



# The Photographers' Formulary and Fine Art Photo Supply

A P R I L 2 0 0 8

• Volume 5

Number 6

## LONG THANH: BLACK AND WHITE PHOTOGRAPHER



*In the Rain*

©Long Thanh, Viet Nam

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### STEVE ANCHELL AND ALTERNATIVE LARGE FORMAT TECHNIQUES

July 6-11, 2008



*Cuba*

©Steve Anchell

There's more than one way to skin a cat, and more than one way to use a large format camera to create exceptional images. While it's easy to settle into one method of exposing and developing without ever exploring the alternatives, in this workshop Steve Anchell will focus on alternative methods of film exposure and development and printing large format negatives. His class will experiment using a variety of film and print developers,

You'll practice working with reciprocity failure for long exposures; stand development; tray development; tank development; contact printing, both in the darkroom and P.O.P.; two-tray development; water bath development; enlarging lenses for close-ups; calculating bellows extension and depth-of-field.

By the end of Steve's workshop you will have expanded your knowledge and understanding of large format photography, simplified your working methods, and entered a new phase of creativity.

Any view camera format is welcome as long as it has swings and tilts, from 2 x 3" to 11 x 14". All levels of view camera knowledge are welcome – beginners to experts. The less you know the more you'll learn. The more you know the more you will be amazed.

Call 1-800-922-5255 to reserve your space

Tuition: \$ 725.00

### LONG THANH: VIET NAMESE BLACK & WHITE PHOTOGRAPHER



*Salt Ponds of Nha Trang*

©Long Thanh, Viet Nam

Sometimes good things happen as a result of careful planning and good decisions.

Other times good things seem to happen as a result of dumb luck. The story of my meeting with world famous photographer, Long

Thanh of Nha Trang, Viet Nam falls into the category of luck.

During a month long visit to Viet Nam I traveled from one end of the country to the other, visiting every major city, and as many points of interest as my sometimes weary legs would carry me. One of those destinations was Nha Trang.



*Old Man by Basket Boats*

©Long Thanh, Viet Nam

**A note of explanation:** This newsletter contains links to enlarged versions of thumbnail images and links to other web-sites with additional information. To view the enlarged images, or to visit the linked sites, **click on the image**, or **click on the high-lighted blue text**.



*Nha Trang at Dawn*  
©Long Thanh, Viet Nam

**Nha Trang** is a coastal city, about 250 miles north-east from **Sai Gon, aka Ho Chi Minh**

**City.** It is much like **Puerto Vallarta** in latitude, climate and habitat. White sandy beaches stretch from one end to the other of the coastal strip known as the **Gold Coast**, and coconut palms line broad avenues designed and built by the French during their colonial period. A fair wind blows in across the waters of the South China Sea, and billowing white clouds hang over mountains to the west.

As I explored Nha Trang with my traveling companion, **Chef Michel Stroot**, we made plans to travel by train to **Da Nang**, 300

miles to the north. We were on our way to the station to buy our tickets. Long Thanh's studio was along the way. Two other tourists had told us of "a wonderful exhibit of black and white photographs. You have to see it."

We had the address, but having the address, written in Viet Nameese, and being a stranger in a strange land is like being alone on another planet. We worked our way from block to block, asking this person, then that one, where we could find



*Boy Steers Buffalo*  
©Long Thanh, Viet Nam

Long Thanh's studio. Being in an unfamiliar city, unable to speak the language, is isolating. There's no

one to turn to if no one understands what you are saying. An address in the **Lonely Planet guide book** was all we had. Maps are meaningless when you can't read the language. The spoken word is useless if you don't understand the sounds.



*Woman Sitting on Sand*  
©Long Thanh, Viet Nam

So when we finally narrowed down the hunt to a single street and block we knew we were within striking range. There it was, a simple open door at 126 Hoang Van Thu Street, studio of Viet Nam's best known black and white photographer, Long Thanh.

## DAVID LEWIS AND THE BROMOIL MASTER CLASS

**July 20-25, 2008**



*David Lewis Demonstrates Bromoil Technique*  
©Bob Carter

*At the turn of the 20th century pictorialism reigned supreme. The bromoil and transfer processes were the most highly acclaimed means of expression by the leading pictorial photographers in North America and Europe. Bromoil was considered the most beautiful form of artistic expression. Today, major galleries and serious photographic collectors are quick to acquire vintage and contemporary bromoil and transfer prints.*

*A bromoil print is one in which the original black and white silver image is bleached out and replaced with a stiff litho type oil pigment. The ink is stippled onto the damp gelatin surface with special stag-foot shaped brushes, creating a beautiful etching-like quality. During the inking up stage, the photographer has the artistic control to alter tonal values to enhance the print and create atmosphere and recession.*

