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LET US KNOW WHAT YOU THINK

"I was very impressed with your last issue of *Freestylin'*! I really appreciate the newsletter and I always look forward the seeing it come out. It always has relevant articles in it, especially the last issue."

Ed Beckett -
Flagler Palm Coast High School
Bunnell, FL

"Your staff could not have been more helpful! They are friendly and informative and quick to get back to me. I just wanted to remind you of that, but I am sure you already knew."

Becky Hall -
Austin Peay State University
Clarksville, TN

Freestyle Photographic Supplies Presents:

Freestylin'

A Quarterly Newsletter

Introduction

This issue of the *Freestylin'* Quarterly Newsletter is devoted to the fine-art of handcoloring photographs. Handcoloring photographs has been a popular craft and an art form almost since the invention of photography. Previous to the invention of color film, handcoloring was the only way to get a realistically colored photograph of the world. Back then it was an art left exclusively to the professional photo retoucher. Since then, handcoloring has taken on a life of its own. Today, it is an important form of artistic expression and lets a photographer connect with an image in a way no other technique can.

As digital photography increases in popularity, so does interest in handcoloring photographs. The personalization of a black and white print and the intimacy of creating something hand-made with this creative and challenging process contrasts with the detached feeling one gets from creating images digitally and manipulating them in Photoshop.

Our featured artist for this issue is Advisory Board Member, and internationally renowned artist and author, Jill Enfield. Ms. Enfield's expertise in alternative processes and handcoloring photographs has brought her artistic notoriety as well as success as an editorial and commercial photographer.

She has taught handcoloring and non-silver techniques at Parsons School of Design, The New School, FIT, NYU and ICP in New York. She has also led workshops throughout the USA and Europe. Her work is in the collections of RJ Reynolds Co.; Southeast Banking Corp.; Museo de Arte Moderno de Medellin, Colombia; The Boca Raton Museum of Art, Hotel Paris in La Jolla, CA and the Creative Center for Photography, CA.

The *Recommended Text* feature this issue is Jill Enfield's new book "Photo-Imaging: A Complete Guide to Alternative Processes," and our *Classroom Spotlight* is a classroom assignment for handcoloring inspired by Freestyle Advisory Board Member, Norma Smith. Also covered is a summary of events at the *Creative Center for Photography*, a facility that is attached to the Freestyle Retail Store. Finally, we are proud to announce the winners of the annual Crystal Apple Award and Scholarship sponsored by Freestyle and awarded by the Society for Photographic Education (SPE). ■

Eric Joseph -
Photographer and Vice President of
Merchandising & Product Development

We want to hear from you!
Questions or comments? Ideas for future issues? Let us know. Write us at: [Freestylin' Quarterly Newsletter](mailto:Freestylin'@FreestylePhoto.com), Freestyle Photographic Supplies, 5124 Sunset Boulevard, Hollywood, CA 90024; or newsletter@freestylephoto.biz. Reach us by phone at 800.292.6137 x119.

Featured Artist

A Freestyle Interview with Fine-Art Photography and Freestyle Advisory Board Member, Jill Enfield.

by Stephanie Morey

All art genres have their "masters," and 21st century handcoloring has several. Key among them is acclaimed artist and author Jill Enfield who, over the past two decades, has helped lead the international art world to a greater understanding of photography as art. She has also helped companies like Hassleblad create unique advertising through the use of her images. Not content with just making art, Ms. Enfield is also a respected educator and a sought-after workshop leader. Despite her full calendar, she was happy to make time to speak with *Freestylin'* about handcoloring.



Cartagena: opera house

limited budget, and I was the youngest there, I never got the camera. I kept saying 'take that picture,' but to no avail. When I got home I begged my parents for my own camera."

While attending NYU, Jill was introduced to the tremendous possibilities in creative/alternative processes. "I took a class called 'Experimental Photography' which introduced me to processes like cyanotype, the use of enlarged negatives, and hand painting. It was a great class and ever since then I have always liked doing more than a straight black and white print."

Soon after graduating from NYU, Jill began teaching black and white photography at Parsons and in workshops around the country. Though her interest in alternative processes continued, it was not until 1990, at the invitation of the New School, that she started teaching creative/alternative processes.

"By that time it had been years since I was exposed to all the different alternative processes out there, so to prepare I spent the summer exploring techniques intensely. I like immersing myself like that. That is why I like taking and teaching workshops. Covering a topic all at once and in short order is an easy way to see what you like to do. Like traveling, when you are in unfamiliar territory you see things from a new perspective."

Previsualization

A lot has been written on the significance of knowing what you will get before you shoot, or previsualization, but Ms. Enfield finds many opportunities to work without it. "I use it, but a lot of the time I just

carry a camera with me and shoot what I like. Sometimes I know immediately that 'this is the shot.' Other times I'll shoot and not do anything with the film for awhile, for years sometimes. The magic is not just in making the picture, it is also in working with the negative."



