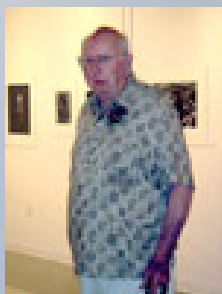




BARBARA MOON BATISTA: POLAROID IMAGE TRANSFERS



Al Weber in Reno
©Anthony Mournian

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GORDON HUTCHINGS MAKES PYRO SHINE IN "PYRO AND THE FINE PRINT"



©Gordon Hutchings

Pyro developed negatives make the printing of fine prints easier and with great printing characteristics. If you are an experienced photographer who wants to try pyro development for the finest printing negatives, then this is your workshop choice.

Gordon pushes the limits of what film can do and uses all Zones as creative tools of expression. Demonstration and field work will illustrate the ability to use extreme dark values and near-paper white values in the same print but still be able to print with added contrast as needed to intensify the emotional value of the print.

Pyro development theory and practice is just the beginning. You'll also get information on film and paper, lenses, filters, exposure, printing methods, reciprocity failure information, spotting, matting and mounting, and view camera movements as needed.

Check the Newsletter Specials for special pricing on [PMK Developer](#) and [Formulary TF-4 Archival Rapid Fixer](#)

"Pyro and the Fine Print"

Gordon Hutchings August 26-31, 2007

A photographer at heart since her teenage years, Barbara was neighbor of Cole Weston, and later of Al Weber, and babysitter for Weber's three sons. She earned an extra 50 cents for cleaning out the trays in Al's darkroom.

Inspired by the work she saw in the Weston and Weber households, and encouraged by Al, Barbara began taking college classes in photography while still in high school. By the time Barbara was in her early 20's she had become an excellent printer; good enough to walk away with prize after prize at a local fair attended by none other than Ansel Adams.

Always on the lookout for talent, Adams told her she

was a fine printer, and asked her to call.

While Barbara's ego was hugely flattered, she was too shy and never returned the call. She calls it her missed opportunity, but

notes it didn't keep her from pursuing her dream and becoming a



"Dalmatians"
©Barbara Moon Batista

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BARBARA MOON BATISTA EXPLAINS IMAGE TRANSFERS

Barbara Moon Batista makes her living photographing food. She and her husband, Fernando, live and work in Monterey, California, and are well known to anyone in the food or wine industries who need beautiful photographs of their products.



Nectarines
©Barbara Moon Batista

Don't miss this 7:32 minute movie as Barbara Moon Batista explains Polaroid Image Transfer.

Remember, poke on any image or blue type in this newsletter to go to a larger version.

POLAROID/DIGITAL TRANSFERS AND DIGITAL PRINTING

WITH KATHLEEN CARR

Explore two alternative photographic transfer processes using Polaroid films, plus a digital transfer technique. For Polaroid image transfers, participants expose color or black and white 35mm slides or 4x6 prints (with printers provided in the workshop) onto peel-apart Polacolor film. The Polaroid negative is peeled apart early and rolled onto another surface, such as watercolor paper, to develop. For an emulsion transfer, the exposed image is developed fully onto the Polaroid print. Then the top image layer (the emulsion) is removed with hot water and can be sculpted, stretched or torn and placed onto virtually any surface.

Handcoloring the transfer with pencils, pastels and paints is included. Give your photographs new life and a three-dimensional quality with these exciting hands-on techniques. To enlarge and enhance your transfers, there are also sessions in scanning, basic Photoshop techniques and archival digital printing onto fine papers. digital printing supplies.

"POLAROID/DIGITAL TRANSFERS AND DIGITAL PRINTING"

Kathleen Carr August 26-August 31

[Click on blue type](#) to see the full class description. Sign up by calling Sherry at 1800-922-5255

highly successful and well recognized photographer.

One of her early jobs was in the restaurant industry. Management decided they wanted photographs for a new menu, but didn't want to pay the cost of an assistant for the photographer.



"Aspens"

©Barbara Moon Batista

Barbara was drafted for the task and watched carefully as the photographer went about his work. By the time the photographer was done, Barbara said to herself, "I can do THAT," and a new food photographer was born.

She and Fernando Batista met in college and later married. They have been in business together ever since, a tribute to mutual patience, and a healthy respect for one another's talents. Barbara sets the stage for the photograph, all the while consulting with Fernando about product placement and lighting.

Between them they arrive at the best possible arrangement, before the shot is taken.

Their work has won international competitions and has been published in any number of magazines and national publications.

But as we all know, what we do day to day is sometimes not as satisfying to our personal dream as what we do during our free hours.

After a long day in the studio photographing foods as diverse as

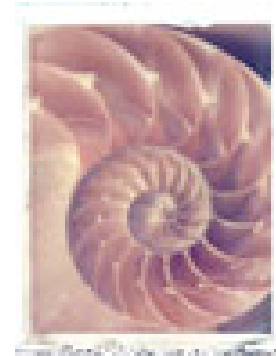
the wines of Lindeman's Vineyards or Bernardus Wineries, or a bowl of mouthwatering nectarines or glowing red cherries, Barbara likes to make Polaroid image transfers and Polaroid emulsion transfers.



