

THE PHOTOGRAPHERS' FORMULARY

*Workshops in Montana
Summer 2013*

the Photographers' Formulary

F E B R U A R Y 2 0 1 3

NEWSLETTER SPECIALS

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

11X14 PREMIER PRINT WASHER



Cat. No.: 14-0219
Regular \$34.95
30% off: \$24.47!
Promo Code: JA219

21 water jets combine to force water over and between up to twelve 11" x 14" prints for quick and easy washing. Includes hose and standard, threaded, plastic connector for faucet.

<http://stores.photoformulary.com/-strse-1003/11X14-PREMIER-PRINT-WASHER/Detail.bok>

RIBBED AND FLAT DEVELOPING TRAYS - LIMITED QUANTITIES

These developing trays are made for hard daily professional use. They can be used for developing, processing, hypo, rinse, et cetera.

Size: 11x14 Flat K-Star Tray



Cat. No.: 14-0246
Regular \$16.95
30% off: \$11.87
Promo Code: JA246

Size: 16x20" Flat Kustom Tray



Cat. No.: 14-0248
Regular \$34.95
30% off: \$24.47
Promo Code: JA248

Size: 16x20 Flat K-Star



Cat. No.: 14-0249
Regular \$34.95
30% off: \$24.47
Promo Code: JA249

Size: 16x20 Ribbed K-Star



Cat. No.: 14-0250
Regular \$34.95
30% off: \$24.47
Promo Code: JA250

Size: 20x24 Ribbed Tray



Cat. No.: 14-0252
Regular \$46.95
30% off: \$32.87
Promo Code: JA252

Size: 8x10 Flat K-Star



Cat. No.: 14-0255
Regular \$11.95
30% off: \$8.37
Promo Code: JA255

Size: 8x10 Ribbed K-Star



Cat. No.: 14-0256
Regular \$11.95
30% off: \$8.37
Promo Code: JA256

<http://stores.photoformulary.com/-strse-836/Developing-Trays/Detail.bok>

FILM ROLL TANKS & EXTRA WHEELS!



Buy a tank 14-1220 Master roll tank
\$29.95- 30% = \$20.97
Get a free extra roller and save \$9.95
Promo Code F1220



Buy a tank 14-1225 Master roll tank
\$19.95- 30% = \$13.97
Get a free extra roller and save \$9.95
Promo Code F1225

Buy an Extra Roller for \$9.95 - 30% = \$6.97



Promo Code F1215

The Yankee Clipper II Daylight Developing Tank contains an adjustable reel which will work with all roll films from 110 to 220, including 35 mm- 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/-strse-928/Film-Developing-Tanks/Detail.bok>

DELTA SAFE-T BAGS



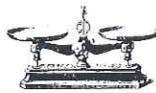
Cat. No.: 13-1130
Regular \$4.95
Special Price 30% off: \$3.47!

Promo Code: JA1130

Paper Safe-T-Bags, Light Tight Transportation protection for Photographic Paper.

<http://stores.photoformulary.com/-strse-1004/Delta-Paper-Safe-dsh-T-bags/Detail.bok>

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|--------------------------|--|--|---|---------|----------------------------|--|
| NEW** | May Introductory | Our Introductory Workshop Series Intro-Silver Gelatin B&W- May 10-13 Variable Contrast Print- May 17-20 Silver Gelatin Lith Printing- May 24-27 With Ray Nelson | | Week 8 | August 4-9 2013 | Amazing Tri-Color Gum & Casein With Christina Z Anderson |
| | June 9-14 2013 | iPhone Artistry: the Next Step With Dan Burkholder | | Week 9 | August 11-16 2013 | The Experimental B&W Darkroom With Christina Z Anderson |
| | June 16-21 2013 | Your Style: Personal B&W Photography With David Vestal & Russ Hepworth | Carbon Transfer With Sandy King | Week 10 | August 18-23 2013 | Everything Albumen With Zoe Zimmerman Introduction To Polymer Gravure With Diane Alire |
| | June 23-28 2013 | Planning and Printing the Fine Photograph With Bruce Barnbaum | | Week 11 | August 25-30 2013 | Photo Transfers and Mixed Media Photo Encaustic With Anna Tomczak How To Holography With Ed Wesly |
| | July 7-12 2013 | Gum Plat Print & Making Digital Negs Using QTR With Kerik Kouklis | | Week 12 | September 1- 6, 2013 | The Wet Plate Collodion Process With Will Duniway |
| | July 14-19 2013 | iPhone iPad and iR Art With Theresa Airey | The Bromoil Process for Digital Photographers With David Lewis | Week 13 | September 8- 13, 2013 | Care of Historic Photographs With Siegfried Rempel |
| | July 21-26 2013 | Platinum Printing In the 21 st Century With Tillman Crane | | NEW** | Sept & Oct Introductory | Our Introductory Workshop Series Intro -35MM / Med Format Sept 27-30 Intro-Silver Gelatin B&W- Oct 4-7 Intro Large Format – Oct 11-14 Silver Gelatin Lith Printing – Oct 18-21 With Ray Nelson |
| July 28-August 2 2013 | Daguerreotype A Contemporary Approach With Jerry Spagnoli | Kallitypes Digital Prints And Hand Coloring Using Watercolors With Tom Persinger | <p>Treat yourself to a fabulous opportunity! Workshop Details and Pricing Info on the website www.workshopsinmt.com Choose the workshop icon or please call 800-922-5255</p> | | | |