Willia Cather's washbasin

"Sometimes over planning can keep you from seeing opportunities as they come up. I remember on one on-location commercial shoot, we had everything set up in a living room for the model's arrival, but as she walked in the front door I had to stop her. The morning light was so great streaming in the doorway! I shot several frames right there. We did the rest of the session, but the pictures Hassleblad used were those first impromptu shots."

Digital Darkroom

Recently, Ms. Enfield has added a digital darkroom in her studio which she finds to be a valuable tool for some techniques.

"I discovered that digital is not necessarily better, you just don't get wet," says Ms. Enfield. "And digital darkrooms are not necessarily faster. In fact, digital isn't even easier because of the endless upgrades. Yes, it is a great tool for some things, like making enlarged negatives, but for me it is no substitute for a wet darkroom. Even if digital was better, faster and easier, students still have to know how to work with light sensitive materials."

The Creative Process

Jill emphasizes that breaking away from a routine and exploring new territory is an important component of growth as a photographer.

"Teaching a new technique does not have to be an involved process," says Ms. Enfield. "There are a number of simple, 'non-scary' kits for processes like cyanotype, Van Dyke brown and platinum. All these can be handcolored, too. They usually have good instructions or you can use 'Photo-Imaging, A Complete Guide to Alternative Processes' to learn how to use them."



Acoma

"No matter what you decide to teach, it is important to provide hands-on opportunities. During a workshop in Ireland, several of my students wanted to discuss using an on-camera flash indoors. Instead of talking about it, we all gathered around a castle staircase with daylight streaming in. We used flash with the daylight, directly in full shadow and bounced off a wall. A demonstration like that can't be replicated with just words. Involvement is important." ■

Classroom Spotlight

Exploring Handcoloring as an Assignment Option with Educator/Artist Norma Smith

by Stephanie Morey

Of the creative darkroom techniques available, those in handcoloring offer the photographer a greater range of individuality and expression than almost any other. Though not strictly a darkroom process, handcoloring differs from processes like Bromoil in that the pigment is applied to a fully developed and visible image. Little, if any, preparation of the paper is needed. The medium (i.e. coloring agents) available span the gamut and include nearly everything a canvas painter might use, including watercolor, acrylic, oil, chalk pastel, oil crayon, pencil and more.

For this Classroom Spotlight, we spoke with artist/educator Norma Smith, who has been active in the field of photography for over 30 years. Currently she is an instructor of photography at UCLA Extension and teaches specialty classes for Otis College of Design and California State University, Northridge. She is also a member of the Freestyle Advisory Board of Photographic Professionals. We asked her for some insights into this creative process and for some suggestion on how to add handcoloring to a black and white darkroom course.

"Handcoloring always opens a discussion on why have color in photos to begin with," explains Ms. Smith. "Colors help convey feeling and emotion. The right color can accent or down-play certain elements. I make it a point to address the difference between handcoloring and a color photograph. The former exercises the photographer's imagination and involves the photographer in making active choices for every element in the image. In comparison to a color image, handcoloring is much more subjective and less of a documentation."

Norma suggests three class hours, plus processing and printing time, to cover an introductory handcoloring assignment. "In the first hour I spend some time talking about how colors convey moods – the basics of color theory. Then I demonstrate how to apply the pigments and explain the tools involved." Ms. Smith adds that it is a good idea to show the difference between black and white, color and handcolored photos and to show samples when possible. Samples from previous classes are great for this.

If handcoloring has never been covered before, Ms. Smith notes that Marshall's publishes two booklets that Freestyle offers. "Marshall's also puts out a great videotape that covers the topic well, including how to mix and apply the pigments. I highly recommend them both."

"Also in the first hour, I cover how best to shoot and print an image for handcoloring. Students should over-expose and then process normally in order to get a slightly-light, slightly-flat image. Print on Luminos RCR Art or any matte fiber-based paper like Arista Classic VC Fiber."

"In the second hour I have students color their prints. Here, emphasize that the process is supposed to be fun and creative – nothing is a failure and everything teaches. Again, I recommend Marshall's. It has become an industry standard and their quality is excellent. Their Portrait Set contains a good starter selection of photo oils and pencils."

Students can buy their own kits, or you can buy a few sets to share, pinching out patches of pigment onto pieces of white plastic or wax paper for students. The video Norma mentioned also covers the use of the tools for applying the colors and how to clean up mistakes by using a kneaded or gum eraser.

"In the third hour we spend time turning a critical eye to the final products." Continues Ms. Smith, "Again, there is no failure, but there are lessons to be learned. We consider each photograph in terms of the criteria discussed in the first hour and the students can have a chance to articulate the thinking behind their choices."