*Traditionally, a negative was used to make the enlargement onto black and white paper; but in recent years David has been making digital negatives for the process with excellent results. It's possible to create the digital negative by scanning film into Photoshop or to shoot with a digital camera. After creating the perfect negative for the bromoil or transfer process in Photoshop CS, the negative is printed onto Pictorico super high gloss film, then contact printed onto David's bromoil paper. Whether you use conventional b/w film or a digital camera, David will show you how he creates exhibition quality images.*

*Bring several rolls of processed b/w film. If you are interested in making digital negatives, bring high quality image files. More detailed information will be provided before the workshop. If you want to learn the bromoil process or have already mastered the technique and now want to produce a portfolio of work for an exhibition or simply to spend a week working on a special project, this intensive workshop is tailor-made for you.*

**Call 1-800-922-5255 to reserve your space.**

**Tuition: \$725.00**

We stepped inside. It's a narrow building, less than 15 feet wide. Most homes and most businesses are equally narrow because the French taxed a building based on its width. Ergo, people built their



*Infant and Old Age*  
©Long Thanh, Viet Nam

homes within the width of the lowest property tax rate. And, like most Viet Nameese homes and businesses, Long Thanh's is long, and several stories high.

Along each wall of the ground floor gallery we saw photograph after photograph, carefully matted and expertly framed. Some were landscapes, but most depicted scenes of Viet Nameese daily living. Photographs varied from somber to light hearted, with one of a [boy bounding across the shoulders of water buffalo](#) swimming in a canal, reminiscent of [Cartier-Bresson's "Behind the Gare Saint-Lazare,"](#) his classic photograph of a man leaping across a Parisian puddle, while others showed the



*Boy on Water Buffalo*  
©Long Thanh, Viet Nam

[essence of sadness on an old woman bent by age.](#)

A woman greeted us in broken English. Few Viet Nameese speak fluent English, so that was no surprise. I asked if Long Thanh might be available. She explained that Long

Thanh was her husband, and, yes, he was upstairs. She went to call him while Michel and I treated ourselves to a mini-tour of the gallery.

We were soon joined by a tall balding man who wore a broad smile on a well tanned face. He introduced himself and invited us to have a cold bottle of water while we talked.

I asked my usual question of how he found his profession as a photographer, or how did it find him. He explained that he had been born in 1951, the 9th of 11 children. His father was a Chinese merchant, but not wealthy. In fact, he said, the family was very poor, and with that many mouths to feed it was necessary for Long Thanh to learn a trade as soon as he was old enough to work.



*Long Thanh*  
©Long Thanh, Viet Nam

His mother's brother owned two camera shops. In 1964 Long Thanh's mother took him to work with Uncle. Uncle gave him a place to sleep and fed him in return for Long Thanh's help in the dark room.

It wasn't long before Long Thanh was printing black and white photographs for customers. He learned to mix chemistry from scratch, and how to make the most of a customer's poorest negative.

Long Thanh learned not only how to print a photograph, but how to take one. He must have

been a careful and observant student because from those small beginnings came increasingly powerful, high quality photographs of



Viet Nameese life. He focused on the simple aspects of life.

At first he [photographed them alone.](#) Photographs of old, very old people sitting, quietly waiting; [their faces lined with their years; their bodies now dried wrinkled prunes.](#) Their lives largely behind them, they sit. . . . Or, a [woman, bowed under the weight of a shoulder board,](#) laden with heavy tin trays of bananas or coconuts at either end, slow waltzing down the street, swaying to the music in her head and to the "beat" of the twin pendulums swinging gently from wires or chains at either end of the board.

Whatever the subject, Long Thanh caught the mood and character. His hours in the dark room at his uncle's side added to the subtlety of his camera skills. The results were exceptional.

His work began to attract attention. He submitted it to contests, and won. [He created one man shows, and sold photographs.](#) He traveled and exhibited outside Viet Nam in the 1980's and 1990's, and attracted more attention. By now he had become one of Viet Nam's best, and best known photographers.



*Carrying the Salt*  
©Long Thanh, Viet Nam



*Hope of the Future*  
©Long Thanh, Viet Nam

His subject matter remains simple. He photographs moments with which all of us are familiar on a human level. We might see them in his photographs as distinctly Viet Nameese, because the setting is in Viet Nam, but the subjects are universal. A grandparent or great-grandparent wrinkled with age holding a young child still budding with vigor of youth; The boy-herder dancing across the shoulders of water buffalo swimming in a stream; two young girls beneath an umbrella parading down a street in Saigon in a pouring rain, highlighted by a stray shaft of sunlight stabbing through a momentary hole in the clouds. Any one of us might have taken such a photograph, but few have captured it so well “in the moment.” Long Thanh did it from his seat in a “Cyclo,” or a pedicab. He had time for two shots. One is a prize winner and his best selling image.



