



DENISE ROSS : SCIENTIST, NATURALIST AND PHOTOGRAPHER



"Coquille Lighthouse
Denise Ross ©2006

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DENISE ROSS: HI-RES IMAGES ON HANDCOATED PAPER


By her own account, Denise Ross was born in the sticks. Her childhood spent in rural Northern Minnesota, Denise grew up by a lake, next to a swamp and far removed from the maddening strife of urban living. She describes her mother as an amateur naturalist, and her father a hobby photographer. As often happens, the apple doesn't fall far from the tree.

With her sights set early on becoming either a scientist or an artist, Denise

FROM RON MOWREY, RETIRED KODAK ENGINEER, LEARN "EMULSION MAKING & COATING"

Retired Kodak engineer, Ron Mowrey, teaches a Formulary workshop this June on how to make emulsions to coat paper or film.

Watch Ron's movie! Press here. . .



"Ron holds the syringe"
©Ron Mowrey 2007

Formerly director of still photography at Cape Canaveral, and now retired from Kodak, Ron draws from a wealth of experience as he teaches how to prepare the emulsion, then how to use a specially designed blade to prepare paper, glass or film with a high resolution, low speed coating.

Don't miss this one-in-a-lifetime chance to learn from a man who made paper for Kodak, and who developed this Azo-like paper in his home darkroom.

Sign up for Ron's class before May 1, 2007 and get 10% off the price of either size coating blade. For a complete description of "*Emulsion Making and Coating*," [press here. . .](#)

E-mail formulary@blackfoot.net or call 1800-922-5255 in the US; 1406 754-2891 internationally. Fax your application to 1406 754-2896.

"Emulsion Making and Coating" with Ron Mowrey June 3-June 8

developed the habit of making water colors of her observations, which she kept with her handwritten notes. Those habits proved useful in the early 1990's as she worked toward a Masters degree in Wetlands Restoration after a detour into the history of the Alternative Photographic processes.

She often thought of her photography as a hobby, as it had been for her father. But after running



Rest
Denise Ross ©2006

her own business germinating flora for wetlands restoration, there came a time when she began to wonder about a change in course. Those thoughts coincided with buyout offers for

her business, and two weeks later she was on her way.

Jobs before and during college for Meisel's, a photo retoucher in Dallas, Texas, and later with a custom printing lab in Arizona, gave her an insight to photography that others

of us can only imagine. When she sold her wetlands germinating business, she sold her intellectual property (i.e., all those careful notes and observations) to one buyer, and the business itself to another buyer. The only thing no one wanted was her binocular microscope.



©Tim Rudman

Tim Rudman's only two workshops in the USA this summer are at the Photographers' Formulary. Well known for his work in Lith Printing, Tim is also renowned as a master of classic traditional silver gelatin printing and dark room skills. His Lith Printing workshop is almost full, but there is still room in his *Master Photographers' Darkroom Secrets* workshop from September 2-7.

Sign up now to learn how to use pre-&-post-processing skills to produce and control your black and white prints, putting emphasis where you want it, suppressing it where you don't, with the goal and result of a well-crafted print you'll be happy to hang on your wall.

Tim hesitates to call himself a Master Photographer, but take it from us, he is one of the finest. Don't miss this chance to work alongside him, and to enjoy his wry British humor as he teaches you how to make your own photography even better.

Master Photographers' Darkroom Secrets with Tim Rudman

September 2-7

Good thing, because she uses the microscope for hours each week to pursue another of her pleasures, hand-coloring black and white photographs. She uses the dyes from her earlier days at Meisel's in retouching photos to create color images that reflect the world she photographs in black and white.



Hope
Denise Ross ©2006



Labrynth
Denise Ross ©2006

Large format for Ross is 5x7, not 4x5, which she views as not quite big enough for contact printing. But as the years pass, she also realizes that the 5x7 will one day lose its charm as she lugs it from one place to another. What's the answer? Digital negatives made off scanned images using a Nikon *Super Coolscan 9000ED* scanner and an Epson R2400 printer.

But how does that get us to Denise Ross, maker of photographic

emulsions and hand coated paper? The long way around, of course.

