meter), and how you process your film have the biggest impact on your personal film speed and account for a full f/stop or more difference from the manufacturer's ISO rating. In some cases, this can mean a lot of unrecoverable shadow detail.

Your personal film speed can be determined by trial and error. However, from an educator's standpoint, the film speed test has significant lesson value for all students of photography, and is faster and more economical than trial and error.

The procedure takes about 15 minutes, plus the time it takes to develop the film. Students will need one roll of black and white film, a camera with manual controls and lens, and a reflective light meter (internal or hand held), as well as a piece of 16"x20" smooth surface mat board in a medium or dark gray color, and some tape. You will also need a sheet of paper to keep accurate records of your exposures.

For this article I used the new Arista.EDU® 400 and found it to be an excellent choice for this test.

Tape your mat board to the wall of a building in open shade, that is, in the shadow of the building. Place it at a height where you can easily photograph it, and where it is evenly lit. Set your camera up, preferably on a tripod, and set your focus at infinity. Aim the camera so that the board completely fills your viewfinder. (The board will look fuzzy.)

On your camera, manually set the ISO on the film's box. Meter the scene and choose (and set) a shutter speed/f-stop combination that places your aperture in the middle of the range, usually around f/11.

On your sheet of paper, write down the film you are testing, the shutter speed/f-stop combo and your developing information (developer/dilution or name of lab). Make two columns and label the left one "ISO" and the right one "aperture."

Now comes the twist. For this example we will say your meter reading for ISO 400 was f/11 at 1/30. You are about to change both of these. Change your shutter speed (only) as if you were going to under expose your film by 4 full stops. Once you have done this, reduce your aperture size by one stop. Based on our example, your lens should be now set at 1/500, f/16.

On your sheet of paper, in the right column, list a sequence of six apertures at half stop intervals beginning with the one you just set on your camera, f/16. Based on our example, they will be f/16, f/11-1/2, f/11, f/8-1/2, f/8, f 5.6 1/2. Now, in the left column, write the ISO next to your original f/stop you chose. 400 should be across from f/11, third from the top.

The next step is to begin exposing your film using the f/stops on your sheet. Don't worry if your lens doesn't have half-stop notches. Just make your best guess. (Whatever you do, do not change the shutter speed.) Finally, make a seventh exposure with the lens cap on so that the film is unexposed. Now process the film using your preferred method or outside lab.

With the developed film in hand, you should see a series of 7 exposures. The first will be lighter (less dense) than the second. Each frame should get progressively darker except the last one, which will be clear, no exposure at all. If your film does not show this progression, you will need to re-shoot the test.

Now it is time to plug in the film speeds next to the f-stops on your chart. Film speeds occur in intervals of 1/3 stop, while our test was done in 1/2 stop increments. So we'll have to fudge a little. Below is the progression of film speeds in 1/3 stops:

12, 16, 20, 25, 32, 40, 50, 64, 80, 100, 125, 160, 200, 250, 320, 400, 1000, 1200, 1600... Note that every third number represents one full stop.

Let's go back to your sheet. You already put 400, our example manufacturer's ISO, next to your third exposure. So, at the top of your list write the next full stop higher (800). Second is 500/600. Third already has 400. Fourth is 250/320, fifth is 200, and the sixth is 125/160. Don't worry about the seventh "exposure."

Now look at your negatives. How do we know which of the exposures on our film is "correct"? The easiest way to tell is a visual examination of the film on a light box. The lightest exposure that shows faintest difference between the unexposed edge and the exposed frame is your personal ISO. For two, much more precise methods, log-on to [freestylephoto.biz/newsletter.html](http://freestylephoto.biz/newsletter.html) for the extended version of this article.

After doing this exercise, my students are amazed at how much (and how quickly) their printing improves. And it is extremely gratifying for me to see their growth both as technicians and artists. ■

**Educator John Richardson currently supervises the darkroom lab at Art Center of Design in Pasadena, California. He is also one of Freestyle's CPC certified sales consultants.**

## Recommended Text

### Beyond Basic Photography: A Technical Manual

Author: Henry Horenstein



This book is a follow-up to Horenstein's classic *Black and White Photography: A Basic Manual*. As its subtitle suggests, this is a book that covers the more technical aspects of photography. It is a guide aimed at those photographers who are already familiar with the basics, and want to gain maximum control over the process – from the negative to the print and beyond.

The book is divided into six chapters: The Negative, Photographic Chemistry, Archival Processing and Storing, Processing Controls, Lighting, and finally, The View Camera. Each chapter contains photographs and illustrations, and concludes with recommendations for further reading on the covered topic. He also includes a resource section, as well as information on health hazards pertaining to photographic chemicals.

Horenstein's books are often considered to be the most thorough and comprehensive manuals in the field, and are widely used as textbooks in many high schools, colleges and universities. *Beyond Basic Photography* is an invaluable book for those wanting to challenge their understanding of the photographic process. ■

I also recommended...

