



Photographers' Formulary

Volume 3

Number 2

Advanced Lith Printing

MYSTERIES OF LITH PRINTING REVEALED

Final 2005 Workshop Instructor, Tim Rudman, Describes "Two Golden Rules of Lith Printing," as Students Showcase Work



Ellie and Tim discuss "Orchids"

In this Issue

- *Tim Rudman Lith Printing Workshop Big Success*
- *2006 Schedule Update*
- *Mark Gutierrez Shoots TORNADOS on IMAX*
- *80 Gold Street hosts David Roberts*
- *December Specials*

This is a 'dynamic' newsletter. *All type in blue is linked to another site; all images are linked to larger versions.* Movies are in "Streaming Video." Press on any photograph or on any *blue type*, & you'll automatically go to the linked image or site. Try it!

To view the movies, download free versions of [Apple's QuickTime](#), or [Microsoft's RealPlayer](#).

THE PHOTOGRAPHERS' FORMULARY, INC.

P.O. Box 950, 7079 Hwy 83 N
Condon Montana, USA 59826-0950
E-Mail formulary@blackfoot.net
Tel: (800) 922-5255 or (406)754-2891
Fax: (406) 754-2896

Montana in October is a special treat. Visitors who experience the beginning of autumn in the Rockies come away with a sense of awe of the changing of the seasons. Cloud-swept skies somehow seem a darker blue, snowcapped mountain peaks shine a more brilliant white. A sense of 'winding down' fills the air, as Nature readies for winter.

That was the atmosphere surrounding the final Formulary workshop of 2005, "Advanced Lith Printing Techniques," taught by Dr. Tim Rudman. Seven skilled photographers and one hapless videographer worked day and night learning to tame what many have called a difficult, unpredictable, and non-repeatable alternative process.



"Doorway, St. Emilion" Vicki Reed ©2005

Tim was in top form. He brought dozens of exhibition prints, different from those in his six week long one man show at *Freestyle* in Los Angeles. He used them to show students how to judge the best moment to "snatch" the print from the lith developer, how to control the highlights with exposure and the shadows with development, and how to dramatically change the final image with "bleach-back" redevelopment and toning.

It's easy enough to recite Tim's "Two Golden Rules of Lith Printing." You can listen as Tim repeats them on this *three minute movie* made during the workshop. Making the rules a part of your printing repertoire requires patience and practice, however, and that was what made the workshop special.

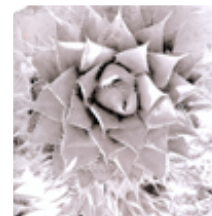


Tim explains the "Two Golden Rules" 1 in this 3:17 movie. (6 mb)

With as many kinds of paper as he could carry, Tim encouraged students to experiment. It was common to find Ellie, Bob, Nanette, Bruce, Vicki and Ray in the darkroom long after the cows came home, as they tried different papers, developers and bleach

techniques. Two older members of the class, Howard and Tony, tended to retire earlier. Ray, cheerfully named *Lab Assistant "B,"* was on hand from before daybreak till almost midnight making sure the chemistry was up to strength.

Each day began with a showing of work from the previous evening. With Tim at the side, each student showed work, explained what had been done and talked about problems encountered. Tim



"Succulent" Nanette Hegamin ©2005

offered suggestions on the print, showing how the problem might be solved, or the print be improved. Called "Plenary sessions," the critiques allowed all students to share in the collective wisdom and experience of the meeting.

The strength of the course lay in the extensive knowledge and preparation of Tim Rudman. As soon as he finished an hour and a half lecture on the basics of

lith printing, complete with illustrations of virtually every possible variation, it seemed he was ready to begin the next subject, equally prepared and equally enthusiastic.

Though not rocket science, Tim repeated again and again a bit of darkroom wisdom helpful in every photographic process, “*Change only one variable at a time.*” When your results are not what you want, or not what you



“Orchids” Ellie Kingsbury ©2005

expect, change only one thing before you make your next print. See what happens, for example, when you change the exposure time before you also change the aperture of the lens. Don’t change papers at the same time you

change developers unless you are going to try an entirely different process. Compare your old and your new print in good light before you make any change inside the darkroom.

All of this is good darkroom practice, but it’s easily forgotten. Darkroom aficionados make judgments of their prints under a safelight without ever venturing into the white lights of the hallway. They miss the chance to see the effects of their work under the light in which their work will hang, and



“Canyon de Chelly” Bruce Rosenberg ©2005

it makes a difference. Tim showed a grid of 27 prints from a single negative, This was a sampling of more than 100 prints he made to test the extremes of every possible variable in

the lith printing process. It was the product of weeks of testing, made to teach himself, and to show others, how to tame the tiger called lith printing.

