

the Photographers' Formulary

Volume 4

Number 3

Wayne Norton: Photographing Rural America and Desert Landscapes



"Marble Mt., and Telephone Poles"
Wayne Norton ©2006

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"Desert Moonscape"
Wayne Norton ©2006

DESERT DISCARDS BECOME HAUNTING STILL LIFE IMAGES

The quiet thoughtful nature of his images reveal much about the personality of Wayne Norton. A solitary person by nature, Wayne spends much of his time in the

desert. Over the years he has collected enough "trash" to fill an unused room in his studio building.

He uses the "trash" to construct still lifes of the desert. They reflect his experiences, reveal his emotions, and tell the stories of his imagination. A collection of still life images was recently published in Lens Work magazine. One, which drew telephone calls and emails from across the nation, depicts the desolation of the desert. As Wayne says, everyone sees it differently, but no one misses the starkness of a single sun-bleached bone straddling a bullet torn piece of metal.



Cans Against the Mountains
Wayne Norton ©2006

INTRODUCING WORLD TRAVELER, DAVID MILLER

Many of us spend a lifetime yearning to travel. Some of us spend a life time traveling, looking for images in the faces of the crowd.



"Girl with Candles"
©David H. Miller

The Photographers' Formulary is pleased to welcome David Miller to its staff of instructors. David has traveled the world over, lived in Russia for years, and most recently returned from an extended trip to Mongolia. In July David is coming to the Formulary to teach you how to get photographs of total strangers in places some of us have never heard of.

For a complete description of the "People & Places: Travel Portraits & Landscapes, [press here](#). . . Class size is limited, so sign up now and reserve your space in David's workshop.

E-Mail formulary@blackfoot.net or call 1800-922-5255 in the US; 1406 754-2891 internationally. Fax your application to 1406 754-2896.

People & Places: Travel Portraits & Landscapes July 29-Aug 3

Wayne's full time job for more than twenty years was as a commercial photographer in San Marcos, California. Born in Texas, raised in Ames, Iowa, Wayne came west to Brooks Institute in the 1970's to study photography. An artist at heart, he found his training at Brooks did more than help him make a living. By day he photographed customers' products, by night and weekends, he pursued his artistic dreams in the desert.

Many who have wandered the Anza Borrego desert east of San Diego, California will recognize the mountain of rusty empty cans rotting on a hillside. No, Wayne didn't bring home the cans, but his photograph of them is a telling statement of man's assault on his environment. Every bit as fouling as trash thrown

into a pristine stream, the cans fill the foreground against a backdrop of arid mountain canyons.



"Bulgarian Passport"
Wayne Norton ©2006

A Bulgarian passport lying among the brush, a face peering out of the wrinkled page, makes one wonder, *"Who is this man? How did his passport get here, and what made him abandon it?"* Was this simply a man who wanted to come to the United States, or is there a more sinister tale of spying and intrigue told by this tattered piece of evidence?

VANISHING RURAL LANDSCAPES

As the years wore on, and satisfying clients became less than satisfying to Wayne, he decided to



"Garden City, IA, Gas Pumps"
Wayne Norton ©2006

make a change. He sold or gave away as much as he knew he would not use again, and found a new home in Arizona. He and his wife decided to move, lock, stock and barrel, to Wickenburg, a small town about two hours from Phoenix. As Wayne put it, it allowed him to live where he can pursue his dreams as a fine art photographer, but do it without all the overhead of a studio on someone else's land.

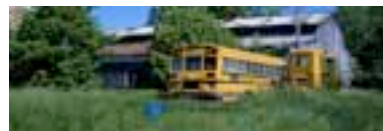
With the change of location, and the move to fine art photography, Wayne also broadened his physical horizons. Returning to his native Iowa, he has begun a series on the disappearing landscape and

culture of rural America. He is preparing a portfolio of color prints echoing the not-too-distant past of middle America, and evoking the social and economic upheaval as farms are sold or closed down, as bustling country towns



"Randall City, IA, Silo and Farmhouse"
Wayne Norton ©2006

wither into faint shadows of their former selves, and as Rural Iowa moves on to massive agribusiness in corporate America.