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 • 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 ROUNDRIP 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: | Application Fee (required) ** \$20.00 | |
| | | |
| | Subtotal | |
| ___ Visa ___ MasterCard ___ Discover ___ AMEX ___ Check or Money Order enclosed payable in US dollars | 7% Lodging Tax** | Total Due |
| Exp. Date: _____ Security Code _____ | Less Deposit Enclosed | |
| Credit Card No.: _____ I have read the terms applicable to my workshop concerning payment, liability and Cancellations. Signature for deposit _____ Date: _____ | | -\$220.00 |
| Signature for remaining balance: _____ | Balance due 30 days Prior to start of workshop | |

May 10 – May 13 October 4 – October 7

Intro-Silver Gelatin B&W

With Ray Nelson

You will learn to make 8x10 black & white photographs on silver gelatin photographic papers in a traditional “wet” darkroom. You will mix photographic chemistry, lay out your processing steps, expose photographic paper, and create traditional black & white photos. You will first make a “contact sheet” to better view your negatives, and then use the contact sheet to select a negative suitable for printing. You may as well know up front. Not every negative is a masterpiece; some print better or more easily than others. Some negatives will never make a photograph. Some will, but that’s for you to decide.



You will use graded & variable contrast papers and expose and develop your photograph. You will learn a systematic way to arrive at your preferred exposure. You will evaluate your work to refine and improve results. You will learn to “dodge & burn”, use filters, paper flashing, and other techniques to affect your photograph. You will learn bleach & redevelopment and toning techniques to further refine your prints and improve their archival stability. You will leave with quality black & white prints suitable for framing.

Friday – Meet & Greet and Familiarization with Facilities & Equipment

Saturday – Lecture & Practice, Lab Procedures & Safety, Chemistry, Papers, Supplies.

Making a Contact Sheet & Using it to select a negative to print, A procedure to create your work print, Photograph Printing - Refining your print technique

Sunday – Lecture & Practice

Photograph Printing - Refining your print technique, Print Toning, Bleach & Redevelopment

Monday – Practice & Wrap up, Photograph Printing & Print Toning

What to Bring:

Notebook, pen/pencil, Willingness to learn, Patience

A more specific list of all equipment and materials will be sent to you via e-mail in advance of your course.

Be sure to specify which dates you would like to attend on this workshop.

Tuition: 395.00

Biography: Ray Nelson is a Missoula, Montana photographer whose interest is making black & white photographs of the natural world. Ray began experimenting with black & white photography in the 1970’s while stationed with the US Army in Germany. The practical world of education, work, and family intruded on this interest for the next 20 or so years. Then a few trips to Montana’s Rocky Mountain front with cameras rescued from an old trunk again sparked an urge to record just how magnificent the world around us really is. Ray works with 35mm, medium format, and large format equipment and is always pleased to share the secrets of film photography with those who share the same inspiration gained from Montana and the world around us.



To attend either or both of these workshops contact the Photographers Formulary, email Ray at msonelson@aol.com, give Ray a call at 406-728-0914 in the evening.

May 17 – May 20

Variable Contrast Printing

With Ray Nelson

You will learn to make 8x10 black & white photographs on silver gelatin photographic papers in a traditional “wet” darkroom. You will mix photographic chemistry, lay out your processing steps and expose photographic paper using a variable contrast printing system to create black & white photographs. If you haven't done so already you will start by making a “contact sheet” to better view your negatives, and then use the contact sheet to select a negative suitable for printing.



You will use variable contrast papers and expose and develop your photograph. You will learn a systematic way to arrive at your preferred exposure using variable contrast filtration. You will evaluate your work to refine and improve results. You will learn to “dodge & burn”, use filters, paper flashing, and other techniques to affect your results. You will learn bleach & redevelopment and toning techniques to refine your prints and improve their archival stability. You will leave with quality black & white prints suitable for framing.

Friday – Meet & Greet and Familiarization with Facilities & Equipment

Saturday – Lecture & Practice
Lab Procedures & Safety,

Chemistry, Papers, Supplies.

Making a Contact Sheet & Using it to select a negative to print

A procedure to create your work print

Photograph Printing - Refining your print technique

Sunday – Lecture & Practice

Photograph Printing - Refining your print technique

Print Toning, Bleach & Redevelopment

Monday – Practice & Wrap up

Photograph Printing & Print Toning

What to Bring:

Notebook, pen/pencil, Willingness to learn, Patience

A more specific list of all equipment and materials will be sent to you via E-mail in advance of your course.

Tuition: 395.00

Biography: Ray Nelson is a Missoula, Montana photographer whose interest is making black & white photographs of the natural world. Ray began experimenting with black & white photography in the 1970's while stationed with the US Army in Germany. The practical world of education, work, and family intruded on this interest for the next 20 or so years. Then a few trips to Montana's Rocky Mountain front with cameras rescued from an old trunk again sparked an urge to record just how magnificent the world around us really is. Ray works with 35mm, medium format, and large format equipment and is always pleased to share the secrets of film photography with those who share the same inspiration gained from Montana and the world around us.