The workshop began with a communal dinner on Sunday evening, followed by an hourlong ‘get acquainted’ session. It ended Friday morning with a showing of each student’s best work. Formulary staff were invited to see what the class had accomplished in what seemed like the shortest week on record. From Ellie’s “Orchid,” Bob’s “Lacock Abbey,” Ray’s “Glacier National Park,” Bruce’s “Skaters,” Nanette’s “Succulent,” and Vicki’s “Doorway, St. Emilion,” to

Howard’s “Mandolin,” it was a tour de force.

Don’t believe the hype that lith printing is unpredictable, difficult or non-repeatable. With care and precision, the process is every bit as predictable as traditional



“Lacock Abbey” Robert Dachelet ©2005

darkroom photography, with lovely, unusual finely toned results. As Tim says, it all comes back to his “*Two Gold Rules of Lith Printing.*” Follow them, and you will get premium results.

2006 WORKSHOP SCHEDULE UPDATE

It’s easy to see that the Formulary is the place to take a *serious* workshop. Lynn Wilson is hard at work firming up dates with instructors for our 2006 workshops. Now’s the time to begin planning *your* workshop schedule for next summer, so take a look at the schedule as of November 15, 2005. You have the pick of the litter, so make your reservation now, and join in Montana next summer!



“Mandolin” Howard Barron ©2005

June 11-16 2006

Carbon, Kallitype,

Van Dyke and Palladium - Sandy King

June 18-23- *Emulsion Making and Coating* Ron Mowry

July 2-7 *Workshop title to be announced* - Bruce Barnbaum

July 9-14 *Teaching Teachers Digital* Dan Burkholder

Large Format Darkroom - Andy Eads

July 16-21 *The Bromoil Process Bromoil Transfer* - David Lewis

Polaroid Transfers - Kathleen Carr

July 23-28

Wet Plate Collodion - Will Duniway

Gum Platinum Printing Kerik Kouklis

July 30- August 4

Daguerreotype: A Contemporary Approach - Jerry Spagnoli

All About Albumen - Zoe Zimmerman

Aug 6-11 2006 *Basic Pt/Pd Printing For In Camera Negatives* - Dick Arentz

Field Trip To Glacier - George DeWolfe

August 13-18 *Crafting Digital Negatives for Platinum & Palladium Printing (Beginners)* - Dick Arentz & Mark Nelson

August 20-25 *Crafting Digital Negatives for Platinum & Palladium Printing (Advanced)* - Dick Arentz & Mark Nelson

Aug 27-Sept 1- *Personal Vision; Portfolio Workshop* - Kate and Geir Jordahl

Learning the Technique of Semi-stand Development - Steve Sherman

MARK GUTIERREZ, TORNADO CHASER

Alternative photographic processes are usually seen as what you do with the negative you’ve made. But alternative methods of collecting the light that

makes an image on film are also alternative processes.

Consider Mark Gutierrez, for example. A part-time shooter for National Geographic and former US Navy paramedic, Mark spends two months each year chasing tornados around Tornado Alley in the midwestern and southern United States.

We met Mark as he was getting ready for a visit from a local television station. Mark explained that he shoots 70 mm IMAX film, from inside a turret mounted atop an armor-plated Ford F-450 farm truck converted to a **TIV, or Tornado Intercept Vehicle.**

The TIV, conceived, designed and built by Sean Casey of San Diego, California, weighs in at more than seven tons, or 14,000 pounds. Carrying a three man crew as it rumbles along at speeds up to 90 mph, the TIV is capable of dropping its specially suspended chassis to the ground, hugging the earth to avoid wind getting underneath the TIV and turning it over.

Mark has been shooting IMAX for three years. Sean is making an IMAX movie about tornados, and Sean and Mark hope to one day do the impossible, shoot inside the ferocious funnel of tornado. There’s no release



Mark Gutierrez, beside the TIV Anthony Mournian ©2005 15 second movie (650kb)

date for the movie as yet, but some of the footage is downright awesome.

Working in collaboration with Dr. Joshua Wurman, of Denver, Colorado, Mark and Sean use doppler radar to

detect upper air movement, i.e., the potential for a tornado. With Dr. Wurman's team helping to triangulate the exact position of the tornado, Mark and Sean streak down little used roads in pursuit of the ultimate shot. Strapped in with five-point safety harnesses, just in case they should get carried aloft by the



"TIV Chasing Manchester Tornado"
Sean Casey ©2004

unpredictable path of the tornado's funnel, they work feverishly to record the drama on 70 mm IMAX color film.

