

DKaye-119

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## DIANE KAYE: TALBOT WITH A TWIST

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### **Editor's Note:**

This is an interactive newsletter. To view larger versions of photographs, *please click on the thumbnail* and a larger image will automatically load.

Lumen printing is a takeoff of Henry Fox Talbot's photogenic drawings, or "*Pencil of Nature*." The term Lumen, coined by SoCal photographer Jerry Burchfield, now deceased, describes a modern day version of the oldest way of creating images using sunlight and photosensitive surfaces to capture color, shape and form.

Lumen is as unpredictable as Texas weather, and as mysterious as Houdini's famous Water Escape. And the end results are in full color.

What is this ancient/modern alternative process and how does it work? How can a photographer, without a camera, use outdated black and white photographic paper and sunlight, and end up with intense reds, blues, and yellows?

Lumen printing requires no chemistry beyond old or outdated photographic paper, a tray of

dilute "fix," and some rinse water. There's no "developing" as we commonly use the word. Development, and any burning or dodging is done in full sunlight, or under an ultraviolet light source.

While **Henry Fox Talbot** could rightfully claim to be discoverer of positive image photography as we know it today, he depended on the discoveries of many others who had gone before him for pieces of the puzzle.

The boxed quote, from "*The Pencil of Nature: Original Photographs*," was accompanied in the



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Leaf of Plant, 1844, *The Pencil of Nature*, Part 2, pl. 7. From the University of St Andrews Library Photobook Collection (Photo TR144.T2).

“Hitherto we have presented to the reader the representations of distant objects, obtained by the use of a Camera Obscura. But the present plate represents an object of its natural size. And this is effected by quite a different and much simpler process, as follows.

A leaf of a plant, or any similar object which is thin and delicate, is

laid flat upon a sheet of prepared paper which is moderately sensitive. It is then covered with a glass, which is pressed down tight upon it by means of screws.

This done, it is placed in the sunshine for a few minutes, until the exposed parts of the paper have turned dark brown or nearly black. It is then removed into a shady place, and when the leaf is taken up, it is found to have left its impression or picture on the paper. This image is of a pale brown tint if the leaf is semi-transparent, or it is quite white if the leaf is opaque.

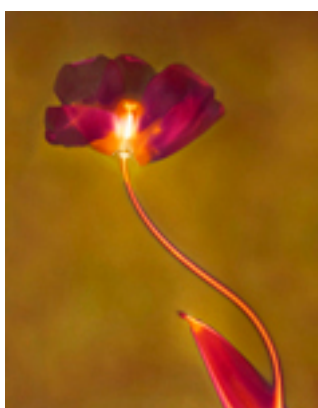
The leaves of plants thus represented in white upon a dark background, make very pleasing pictures, and I shall probably introduce a few specimens of them in a sequel of this work: but the present plate shews one pictured in the contrary manner, vis. dark upon a white ground: or, speaking

in the language of photography it is a positive and not a negative image of it. The change is accomplished by simply repeating the first process. For, that process as above described, gives a white image on a darkened sheet of paper: this sheet is then taken and washed with a fixing liquid to destroy the sensibility of the paper and fix the image on it.

This done, the paper is dried, and then it is laid upon a second sheet of sensitive paper, being pressed into close contact with it, and placed in the sunshine: this second process is evidently only a repetition of first. When, finished, the second paper is found to have received an image of the contrary kind to the first; the ground being white, and the image upon it dark.”

-W.H. Fox Talbot, 1840,  
“The Pencil of Nature”

original volume by a plate, or print of a leaf made by Fox Talbot. The quote and the plate are more than an illustration in a coffee table book of photographs, because *The Pencil of Nature* was the first book ever illustrated with actual photographs.



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In *Pencil of Nature* Fox Talbot set out to explain photography. *Pencil of Nature* is a textbook of Talbot's extraordinary work in the invention and refinement of

photography from curiosity to tool. Useful for documenting possessions, recording landscapes, portraits of family and friends, Fox Talbot correctly foresaw the potential for photography, and used *Pencil of Nature* to not only explain, but to illustrate his ideas.

In the years following Fox Talbot's announcement of his invention, photography has undergone many evolutions, each one seemingly promising to obliterate the previous.

Contrary to all predictions, however, photographers today continue to employ many of Fox Talbot's techniques, even to the use of the photogram, as described in the quoted text.