To attend either or both of these workshops contact the Photographers Formulary, email Ray at msonelson@aol.com, give Ray a call at 406-728-0914 in the evening.

May 24 – May 27 October 18 – October 21

Silver Gelatin Lith Printing

With Ray Nelson

You will learn to make 8x10 monochrome photographs on warm emulsion silver gelatin photographic papers in a traditional “wet” darkroom using lith printing techniques. If you are unfamiliar with lith printing you might visit <http://unblinkingeye.com/Articles/Lith/lith.html> to learn more.



You will mix photographic chemistry and lay out your processing steps for this sometimes colorful and always interesting and unique printing process. You will learn how to estimate and then refine your print exposure to establish print highlights and how to judge the appropriate developing time to establish your print's dark tones. You will evaluate your work to refine and improve results. You will learn to “dodge & burn”, paper flashing, and other techniques to affect your

results. You will learn bleach & redevelopment and toning techniques to refine your prints and improve their archival stability. You will leave with quality lith prints suitable for framing.

Friday – Meet & Greet and Familiarization with Facilities & Equipment

Saturday – Lecture & Practice

Lab Procedures & Safety,

Chemistry, Papers, Supplies.

Making a Contact Sheet & Using it to select a negative to print

A procedure to create your work print

Photograph Printing - Refining your print technique

Sunday – Lecture & Practice

Photograph Printing - Refining your print technique

Print Toning, Bleach & Redevelopment

Monday – Practice & Wrap up

Photograph Printing & Print Toning

What to Bring:

Notebook, pen/pencil, Willingness to learn, Patience

A more specific list of all equipment and materials will be sent to you via E-mail in advance of your course.

Be sure to specify which dates you would like to attend on this workshop

Tuition: 395.00

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June 9 – June 14

iPhone Artistry

With Dan Burkholder

Your iPhone can be a powerful creative tool, from incredible captures to amazing prints.

If you love Instagram and Hipstamatic but long for a more individualized look for your iPhone images, this is the class for you! We'll explore adventurous capture and editing techniques, combined with exciting alternative printing methods.

- Leap beyond simple, wide panoramas as you learn how to create stunning vistas with two-axis image stitching.



- See how easy it is to create flip-books that turn your videos into real, hand-cranked flip-book movies. What fun!
- Learn about hardware and apps that let you delve into those family history projects you've been putting off for years. You'll finally turn that shoebox of tiny prints into meaningful (and shareable) memories.
- Print your iPhone images directly to Polaroid® film! Yes, no computers, cables or darkroom required. You'll make real prints to frame or share.
- Explore sensuous printing options like vellums and metallic papers.
- Learn how you can take your iPhone images deeper into the classic processes with digital negatives, encaustic

methods, canvas and more.

You'll leave this class with a visual bandolier of techniques to elevate your iPhone images above the ocean of "me-too" filter effects and borders!

Tuition: \$895.00

Biography: Dan Burkholder has a long history of looking beyond the photographic horizon to see, explore, and teach the next great thing in imaging. He has been teaching digital imaging workshops for 15 years venues spanning three continents and several island countries. His workshops are known for their energy, information, and humor. Dan's award-winning book, *Making Digital Negatives for Contact Printing*, has become a standard resource in the fine-art photography community. His book, *The Color of Loss*, documents the flooded interiors of post-Katrina New Orleans and is the first coffee-table book entirely produced using HDR methods; his new book, *iPhone Artistry*, is the most comprehensive and fun how-to book for iPhone photographers. Dan earned his B.A. and Master's degrees in Photography from Brooks Institute of Photography in Santa Barbara, California. His platinum/palladium and inkjet prints are included in private and public collections internationally. Dan's web site is www.danburkholder.com. Dan's workshops are famous for their energy, information and humor.



at

June 16 - June 21

Silver-Halide Black & White

With David Vestal & Russ Hepworth

Silver halide black and white - that's a sneaky way to say traditional b/w photography. There's nothing new or exotic about it. It's just photography as practiced for the last hundred years, using b/w films, printing papers and chemicals you can still buy in photo stores. Kodak no longer makes black and white printing papers, but Ilford and others work hard to fill that gap. Kodak still makes Tri-X and T-Max films, and many other companies produce their own b/w films. The darkroom lives on and gives us simpler control over picture quality. In digital photography everything must frequently be learned all over again, thanks to rapid obsolescence. The 8 inch floppy disk, advanced in its day, is no longer in



CAF 1312 May 1916-23
near Tangle, NY, 1956 © David Vestal 2004

general use. Digital hardware and software become obsolete all too quickly. I don't mean to knock digital photography, which I also practice and like, but just think: you don't need a computer to process your silver-halide photos by reliable methods that have been refined and standardized over many years. Silver-halide b/w is much easier to learn than Photoshop, and it changes far more slowly. What you learn this year will stay good as long as the tools and materials are available. A darkroom can be improvised rather easily in a kitchen, bathroom or bedroom. I used all three before I finally made my own darkroom. Old fashioned black and white

photography using traditional film, paper and processing chemicals has now become an uncommonly easy and rewarding "Alternative process." If you are an aficionado of difficulty, it also lets you do hard things. Me? I like the easy way, but no one need be restricted to it. I'll show you basic procedures, done right and you can go on from there any way you choose.