"Tomatoes"

©Barbara Moon Batista

During a recent get-together of photographers at the old mission in Soledad, California, Barbara described her work. [Press here](#) . . . to watch an **eight minute** movie of Barbara as she talks about Polaroid image transfers.



"Nautilus"

©Barbara Moon Batista

HERE'S BARBARA'S SUPPLY LIST TO MAKE POLAROID IMAGE TRANSFERS

1. Paper: Barbara uses 140# hot press Arches watercolor paper, but says there are many choices of paper and surfaces to work with, keeping in mind that PH of the water and paper is important for archival reasons.
2. Polacolor ER film of your choice there are other choices in this series of ER films (669,809)
3. Distilled Water (neutral PH of 7 is ideal)
4. Distilled Vinegar
5. Squeegee
6. 2 Hard working surfaces (suggest 1/4" acrylic from hardware store)
7. Blotting paper
8. Trays for soaking
9. Scissors
10. Tea Kettle or coffee maker (you will need a lot of boiling water)
11. Timer
12. Towels (rags can be purchased at hardware stores-the chemistry stains)
13. Paper cutter or T-Square and cutting blade
14. Camera, enlarger, slide printer made by Vivitar, Daylab (try e-Bay for used ones)
15. Print Washer, if you have one, or a tray for washing prints

AL WEBER OPENS RETROSPECTIVE IN RENO, NEVADA

As soon as Al Weber finished teaching a July workshop at the Photographers' Formulary with his old friend, David Vestal, he headed for Reno, Nevada, more than 924 miles to the southwest.



Courtyard Cafe, Finland
©Al Weber

Nolan Preece, instructor and curator at Truckee Meadows Community College in Reno, has known Al Weber for years. Many months ago

Nolan approached Al with the idea for an Al Weber Retrospective. More than sixty years of photography in one room, by one man, would make a remarkable display.

Al was willing. His career in commercial photography may have slowed, but his enthusiasm for his work has never flagged. It would be a lot of work, Al knew, but he went to work picking out subject areas and candidate images from his work. It was not easy. With hundreds of thousands of negatives to choose from, how do you decide which handful will hang on the walls?

After some thought Al decided to show works from three areas. In the early years he had done a great deal of work photographing children. He calls



Robert Big Sur, 1972
©Al Weber

young children "little animals." Unformed and unmolded, they are free, they are unpredictable and they are wonderful to photograph.

They have few inhibitions about being photographed, so like little animals, they act naturally as the photographer moves around, doing his work. The retrospective has three shots of children, one of each of Al's sons. They reveal a great deal about the photographer, the child, and the warm and intimate relationship between the two.

Then there are the landscape photographs. There are a larger number of these, many taken during workshops Al taught over the years. Some were taken while

Al was an instructor at the Ansel Adams workshops in Yosemite. Others are from Weber's own workshops at his home in Carmel, and at the Victor School of Photography in Victor Colorado. They bring into focus an area of Al's work he has always pursued with a passion, the use of the view camera. When someone remarked that a simple digital camera "works just fine," Al said, "*Just fine. Now try to correct for perspective with your little camera. Show me how you use your front rise, or your shift or tilt on that little camera. I'll never give up my 4x5!*"

Many of the photographs in this grouping are aerals. Al found he could charge more for aerial photography because people thought it was dangerous. He enjoys flying in the small aircraft used for this kind of work, and he doesn't mind hanging out the door or window to get his shot with a



©Al Weber

Gordon Hutchings talks about the creative process in this 9:44 minute movie, "Looking with the Photographic Eye" [Press here](#). . . , to start the movie.

Remember, poke on any image or blue type in this newsletter to go to a larger version.

fixed focus 4x5 camera built to his specifications solely for this purpose.

Finally, the heart of the show for Al are works of commercial photography in which he was hired by businesses and corporations nationwide. Three of these photographs, the three that greet visitors as they come into the gallery, are of his work for a coal mining company in eastern Utah.



Coal Miner in Eastern Utah
©Al Weber

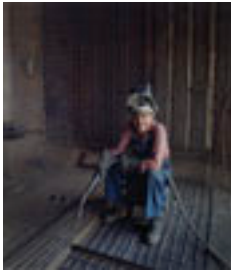
He says, "*If you've never been 1200' down in a coal mine, you don't know what 'dark' means!*" There are no lights. The coal miner's lantern is the only light, and it is on a small area of the mine "face" being worked by the miner. To photograph the men, Al pre-focused his Hasselblad at three feet. Then he would walk up to the miner with his right arm and index finger outstretched.



Light Wells, Church at Kaunianen, Finland
©Al Weber

When the tip of his finger touched the miner's shoulder, Al knew he was exactly three feet from the miner, and he took his picture.

Coal is black and soaks up the light. Coal is all around the miner. As a result, the only thing the camera captures in the flash of the strobe is the face and torso of the



Utah Miner
©Al Weber

miner. It's as though Al carefully cropped out all detail other than the miner. In those photographs vignett

ed by the darkness surrounding the miners, Al captures the honest and hard-working American male, picking out a living deep below the surface of the earth. These are his favorites, Al says, and it shows.