Jerry Burchfield liked to experiment. A teacher as well as a talented and inventive photographer, Jerry decided to make photograms of plant life in the Amazon. His work, *Primal Images - Amazonas*,

is a collection of prints made on-site in the Amazon forests using a process similar to that described by Fox Talbot in *"Pencil of Nature."*

Diane Kaye of Northern California, a fine art photographer for more than thirty years, "discovered" or perhaps rediscovered the joys and pleasures



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of making photograms about three years ago when she stumbled upon Lumen printing.

Kaye, whose background includes conventional black and white darkroom printing, film and digital



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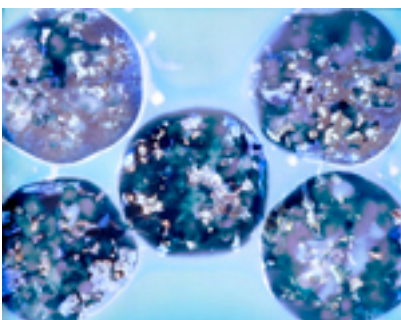
media as well as "lith printing" using digital negatives, has a large body of work, including B/W darkroom photograms.

Kaye's primary concerns in a fine print are luminosity, compositional tension, mystery and the visual expression of that which cannot be put into words.

Years ago, when she decided to try her hand at Lumen printing she found little information to help her learn the process.

By trial and error Kaye discovered papers which worked well, (fiber based work best,) and eliminated others, though resin coated papers can also yield stunning results.) She "lumbered" any number of objects with varying degrees of transparency or translucency.

While it was clear from the outset opaque objects would yield only a silhouette, Kaye learned green leaves are nearer opaque than petals of a tea rose. She learned to judge the exposure times for different plants and flowers, and how the quality of the light, from glaring noon day sun to soft cloud covered skies would

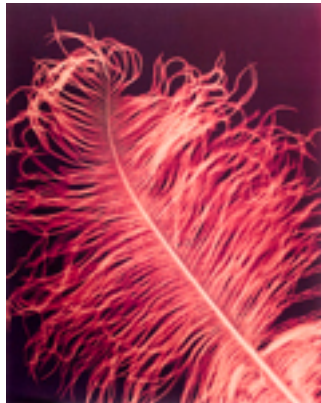


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affect the outcome as well as the necessary exposure.

There's something attractive about a primitive photographic process which requires neither camera nor darkroom. Kaye sets up her "shots" in a darkened room under a safelight, where she has no need of an enlarger, and no tray of developer or stop.

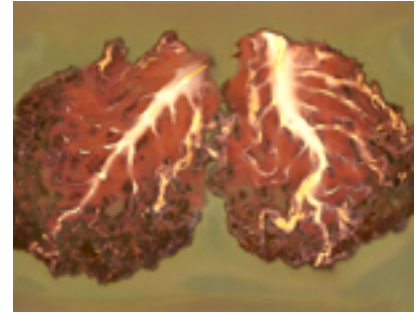
Choosing the flower and composing the photogram on the paper in the darkroom are key artistic elements of the final print. Add in time of day, weather, paper, exposure time (6-9 hours) and fixing, plus the wholly unpredictable element of plant chemistry oozing onto the paper, and the resulting wild color combinations are anyone's guess.



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Kaye does not use a contact printing frame. She creates her artistic composition in safelight conditions, placing her subject flower or object on photographic paper, which is then placed on a temporary backing of stiff paper. This is sandwiched with a cover of heavy glass. No clamps are used because clamping the arrangement would destroy the shape of fresh flowers, and would add to the natural oozing of plant chemistry onto the paper below.

Then Kaye goes about her other photographic projects, checking the progress from time to time, gauging how much longer might be necessary to fully develop the print. Depending on the light, and the nature and density of the arrange-



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ment, she may lift one edge of a subject in semi-darkness to check the progress. Development can take as little as twenty minutes for a bottle, or as long as six to nine hours for some botanicals.

When time's up, or when Kaye's eye tells her "It's time," she takes the arrangement back into the darkened room and inspects the result.

If she finds the result especially pleasing she takes the exposed, developed-by-the-sun finished print directly to her scanner where she makes the best scan possible.

Only when she's satisfied she can do no better on the scanner does Kaye drop the original print into a tray of dilute soft "fix" solution from the Photographers' Formula. She times the fix process carefully, because leaving the print in the fix for more than the recommended time can produce significant and undesired color shifts.