Al Wrote: "This is a week of black-and-white photography with emphasis on handcraft. Stay in a swell room, or camp; your choice. Let Lynn and her crew pamper and feed you like royalty. The meals alone are worth the tuition. Outstanding, well equipped darkrooms, and a great chemical supply house. The Formulary is a special place. The surrounding landscape is mountains and lakes. Glacier National Park is just to the north. Bud and Lynn Wilson have built a wonderful complex that combines a peaceful meadow and lodge setting tucked up against rugged peaks. Wildlife is abundant, horses and dogs are very much at home, rooms are comfortable and modern, or you can camp on a quiet glen. There is always time to sit back and take it easy. The labs are



spacious and open during off hours. Those attending are expected to work, but there is no pressure and there's ample time to discuss and evaluate photographs. There's more than one good way to photograph. I hold that your way, not mine is the best way for you to work. I'm here to help you find it and to develop it if you've already found it.

Tuition: \$895.00

Biography: *David Vestal*, born in California, 1924, studied painting in Chicago and later in New York. I studied with Sid Grossman, starting in 1947 at Photo League. I worked as assistant for Dan Weiner, Karen Radkai, and finally Ralph Steiner. I spent a few years of shooting products for fashion magazines, and on and on. I wrote a couple of instruction books. I've always concentrated on personal photography. Grants helped: two Guggenheims and a Fulbright. I've taught photography since 1956. Continues to photograph in b/w, writes and teaches.



Biography: *Russ Hepworth*, my background in photography and teaching began with the gift of a Kodak Brownie camera from my grandmother in 1957. Her positive encouragement formed the basic foundation of my personal philosophy on criticism. Between 1971 and 2009: I have worked in photography in the US Navy, earned two degrees in Painting and Photography, worked as an aerial photographer and taught Darkroom Photography for: Boise State University, UC Davis and The College of Southern Idaho. I also have assisted Al Weber in a handful of his workshops. In total I have some 25 years of teaching Darkroom Photography.

June 16 – June 21

Carbon Printing with QTR Digital Negatives

With Sandy King

Carbon is one of the oldest of all photographic processes, having been introduced more or less in its present form in 1864 by the Englishman Joseph W. Swan. Carbon is a contact printing process that gives a final image that consists of a pigment suspended in hardened gelatin. Carbon is without question the premier photographic printmaking process in all of history. Carbon prints have a unique image quality characterized by surface relief and a very long tonal scale with an almost absolutely straight-line curve. Prints can be made in a wide range of colors and tones, the choice limited only by the availability of suitable tissue, and when suitable pigments are used the prints are extremely stable. Our approach in the workshop is hybrid, combining the best of the old, the carbon process, with contemporary methods of image controls through Photoshop and the production of high quality digital negatives with Epson photo printers.



In the carbon transfer workshop at the Photographers' Formulary the students will learn everything necessary to make their own carbon prints. There will be discussions of all the materials, equipment and supplies needed for printing with carbon, including information about light sources. The participants will learn to make carbon tissue, starting from the raw materials of gelatin, sugar and pigments, and will use this homemade tissue in printing. All of the various steps in making a carbon print will be explored in depth, including sensitizing carbon tissue to make it sensitive to UV light, preparation of final support papers, mating the sensitized and exposed tissue with a final support, and development of the carbon print in warm water.

There will also be a very thorough session devoted to using Epson printers and the QTR driver to produce high quality digital negatives that can be used for carbon printing, or with appropriate curve modifications, with other alternative processes.

Tuition: \$795.00

Biography: *Sandy King* is the author of numerous published works on photographic esthetics and techniques, including *The Photographic Impressionists of Spain: A History of the Esthetics and Techniques of Pictorial Photography*, *Schmidt De Las Heras Fotografias 1940-60*, and *The Book of Carbon and Carbro: Contemporary Procedures for Monochrome Pigment Printmaking*. Sandy has great knowledge of alternative printing processes and has published numerous articles on the subject, including articles on carbon in *Photo Vision*, *View Camera*, and *Silvershotz*, and on Kallitype, pyro staining developers and UV light sources at various on-line photography sites. He is a master of carbon printing and a landscape photographer who works primarily with medium format as well as large format and ultra large format. He also dabbles in developer formulation and is the creator of the popular Pyrocat-HD and Pyrocat-MC formulas. For more information about Sandy King and his work see <http://www.sandykingphotography.com>



June 23 - 28

Seeing Planning and Printing the Fine Photograph

With Bruce Barnbaum

Working in the beautiful Swan Valley beneath the rugged Mission Mountains to the west and the equally rugged Bob Marshall Wilderness to the east, we'll have the opportunity to photograph the region, then to move into the darkroom to develop negatives and print them. I will demonstrate efficient and effective methods of printing in the Formulary's darkroom

facility, and students will then have the opportunity to develop and print from your own negatives. The darkroom is available 24/7, so you can use it as long as you're awake!



There will be outdoor field sessions in the mountains on both sides of the Swan Valley or within the valley itself. But most of the action will be indoors, where I will lead discussion and review sessions of all your work. Will show and fully discuss my work, and where you can develop and/or print your negatives. We will also delve into the meaning of photographic art and how to produce it. It all adds up to a wonderful workshop.

