



From Karl Koenig's *Nazi Death Camps of WWII* series, the main courtyard of Mauthausen, near a small village in Austria. The first of the death camps photographed by Karl in 1990, and the basis for his gumoil process. ©1990 Karl Koenig

## The Photographers' Formulary Newsletter



Dedicated to Preserving  
19<sup>th</sup> Century Alternative Processes

August 15, 2004

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*Editor's note: All type in [blue](#) and all images are linked to other sites.*

The 2004 workshops have started. There's still time to select yours from [the schedule](#). [Press here](#) to download the [application](#) and schedule.

You can review any part of the schedule by visiting our website at [PhotoFormulary.com](#).

### August Workshop Special: [Gumoil](#)

Karl Koenig invented [Gumoil](#). Karl grew tired of making enlarged interpositives, only to have to use them to make enlarged negatives for the Gumoil BiChromate process, so he figured out how to use the interpositive to make the final image in his new process, [Gumoil](#).

Our [Gumoil](#) workshop is scheduled for September 12-17, and it's our tuition special of the month. Sign up anytime from now until August 15, 2004 and get a 15% discount. Get the workshop for [\\$531.25 instead of the usual \\$625.00](#), and enjoy Montana in one of the most beautiful months of the year!

To see a slide show of Karl's [Gumoil](#) images, [press here](#). . .

To watch Karl as he demonstrates how to hand coat the paper for a [Gumoil](#) image, [press here](#). . .

In an upcoming *Camera Arts* article, Karl explains the history of the [Gumoil](#) process, and demonstrates how to make an image.

For a look at *Camera Arts*, [press here](#). . .

Learn [Gumoil](#) from the man who invented it. Call the Formulary at **1800-922-5255** or send an email to [Formulary@blackfoot.net](mailto:Formulary@blackfoot.net) to register now. Reserve your place, and take advantage of the discounted tuition!

### *Lynn's kitchen*

Some months it's hard to find enough to write about.

Then summer creeps up on us, the workshops begin to unfold, and we're drawn into the frenzy of activity as the Formulary fills with students, instructors like Al Weber and David Vestal present their programs, and Lynn's kitchen begins to buzz.



Lynn, enjoying a compliment about her cooking

No one who has taken a workshop at the Formulary can deny that Lynn's meals are delicious. The meal program is mandatory because the closest store is a mile and a half away, right next to the US Post Office, the laundry, and the only motel within ten miles, the Motel Eight. If you don't eat at the Formulary during your workshop, you don't eat.

Lynn fixes a hot lunch and full dinner. When I say a full dinner, I mean when you get up from the table, you are FULL! It takes someone with great self-control to leave their workshop saying they didn't get enough to eat, and there are fewer still who will deny it was all delicious.

Meals are taken together at large tables in the Formulary dining room at one end of the workshop building. Lynn rings the gong at the appointed time to announce the meal, but by then every nook and cranny has filled with delicious smells of whatever is about to be served. When Lynn hits the steel triangle, it's only minutes before the tables are full of eager students. Rarely is someone so engrossed in their workshop project that they are late to the table.

Communal dining is efficient. Plates of food fill with "Lynn's Delights," and the level of noise rises as the latest lesson from the other end of the building is chewed upon, battled around and finally digested by a room of people bent on improving their skills, or opening their minds to new vistas of Alternative Processes as yet untried.

A trip to the Formulary is worth it just for Lynn's food. Don't miss it. And don't miss the dessert—it's the best part!

Here's what Mary Bess wrote about her first visit to the Formulary:

*"What a wonderful week! The food, the accommodations, the relaxed atmosphere would have put the experience over the top, but you didn't stop there. Your extra attention to detail and to your guests' comfort made this a truly unforgettable stay. . . ."*

### *View Camera Magazine and Gordon Hutchings*

Do you subscribe to *View Camera* magazine? If you don't, maybe you should. The July/August edition is full of interesting articles, but two are of particular interest to Alternative Format enthusiasts.

Buy a copy, or borrow one to read Formulary instructor Gordon Hutchings' *"The Return of a Classic, The Cooke Triple Convertible."* Gordon has been using a triple convertible lens for over 40 years, and collaborated

with the engineers at Cooke Optics in their efforts to produce a new classic, the Series XVA Lens.

Gordon makes no bones about it. His assessment of the new Cooke lens is, *"With this bold move Cooke Optics leaptfrogged over everyone else and staked out new territory for view camera users. . ."* (*View Camera*, July-August 2004, page 60.)