"Dirby, IA, School Bus"
Wayne Norton ©2006

School buses stand abandoned in an empty lot, with no raucous students to fill their seats on long rides down country roads. A gas station stands empty at rush hour. Who knows when the last customer filled their tank here? An ironic sign on a road at the edge of the town cemetery says, "One Way, Do Not Enter." There's humor, there's irony, and there's a plaintive cry of vanishing signposts of memories of another century, another era.



"Alden, IA, Cemetery"
Wayne Norton ©2006

His training at Brooks included all of traditional photography. But so much of that has changed that Wayne no longer makes color separations or works in a wet darkroom. Now his tools have become a 4x5 digital back on a Fuji studio camera with 1/10th stops

control of the aperture, or the latest nine ink Epson printer, capable of 22"x60" prints made off high resolution scans from traditional black and white negatives, or from wide angle color landscapes taken with his Fuji 6x17 cm camera.

Wayne has closed the doors on his studio in SoCal, but he has opened wider doors to a personal view of his beloved desert, and to his native Iowa.

(Interactive: Watch a 6:19 minute video of Wayne here . . .) as he talks about his change in careers from commercial photographer to chronicler of rural America.



"The Window, Berwick, ND"
David Lewis ©2006

DAVID LEWIS: MASTER OF BROMOIL

If you have any thoughts about making a bromoil print, be sure you visit [the website](#) of the Photographic Historical Society of Canada, and that you read the article on ["The Art of Bromoil and Transfer"](#) by David Lewis.

The images in the article come from that website, and are used with David's permission. As the acknowledged master of the process on the North American continent, and perhaps in the world, David knows a great deal about the bromoil process. Years ago he studied with a number of the experts, and is probably the main reason the Bromoil process has not only survived, but now thrives in the United States and Canada.

Bromoil is an "image replacement" process. From a standard print on Chloro-bromide paper, the image is transformed from a photograph to an image with softer tones, with an almost painter-like quality. It's not a

magic trick, and it does not happen quickly. A single image can take hours to complete.

According to the [Photographic Historical Society of Canada](#), "*Bromoil is one of the rarest and the most permanent of the photographic printing processes. Basically the silver image is replaced by lithographic ink. Bromoil was invented in 1907 by Wellbourne Piper on a suggestion from E J Wall, and building on the earlier [G.E.H.] Rawlins Process. Two years later the bromoil transfer process was invented by Fred Judge and popularized by Robert Demachy.*"



"Charles Carr"
©David Lewis 2006



"Ashuelet River, NH"
©David Lewis 2006

The Bromoil process begins with a photograph on Chlorobromide paper. Supplies were easily available in the early 20th century, but photography changes, as it is changing now, and so did lithography, from which the inks came for the process. The inks themselves became nearly unobtainable after World War II, and the process fell from favor for lack of interest as well as lack of supplies. For a time, it had been the favorite of many in England, but as it became more and more difficult to find the proper papers, and the specialized lithographic



"Whitewalls, Nipissing, VI"
©David Lewis 2006

David Lewis became acquainted with Bromoil in the 1960's. Later, in the 1970's, he received training and

encouragement in Bromoil from masters such as [Georgia Procter-Gregg](#) in England, Trevor Jones in Wales, and [Ralph Davis](#) in New York. He became such close friends with them, in fact, that he inherited original prints from them,

and in exchange promised to do all he could to preserve, promote and protect the Bromoil process.

More than forty years later, David says he still discovers new twists to the process. While much of the process remains as it was in the beginning, David finds it much easier these days to create his enlarged negatives on the computer using Photoshop and digital images. Yes, David still shoots large format, but he has embraced the new technology, incorporating it into the traditional process when it comes time to make his contact print which forms the basis for the final image.

[David's website](#) is a treasure trove of information, and an excellent source for Bromoil supplies. When the special 'stag's foot' brushes became unavailable, David found someone to produce them to his specifications. He orders paper with the emulsion to his specs, and is awaiting a new batch as this issue goes to press. You can order both the brushes and paper from David at his website, [here](#) . . .