Carefully and thoroughly rinsing the print is the only additional processing necessary on the original Lumen print. Fixed, washed prints are hung out to dry.

That's it.



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But what about that perfect scan Kaye made before dropping the print in the fix? Like the fixed prints, it's grainless, which means a very large archival pigment print from 8x10 or 11x14 paper can be exhibited.

With continuous tone color, intense and unpredictable, there's no grain to show because with the long exposure and development in sunlight every grain of silver is resolved. There is no unresolved silver as would be seen in a conventional black and white print.

Software editing and alteration remains limited to darkroom-equivalent functions, cleaning-up debris and making slight tonal adjustments. Kaye takes care not to remove all the fascinating artifacts of the process, such as painterly splashes.

It's from her scans that Kaye makes additional copies, and often makes large scale prints. Using scanned prints she created a portfolio for submission to the *Royal*



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*Photographic Society* in the U.K., and in November 2012 the Society awarded her the coveted Associate level Distinction of Merit.

Kaye has self published three books, all of which are available at [Blurb Books](#). The entire contents of her volume, *Lumen*, published in August 2012, and can be viewed here: [Lumen](#). There's even an iPad version.

Also published in 2012, *The Secret Life of Plants* consists of 35 velvety black and white prints and 35 rich color prints. From bud stage to dried forms, it's a 12"x12" coffee table book with Kaye's work ranging from darkroom photographs to digital photographs made on a scanner. It, too, features lumen or sun prints. You can see the entire contents here: [The Secret](#)



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[Life of Plants](#).

Kaye's latest book, *Arboretum of the Imagination*, arrived in the bookstore in March 2013. While not a book of lumen prints, *Arboretum* is a thirty year retrospective of the many personalities of trees, seen by different cameras and even from speeding cars.

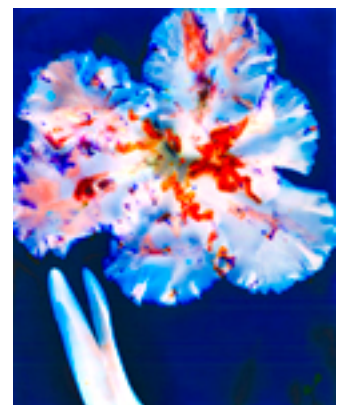
*This is page four of five of Diane Kaye's photograms. Don't miss the final page!*

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Check out Kaye's websites:  
[www.FineArtBotanicals.net](http://www.FineArtBotanicals.net)  
[www.DianeKaye.com](http://www.DianeKaye.com)



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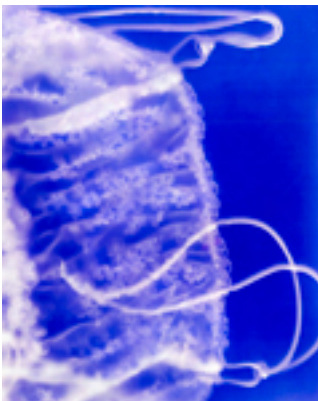
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*Along the Great Wall*

©Chen Changfen

## **Chen Changfen to Open Exhibit in San Diego, California**

Noted photographer, Chen Changfen of Beijing, China, will open an exhibit of more than forty of his works on July 19, 2014 at the [San Diego Chinese Historical Museum](#).

Chen, selected in 2001 by Time Magazine as one of the ten pre-eminent photographers of the past 150 years, has spent his working career documenting and photographing the Great Wall. He has traveled the 2600 miles of what remains of one of the Modern World's Seven Wonders, first documenting the Great Wall for the government of China, then later photographing its unique and mythic form as it crosses China's burning deserts, climbs its jagged mountain ranges, and stands as a monument to the strength and tenacity of Ancient China.

The exhibit will open at the [Chuang Archive and Learning Center](#), the latest acquisition of the San Diego Chinese Historical Museum, and will showcase several large format prints taken along the Great Wall during the last decade. The

large format images will hang free in the exhibit space and are digitally printed on hand-made paper.

Other works, silver gelatin 16x20 prints on traditional photographic paper, are landscapes, devoid of human presence. Taken during the four seasons, some are shrouded in mystery of mountain mists, while others glisten in sunlight reflecting off winter snows.

The exhibition promises to draw a large attendance from its opening in July, to its closing two months later in September.