Gordon's article includes several photographs printed from negatives developed in Gordon's PMK formula of Pyro. Gordon's thoughts on the Cooke Convertible lens are valuable; they show off the best of Gordon's talents as a photographer, and they are excellent examples of the results to be obtained by processing film in Pyro.



Gordon shows off his "tripod," a modified ladder for picking fruit.

He says it gives him a stable platform, and a "leg up" on the competition! ©Photographers' Formulary 2003

As it happens, Gordon returns to the Formulary in September for his fifth year of teaching *"How to Pyro."* If you want to learn how to get the most out of your film from a modification of one of the oldest developers, then you need to take Gordon's class. It's scheduled for September 12-17, and worth every penny of the \$625.00 tuition. Call the Formulary now to reserve your place in a class that will change the way you look at negatives, from 35mm to 8x10 and beyond.

For more information on *"How to Pyro,"* [press here.](#) .

### *"PMK vs. Pyrocat HD" and Steve Simmons*

The second article, written by *View Camera* publisher Steve Simmons, gives a thoughtful comparison of "PMK vs. Pyrocat HD." Steve tests both formulas, (available from the Photographers' Formulary,) and notes that, *"In 1984 I began testing Gordon Hutchings' PMK formula and made the switch because of the combination of film speed, sharpness, high value delicacy and detail, and guts throughout the image."* Simmons observes that *"Guts' is a non-technical term, but means the image has depth and richness in all values up and down the tonal scale."*



Ansel Adams beams into a Yosemite sun during a workshop. ©Joseph Schuett 1972

### *Joseph Schuett and Pyro*

Joseph Schuett, photographer for the Chicago *Hard Rock Cafe* for many years, says of a Pyro negative, *"What's going on*



here? This stuff is gorgeous. The texture and range are unbelievable. . . .” At age 19, Joseph was a student of Ansel Adams in Yosemite, and in later years of Formulary instructor Al Weber. Joseph photographed an aging Ansel in Yosemite, smiling into the sun, his gnarled and arthritic hands at his side.

#### ***“A Grump and an Old Goat in Big Sky Country”***

Exactly one month from today, August 15, 2004, the workshops of the decade will begin. David Vestal and Al Weber team up to teach two weeks of workshops at the Photographers’ Formulary. David says they will be his last workshops, and, after more than fifty years, Al Weber is slowing down as well.

The first week of the David Vestal and Al Weber workshops, ***Traditional Photography in the Field and in the Lab***, is sold out. With only a few spaces open in the second week, **August 22-27**, there won’t be another chance to work with these two talented and experienced masters. . So if you want to be a part of a Once-in-a-Lifetime workshop, you have only a few more days to sign up.

Call Sherry at the Formulary, (1800-922-5255) and have your credit card handy. You’ll need to make a deposit of \$220.00 to reserve your place. Space in both the Vestal-Weber workshops is limited, so call now to guarantee your place. You will come away from their workshop with more than you bargained for.

To read one of Al Weber’s recent newsletters, and what he had to say about David, and for a description of what you can expect, [press here](#). . .

#### ***Barbara Maloney’s career and images***

Barbara Maloney has had an interesting career and a far ranging life. She was born in the USA, then lived and worked for a time in England. During her stay in the UK she hiked the length of the Thames River, taking photographs as she went along.



*Boats at Cookham*, a cyanotype/gumoil print  
Barbara Maloney ©1999

Barbara now lives in Germany, where she works in many of the alternative photographic processes. Last month her image, *Lady at Hampton Court*, was at the top of the

newsletter. This month she sent us several more images. With room for only two, it was a hard choice.



*“In the Ruins,”* a Platinum/Palladium print  
Barbara Maloney ©1999

#### ***Marketing Yourself in a Digital Age***

Most of our classes are inclined toward the older alternative processes. Steve Allen’s class is strictly Computer Age. He’s a recognized expert in the design and construction of web sites. In fact, Steve is the architect and general contractor of the Photographers’ Formulary website and online store. He’s been working with us for almost a year as he entirely redesigned the site. He constructed and tested each component so they all work together seamlessly.

You have a chance to learn with Steve for a full five-day workshop as you design and build your own website. Using our eMacs and PCs, you’ll have a hands-on experience that will prepare you to launch or improve your website in ways you’ve only dreamed.

If you’ve looked around you know this kind of workshop is expensive. Typically, Steve says, corporations pay \$1800.00 a person for their people to attend such a sustained workshop. Ours, which will give you every bit as much information and personalized training, is only \$625.00. So, if you dream of having your own website, if you pine to be part of the on-line business culture, this your chance to learn from an expert and to design with style.