By agreement, they only go so close to the funnel, then drop the TIV to ground hugging height, and wait. . . .

What comes next can sometimes almost tear their heart out. They see the awesome power of winds roaring at up to 200 mph, picking up what ever lies in its path, and destroying much of it. They watch as houses explode, or barns are tossed as casually as a Nerf ball. This is an ultimate Alternative Photographic Process!

NATURAL RHYTHM
DAVID ROBERTS
OPENS EXHIBITION



David Roberts stands alone in the changing world of photography. Like David in David and Goliath, he has defied the digital technology tsunami with his ultra large format cameras (the negatives are a gigantic 20 x 24 inches, 11 x 14 inches and 8 x 20 inches).

This brings a depth and breadth of expression unequalled in photography today. Contemporary in his imagery but traditional in his craft, David offers a visual banquet of tactile superb images that are rich in detail.

If you have any doubt that the traditional craft of photography has lost its place, view David's work and be reassured.

Exhibition dates: Nov. 9-Dec. 4

Viewing hours: Wed-Sun. 11 am-5 pm

Location: 80 gold street,

Collingwood, Victoria, Australia

Website: www.goldstreetstudios.com.au

DECEMBER NEWSLETTER SPECIALS:
Just in time for the holidays, we're clearing our bookshelves. Great stocking stuffers, and full of good info, too! We're going back to what we do best, making photographic chemistry for Alternative Processes.



So here's the deal: we have a limited number of Kathleen Carr's *Polaroid Transfers and Manipulations* Kathleen guides you in how to create image and emulsion transfers, and explains various transfer methods step-by-step. She provides detailed pictures to illustrate the sequential instructions.

Model Number: 08-0101

Regular Price: \$35.00

Special Price: \$23.95



One copy only of Kathleen Carr's *Polaroid Manipulation A* complete visual guide to creating SX-70, transfers, and

digital prints.

Model Number: 08-0103

Regular Price: \$29.95

Special Price: \$19.95



Several copies of *The Grand Tour*, a coffee table volume by Dick Arentz. *The Grand Tour* is informed by earlier works of Arentz, but concentrates on the great cities and monuments of European and classical cultures. Arentz has captured picturesque, even bucolic scenes that appear unchanged from a century ago.

Model Number: 08-0095

Regular Price: \$29.95

Special Price: \$19.95



Only two copies of Theresa Aireys' *Creative Photo Printmaking* This illustrated, step-by-step guide, is the first book to describe both new and traditional non-digital printmaking techniques including; manipulating Polaroid Time-Zero film, using Polaroid instant slide films, handling infrared films, selective bleaching and toning, working with liquid emulsions, making image transfers, photo transfers, and emulsion lifts, projection printing, solarization, handcoloring, printing on artist papers, rocks, wood, silk and glass.

Model Number: 08-0098

Regular Price: \$29.95

Special Price: \$19.95

Approximately 100 copies of *Laser Holography Experiments*. These are experiments you can do. A 32 page pamphlet that is a very good starter book on holography. Basic but thorough, it gives experiments you can do to set up for basic holography. These have been sitting our shelves for too long! Grab one now at this **Fire Sale** price!

Model Number: 08-0040

Regular Price: \$9.95

Special Price: \$1.00

To order the Specials, call toll free, 800-922-5255, or send us a fax to 1406-754-2896. You can always reach us by email at Formulary@Blackfoot.net

RODINAL ON VACATION

A number of customers have noticed that our **FORMULARY PARAMINO-PHENOL FILM DEVELOPER (Rodinal type) has temporarily been discontinued**. This was previously sold as a kit to be mixed from dry chemistry. We are developing a liquid version to eliminate the many steps necessary to make up the stock solution, and will soon return this extremely versatile developer to our inventory. **So, fear not**. If you like the sharpness, the fine grain and high degree of acutance you get from our Rodinal type developer, we'll soon have it available, but this time in liquid form.

SIGN UP NOW FOR EMAIL NEWSLETTER

A black and white version of this newsletter is packed with every order sent from the Photographers' Formulary. Black and white is fine, but wouldn't you prefer to receive it in color, and to have instant access to the many links built into the Adobe PDF version?

Email: Formulary@Blackfoot.net. You'll be added to our mailing list and receive the newsletter each month.

ON THE OTHER HAND

If you should decide you no longer wish to receive this newsletter, just send an email to Formulary@Blackfoot.net, or call 800-922-5255, and your name will be removed from the mailing list.