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APRIL 2012 NEWSLETTER

KATHIE NICHOLS - MACRO ABSTRACT PHOTOGRAPHER



Meow
©Kathie Nichols

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KATHIE NICHOLS - MACRO ABSTRACT PHOTOGRAPHER

Remember [Lester Hayes](#), the older gentleman on the cusp of 100 years of age? Lester stormed the Bastille of Kodak headquarters in New York City with a pocketful of Kodachrome slides taken with



Rush Hour
©Kathie Nichols

one of Kodak's latest and greatest at the time, the pocket Instamatic.

His abstracts captured color, light, form and line in mundane objects of daily living, turning an oil slick on a puddle of water into a colorful work of art. He was a master of turning straw into gold.

Recall also, Formulary instructor, [Gordon Hutchings](#), connoisseur of the Five R's, *Rust, Rot, Ruin, Rubble and Ramshackle*. Gordon's eye for the exquisite in tone, texture and separation in a black and white negative, developed in his proprietary "soup" of [Pyro](#), made Gordon's photography a second career after a career with

the State of California Department of Highways.

Now there's a new game in town, from the Land Down Under, the [Gold Coast of Australia](#). Ms. Kathie Nichols, a self trained painter, turned her eye toward photography eight years ago, aiming her off the shelf digital camera at a patch of bark on a Eucalyptus



Karalee Bark - painting of a macro photo
©Kathie Nichols

tree as she walked toward the family compost heap after a rainstorm.

The bark's beauty jumped out at her as she passed the Eucalyptus tree. She saw the brilliant orange and black on the tree and grabbed her husband's Kodak zoom digital camera to take a close up, which she later cropped. Amazed with what she had found, she painted an acrylic on canvas, calling it



Desert Mountain
©Kathie Nichols

“Karalee Bark.” Nichols says, “The colours were so vibrant with the tree trunk and bark all glossy and wet! Little did I realise this was to develop into a passion of abstract textures in bark, rocks and dumpsters.”

Her original idea in carrying her camera was to photograph things of interest to use as models for later abstracts in watercolor or



Dreams
©Kathie Nichols

acrylic. Till very recently she didn't not own an “expensive” camera, and is only beginning to learn the ins and outs of her brand new Canon D60, complete with an 18-55 mm and 55-250 lenses.

One of her works, “Rush Hour,” is not what it seems to be. At first glance we see a crowd rushing along, with bright blues comple-



The Wood Gatherer
©Kathie Nichols

menting dark reds and blacks, creating the impression of people hurrying through a rainstorm. It's actually a macro photo of peeling paint and rust on a boat bottom in a ship repair yard. Nichols had

Remember: This is an interactive newsletter. *To fully enjoy the photographs*, click on any thumbnail image and a larger version will download immediately. Click on any **BLUE** text and your browser will open a new link outside the newsletter

been looking for textures and colors in bark and rocks and saw something reminding of her of a landscape.

Then she decided to compose her shots as if they were an abstract seascape, a mountain scape or even a snowscape. As time went by, and especially with metal and rust, she realized what she was photographing would look great as abstract art.

She began noticing textures and colors in rocks, and using her macro function she found more abstracts, such as “Face-off.” One of Nichols' early macro rock photographs is an abstract face she

found in a section of rocky hill cut away for a driveway. Bits of broken shale and other minerals lying around give form and substance to a photograph most of us would miss.

Always on the lookout for something different, Nichols noticed some road signs which had been battered by passing cars. She took some experimental shots and found them fascinating. She was



Sunrise on the Rocks
©Kathie Nichols

off to the races with a new line of work, photographing Macro Urban Art. Inspired by works of a fellow photographer on the Red Bubble website, who said he found amazing textures in dumpsters, Nichols realized she had found a new source for accidental urban art.

One might have said, “The sky's the limit,” but for Nichols it meant anywhere she could find metal, peeling paint, scratches and general grunge. “Underground car-



Face-Off
©Kathie Nichols

parks, scrap metal yards, anything old and dilapidated had potential. Kerbs and gutters were a treasure trove for what I now called, *Abstract Macro Urban Art*,” a combination of man made materials infused with Nature's natural decal, layered

with rust and molds. Nichols started a new group on the Red Bubble Art Community website,



Sunset at Sea
©Kathie Nichols

and because her new found style didn't seem to have a home in any of the groups there, she called it the Abstract Macro Urban Art group. Now she encourages other photographers to go on treasure hunts, giving them suggestions of where to find them.