Last summer Denise signed up for Ron Mowrey's *"Emulsions and Coating"* class. In her customary style, she took careful notes, and went home to expand on what Ron had taught during the all-too-short week at the Formulary. Then, in keeping with a slightly non-conformist personality, she began to adapt what she had learned to her own workspace and talents.

After all, Mowrey could only begin to touch on his vast mental library of knowledge of all things photographic garnered during his



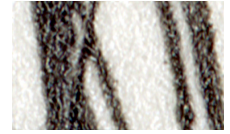
Emulsion Setup
Denise Ross ©2006

thirty-two year career with Eastman Kodak as one of their research engineers. Denise took Ron's suggestions for possible papers to use for hand coating as her starting point, and his basic formula for the emulsion, and she went to work.

She bought samples of different brands and kinds of papers, coated each one, then made identical prints on all of them. Not all papers are good candidates for what Ross had in mind, so after discarding some immediately (Crane's papers, for example, because they fell apart,) she began to narrow her choices.



Pause-100%
Denise Ross ©2006



Pause-3000%
Denise Ross ©2006

With experimentation she found that she liked both Fabriano and Baryta papers, and that each paper had its favorable characteristics. She also found that by slightly altering chemistry she could greatly reduce or eliminate two bugaboos of hand coated papers, "peppering" and "cratering."



Tile Cabinet
Denise Ross ©2006

A person who likes to "get it right," Denise eventually worked out emulsions that gave her printed images an almost three dimensional quality. She says she can see it on the original print, but that she is unable to reproduce it in scans or photographs of the original.



Granite Coating Tile
Denise Ross ©2006

The resolution in her printed images is astounding. At 3000% enlargement (yes, that's correct,) her images remain sharp. She has all but eliminated the "peppering" and "cratering" of her early attempts, and feels she has the hand coating process "nailed."



Hand Coloring Table
Denise Ross ©2006

The recognition that silver gelatin prints are already becoming

harder to find, and the paper on which they are printed will soon become as rare as the Great Hornbilled Woodpecker, has given Denise pause. She recognizes that silver gelatin prints are the next Alternative Process, but says that any competent and careful photographer can achieve similar results to hers, and have fun at the same time. She continues to “tweak” the formulas for her emulsions, and keeps looking for better ways to get the perfect coating on her papers.

For Denise, handcoloring a black and white image is not a casual



Coloring Stages
Denise Ross ©2006

undertaking. She only makes one “original” of any print, which she calls her “color positive.” Then she scans the handcolored image, and the emulsion prints, as well, on an Epson flatbed scanner and makes digital prints on the Epson R2400, which she sells as post cards or gives as gifts. She considers her final product to be the archival digital pigment ink print, and these are her “showpieces.”

It takes about 20 hours to hand-color an image. Ross moves across the image slowly and methodically, having worked out the col-

ors before she begins. The colors go on in stages, moving from lighter shades to darker colors. Not one to merely apply a “wash” to an image, she works with her

For example, as Ron Mowrey explains in his slideshow movie, “*Emulsions and Coating*,” a piece of glass is used as the base to which paper to be coated is taped.

Have you heard about our “Bring a Friend” discount? When you bring a participating friend to a workshop, your friend pays the regular price, but you get 10% off the price of your workshop! Not a bad deal. Call now to get the details.
1800-922-5255

“THE MIND’S EYE,’ A COLLAGE/BOOKMAKING/PRINTMAKING WORKSHOP,” WITH THERESA AIREY



©Theresa Airey

Theresa Airey, one of our most popular instructors, was in New Zealand last summer, teaching workshops in her specialties of “crossing the boundaries” between traditional printmaking, painting, drawing, photography and digital art by using the computer as a tool to begin to integrate, orchestrate, and create new images

Theresa is back to the Formulary this year, August 5-10, and this is your chance to join the fun in her workshop, “*The Mind’s Eye, ’A Collage/Bookmaking/Printmaking Workshop*.”

Read all about her workshop [here](#). . . The short answer is that this is a workshop about making an artist’s book, about collages and fine art photography. That’s quite a bit to fit into a week’s workshop, but you already have most of what you need in your photo albums, or among your negatives.

Theresa’s reputation for excellence is well-known. She’s had many one-woman shows across the United States, and her work is in the galleries of museums around the world. Come join her in August, and plan to go home with your own artist’s book, filled with memories of your past, and memories of an exciting week with a wonderful instructor.