For the workshop all accommodations and the exceptional food--truly exceptional food--is prepared by the Formulary's own Lynn Wilson and her assistants, right there at the Formulary's facility, making it as comfortable and delicious as it is convenient. The food and accommodations are worth the workshop just by themselves!

Tuition for Seeing and planning workshop is \$795.00

Biography: Bruce Barnbaum of Granite Falls, Washington entered photography as a hobbyist in the 1960s. After 40 years, it is still his hobby; it has also been his life's work since 1970. He has taught workshops since 1972. Bruce's educational background includes Bachelor's and Master's degrees in mathematics from UCLA in 1965 and 1967. After working for several years as a mathematical analyst and computer programmer for missile guidance systems, he abruptly left the field and turned to photography in late 1970. Bruce is recognized as one of the finest photographers and darkroom printers on this planet, both through his exceptional B&W work, and increasingly through his color imagery. His work is represented by more than ten galleries throughout the United States and Canada, and is in the collections of museums and private collectors worldwide. His photography expands upon the dynamics he finds in both nature and the works of man, relating forces to the sweeping forms that dominate his vivid imagery. Visually he emphasizes the best of humanity and nature, sometimes with bold realism, often with degrees of abstraction to heighten the mystery. He understands light to an extent rarely found, and combines this understanding with a mastery of composition, applying them to an extraordinarily wide range of subject matter. His photographs often contain ambiguities concerning either the size of the scene photographed and/or its orientation, forcing the viewer to pause and think, and to become part of the creative process. To apply for either or both workshops, contact either Bruce Barnbaum by email at barnbaum@aol.com or the Photographer's Formulary at www.workshopsinmt.com.



July 7 – July 12

The Gum-Platinum Print and Making Digital Negatives with QTR

With Kerik Kouklis

During this intensive 5-day workshop you will begin by learning to make high quality digital negatives using the Quad Tone RIP (QTR) program and Epson printers. You will learn how to calibrate and control this powerful tool in an easy and straightforward way. We will then cover in detail the making of fine platinum/palladium prints from the negatives you make during the workshop or from pre-existing large format or digital negatives.



The platinum/palladium process is quite easy to learn and Kerik's casual and friendly teaching style will have you making excellent prints almost from the start. Then you will learn to use gum bichromate overprinting to stretch the medium into a new realm. Adding one or more layers of gum bichromate over a platinum print will result in a final print with added depth and richness and endless possibilities of color to enhance the emotional impact of the image. Once mastered, many printers find it difficult to go back to the straight platinum process for their work.

While previous experience in any of the alternative processes is helpful, it isn't a prerequisite to attend this workshop. Each student should provide negatives no larger than 8x10 as well as high quality scans or digital camera files that will be made into digital negatives. You can also scan negatives during the workshop, but this uses up valuable time. Be prepared to take your work in a new direction and never look back. This process is lots of fun and soon becomes addictive. Bring your previous printing skills, but be willing to try new approaches as well.

Tuition: \$795.00

Biography: *Kerik Kouklis* is a fine art photographer drawn to the landscape. Born and raised in California with a background in music and geology, Kerik combines a contemporary eye with 19th century processes to produce work that is uniquely his own. Using digital cameras, roll film cameras and very large view cameras, he often explores obscure, little-known places where he makes images that can be at once calm and unsettling. Kerik has become highly skilled and respected practitioner of the platinum/palladium process and the combined gum-platinum process. For the past 5 years he has also incorporated the wet plate collodion process in his work. Kerik has been teaching workshops in these processes since 1997, both in his home studio and at various locations around the US, Canada and the UK. His work is currently represented by galleries and by art dealers in California, Connecticut and New York.



[Visit Kerik Kouklis's Website](#)

July 14 – July 19

iPhone-iPad-IR Art

With Theresa Airey

Remember the days of Polaroid Instant film and Time Zero manipulations that gave you instant gratification? Well, that is a little like what iPhone/iPad photography does. The apps are incredibly creative and easy to use and very ingenious. You can take a shot and apply an app and have a unique image almost instantaneously.



Of course how you apply them and mix the various apps is another story. Blending of difference apps to an image takes more time but it is fun and it is innovative. I am always astonished at the different ways each of our minds work and the different directions it can go when given a bag of artistic options such as “apps”.

To me, iPhone/iPad apps are just another tool in my toolbox to create images. There are no rules that say you can't take an image created with an app into Photoshop and take it one or two steps further. These are all tools to be used to arrive at

a final image. How you got there, no one cares, it is the final image that counts.

You will need either an iPhone or an iPad or both and a laptop.

A good point and shoot camera

A converted IR camera

I will send out info on getting a camera converted to take IR images. I will give out an information sheet with where to have your camera converted and my discount codes.

A week before the Class begins, I will send out a list of iPhone cameras to download to your iPhones and also a list of apps to download to your iPhones and/or iPads.