*Looking to the Future*  
©Long Thanh, Viet Nam

Long Thanh is casual about his work. He sits and talks with visitors, allowing them to photograph him, or in my case to

videotape our conversation. His photographs are all for sale, and at a price any visitor can afford. Of course, the larger the print the higher the price, but even the 16x20 prints remain affordable with the advent of “Plastic” as the dominant card of commerce in foreign lands.

Over the years Long Thanh found his photography had taken an unintended darker turn. It had become increasingly somber and sad. More than one visitor to his gallery broke into tears as they viewed his photographs of the old, the injured or the broken. People praised his work, but some found it too heavy emotionally.



*Reading on the Job*  
©Long Thanh, Viet Nam

Long Thanh decided to change his approach. His photographs now mix moments of levity with moments of sadness. He doesn't ignore or deny his former focus, but now is careful to include moments of hope and joy with moments of sadness or loneliness. That great-grandparent with a small child, for instance, is a balance of youth and age; hope and lack of future; happiness and sadness.

Of one photograph, of two sisters standing in a doorway, he tells a story. Out photographing in the streets of Nha Trang, he saw two women whispering as he walked by. He spoke to them in fluent Viet Nameese. Because he was born of a tall, rugged Chinese father and a small, delicate Viet Nameese mother, he had the physique of a Mandarin, but spoke the language of a local. The women remarked that he

spoke pretty good Viet Nameese for someone from China. He explained that he is Viet Nameese. They giggled at the thought, one hiding her face behind her fingers. That was the moment he captured; their eyes open wide with surprise, their smiles spreading beyond their fin-



*Two Women in the Doorway*  
©Long Thanh, Viet Nam

gers. It was “one of those moments,” and he caught it. You can't pose a photograph like that.

His photographs have been exhibited internationally. A visitor to his gallery from a foreign land liked his work so much that he ordered three hundred 11x14 copies of a single image. That order, all by itself, was enough to enable Long Thanh to expand his gallery, feed his family, and rest assured that even with a bad day or two now and then his family will still eat.

What's the future for Long Thanh? He was born and raised in Nha Trang. His family and ties are there, and while his home is simple and spare, he has no desire to leave. His semi-celebrity status among local photographers gives him social standing and satisfaction, and his reputation among galleries and collectors around the world pays his bills. Could any photographer ask for more?

Long Thanh is one of the few professional photographers in Viet Nam who continues to work exclusively in black and white film.



*Water Buffalo and Boy  
Crossing the Sand*  
©Long Thanh, Viet Nam

Long Thanh uses a **Leica 35 mm** he has carried for years, or a **Rollei 6x6 mm**. A daughter who lives in Singapore

delivers film and paper to him because you can't find it to buy in Viet Nam.

It's tough for Long Thanh to get photographic papers, chemicals, and film, so he has to ask friends around the world to order and

carry these supplies by hand to him in Viet Nam.

If you are going that way, and planning to stop in Nha Trang for a few days on the Gold Coast, consider taking Long Thanh a box or two of **Ilford Multi-grade FB**. Any size.

He'll be grateful and you will have done your bit to preserve film based black and white photography in a most unlikely place.



*Man on a Boat*  
©Long Thanh, Viet Nam

In spite of the difficulties, however, Long Thanh is determined to stick with black and white, and to continue to make his magical prints in a simple dark room at the back of his gallery. After all, it's what he knows best,

and he sees no reason to change what works exceedingly well.

To visit Long Thanh's website, [click here](http://www.longthanhart.com), or go to [www.longthanhart.com](http://www.longthanhart.com).

## Carbon Transfer & Van Dyke Printing with Sandy King

*June 26-July 1*



*Banack, Montana*  
©Sandy King

Carbon transfer is one of the oldest, most beautiful and distinctive of all photographic processes. Images can be in any color or tone desired, placed on a wide range of final surfaces, and, if worked for that purpose, have a relief or dimensional quality that is unique among photographic processes.

Sandy's work with carbon printing goes back to the early 80s when he began using the three-color carbon and carbro process. He switched to monochrome carbon transfer in the early 90s and has been working exclusively with monochrome for the past decade. Sandy uses large

and ultra large format film, primarily 5X7, 7X17 and 12X20, though in many cases he scans the in-camera negative to make the final print with a digital negative.