Chen Changfen will be accompanied by his son, Chen Peng, a noted photographer in his own right. Chen Peng, who has worked with his father from the time he was five years old, knows his father's works perhaps better than anyone other than the master himself, and will be instrumental in helping with staging and hanging the show.

For more information please visit the SDCHM website *here*: [www.sdchm.org/](http://www.sdchm.org/)



Negative pinhole photograph



Positive Pinhole Photograph

## World Pinhole Day is Coming!

**Worldwide Pinhole Photography Day** is only two weeks away - It's set for April 27, 2014. With at least 128 local events from 35 countries listed on the WPPD celebration's Web site, there's probably one near you. If there's not, make your own! Get some friends together for a photo walkabout. Pick a time and place to meet, list the event and have some fun photographing with other pinhole enthusiasts.

It's your chance to have a blast, while documenting your spot on the globe with a camera with no moving parts.

Best of all, you can make the camera yourself. It takes few tools, little time, and not much more skill to make a pinhole camera. Watch *this movie* to see how Boy Scouts made their own pinhole cameras from empty cans of canned tomatoes left over from massive pots of spaghetti sauce. Go through your recycling bin to find an empty can, an old cereal box or even a small matchbox.

Pinhole photography is not rocket science. In fact, it uses the earliest form of image gathering, known long before telescopic lenses were refined by **Kepler** in the 17th century. The pinhole's ability to precisely reproduce an image on a darkened wall was first recognized in the Fifth Century, B.C.. But, while a pinhole or small opening's ability to cast an image on a darkened wall or cave was well known, there was no way to

capture the image and make it permanent until Henry Fox Talbot's invention of the Calotype process in the first half of the 19th century.

We take all of that for granted these days as we pop away with our cell phones and digital cameras. So put a little fun back in your life and take a pinhole photograph on April 27.

While many negative pinhole photographs are made using standard photographic paper, you can use that paper negative, or a negative on a piece of film, to print a positive of your masterpiece. When it's ready for Prime Time, upload it to the Worldwide Pinhole Photography Day website by clicking *here*: <http://www.pinholeday.org/participate/?pid=howsubmit>.

Watch **Formulary editor, Anthony Mournian** as he demonstrates how to make your camera and explains how to take the photograph.

There's no prize or reward other than the pride in making the pinhole camera and taking the photograph.

It's not a contest. There are no prizes. It costs nothing to participate.

Btw, send a copy to Anthony Mournian, the newsletter editor. He'll print it in an upcoming issue of the newsletter for our 4,000+ readers!

# the Photographers' Formulary

A P R I L 2 0 1 4

## NEWSLETTER SPECIALS

Specials for the darkroom. All items *limited to stock on hand*

### YANKEE SL3 SAFELIGHTS

Limited to stock on hand



Cat. No.: 14-1230  
Regular \$24.95  
-50% off = \$12.48

The Yankee Circular Darkroom

Safelight is a serviceable lamp for use in photographic workrooms. It consists of a bullet-shaped shell equipped with a screw socket cap that fits a standard Edison light bulb socket. A lock ring and gasket at the bottom of the lamp hold the safelight filter and provide a light-tight fitting. A 15 watt lamp is not included, but is required. This Yankee safelight features sturdy metal construction and pebble-gray finish. Its parabolic shape allows for even illumination.

<http://stores.photoformulary.com/yankee-sl3-safelight/>

### FLOURESCENT LIGHT SAFELIGHT SHIELDS

Limited to stock on hand



Cat#: 14-0306 48" OC  
Regular \$75.95  
-50% off = 37.98  
Cat#: 14-0307 48" Gold

Regular \$75.95  
-50% off = \$37.98  
Cat#: 14-0308 24" Red

Regular \$49.95  
-50% off = \$24.98

Cat#: 14-0309 24" OC  
Regular \$49.95  
-50% off = \$24.98

These shields convert a standard 40 watt fluorescent light fixture into a safelight. The OC sleeve can be trimmed to fit any size fluorescent bulb up to 48" long. The filter sleeve can be used in single or double fixtures. The Bright Lab Red Fluorescent Safelight Shield with end caps is safe for use with most black and white contact and enlarging papers, including all poly contrast Ektalure, Ektamatic, and all resin coated and silver papers. This filter shield converts any existing fluorescent fixture into an economical safelight