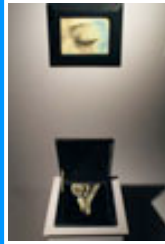


Ansel Adams, Yosemite, 1965
©Al Weber

The retrospective runs from July 2, 2007 to July 31, 2007. If you are in the Reno area and want to see Al Weber's choices from his work as a photog

rapher over the last sixty years, this is your chance. For more information, [click here](#). . . to visit the website of the [Truckee Meadows Community College](#). To see a [short video of Al](#) as he takes an abbreviated tour of the gallery, [click here](#). . .

JERRY SPAGNOLI TAKES CONTEMPORARY APPROACH TO DAGUERRETYPE



Jerry Spagnoli's *Contemporary Daguerreotype* is based on a technique discovered by [Edward Bequerrel](#) in the 1840's, but which has lain fallow and unnoticed, and until now has been regarded as a quaint chemical curiosity. If you would like to produce a daguerreotype without using the harsh and dangerous chemicals commonly associated with this most original of the Alternative Processes, this is the workshop you have been looking for. If the thought of holding a one of a kind image in the palm of your hand intrigues you, then this is the workshop you will want to take.

Jerry teaches you not only how to do it, but how to do it without endangering your health. He will show you how to make a daguerreotype using a film based negative; or you prefer to expose your metal plate in the camera in the more traditional sense, he'll show you that too.

The workshop runs **July 29-August 3, 2007**, but takes you back in time to the very beginnings of photography.

"Daguerreotype: A Contemporary Approach"

Jerry Spagnoli **July 29- August 3, 2007**

[Click on blue type](#) to see the full class description. Sign up by calling Sherry at **1800-922-5255**

the Photographers' Formulary

August NEWSLETTER SPECIALS

Buy your PMK "Pyro" developer at great prices! 15% off!

PMK developer (liquid)

makes 50 liters working solution

Cat. No. 01-5060

Regular price: \$28.00

Special price: \$23.80



PMK developer (dry)

makes 50 liters working solution

Cat. No. 01-5050

Regular price: \$28.00

Special price: \$23.80



PMK developer (dry)

makes 25 liters working solution

Cat. No. 01-5045

Regular price: \$16.95

Special price: \$14.40



The PMK FORMULA was

developed by Gordon Hutchings, and is designed as a universal developer for a wide variety of modern emulsions used under diverse conditions. PMK stands for "Pyro-Metol-Kodalk". Kodak has changed the name Kodalk™ to Balanced Alkali™ - this is their proprietary name for sodium metaborate. The PMK formula is constituted to achieve the best overall results in consideration of the following technical criteria: sharpness, maximum image stain, minimum general stain, edge effects, film speed, flexibility for Zone System Plus and Minus development, stability, repeatability, convenience of

use and long shelf-life. An alkaline fixer solution such as TF-4 (see page 11) is recommended for achieving maximum pyro stain on the negative. PMK is a conventional rapid fix may diminish staining effects of pyro and PMK formula. The PMK formula consists of two stock solutions. The "A" stock is the developer agents and the "B" stock is the alkali, or accelerator. Our stock solution dilutes to make 25 or 50 liters of working solution.

FORMULARY TF-4 ARCHIVAL RAPID FIXER

TF-4 Rapid Fixer

4 liters (1 gal.) working solution

Cat. No. 03-0141

Regular price: \$9.95

Special price: \$8.45



TF-4 Rapid Fixer

8 liters (2 gal.) working solution

Cat. No. 03-0145

Regular price: \$18.25

Special price: \$15.70



TF-4 Rapid Fixer

19 liters (4 gal.) working solution

(ship one gallon)

Cat. No. 03-0142

Regular price: \$27.80

Special price: \$23.70



EXCELLENT FOR USE WITH PMK & OTHER PYRO FILM DEVELOPERS.

TF-4 is an extraordinary fixer for both paper and some 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 TF-4 on TMAX 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 nor 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 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.

PHOTOGRAPHERS' FORMULARY 2007 WORKSHOP SCHEDULE

AS OF MAY 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 Land

- 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 Dunniway

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-CLOSED

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--CLOSED

- John Coffey

Aug 26-31 2007

Pyro and the Fine Print

- Gordon Hutchings

Polaroid/Digital Transfers & Digital Printing - Kathleen Carr

Sept 2-7

Lith Printing & Toning

- Tim Rudman

Sept 9-14

Lith Printing & Toning

- Tim Rudman

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

If you would like to subscribe to the monthly email version of this newsletter, please send us an email: Formulary@Blackfoot.net. You will be added to the mailing list and will receive the monthly specials that are included only in the emailed version.

Please call toll free, 800-922-5255. From outside the US, dial 406-754-2891. Send faxes to 406-754-2896. Our emails are Formulary@Blackfoot.net and fineartphotosupply@fineartphotosupply.com.

Formulary office hours are 7:00 a.m. to 5:00 p.m., MST, Monday-Friday. Formulary internet hours are 24/7!

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.

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

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