“The Mind’s Eye,’ A Collage/Bookmaking/Printmaking Workshop” with Theresa Airey August 5-10, 2007

image in the sights of her binocular microscope. She hand paints individual leaves, for example, taking the time to bring her black and white images to life in a way that only a painter can.

During the course of writing this story Denise sent more than fifty images, all in color. Some illustrate her research in emulsions, others show her innovations in her coating workspace.

Denise found that she could use 12x12” pieces of granite tile from Home Depot. Like glass, the granite is flat and highly polished. But ½” granite tile has a quality that glass lacks. Once heated to the correct temperature for coating, the tile holds its heat for a much longer time than 1/16” glass. For Denise this results in longer coating “runs,” and a higher percentage of successful coatings.



Barry Bonds Ties the Record
Photo by Karl Mondon,
©Contra Costa Times

KARL MONDON: SEIZING THE MOMENT FOR THE MORNING NEWS

Barry Bonds is the baseball Giant people love to hate. No matter how you feel about him, it's impossible to ignore the fact that Bonds has hit more home runs in a single season than any other major league baseball player in the history of the sport.

And so it was, almost six years ago, that Karl Mondon of the *Contra Costa Times* was assigned to follow Bonds on his run for the record. Mondon trailed Bonds from game to game, hoping to get that one photograph of what would be that famous "shot."



Painted Cave Fire
©Karl Mondon

But remember, that was the baseball season that ground to a halt on September 11, 2001 when President George Bush shut down the airways. There was a good chance that Bonds might not get that shot at the record. . . , and that's where we let Karl take up the story:

"Five years ago, the paper put me on Barry Bonds' pursuit of Mark McGwire's single season, home run record of 70.

The 9/11 attacks had happened just a few weeks prior, and the baseball season had been inter-

rupted by the president's order to ground all air traffic.

Many debated whether baseball should even be played.

With Barry Bonds being arguably the most-despised athlete in America, many would have been pleased to see McGwire's record stand.

As a photographer, I never cared much for Bonds either. I'd covered him for eight years and never got more than an icy glare from him. I'd just as soon catch him in frozen agony clutching the mother of all career-ending, hamstring pulls than I would documenting him breaking one of baseball's hallowed records.

Just let it be in focus.

But personally, I'm a Giants fan. Have been since childhood. It's hard to refute such allegiances.

When the president lifted the air restrictions, baseball resumed and the team traveled to Houston to play at Enron Field.

When you cover something with such torn emotions, you wonder how it will all play out. Will the child within rise up when The Moment arrives, ruin the photog-

rapher's instinct, letting you miss the shot they sent you 1500 miles to cover?

After 3 days and some 12 failed at-bats, Bonds finally sent #70 out of the yard.

As he rounded the bags, heading for home, I kept my inner child contained as his son, 11-year-old Nikolai, came out of the dugout to greet Dad at home plate. That was my shot. It was a neat moment to witness and even the Houston fans cheered.

After 9/11, it was just fun just to see something celebrated."



Olympic Weightlifter

Photo by Karl Mondon ©Contra Costa Times

As a news photographer for the *Contra Costa Times*, Karl produces photographs on a deadline.

Unlike fine art photographers, who may have the luxury of time

to set up and to photograph a still life, a landscape or a tableau, news photographers depend on *Cartier-Bresson's* ability to see the photograph and to seize that moment, with the realization that the image may end up on the front page of the morning newspaper.

Again, we let Karl tell his own story:

CARBON PRINTING WORKSHOP WITH SANDY KING

Who does it better than **Sandy King**? Carbon Printing produces striking results when it's done correctly, and no one knows better than Sandy. He'll teach *Carbon Printing* again this summer, from **June 10-15**, and there is still space for you.



©Sandy King

Sandy's workshop is wide-ranging. He'll teach you how to sensitize, expose and print carbon tissue, and he'll also teach you how to expose, develop and print your own Kallitype images. Kallitype is a variation of Calotype, the very first "photographic negative" process, invented by William Henry Fox Talbot in 1840.

You'll also learn how to make a platinum/palladium print, and how to make Van Dyke and Cyanotypes as well. It will be a busy week, guaranteed to fill your every waking hour.