You can also turn it into a casual contest where students compete in categories for bragging rights or small prizes. If you decide to exhibit the work, keep in mind that the final images take a day to dry to the touch and a week to dry thoroughly.

"Handcoloring always opens a discussion on why have color in a photograph to begin with."

— Norma Smith

Member, Freestyle Advisory Board of Photographic Professionals

Theory
The handcoloring process forces students to look closely at their photography and to pass judgement on it based on the elements and the tones it contains.

"Handcoloring improves and educates students' visual decision making. It enhances the development of their photographic eye and its simply fun to do," says Ms. Smith. "Handcoloring can improve their color photography too because students become aware of where colors are in a picture and how they interact with each other."

Assignment
Using your choice of camera and black and white film, submit a handcolored, 8x10 or larger print. Students must shoot, process and print their own work. Final image will be graded on how well composition, subject matter, print quality, color choice and application combine into an overall aesthetic statement.

Tools
Camera: Any lens or pinhole camera
Film: Any black and white negative film
Paper: 8"x10" or larger. Use Luminos RCR Art, Arista Classic VC Fiber Matte or any matte fiber-base.
Medium: Student's choice. Marshall's photo oils and pencils are recommended.

Options
Norma sometimes has her students create a greeting card or a CD cover in this assignment. Also, consider allowing students to use a pinhole camera. See Vol. 1 Issue 1 of Freestylin' online for pinhole photography ideas. ■

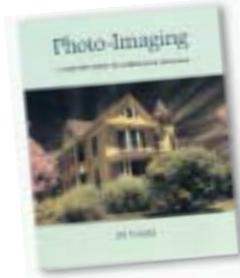
You can get back issues of *Freestylin'* Quarterly Newsletter in downloadable PDF format, as well as extended versions of articles, feature photos and other great information on our website at:

www.freestylephoto.biz/newsletter.html

Recommended Text

Photo-Imaging: A Complete Guide to Alternative Processes

Author: Jill Enfield



Thank you, thank you, thank you, Jill Enfield! Finally — a technical "how-to" book that is in plain English!

This book is full of suggestions, not rules. This really helps to bring down the "intimidation factor" when it comes to understanding chemical processes. Creative/alternative processes are sometimes time consuming, tedious and expensive, but this book makes it fun by letting you use your imagination. Jill even mentions using outdated chemicals for a more unique look. Don't have a UV light box? Ms. Enfield suggests using your camera, enlarger, black light bulbs or even the bulb you would use in your fish aquarium! Don't have the right color in your hand-coloring oils supply? Try food dyes!

Digital technology is not forgotten in this book when using these "old-school" processes. Inkjet transfers, digital negatives, and digital infrared images are all explained in easy-to-read steps. Some people may call digital cheating, but when funds and time are limited, such as in classrooms, digital can be a great tool to marry the two eras of photography.

A most comprehensive source guide for all your materials, plus a gallery of Ms. Enfield's incredible work is included in this inspirational book which I recommend to one and all — from the beginner to the most advanced photographer! ■

I also recommended...

"The Toning Book"
by Tim Rudman

"The Book of Alternative Processes"
by Christopher James

"Creative Digital Printmaking"
by Theresa Airey

Kristina Loughery —
Photographer & Education Sales Supervisor

Product Spotlight Handcoloring Supplies

The sky is nearly the limit when it comes to supply options for handcoloring. Those that rise to the top of the list are the ones that artists like Jill Enfield and Norma Smith recommend for their students. Here is a selection:

Marshall Portrait Set
Contains 10 assorted oils in 1/2" x 2" tubes, 6 photo pencils, a 1/2" x 2" tube of Extender, eraser, skewers, cotton and "how-to" instructions.

Marshall's Oil and Pencil Activity Sets
Here is everything you need to start handcoloring black & white photographs. Each kit contains five assorted 2" tubes of Marshall oil colors, 6 assorted Marshall photo pencils, an eraser, skewers, cotton and a 1oz. bottle of Marlene solution. Also, you get an 8x10 black & white photograph to practice on. Choose between "A Pocketful of Petunias" and "Lilacs and Apples".

Webriil Wipes
These rolls of 100% cotton pads are ideal for any hand-coloring project. Each bag contains 100 8"x8" squares which can be used for application or clean-up. The cotton can be pulled apart into little wisps and rolled onto skewers to create a detail tool or left in squares for larger coverage.

Conté Pastel Pencils
These are "not too hard, not too soft" pencils that are great for hand coloring photographic prints. They blend easily with a finger or swab and can be removed with a kneaded eraser.