It's been a long process of self



Ice Canyons
©Kathie Nichols

training and improvement of Nichols' skills. Lighting and time of day have much to do with the success of her images as she feels her way along, trusting intuition to guide her. Macro photography involves inherently small spaces, so moving the camera around a few inches can make the difference between a dull leaf, and one glistening in the afternoon sun.

Nichols is inspired by other artists



Hard Day's Night
©Kathie Nichols

and photographers' comments on her work, spurring her on to find even more unusual and beautiful macro images.

What size prints does Nichols prefer for her macro photographs? The bigger the better. Her favorite is 30x40", which she feels allows



Valley of the Storms
©Kathie Nichols

the viewer to better appreciate the image. Seeing or reading what others write about her work when they realize it's not a painting, but a macro photograph, feeds her energy and keeps her searching. Her images are minimally processed because she prefers to allow the image to speak for itself, and to be



First Light
©Kathie Nichols

as close to the original as possible.

Look for Kathie Nichols' works on Red Bubble and YouTube:

<http://www.redbubble.com/people/kathienichols>

<http://www.youtube.com/user/kathienichols>



Catching a Wave
©Kathie Nichols

Watch some of her movies on YouTube. They're simple slide shows, backed with soothing music composed by a cousin. The music sharpens colors and breathes life into macro photography from nature, peeling paint, rust, and accidental scratches and bumps. Kathie Nichols, an abstract macro photographer, *extraordinaire!*



Horizons
©Kathie Nichols



Perfect Storm
©Kathie Nichols

An Offer You Can't Refuse!

Malin Fabbri of Alternative Photography.com, wants you to sign up for Worldwide Pinhole Photography Day 2012. Sign up for a Yearly Supporting Membership with AlternativePhotography.com and get a free copy of Malin's From Pinhole to Print!

Sign up for your 2012 membership, get the book, *free*, then take part in this year's celebration of Worldwide Pinhole Photography Day. It'll be fun!

In preparation for pinhole day

A lot of you already have this date in your diaries, some of you have never heard of it: on the third Sunday in April - this year the **29th of April, the Worldwide Pinhole Photography Day 2012** is taking place.

We would like to support this with an offer:
EVERYONE who signs up for a [Yearly Supporting Membership](#) on AlternativePhotography.com from now until 29th of April will get a free copy of our book [From Pinhole to Print](#) (it usually sells for 29.50 USD).

This is how:

1. **Sign up for a [Yearly Supporting Membership](#).**
2. **Email us your address.** Expect 2-3 weeks for delivery.
3. **Read the book, build a pinhole camera and take part** in the Worldwide Pinhole Photography Day!

Please note, for those of you who are **already Supporting Members**, you can also take part in the offer and get the **book for free** by [sending us 10 dollars postage](#) and your address.

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July 15 – July 20

Photographic Image Transfers & Photo Encaustic

With Anna Tomczak

Are you a creative spirit looking for a unique avenue of expression? You can choose to use image transfers as the focal image and other times just to add some originality to an art piece. In this workshop you will create photo transfers using photo laser copier, with wintergreen oil, lacquer thinner, Charpak Blenders and organic solvents, and with Fuji film. You will learn basics of encaustic including an introduction to materials and techniques.



We will concentrate on the various methods of integrating photographs into the surface of various art papers, cloth, wood support, canvas, glass, Plexiglas and maybe metals. The result can look as if it was printed or painted on, or as if it has been there forever.

Several methods of transferring text will also be demonstrated - rubbings, rubber stamp, old-fashioned typewriter as well as computer generated text. Surface treatments will be introduced and demonstrated such as coating with wax and hand painting.

An image transfer is, to put it simply, the act of transferring an image from one source to another. Depending upon what material you are planning to transfer onto will depend on what type of transfer method you want to use. With image transfers as opposed to just taking the image itself and gluing it down, is the transparent effects you can get from transfers-allowing you to layer images or let the surface design show through, such as a patterned fabric or wood grain. Some transfers create a lovely aged and distressed image due to the natural imperfection of the technique.