Carbon Printing with **Sandy King**

June 10-15, 2007

“Newspaper photographers and fine art photographers share a common bond today: both practice in fields whose hey-day arguably peaked during our grandparent's generation.

It's kind of like being a Model-T enthusiast in a world of 800 horsepower, GPS-equipped road racers. Quaint but can we survive on the byways?



Spiderman

Photo by Karl Mondon
©Contra Costa Times

is this wing of traditional photography weathering the 21st century?

Our circulation figures have been dropping faster than Kodak's share price for some time now, (not an easy thing to do), but there are signs of vitality and rebirth in daily journalism.

At my own paper, the Contra Costa Times in San Francisco's East Bay area, we've gone in 15 years from double shooting all assignments on both chrome and black & white film, to a half dozen years working with color nega-



Loma Prieta Earthquake

©Karl Mondon

tives and C-prints (remember Ektapress 800?), to the first \$20,000 digital cameras and their 99 cent image quality, to a

fully-digitized staff just prior to the Y2K thing.

Through all this technological churn, the simple art of reporting news and telling stories has remained essentially

similar to that practiced by the first roll-film photo-journalists of the 40's. Make a story-telling image and in your caption, answer the 5 "W's": who, what, when, where and why.

Now a radical change has taken place.

We add an "A" to the 5 "W's".

Audio.

Today we carry digital audio recorders with our Nikons. (Okay, everybody else in the world uses Canon, I know, I got the memo, I just didn't get the cameras).

After captioned photographs are filed for the "paper" edition, we will prepare a one or two minute audio slideshow of the story to be posted on our paper's internet edition.



Pole Worker Trainees

Photo by Karl Mondon
©Contra Costa Times

To watch a two minute news story of the closing of Reed's

Camera Store in Walnut Creek, [press here](#). . . You will be connected to the Contra Costa Times website, and the story will begin to play automatically.

The Photographers' Formulary is grateful for the courtesy of the Contra Costa Times for the one time use of the photographs in this story, and the permission to link to the Reed's Camera story. Except where specified, all photographs in this article are copyright of the Times, and photography is by Karl Mondon.

The old media "print" version will be seen by some 200,000

people. The new media version? Perhaps 200. So why do it, you ask? Well, industry prognosticators predict the migration of readers from print to cyberspace is a flood waiting to happen. Any news organization that does not make the adjustment to the new delivery system will be washed away.

So in learning how to get our arms around the internet beast,



Horse Rescue

©Karl Mondon

photographers are finding new power in their ability to tell stories.

Historically, we've mostly illustrated stories told by writers."

Mondon started in photography at age 15 when he unwrapped an Omega B-22 enlarger under the Christmas tree. He eventually acquired a camera and while earning a Film Studies degree at UC Santa Barbara he delved into daily journalism. He caught Ansel Adams' last Yosemite workshop in 1981 and began nagging Al Weber for tips at the Victor School on Pike's Peak. Though warned not to, he returned to journalism about 20 years ago.

MARCH NEWSLETTER SPECIALS



10% off either size Coating Blade

4x5 Coating Blade

Cat. No. 07-0200

Regular price: \$275.00

Special price: \$245.00

8x10 Coating Blade

Cat. No. 07-0220

Regular price: \$550.00

Special price: \$495.00

These blades are similar in design to those used in the Research Labs of a major photo product manufacturer to make high quality custom coatings in small sizes. They allow

the average darkroom worker to coat a liquid emulsion with near production quality.

These blades are made of a highly polished 308 stainless steel for corrosion and scratch resistance, for smooth coating on papers of varying surfaces, and are adjustable from approximately 2 mil to about 20 mil in gap, which is the coating height.

The 8" blade weighs nearly 2 pounds and the 4" blade weighs nearly one pound. This is ideal for stable coating.

The blades are double sided, so that you can just flip them over if one side somehow does become scratched. The end cap is wider than the body of the blade, so that you can tell in the dark which side is the top.

Each blade is 1/4 inch wider than the expected coating width to allow for edge defects, so that a 4" blade actually coats 4.25" and an 8" blade coats 8.25".