<http://stores.photoformulary.com/flourescent-light-safelight-shields/>

### YANKEE CLIPPER II ROLL TANKS

Limited to stock on hand



Cat.#: 14-1215  
Clipper II Extra reel only  
Regular \$9.95  
50% off: \$4.98


Cat. #: 14-1220  
Master Roll Tank  
Regular \$29.95  
50% off: \$14.98

Cat. No.: 14-1225  
Standard Tank  
Regular \$19.95  
40% off: \$9.98

The Yankee Clipper II Daylight Developing Tank contains an adjustable reel which will work with all roll films from 110 to 220, including 35mm-36 exposure. Its patented Speed-O-Matic reel loads rapidly. The tank has a translucent flange for developing color reversal films. The included agitator has a built-in thermometer. The Clipper II has a capacity of 5 to 15 ounces of chemical and includes loading test strip and instructions

<http://stores.photoformulary.com/yankee-clipper-ii-roll-tank/>



NEW**	April & May Introductory	<b>Our Introductory Workshop Series</b> <b>Film Photography - April 25-27</b> <b>Printing From Film Negatives- May 2-4</b> <b>Alt Process Printing from Digital Negatives - May 9-11</b> <b>With Ray Nelson</b> <b>All inclusive on site costs \$495.00</b>		Week 7	August 3-8 2014	<b>Daguerreotype A Contemporary Approach With Jerry Spagnoli</b>	<b>Photography Beyond Technique With Tom Persinger</b>
	Week 1 June 8-13 2014	<b>Amazing Tri-Color Gum &amp; Casein With Christina Z Anderson</b>			Week 8 August 10-15 2014	<b>iPhone iPad and iR Art With Theresa Airey</b>	
Week 2	June 15-20 2014	<b>Everything Albumen With Zoe Zimmerman</b>	<b>Gum Plat Print &amp; Making Digital Negs Using QTR With Kerik Kouklis</b>	Week 9	August 17-22 2014	<b>Carbon Printing Using QTR Digital Negatives With Sandy King</b>	<b>Tin Types &amp; Ambrotypes in Montana With Sean Kochel</b>
	Week 3 June 22-27 2014	<b>Alternative Process Printing with Digital Negatives With Ray Nelson</b>			Week 10 September 28 Oct 3, 2014	<b>Photography And Lightroom workshop With Rick Sheremeta</b>	
Week 4				NEW**	Oct Introductory	<b>Our Introductory Workshop Series</b> <b>Large Format Photography Oct 3-5</b> <b>Printing From Film Negs- Oct 10-12</b> <b>Alt Process Printing from Digital Negatives – Oct 17-19</b> <b>With Ray Nelson</b> <b>All inclusive on site costs \$495.00</b>	
	July 13-18 2014	<b>Making a Personal Album or Journal, Start to Finish A Women's Retreat With Laura Blacklow</b>			<b>Save up to 25% off tuition</b> <b>An early registration by the 31<sup>st</sup> of March 2014 qualifies for a 15% discount on your workshop tuition.</b>  <b>**Register and attend two classes consecutively and receive one night of your B&amp;B stay free also receive a 10% Discount off the second weeks tuition</b>  <b>Enjoy our women's retreats with Laura Blacklow and Jane Goffe. Renew yourself and restore your creativity. A spa is nearby and available for an extra cost.</b>		
	Week 5 July 20-25 2014	<b>Creative Hand Tinting With Jane Goffe</b>			<b>Remember our bring a friend Discount 10% is available when you both sign up for the same workshop</b>		
Week 6	July 27 -August 1 2014	<b>Bookmaking With Anna Tomczak</b>	<b>Gumoil Printing With Michelle Pritzl</b>				



The Photographers' Formulary 19th Century Processes

# APPLICATION FORM

MAIL OR FAX TO: PHOTOGRAPHERS FORMULARY INC.  
P.O. BOX 950 • CONDON, MONTANA 59826-0950  
Ph: (800) 922-5255 • Fax: (406) 754-2896 [www.workshopsinmt.com](http://www.workshopsinmt.com) • [formulary@blackfoot.net](mailto: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:	<b>Application Fee (required) **</b> <b>\$20.00</b>	
	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: _____	<b>7% Lodging Tax**</b> <b>Total Due</b>	
	<b>Less Deposit Enclosed</b>	<b>-\$220.00</b>
Signature for remaining balance: _____	<b>Balance due 30 days Prior to start of workshop</b>	