Sign up now for ***Marketing Yourself in a Digital Age***, August 29-September 3. Call 1800-922-5255 to reserve your place, and tell us what kind of computer you normally use. Better yet, bring your laptop, so you can work on your own computer and take your new website home with you!

#### ***Want Exposure?***

The Formulary would like to give *you* some exposure. Our newsletter mailing list is growing rapidly. Your 15 minutes of fame will reach more than 3000 readers if you send us an image made using an alternative process. Email it to [Formulary@Blackfoot.net](mailto:Formulary@Blackfoot.net) in JPEG format, with the image size not more than 5”x7”, and the resolution set at 72 dpi. We’ll publish it, and give you a photo credit. If you are not sure ***how to transmit your photo via email***, read how to do it by [pressing here](#). .

*August Newsletter specials: for retail Formulary Newsletter customers only. **No dealers, please.** Prices on these Specials are good from August 1 to September 1.*

•**Formulary Residual hypo Test kit Cat. No. 03-0150**



Regular price: \$9.95

Newsletter Special: \$7.95

**Code 715**

This simple chemical test kit can be used to determine if a print or filmstrip has been adequately washed. The test is based upon the formation of a yellow stain of silver sulfide-silver thiosulfate on the white of a test print (or the clear area of a negative filmstrip) when the test solution is applied.

•**Formulary Residual Silver Test Kit Cat. No. 03-0170**



Regular price \$7.95

Newsletter Special: \$6.35 **Code 716**

The **FORMULARY RESIDUAL SILVER TEST** is used to determine if any silver ions remain in a print or on a filmstrip after fixing. When the test solution is applied to photographic material the sulfide ions

in the solution react with any residual silver ions in the material forming a yellow stain indicating the fixing process is inadequate.

The chemical in the kit makes a stock solution which is diluted 1:9 to make more than 1 liter of working solution. The stock solution shelf life is 3 months, although the working solution lasts only 1 week.

•**Formulary Fixer Test Kit. Ft-1 No. 03-0180**



Regular price \$7.95

Newsletter Special: \$6.35 **Code 717**

The **FORMULARY FIXER-TEST SOLUTION** is used to determine when a fixer bath has become exhausted by accumulating excess silver ions. Unlike developing solutions, which discolor

when they are exhausted, fixer baths show no outward-appearance that they are spent. You must either keep an accurate count of the number of prints or rolls of film fixed or test the fixer solution periodically to determine when it has become exhausted. Fixer Test Solution provides a simple chemical test that allows you to determine when the fixer solution is exhausted and must be replaced.

Chemicals in this kit are used to prepare the test solution, which has a shelf life of one year.

***AlternativePhotography.com: Become a Member!***

Did you know you can become a member of [AlternativePhotography.com](http://AlternativePhotography.com) for less than it costs to take the daily newspaper? \$25.00 a year helps give your Alternative Processes artwork worldwide exposure. Take a look now!

If you would like to become one of more than 127 artists in an online gallery of the Alternative Processes, read "***How to post images to the gallery at [alternativephotography.com](http://alternativephotography.com)***"

To apply, the instructions are simple and clear. If your work is accepted, you have a FREE gallery space to show your work to the world. You can even have a short

bio, and the chance to tell how you made your images.

It's a free service. The objective is to **give artists exposure** and for people interested in the alternative processes to be able to see work from anywhere. Malin Fabbri doesn't get paid for her work, and she also does other work to pay the bills, so it **may take a couple of weeks before your images are published on the site.**

Remember, **ONLY** images from the Alternative Processes will be considered. **NO** straight photographic prints.

***Already a hit: Light boxes for the Alternative Processes 12-0590 \$650.00***

Bud Wilson built some UV light boxes to expose images here in our Formulary alternative processes workshops. The light boxes worked so well, and proved so popular that several have already been sold to



We turned on the UV lights in this box to show you the power of the glow! It's not the sun, but it's an excellent substitute for any alternative process requiring strong, sustained exposure to ultraviolet light.

schools and universities across the United States for use in their photography courses.

With the ability to properly and predictably expose images of up to 16x20 inches, the light boxes open up year 'round Alternative Processes. No more waiting for the sun to shine. Twelve 24" UV tubes give you all the ultraviolet light you need. You'll never worry again about a cloud or shadow ruining your extended exposure.



Taken during Jill Burkholder's *Digital /Bromoil* workshop, this image shows a Bromoil image in its final stages.  
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If you should decide you no longer wish to receive the Photographers' Formulary newsletter, please contact us by phone at 1800-922-5255, or send us an email at [Formulary@Blackfoot.net](mailto:Formulary@Blackfoot.net), and you will be removed from our mailing list.