"Seven Mile Creek"
©David Lewis 2006

(<http://www.bromoil.com>)

As one of the original instructors at the Photographers' Formulary workshops, David has returned year after year to teach Bromoil, and to enjoy his hours after class fly fishing in the seven glacial lakes of the Swan River

Valley. He'll be back again this summer, teaching from [July 15-20](#). Sign up for his workshop now, and reserve your place. You'll be working with a master of the process, and when you leave at the end of the week you can



"The Loft"
©David Lewis 2006



(*Interactive: Watch a 90 second silent slideshow of David here . . .*) as he demonstrates brush technique in the Bromoil process

Sign up by calling Sherry at the Formulary, 800-922-5255, or by downloading the [Interactive Application Form](#) here. . . Fill out the form on your computer, print it and sign it, then fax it back to the Formulary.



"Hosta's Mullers Stone Wall"
©David Lewis 2006

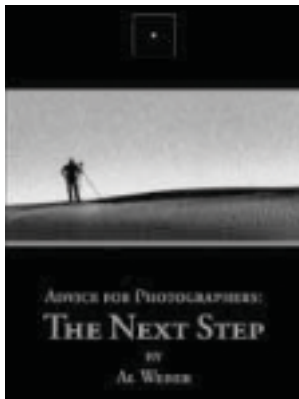
Sources for this article include
David Lewis's website;
<http://www.bromoil.com>
Canadian Photographic Historical Society website;
(<http://www.phsc.ca/>)
AlternativeProcesses.com website;
http://www.alternativephotography.com/process_bromoil.html
Wikipedia.org;
http://en.wikipedia.org/wiki/Bromoil_Process

“THE NEXT STEP,” BY AL WEBER

Formulary instructor, Al Weber, has just published a new book.

Want some good ideas on how to be successful as a photographer? Read Al Weber’s, “*Advice for Photographers: The Next Step*.”

It may not make you rich, but it will point you in the right direction toward a satisfying career. It’s Al’s distillation of more than 50 years experience as a commercial photographer and as a



teacher of photography. Published just in time for a book signing party at Al’s Carmel, California studio on January 6,

2007, it’s also just the right size to carry in your hip pocket. Only seventy-two pages, it is still very much a book. It’s priced right, too; at \$10.00 a copy, plus \$2.00 for packing and postage, anyone can afford a copy.

Few have given as much thought as Al Weber to how to make a living from photography, and how to get those creative juices flowing. He gives practical advice on how to put to work those hard won skills in taking an image and making a photograph, and in turning all your efforts into coins you can actually put in your pocket. Publisher of “The Next Step,” Rita Bottoms, of Cafe Margo, had this to say about Al’s book perhaps puts it best, “*You can see that the book is about overcoming creative obstacles and planning for the life of a photographer---what that means, how to think about it, and ways of doing it...taking that next step. Though money figures into it, it is not the main thrust of the book.*”

Before you become rich from photography you have to decide what you want to do. The central point of Al’s little book is Just Do It! For all those he has met who tell him, “*Someday I’m gonna do. . .*,” Al says to take that first step, and go for it. While his sentiments certainly apply to anyone thinking about photography as a career, they apply just as well to every state in life. This little book is rich in Al’s personal philosophy, and reflect his stepfather’s complaint more than 60 years ago, “*You retired when you were 14 years old!*” To which Al might reply, “*Yes, and I’ve enjoyed every minute of it.*”

This is not a book on how to make great photographs. Leave that for another day. Think about how you manage your time; how you get ideas for what you would like to photograph; how you keep old customers and how you get new ones. The book might be called ““The Art of Shameless Self-promotion,” and if it were, it would be very well named.