Tuition: \$795.00

Biography: Anna Tomczak is a fine art photographer. Anna's work is in the collections of the Brooklyn, Harn and Norton Museums, the Museum of Florida Art, Sony Latin-America, McGraw-Hill, and other corporate and private collections. Artist awards: FI Individual Artist, Escape to Create Fellowship, Polaroid Artist Support, Loft Note Base, Spain: ACA Cultural Exchange at La Napoule Arts Foundation, France. Her recent Exhibition and Monograph: *Sansuery, Anna Tomczak, Photography*, was curated and accompanied with an essay by Barbara Hitchcock. *Sansuery* is a traveling exhibition organized by the Museum of Florida Art. Anna's work is featured in *Georgia Review*, *View Camera*, *Camera Arts*, *Polaroid Manipulations*, *Photo Portfolio Success*, *Digital Photo Art*, and *Picturing Florida*, by Fresco Publications.
www.annatomczak.com
anna@annatomczak.com



July 15 – July 20

Fiber Arts and Bookmaking

With Laura Blacklow



Do you have a group of favorite 'non-silver' prints, made on tactile rag paper? We will organize your pictures and create an appropriate book structure that displays them as an enticing, coherent group, which invites the viewer to touch pages and to contemplate the relationship of your images, rather than solely look at them in a frame. Think about a name for your pictures, and we will also create a title page. In addition, we will personalize the cover by either making a cyanotype or transferring one of your photographs onto cloth. Demonstrations of different book structures, such as Concealing and Japanese side sewn, as well as making traditional hard and soft covers, and hands-on guided studio time will be supplemented with slide talks. All techniques presented during this weeklong intensive can be continued in your own studio without unusual or expensive equipment.

Students should bring many pre-made pictures from which we edit to a strong group, contact size negatives or digital files, paper, binders thread and needle, extra paper, etc.

Tuition: \$795.00

Biography: Laura Blacklow is the author of *New Dimensions in Photo Processes: A Step by Step Manual for Alternative Techniques (Focal Press, 4th edition, 2007)*. She is the recipient of a National Endowment for the Arts Regional Fellowship for works on paper, the St. Botolph Club's Morton C. Bradley Award, Polaroid Corporation's Artist Support Program, a Research Grant from the David Rockefeller Center for Latin American Studies at Harvard University, and the Massachusetts Artists' Foundation Fellowship for her hand-colored black and white photographs. Blacklow is on the faculty of the School of the Museum of Fine Arts, Boston. Her work has most recently appeared in *Light and Lens: Photography in the Digital Age*, Robert Hirsch, Elsevier Publishing, London, 2007; *Exploring Color Photography*, Fourth Ed., Robert Hirsch, McGraw Hill, New York, 2005; and *Making Journals by Hand*, Jason Thompson, Rockport Books, Rockport Ma, 2002.



Visit [Laura Blacklow's Website](http://LauraBlacklow.com)

Click on any workshop date to download a full size PDF version of the workshop description

July 22 - July 27

Silver-Halide Black & White

With David Vestal & Russ Hepworth

Silver halide black and white - that's a sneaky way to say traditional b/w photography. There's nothing new or exotic about it. It's just photography as practiced for the last hundred years, using b/w film, printing paper and chemicals you can still buy in photo stores. Kodak no longer makes black and white printing paper, but Hord and others work hard to fill that gap. Kodak still makes Tri-X and T-Max film, and many other companies produce their own b/w film. The darkroom lives on and gives us simpler control over picture quality. In digital photography everything must frequently be learned all over again, thanks to rapid obsolescence. The 8 inch floppy disk, advanced in its day, is no longer in general use. Digital hardware and software become obsolete all too quickly. I don't mean to knock digital photography, which I also practice and like, but just think: you don't need a computer to process your silver-halide photos by reliable methods that have been refined and standardized over many years. Silver-halide b/w is much easier to learn than Photoshop, and it changes far more slowly. What you learn this year will stay good as long as the tools and materials are available. A darkroom can be improvised rather easily in a kitchen, bathroom or bedroom. I used all three before I finally made my own darkroom. Old fashioned black and white photography using traditional film, paper and processing chemicals has now become an uncommonly easy and rewarding "Alternative process." If you are an aficionado of difficulty, it also lets you do hard things. Me? I like the easy way, but no one need be intimidated by it. I'll show you back procedures, done right and you can go on from there any way you choose.