Kodak P-MAX Art RC Paper
A resin-coated paper, it is ideal for hand-coloring with photo oils, pastels and pencils because its double-matte surface has an exceptional "tooth". Plus, this paper has no back printing which makes it popular for creating photographic greeting cards. Kodak P-Max Art RC is available in contrast grades 2 or 3.

Arista Classic VC Fiber - Matte
This paper has all the characteristics of a good handcoloring paper. Its Double-weight fiber base matte surface takes coloration well. Its base, and its variable contrast emulsion lets you optimize your contrast for handcoloring. Arista Classic VC Fiber Matte has no back printing making it ideal for creating photographic greeting cards. ■

Sherry Lee —
Photographer & Manager of Telesales Operations

Crystal Apple Award 2004!

by Sherry Lee



2004 Crystal Apple Scholarship winner, Travis Southworth (R) being presented with a \$5,000 check from Freestyle's Vice President of Sales and Marketing, Patrick DelliBovi.

Freestyle is proud to recognize Mr. Travis LeRoy Southworth as the winner of the second annual Freestyle \$5,000 Crystal Apple Scholarship for creative photographic achievement. Mr. Southworth, a student from the University of Arizona, Tucson accepted the award on March 28th at the Society of Photographic Education (SPE) 2004 National Conference held in Newport, Rhode Island.

We are also proud to recognize Ms. Carol Flax, Travis' sponsor and educator at University of Arizona, as the recipient of the prestigious Crystal Apple Trophy — the award for excellence in photographic education.

Freestyle Vice President of Sales & Marketing, Patrick DelliBovi flew out to the convention to personally meet the winners and present the awards. During the presentation he spoke on Freestyle's commitment to education and the challenges presented by continuous budget cuts and increasing costs. Freestyle's commitment is to help keep photographic education and supplies affordable. For example, Arista.EDU (released in late 2003) was created especially for schools and students budgets. Partnering with SPE and sponsoring the Crystal Apple Scholarship sprang from that same spirit.

Freestyle believes in the value of continuous growth and invites every photographer to "Challenge Their Creativity". Freestyle and SPE realize that their partnership can advance photographic education in ways neither could do alone.

The Crystal Apple Scholarship is open to all full-time undergraduate and graduate college students majoring in photography. The winner is chosen by a juried evaluation process administered by the SPE. For more information, contact SPE at 513.529.8328. ■

Creative Center for Photography

News and Calendar Updates

by Gary Cauthen

Freestyle invites you to visit the new and exciting **Creative Center for Photography!** Already a recognized Hollywood landmark, the Creative Center combines the best lectures, exhibits and workshops into an inspiring, year-round creative experience.

As the home of the Advisory Board of Photographic Professionals, the Creative Center attracts the finest names in photography and the best educators in the nation.

The Gallery at the Creative Center boasts an unparalleled collection of fine-art photography and maintains a continuous calendar of exhibits, special events, and presentations by the prestigious Advisory Board of Photographic Professionals.

Attached to our newly remodeled Freestyle Retail Store, the Creative Center for Photography is open to the public 7 days a week. ■

Creative Center Lecture-Workshops by our Advisory Board of Photographic Professionals: Insightful and thought-provoking learning that only the Advisory Board of Photographic Professionals can offer. Reservations by advanced purchase only.

- April 17 **Alan Ross** "My World in Black & White" Gallery Exhibit April 16 – May 23
- June 5 **Dan Burkholder** "[The Digital Blitz]" Gallery Exhibit, June 4 – July 25
- Aug. 7 **Richard Garrod** "How Photographs Become Visual Prayers" Gallery Exhibit, August 6 – October 3
- Oct. 16 **Gene Nocon** "The New Age Darkroom" Gallery Exhibit, Oct. 15 – Dec. 5

Freestyle's Free Saturday Lecture Series: Simple, 60 - 90 minute classes that deliver valuable information you can use right away.

- March 20: **Printing for Competition.** Lecturer Robert Cavalli.
- March 27: **Choosing, Using & Making Pinhole Cameras.** Lecturer Jim Cherry.
- April 3: **What Galleries, Collectors & Curators Seek in Fine Art Photography.** Lecturer Paul Kopeiken.
- April 24: **How to Photograph a Foreign Country.** Lecturer Jasper Johal.
- May 1: **Mat Cutting Techniques for Quick, Clean & Precise Results.** Lecturer John Richardson
- May 8: **Issues of Archival Preservation in Photography.** Lecturer Richard Risemberg.
- May 15: **Developing your Photographic Vision in Platinum & Silver Techniques.** Lecturer Patrick Alt.
- May 22: **Color, Composition and Photo Dynamics.** Lecturer Tim Moriarty.
- June 12: **Studio Lighting: Basic Techniques for the Beginning Photographers.** Lecturer John Siskin.

Sign up for both of these outstanding lecture series now — space is limited. For reservations and information, please call 800.292.6137 x149. ■