You should have my new book, “Digital Photo ART: New Dimensions”. This has a very large and descriptive chapter on Infrared photography. Sold at: www.amazon.com

Tuition \$795.00

Biography: Theresa Airey, international photographer and author of “Creative Photo Printmaking”, “Creative Digital Printmaking”, “Digital Photo Art”, “Beginner’s Guide to Digital Photo Art”, “Bermuda, The Quiet Years” and “Bermuda Then and Now” has shown her work extensively with separate exhibitions in eighteen of the 50 U.S. states. Abroad, she has held major shows in Italy, Spain, Bermuda, the Dominican Republic and Mexico. Her work is in several permanent collections including the prestigious Pretenkabinet of the Rijksuniversiteit in Leiden, Holland, The Polaroid Collection of Boston, The Fuji Collection (an International traveling exhibit), and the Altos De Chavon Center in Santo Domingo. Theresa’s work has been published in numerous Art and Photography Magazines. Her work is also featured in numerous Photography books. Recently her work is featured in a new book published by Delmar Learning entitled, “Photography in the 21st. Century”, of which she also has the cover image. Theresa holds a MFA in Photography and Fine Art and has instructed Photography at the University of Maryland, Baltimore Campus, and Towson State University and at the Maryland Institute, College of Art. She currently sits on the advisory board for Freestyle Photographic Suppliers. She is best known for her skill in restoration, infrared photography and “crossing the boundaries” between traditional printmaking, painting, drawing, photography and digital art by using the computer as a tool to begin to integrate, orchestrate, and create new images. For more of Theresa Airey's work visit [Aurora Photos](#)



July 14 - July 19 Bromoil

With David W. Lewis

At the turn of the 20th century pictorialism reigned supreme and the bromoil and transfer processes were the most highly acclaimed means of expression by the leading pictorial photographers in North America and Europe. It was considered the most beautiful form of artistic expression. Today, major galleries and serious art collector's are quick to acquire vintage and traditional bromoil and transfer prints.



A bromoil print is one in which the original black and white silver image is bleached out and replaced with a stiff litho type oil pigment. The ink is stippled onto the damp gelatine surface with special stag foot shaped brushes, creating a beautiful etching like quality. During the inking up stage, the photographer has the artistic control to alter tonal values to enhance the print and create atmosphere and recession on the final print.

Traditionally, a negative was used to make the enlargement onto black and white paper, however for several years David has been making digital negatives for the process and the results have been truly remarkable. Whether you use conventional b/w film or a digital camera, David will share with you his technique for creating exhibition quality images.

This five day intensive hands-on workshop is designed specifically for photographers' whom shoot with a digital camera and now want to learn how to create digital negatives using Photoshop for the bromoil process. David will devote considerable time during the week with detailed instructions on how to make incredible digital negatives for the bromoil process. Participants will learn what plug-ins David is using to achieve the perfect negative. David also discusses in depth the software and techniques he uses for scanning 35mm. slides, b/w and colour negatives for the process.

The advantages of contact printing with a digital negative over the traditional analog enlargement are; no test strips to determine the exposure once minimum exposure to produce maximum black is determined. Each negative that you print has exactly the same exposure and development time and if the contrast and or tonal range are not perfect, it is a simple matter of correcting the negative in Photoshop and then printing out a new one! This only requires a few minutes of work and you are back in the darkroom reprinting the image. For example, the exposure for all of the digital negatives that I have printed for the past several years in my darkroom is 25 seconds. No burning or dodging or wasting paper to achieve the ideal print for bleaching and then inking up.

Tuition: \$725.00

Biography: *David W. Lewis M. photog, Cr.photog. MPA, CPA. Is one of the last surviving masters of the pigment control processes of Oil, Bromoil and Transfer and is certainly responsible for the revival of these rare processes. With 40+ years of experience in the pigment processes, David is recognized internationally as a leading workshop instructor. A dedicated industrial pictorialist in the true sense of the word, his technical perfection in the bromoil and transfer processes allows him to freely express himself and his images have been described as dreams locked in pigment. He is constantly redefining his craft to its highest potential and his work has been exhibited in major art galleries and museums throughout North America, Europe and Asia. In 1995 David published *The Art of Bromoil & Transfer*, the most definitive, fully illustrated publication on the bromoil and transfer processes in over 30 years. His company offers a complete line of materials necessary for the bromoil processes including brushes, pigments, B/W non-super-coated chlorobromide bromoil paper and etching presses. In his latest book, *The Passion Pit*, a tribute to the drive-in theatre, David offers a nostalgic journey through exquisitely reproduced B/W photographs and bromoils of a simpler time, sure to conjure up your own memories of this unique North American culture. "Corporate Wasteland" was published in the fall of 2007 by Cornell University in the U.S.A. and *Between the Lines* in Canada. See David's work at www.bromoil.com.*



July 21 – July 26

Platinum Printing in the 21st Century

With Tillman Crane

Any photographer, working in any format, film-based or digital, can make platinum prints today. This workshop will provide the beginner platinum printer the information and knowledge to make platinum prints in your own home. The more experienced platinum printer can use this workshop to build their skill set and problem-solve printing issues. We will work with both the traditional and NA2 platinum/palladium printing processes. Topics to be covered include, but are not limited to, paper choices, image color, contrast controls, basic hand coating methods, use of step wedges and masking techniques.



Students should bring negatives (4x5 to 8x10) or a CD of high quality scans. We will use *Pictorico* or *Inkpress* material to print negatives. The *emphasis of this workshop is on making the platinum print* so we will be using pre-determined curves and not individualizing curves for your home printers.