AI Wrote: "This is a week of black-and-white photography with emphasis on handcraft. Stay in a small room, or camp; your choice. Let Lynn and her crew pamper and feed you like royalty. The meals alone are worth the tuition. Outstanding, well equipped darkrooms, and a great chemical supply house. The Forumary is a special place. The surrounding landscape is mountains and lakes. Glacier National Park is just to the north. Bud and Lynn Wilson have built a wonderful complex that combines a peaceful meadow and lodge setting tucked up against rugged peaks. Wildlife is abundant, horses and dogs are very much at home, rooms are comfortable and modern, or you can camp on a quiet glen. There is always time to sit back and take it easy. The labs are spacious and open during off hours. Those attending are expected to work, but there is no pressure and there's ample time to discuss and evaluate photographs. There's more than one good way to photograph. I hold that your way, not mine is the best way for you to work. I'm here to help you find it and to develop it if you've already found it."

Tuition: \$895.00

Biography: David Vestal, born in California, 1924, studied painting in Chicago and later in New York. I studied with Eld Gossman, starting in 1947 at Photo League. I worked as assistant for Dan Weiner, Karen Ryckal, and finally Ralph Steiner. I spent a few years of shooting products for fashion magazines, and on and on. I write a couple of instruction books. I've always concentrated on personal photography. Grants helped: two Guggenheims and a Fulbright. I've taught photography since 1956. Continues to photograph in b/w, writes and teaches.



Biography: Russ Hepworth, my background in photography and teaching began with the gift of a Kodak Brownie camera from my grandmother in 1957. His positive encouragement formed the basic foundation of my personal philosophy on criticism. Between 1971 and 2009, I have worked in photography in the US Navy, earned two degrees in Painting and Photography, worked as an aerial photographer and taught Darkroom Photography for Boise State University, UC Davis and The College of Southern Idaho. I also have assisted Al Weber in a handful of his workshops. In total I have some 25 years of teaching Darkroom Photography.



July 29 – August 3

Alternative Process Crash Course

With Tom Persinger

Many schools have surrendered their black and white darkroom to make way for computer labs but they're now facing a large number of students who are demanding hands-on photo courses: many are turning to historic photographic processes to fill the void. Please join us for this week long crash course that's aimed at educators who are looking for the skills and knowledge to teach a semester long course in historic process. Together and intensively we'll work through the new, 14 lesson F295 Historic Process Workbook. You'll also receive the F295 Historic Process Syllabus AND a set of the lab ready, laminated F295 Historic Process Quick Reference Cards. You'll learn the fundamentals of the 4 foundational processes: cyanotype, gum, salt, and van dyke brown and we'll talk about history, technique, and troubleshooting too! You'll leave with all of the tools you need to confidently teach a semester long historic process course or practice them on your own!



Tuition: \$795.00

Tom Persinger is an artist, photographer, writer, and the founder of F295. F295 is an international organization that believes in the value of a heterogeneous photographic approach, in which contemporary, historic, and self-made methods are purposely employed and combined in the creation of a new "21st Century Photography." He organizes the F295 symposium and seminar series to promote the exploration 21st Century Photography. These events offer a unique chance to investigate the ideas of light, time, and the apparatus through the voices of practicing photographers. The symposium also offers exhibitions and workshops by masters in their field.

Persinger's photographs have been shown in numerous exhibitions and are in many private collections in the United States, Europe, and Japan. He has been published in *Photographic Possibilities* (3rd Edition), *Light and Lens* (2nd edition), *Artimage*, *Ag Black and White Photography* (UK), *PhotoEd*, *Photo Techniques*, and *View Camera*. He is the author of *The F295 Historic Process Workbook*, *The F295 Historic Process Syllabus* and the critically acclaimed *F295 Historic Process Quick Reference Card* series.

He has lectured at numerous colleges and universities, has lead many workshops, is a member of *Peasayle Photographic's* Advisory Board of Photographic Professionals, and is an Adjunct Assistant Professor at Pittsburgh FilmMakers.