The workshop will cover in detail the following topics. 1. The necessary materials for printing with alternative processes, including light sources, and how to use them. 2. Making materials that are not available commercially, including carbon tissue. 3. Exposing and developing in-camera negatives suitable for contact printing with alternative processes. 4. Making digital negatives. 5. Sensitizing carbon tissue. 6. Exposing carbon tissue and transferring it to a final support. 7. Developing the carbon print in warm water. 8. Final finishing of the print, including touch-up work.

Full instructions for Vandyke printing will also be covered in this workshop for those students who may be interested in this process.

Students are encouraged to bring either corrected image files on disk to the workshop, or in-camera negatives in sizes "4X5" to "8X10". Although equipment for scanning, file preparation and printing digital negatives will be available at the workshop, it would be better to do this kind of work before the workshop so that you can concentrate on the actual mechanics of carbon and/or Vandyke printing.

If you have specific questions about the content of the workshop please feel free to contact Sandy directly at his personal email, [sanking@clmson.edu](mailto:sanking@clmson.edu).

**Call 1-800-922-5255 to reserve your space**

**Tuition: \$ 725.00**



**PHOTOGRAPHERS' FORMULARY  
1ST ANNUAL ALT PROCESSES  
PHOTOGRAPHY CONTEST**

**Call for Entries!**

**It's down to the wire.  
There is little time left.  
Send your entry today**

Only two weeks to go! Get your entry ready now. *April 1, 2008 is the last day on which entries will be received* for the *First Annual*

*Photographers' Formulary  
Alternative Processes  
photography contest.*

***Now we need YOU!***

The contest is our way to thank our faithful customers and former students, so we hope you'll join the fun, and we hope that you win!

Your entry can be from *any alternative process, though it cannot be purely digital*. This means it can include a digital negative used to produce an image in any photographic process, non-silver or silver, invented before 1995.

**Who can enter:** Any amateur or professional who is not or has not been an employee or instructor at the Photographers' Formulary or at the Workshops in Montana.

**What's it all about?** Tuition for a free workshop of your choice during the summer of 2008. Additional prizes will be awarded for Second and Third place winners.

**What's the entry fee?** Not a penny to enter. Just follow the rules below for acceptable entries, and send yours in now.

**Last day to enter:** *All entries must be **RECEIVED** at the Photographers' Formulary not later than April 1, 2008.* No late arrivals will be accepted for judging. No exceptions. **Winners will be notified on or before May 1, 2008** to give the winner choice of any workshop during the summer of 2008, and to make appropriate travel plans.

**The Grand Prize:** The winner receives *free tuition* to the 2008 workshop of choice. All other costs remain the responsibility of the entrant.

Mail your entry here:  
THE PHOTOGRAPHERS' FORMULARY, INC.  
P.O. Box 950, 7079 Hwy 83 N  
Condon, Montana, USA 59826-0950

**Acceptable entries:** Original works only. NO entries on CDs will be accepted. Prints must be properly mounted; matting is not required. *Treat your prints professionally. If you win, your entry will be on display for a full year, and you want it to speak well of your abilities. Dry mount your entry so that you can be proud of it.*

*All entries must be sent with return postage or shipping pre-paid. Any entry received without pre-paid shipping or postage will not be returned.* All entries must be insured by the entrant to the value of the work claimed by the entrant. The Photographers' Formulary and the Workshops in Montana shall be held harmless for any damage or loss to each and every entry.

Winning entries will be displayed in the gallery of the Workshops in Montana for one year. License to use copies of the winning images for advertising and/or publicity purposes is granted to the Photographers' Formulary and the Workshops in Montana. Original copyright to the images remains in the entrant photographer.

**This offer is void where prohibited.**

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**Our March Specials proved so popular that we decided to give you an extra month. Order now for our best prices of the year!**

## **APRIL SPECIALS**

**Pyrocat-HD in Glycol 50 LT**  
**Cat. No.: 01-5093**  
 Regular Price: \$29.50  
**Special Price: \$25.08**

**Makes 50 liters of working solution. Ships as 1 pint each of stock solutions A & B**

Pyrocat HD Film Developer- Pyrocat HD is a high acutance developer, formulated by Sandy King as an alternative to other pyrogallol based staining developers. The advantages over PMK that Mr. King cites for his formula include an approximately 1/3 stop greater effective film speed, 10-15% shorter development times, more consistent staining action, lower toxicity, and no streaking or mottling with reduced agitation.