Printing kits will be provided through Photographers' Formulary. The lab is open 24 hours a day. As darkness is at 10 pm this time of year, there will be time to photograph in this beautiful area and you are encouraged to do so. We will be taking at least one offsite field trip as a group. A darkroom is available for film processing.

With plenty of one-on-one guidance and a focus on making prints, this workshop is guaranteed to build your skills as a platinum printer.

For further information contact tillman@tillmancrane.com

Tuition: \$895.00

Biography: Tillman Crane is a photographer dedicated to the creation of platinum prints using large format cameras. Professionally involved in photography for over thirty years, he divides his time between shooting new images, working in his darkroom, teaching his craft and creating limited edition books of his images. Photographs are made one negative in the camera at a time, one print at a time, using a 19th century process. A variety of bellows cameras and historic lenses are his tools in the field. He brings his vision of subject and light to life through his mastery of the platinum print process. With this hand-mixed, hand-coated process, small changes occur with each print and therefore no two are exactly alike. Each photograph is to be treasured as a beautiful monograph. Tillman has published four books of his images. He also creates one-of-a-kind books of selected platinum prints for the discriminating collector. These images are printed on fine watercolor paper and then gathered and sewn into a unique book. He is a sought after teacher throughout the U.S. and U.K. for his fully committed, yet easy going, workshops that push and inspire his students. In addition, he is available for individual tutorials. The Tillman Crane Gallery is located in Camden, Maine where he lives with his family. For further information visit: www.tillmancrane.com



July 28 – August 2

Daguerreotype: A Contemporary Approach

With Jerry Spagnoli

The daguerreotype is as much an object to hold in your hand as an image to look into. This class presents a method for producing high quality daguerreotypes without the use of



the dangerous chemicals usually associated with the process. This method was discovered by Edward Bequerrel in the 1840's and has existed as a scientific curiosity until now. It is a process, which is very simple in its parts but full of subtle techniques.

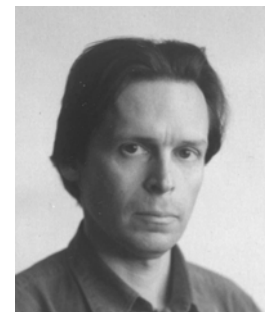
We will cover everything from how to manufacture daguerreotype plates to finishing and casing the final image we will also cover how to build and maintain the unique equipment necessary for you to continue on your own.

Production of film positives will be presented, for those who wish to use the contact printing method of exposing the plate, and how to modify a conventional film holder for those who wish to expose their plates in a camera. As a finishing touch, you will learn several methods for making cases to hold the finished image.

Tuition: \$795.00

Biography: *Jerry Spagnoli* has worked with photo-based imagery for the past 20 years. For twelve years he has explored the potential of the daguerreotype as an expressive medium.

The method he is presenting was developed for the Academy of Art College in San Francisco and has been refined to present a thorough introduction to this unique medium. You can see his work in his new book, "Daguerreotypes", published by Steidl. His work is held in the collections of the Museum of Modern Art, The Art Institute of Chicago, The Oakland Museum, The Chrysler Museum, and The Museum of Fine Arts in Boston, The Fogg Museum, and The National Portrait Gallery.



[Visit Jerry Spagnoli's Website](#)

July 28 – August 2

Kallitypes, Digital Prints and the Art of Hand Coloring

With Tom Persinger

Kallitypes, Digital Prints and the Art of Hand Coloring: for Analog, Digital, & Hybrid Photographers



During this week long session we'll take fun and relaxed shooting expeditions into the majestic Rocky Mountains, learn how to create Kallitypes and/or digital prints on uncoated water color paper, and work with applying watercolor pigment to re-imagine the landscape! We'll also discuss basic color theory, and learn how to finish the prints with an even coat of hand applied bees wax to protect the surface as well as increase the depth and richness of color. Everyone is welcome; pinhole, toy, wet-plate, digital, and film shooters!

Tuition: \$795.00

Tom Persinger is an artist, photographer, writer, and the founder of F295. F295 is an international organization that believes in the value of a heterogeneous photographic approach, in which contemporary, historic, and self-made methods are purposely employed and combined in the creation of a new "21st Century Photography." He organizes the F295 symposium and seminar series to promote the exploration 21st Century Photography. These events offer a unique chance to investigate the ideas of light, time, and the apparatus through the voices of practicing photographers. The symposium also offers exhibitions and workshops by masters in their field.



Persinger's photographs have been shown in numerous exhibitions and are in many private collections in the United States, Europe, and Japan. He has been published in *Photographic Possibilities* (3rd Edition), *Light and Lens* (2nd edition), *Afterimage*, *Ag*, *Black and White Photography* (UK), *PhotoEd*, *Photo Techniques*, and *View Camera*. He is the author of *The F295 Historic Process Workbook*, *The F295 Historic Process Syllabus* and the critically acclaimed *F295 Historic Process Quick Reference Card* series.

He has lectured at numerous colleges and universities, has lead many workshops, is a member of *Freestyle Photographic's* Advisory Board of Photographic Professionals, and is an Adjunct Assistant Professor at Pittsburgh Filmmakers.