The 8" blade is normally used to coat 8x10" paper, but will yield

high quality 5x7 and 4x5 sheets from one larger sheet. The 4x5 blade yields about 2 sheets of 4x5 from one sheet of paper. An 8x10 sheet uses about 12 ml of solution and two 4x5 sheets require about 6 ml of solution for even coating.

Please Note: *These blades are not intended for coating on transparent support, but can be used if necessary.*

2007 WORKSHOPS SCHEDULE

You'll find the [2007 Interactive Workshop Schedule here](#). . . , as of March 15, 2007. Download the [Interactive Application form here](#). . . .

Instructors' descriptions of their workshops are in ***Portable Document Formats (PDF)***. You can download copies of the PDFs by clicking on the [blue type](#) that highlights a workshop title on the ***Interactive Workshop Schedule***.

Do this: 1) Pick a workshop that interests you; 2) Place your mouse pointer anywhere on the [blue text](#) of the title, 3) *Click*, and *Voila!* the PDF will be downloaded to your computer for easy reading and printing out.

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Remember, with ***Acrobat Reader*** you can always enlarge the size of the type in the document for easier viewing on your computer monitor. To enlarge the document, 1) Open the PDF. 2) Go to the ***Menu Bar*** at the top of your computer screen and look for the ***small rectangle*** with ***100%*** inside it. 3) Click on the rectangle and you'll see choices of different sizes. Pick the size you want, and the PDF is instantly enlarged for easier reading.

If you prefer to print out the PDF, look for the small icon of a ***printer*** in the ***Menu Bar***. Press on the ***printer icon***, and in moments you will have your own hard copy of the document.

Make your plans now for your 2007 summer workshops.

We'll see you soon, in Montana!

Lynn Wilson, Director

The ***Photographers' Formulary*** and the ***Workshops in Montana***
1-800-922-5255



**PHOTOGRAPHERS' FORMULARY 2007 WORKSHOP SCHEDULE
AS OF FEBRUARY 15, 2007**

This is an *Interactive Schedule*. Press on any *blue Workshop Title* to receive an expanded description and Artist's Biography

June 3-8 2007

Emulsion Making and Coating
- Ron Mowrey

Re-imagining the Landscape
- Craig Barber

June 10-15 2007

**Carbon, Kallitype, Van Dyke,
Cyanotype & Platinum**
- Sandy King

Fine Silver Printing - Les McLean

**Contemporary Hand-coloring
Techniques** - Jim McKinnis

June 17-22 2007

**Seeing, Planning and Printing the
Fine Photograph**
- Bruce Barnbaum

**An Inquiry Into Lensless
Photography** - Tom Persinger

June 24-29 2007

**Traditional Photography at its
Best** - Al Weber and David Vestal

The Allure of Albumen
- Zoë Zimmerman

July 8-13 2007

Contemplative Landscape
- George DeWolfe and Tim Anderson

July 8-13 2007

Crafting the Exquisite Digital Print -
Dan Burkholder

July 15-20 2007

Bromoil - David Lewis

Cyanotype Artists' Books & Quilts
- Laura Blacklow

Discovering the Carbro Print
- Kevin Martini-Fuller

July 22-27 2007

The Art of Collodion
- Will Dunningway

The Gum Platinum Print
- Kerik Kouklis

July 29- Aug 3 2007

**Daguerreotype: A Contemporary
Approach** - Jerry Spagnoli

July 29-Aug 3

**People & Places: Travel Portraits &
Landscapes** - David Miller

Aug 5-10 2007

Gumoil Photographic Printing
- Karl Koenig

**The Mind's Eye-Collage/
Bookmaking/Printmaking**

- Theresa Airey

Aug. 12-17 2007

**Beginning Precision Digital
Negatives for Pt/Pd**
- Arentz & Nelson

Aug. 19-24 2007

**Master Class Platinum &
Palladium Printing** - Dick Arentz

**Wet Plate Collodion Phase II/
Exploring Wider Frontiers** - John Coffey

Aug 26-31 2007

Pyro and the Fine Print
- Gordon Hutchings

**Polaroid/Digital Transfers &
Digital Printing** - Kathleen Carr

Sept 2-7

**The Master Photographers'
Darkroom Secrets** - Tim Rudman

Sept 9-14

Lith Printing & Toning
- Tim Rudman

For your copy of the *Interactive Workshop Application Form*, please *Press Here. . .*

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