In addition to several photographic projects he is also currently working on a book which will further illuminate the 21st Century Photographic approach. He lives in Pittsburgh, Pennsylvania with his wife and two sons and may be reached at: tp@tompersinger.com

Visit [Tom Persinger's Website](http://TomPersinger.com)



NEW**	Week 1	May - June Introductory	Our Introductory Workshop Series Intro-Silver Gelatin B&W-May 18-21 Variable Contrast Print-May 25-28 Silver Gelatin Lith Printing-June 1-4 with Ray Nelson		Week 9	August 5-10 2012	Gum Printing Then and Now with Christina Z Anderson	
		June 10-15 2012	Large Format and The Digital Negative with Steve Anchell			August 12-17 2012	Platinum Printing in the 21 st Century with Tillman Crane	
		June 17-22 2012	iPhone and iPad Art Creative Vision with Theresa Airey			August 19-24 2012	Carbon Transfer with Sandy King	Introduction To Polymer Gravure with Diane Alire
		June 24-29 2012	Infrared and Pigment Transfers with Theresa Airey			August 26-31 2012	Environmental Portraiture: Photographing The Book and It's Cover with Kurt Fishback	
		July 8-13 2012	The Wet Plate Collodion Process with Will Duniway			September 2-7, 2012	iPhone Photography with Dan Burkholder	
		July 15-20 2012	Fiber Arts and Bookmaking with Laura Blacklow	Image Transfers and Photo Encaustic with Anna Tomczak		September 9-14, 2012	Gum Plat Print & Making Digital Negs Using QTR with Kerik Kouklis	
		July 22-27 2012	Traditional Silver-Halide B&W Photography with David Vestal & Russ Hepworth			NEW**	October Introductory	Our Introductory Workshop Series B&W -35MM or Med Format Sept 28-Oct 1 Intro-Silver Gelatin B&W-Oct 5-8 B&W Large Format – Oct 12-15 Silver Gelatin Lith Printing – Oct 19-22 with Ray Nelson
July 29-August 3 2012	Daguerreotype: a Contemporary Approach with Jerry Spagnoli	Alternative Process Crash Course with Tom Persinger	Treat Yourself to a Fabulous Opportunity! Workshop Details and Pricing Info on the website www.workshopsinmt.com Click on the workshop icon or please call 800-922-5255					



The Photographers' Formulary 19th Century Processes

APPLICATION FORM

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Ph: (800) 922-5255 • Fax: (406) 754-2896 www.workshopsinmt.com • formulary@blackfoot.net

Name _____ Male ___ Female ___ Age ___

Permanent Mailing Address _____

City State/Prov. Zip/Postal Code _____

Bus. Phone () _____ E-mail _____

Home Phone () _____ Fax: () _____

How did you hear of our Workshops? _____

Occupation _____

Years in Photography ___ Camera Formats used _____

I would like to stay on site at the B&B for 5 nights (NON-SMOKING) all amenities.

___ \$250.00 per person, Double Occupancy (+ Tax) ___ \$450.00 Single Occupancy (+ Tax)

___ I will find my own housing ___ Camping (\$50.00 includes showers + Tax)

Prefer to share a room with a friend in a workshop? ___ Yes ___ No Friend's name _____

Do you require a vegetarian lunch and dinner? ___ Yes ___ No

Do you request the roundtrip shuttle from Missoula A/P ___ Yes ___ No

WORKSHOP TITLE & INSTRUCTOR	DATE	TUITION	HOUSING	Total
Subject to change		\$100.00 ROUNDTRIP SHUTTLE from Missoula Airport =		
Subject to change		** MEALS Required \$275.00 x	(number of workshops) =	
LAB FEE (Determined by the chemistry used during the week and the amount of students) =				

Alternate Workshops:	Application Fee (required) ** \$20.00	
	Subtotal	
___ Visa ___ MasterCard ___ Discover ___ AMEX ___ Check or Money Order enclosed payable in US dollars Exp. Date: _____ Security Code _____ Credit Card No.: _____ I have read the terms applicable to my workshop concerning payment, liability and Cancellations. Signature for deposit _____ Date: _____	7% Lodging Tax** Total Due	
	Less Deposit Enclosed	-\$220.00
Signature for remaining balance: _____	Balance due 30 days Prior to start of workshop	

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