Ever given any thought to how much it actually takes to make a photograph? Break down the number of hours it takes you to find a prize winning image, then to take that photograph. Then figure out how many hours you spend developing the negative, and finally printing the image. Throw in the costs of the film, the chemistry and the paper, not to forget the cost of your camera and any ancillary equipment. Now figure out how many hours it took to acquire all those things, and how many hours it takes to sell a single image. By the time you finish this exercise you will realize that unless you sell your images for a very high price, you will be working for less than the minimum wage!

Al tells you how to turn straw into gold; how to feed your ego and make enough money from your art and your craft to pay your bills. This little book will pay for itself in no time at all. It will take discipline on your part, but if you follow Al’s simple advice you’ll find yourself liking what you do even more than you like it now.

Order your copy direct from **Al Weber, 145 Boyd Way, Carmel, California 93923**. Or, if you see Al’s silver Volvo ripping up the interstate, flag him down. He always has a few books with him.

Al’s email: weber@stare.net

2007 SCHEDULE COMPLETE

The 2007 schedule of workshops is complete. Workshop director Lynn Wilson reports that the schedule has gone to press and hard copies be in the mail to you by the end of February

In the meantime, download the **Interactive Application form** [here](#). . . . You’ll find the **2007 Interactive Workshop Schedule** [here](#). . . , as of January 15, 2007.

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 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

RON MOWREY RETURNS TO OPEN 2007 WORKSHOPS



Returning to the Formulary as a lead-off workshop instructor, Ron Mowrey will initiate a new group of students into the mysteries of **Emulsion Making and Coating**. In one of the first workshops of our 2007 season, here's a chance to learn how to make your own emulsions, and how to get a first class job of coating your paper.

Ron was an engineer for Kodak for a number of years. While he can't reveal Kodak trade secrets, he can show you how to make an emulsion that will work for you. He'll teach you the techniques of getting an even coating on papers such as the Formulary's Baryta, or on Strathmore Smooth and Strathmore Watercolor using an Azo type emulsion.

Emulsion Making and Coating

June 3-8 2007

NEWSLETTER SPECIALS

Cat. No. 07-0080



FORMULARY VAN DYKE BROWN PRINTING KIT as the name implies, produces beautiful brown im-

ages. It is similar to the Kallitype process but uses Ferric Ammonium Citrate as the sensitizer. This modification results in a print that needs no special developer, just a short water rinse and fixing. Van Dyke Brown printing does not have flexibility in contrast control nor the ability to change print color with development. However, the prints may be toned with printing-out-paper toners.

This kit will produce 100 - 4x5 prints. .

Regular price: \$28.00

January Special price: \$22.95

Cat. No. 07-0090



FORMULARY CYANOTYPE is one of the oldest photographic processes and one of the least expensive. Cyanotypes have a long full scale and distinctive blue color. The process can be used to produce a pale white image on a blue background or a blue image on a white background. This process is a contact print process and can be transferred to a variety of media; paper, cloth, leather, etc.

This kit will produce 24 8x10 prints.

Regular price: \$19.95

January Special price: \$16.95

Cat. No. 02-0061



FORMULARY 106 WARM TONE PAPER DEVELOPER is equivalent to Edwal 106 and Ansco 115. It is a glycin and

hydroquinone based developer. Developer 106 is a specialty developer and is popular for the reproduction of old photos. Formulary Developer 106 produces warm blacks to engraving brown on chlorobromide papers. The final color of the print depends upon the dilution of the stock solution. The prints have normal to normal separation and normal to low contrast.

The chemicals in Formulary 106 are used to make a stock solution, which is diluted 1:7 or up to 1:15 depending on the warmth of the tone desired. The stock solution is stable for 3 to 4 months. To make 16 liters of Working Solution

Regular price: \$21.50

January Special price: \$22.50



PHOTOGRAPHERS' FORMULARY 2007 WORKSHOP SCHEDULE AS OF JANUARY 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 Landscape

- 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

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 Collodion Phase II/

Exploring Wider Frontiers - John Coffey

Aug 26-31 2007

Pyro and the Fine Print

- Gordon Hutchings

Polaroid/Digital Transfers &

Digital Printing - Kathleen Carr

Sept 2-7

Fine Printing & Darkroom Skills

- 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.

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