"Black & White Photography: A Basic Manual" by Henry Horenstein

"Advanced Black and White Photography" by Kodak

"The Negative: The Ansel Adams Photography Series, Book 2" by Ansel Adams

Laura Madden –  
Education Sales Representative

## Product Spotlight

### Marathon Black & White Chemicals

Freestyle's exclusive Marathon Chemicals are the educator's answer to high quality, budget-stretching black and white chemicals for the school darkroom photography program.

**Marathon Film Developer** and **Marathon Paper Developer** are Phenidone based which means longer tray life, better tonal range and richer blacks. Phenidone is also a more user friendly developer and is recommended for metal sensitive students.

At the request of our educators, **Marathon Stop Bath** is odorized with a vanilla scent to make your work darkroom experience more enjoyable.

**Marathon Hi Speed Fixer** is a modern, non-hardening rapid fixer for all B&W films and papers.

**Marathon Archival Wash** saves time and water.

Marathon chemicals have been shown to produce excellent results with our new Arista.EDU films and papers.

- Sturdy, space-efficient packaging
- No additional haz mat fees
- Economical 1:9 dilution
- Uses hypo-allergenic Phenidone, no Metol
- Pleasant vanilla scented stop bath
- Drop shipping is available direct from the manufacturer
- Tested by educators nationwide
- Optional, ultra-convenient tube or spigot dispenser



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

## Arista.EDU

### A Brand New Line

Continued from Page 1

Arista.EDU® Resin Coated Variable Contrast also offers superb rendering in all applications where a neutral to cool tone and ease of a resin coated paper is preferred.

**Arista.EDU® Resin Coated Single Grade Papers**  
Available in Glossy and Semi-matte

This graded version of the resin coated paper maintains the excellent tonal separation, crisp blacks, and clean whites found in the Arista.EDU® VC papers.

It is available in grades 2 and 3, and is an excellent printing medium for intermediate students whose negatives are more consistent.

**Arista.EDU® Fiber Based Variable Contrast Paper**  
Available in Glossy and Semi-matte

With rich blacks, subtle midtones and sparkling highlights, Arista.EDU® Fiber Based Variable Contrast is the perfect choice to complete the creative process. Advanced students will immediately notice the full range of contrast, exceptional developmental control and toneability of this excellent darkroom paper.

**Arista.EDU® ISO 100 Black & White Film**  
Available in 35x24 and 120

This fine grained film is an excellent choice when resolution and detail are important. With excellent tonality, wide exposure latitude and good/push pull characteristics, its ability to render impressions of brilliance and vividness make it excellent for fine art, still life, and studio photography.

**Arista.EDU® ISO 200 Black & White Film**  
Available in 35x24 and 120, 4x5, 5x7 & 8x10

This all-purpose film features medium grain, good tonality, nice sharpness and wide exposure latitude. Because of its flexibility and good characteristics, Arista.EDU® 200 is suitable for almost every shooting assignment.

**Arista.EDU ISO 400 Black & White Film**  
Available in 35x24 and 120, 4x5, 5x7 & 8x10

An excellent high speed emulsion, this is the choice for low light and hot light situations. This is also an excellent choice for action photography. Excellent latitude, smooth tonal transitions and good contrast are some of the features this film boasts. ■

You can get back issues of *Freestylin'* Quarterly Newsletter in downloadable PDF format, as well as extended versions of articles, feature photos and other great information on our website at: [www.freestylephoto.biz/newsletter.html](http://www.freestylephoto.biz/newsletter.html)

## Last Chance to Purchase ARISTA Before Price Increase

Stock up now!

Due to significant price increases from the manufacturer, we are forced to raise prices on our regular ARISTA line of papers and films.

We received notice of the price increases earlier this year and have postponed implementing them as long as possible.

Fortunately, we have found a product line to support the educational community and we feel we can again offer a quality product line to schools and students at affordable prices.

As a result, beginning January 1st, 2004 all regular ARISTA products will increase in price. These products include:

- Arista Plus paper
- Arista Pro 125 film
- Arista Classic paper
- Arista Pro 400 film
- Arista Premium paper

**We encourage all our customers to stock up on these products now. You still have time to purchase at the lower price and beat the increase.**

## Freestyle Education Department Staff

### Educators' Service & Sales

Kristina Loughery  
kristina@freestylephoto.biz

Laura Madden  
laura@freestylephoto.biz

Johanna Theret  
johannat@freestylephoto.biz

### Photo Technical Staff

John Richardson  
Darkroom Specialist  
johnr@freestylephoto.biz

Eric Joseph  
Digital Specialist  
etjoseph@freestylephoto.biz

Laura Madden  
Alternative Processes  
laura@freestylephoto.biz

**Reach Our CPC Certified Staff At:**  
(888) 205-8177  
edu.order@freestylephoto.biz

### Freestylin' Editorial Staff

Stephanie Morey, Eric Joseph,  
Laura Madden, John Richardson,  
Patrick Dellibovi, Kristina  
Loughery, Marvin Keller, Sherry  
Lee, Kristal Brutrum