**Pyrocat-HD in Glycol 10 LT**  
**Cat. No.: 01-5091**  
 Regular \$14.50  
**Special Price: \$12.33**

**Pyrocat HD Film Developer. Makes 10 liters of working solution. Ships as 125 ml of stock solutions A & B**

**Pyrocat-MC in Glycol 10 LT**  
**Cat. No.: 01-5095**  
 Regular Price: \$14.50  
**Special Price: \$12.33**  
**Ships as 125 ml of stock solutions A & B**

**Pyrocat MC is a high acutance film developer, formulated by Sandy King as an alternative to**

**other pyrogallol based staining developers. The advantages over PMK that Mr. King cites for his formula include an approximately 1/3 stop greater effective film speed, 10-15% shorter development times, more consistent staining action, lower toxicity, and no streaking or mottling with reduced agitation. Makes 10 liters of working solution.**

**Pyrocat-MC in Glycol 50 Lt**  
**Cat. No.: 01-5096**  
 Regular Price: \$29.50  
**Special Price: \$25.07**  
**Ships as 1 pint each of stock solutions A & B**

**Pyrocat-MC in Glycol 100 Lt**  
**Cat. No.: 01-5097**  
 Regular Price: \$39.95  
**Special Price: \$33.50**  
**Ships as 1 liter each of stock solutions A & B**

**Formulary TF-4 Archival Rapid Fixer- 4 Lts**  
**Cat. No.: 03-0141**  
 Regular Price: \$9.95  
**Special Price: \$8.47**

**(To Make 4 Liters (1 gal. - Ship 1 Liter) of Working Solution)**  
 Recommended in Gordon Hutchings' *The Book of Pyro* for PMK negatives

TF-4 is an extraordinary fixer for both paper and most films. TF-4 works well in batch processing, fixing resin coated paper in 30 seconds and fiber based paper in 60 seconds. You can also use TF4 on T-Max films, fixing for 6 minutes to remove the magenta stain. We recommend 20 rolls of film to 1 liter working solution. TF-4 does not require a stop bath or a

hypo-clearing agent, and has little odor when mixed with distilled water. TF-4 is a non-hardening fixer, which makes it excellent for prints that are to be toned or retouched. Most modern film emulsions have a built-in hardener, eliminating the need for hardener in the fix. The stock solution which has a shelf life of 1 year is diluted 1:3 to make the working solution. The working solution has a shelf life of 6 months.

**Formulary TF-4 Archival Rapid Fixer -8 Lts**  
**Cat. No.: 03-0145**  
 Regular Price: \$18.25  
**Special Price: \$15.51**  
**(To Make 8 Liters (2 gal. - Ship 1/2 gal.) of Working Solution)**

### **A Note to Our Customers About Crane's Platinotype:**

This is the paper recommended for **Platinum and other Alternative Processes, and used by our instructors in the Photographers' Formulary workshops.**

We have **Crane's 90# cover stock, also known as Platinotype.** This is NOT Crane's Diploma Parchment. So if you want it, if you need it, we have it. Call now to order as many sheets as you need. If you've heard that Crane's has discontinued this paper, your sources are mistaken. Call us and we will be happy to supply your Platinotype needs. All sizes from 9x11" to 23x29." Additional custom sizes available as special order. Call 1-800-922-5255 for pricing.



Photograph courtesy of Donald G. Rogers, ©2007

## Call for Nominees: Dick Baker and Charlie Morrell Scholarship

Every October for the past *many* years Al Weber has hosted what he calls the Rendezvous. It's been a variety of places, from American Flat in 1988 to the expanse of San Lorenzo Regional Park in King City, California, the site of this year's Rendezvous on **October 17-19, 2008.**

A curious gathering of photographers who have at one time or another taken a workshop from Al Weber, the Rendezvous draws people from around the world. Al says photographers from every format and background, "*Come together to share current and past work, trade information, socialize, trade horror stories and tell a few lies.*"

For the past two years, and we hope for many years to come, a \$500.00 cash scholarship has been presented to a photography student in the furtherance of their education. It's called the **Dick Baker and Charlie Morrell Scholarship.** The recipient will be someone with a strong interest in photography whose work shows promise.

This is a \$500 cash award. The recipient is required to attend the Rendezvous and participate in the print sharing and other activities.

Applicants for the scholarship may apply on their own initiative, or they may be nominated by others, particularly current and former Rendezvous participants.

If you know someone you would like to nominate, please ask them to contact Jim Noel. Jim is an instructor at Grossmont Community College in San Diego California, and will work directly with the applicant.

**Contact Jim Noel:**  
**[jim.noel@gccd.edu](mailto:jim.noel@gccd.edu)**