In addition to several photographic projects he is also currently working on a book which will further illuminate the 21st Century Photographic approach. He lives in Pittsburgh, Pennsylvania with his wife and two sons and may be reached at: tp@tompersinger.com

[Visit Tom Persinger's Website](#)

August 4 – August 9

Amazing Tricolor Gum and Casein

With Christina Anderson

Gum prints are essentially photographically controlled watercolor prints made in a 19th Century process called gum bichromate. Gum Arabic is mixed with watercolor paint and photosensitive ammonium dichromate, and painted onto paper. When exposed to light in contact with an enlarged negative, the gum Arabic hardens into an image that is “developed” in plain water. Casein, a colloid like gum, is practiced in much the same way so two processes can be learned for the “price of one!”



The workshop will center on simple digital negatives, so a laptop with Photoshop, Photoshop Elements, or Lightroom plus rudimentary knowledge of one of these programs (for example, sizing, sharpening, cropping images, even maybe knowing how to add a curve) is important. So is bringing lots of color digital images to choose from. Aside from a few simple supplies from home (teaspoons, hair dryer, towel, apron, and the like) the rest of the supplies will be covered under a class fee, including multiple pigment colors with which to experiment.

Participants tend to work from 9AM–9PM, with some early birds and night owls working longer. By the time the workshop ends, all should be comfortable with these processes to hit the ground running when returning home.

Tuition: \$795.00

Biography: Christina Z. Anderson is an Associate Professor of Photography at Montana State University, Bozeman, where she specializes in alternative and experimental process photography. Her work, which centers on the social and spiritual landscape, has been exhibited internationally in over 70 shows as well as numerous publications. She has authored several books, two of which have sold worldwide—*The Experimental Photography Workbook* and *Alternative Processes, Condensed*. In the works for 2013 publication is a comprehensive book on gum printing and other alternative processes (Casein, Cyanotype, Platinum/Palladium, Ziatype, Salted Paper, Argyrotype, Van Dyke brown) tentatively entitled *Gum Printing and Other Amazing Contact Printing Processes*.



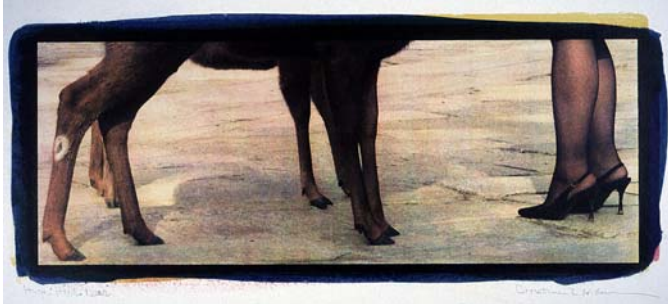
[Visit Chris Anderson's Website](#)

August 11 – August 16

The Experimental B&W Darkroom

With Christina Anderson

Do you love the B&W darkroom but need a creative boost to loosen up? Do you pine for the magic of seeing a print come up in the developer? Are you a teacher wanting to inspire students of any age bracket or are you just seeking inspiration yourself? Do you have notebooks of B&W negatives crying for a new interpretation? If so, this is the class for you!



The class will center on the following creative analog B&W processes: Mordançage, Lumen prints, Chemigrams, Photo+Cemigrams (alias *Chromoskedasic*), bleach out, and even multiple creative toning if time allows. Participants should already be familiar with the B&W darkroom

and developing film and paper. Bring lots of negatives for reinterpretation, or photograph and develop film while there. Be prepared to embrace imperfection and chance serendipitous happenings.

The evening of arrival we will outline the processes and schedule for the week, choose appropriate images, and then for the next four days be in and out of the darkroom from 9AM-9PM letting the creativity flow. All the while, sumptuous meals are lovingly prepared for us in the background, allowing us to devote all of our time to our work. The day of departure there will be an informal sharing of work right before the finish of the workshop at noon. The Formulary is a most amazing place in a mountain setting for that “mountaintop” creative experience, and August is the perfect time to end the summer filled with new inspiration.

Tuition: \$795.00

Biography: Christina Z. Anderson is an Associate Professor of Photography at Montana State University, Bozeman, where she specializes in alternative and experimental process photography. Her work, which centers on the social and spiritual landscape, has been exhibited internationally in over 70 shows as well as numerous publications. She has authored several books, two of which have sold worldwide—*The Experimental Photography Workbook* and *Alternative Processes, Condensed*. In the works for 2013 publication is a comprehensive book on gum printing and other alternative processes (Casein, Cyanotype, Platinum/Palladium, Ziatype, Salted Paper, Argryrotype, Van Dyke brown) tentatively entitled *Gum Printing and Other Amazing Contact Printing Processes*.



[Visit Chris Anderson's Website](#)

August 18 - 23

Everything Albumen

with

Zoe Zimmerman



:"Memory" © Zoe Zimmerman

When's the last time you used egg whites as part of the emulsion to coat your paper? It was the most popular way to make a photographic print during the second half of the 19th century, when millions of eggs a year were cracked open for the slimy, clear substance. Don't you wonder, who ate all the egg yolks?

As the single most popular method of printing for almost half a century, Albumen Prints must have unique qualities. By coating and sealing the surface of the paper, the Albumen emulsion preserved more detail from the

negative. This meant prints with greater contrast and depth, and a longer lasting image.

The last commercially produced Albumen coated paper was made in 1929, so this isn't exactly ancient history.

Tuition: \$795.00

Biography: Zoe Zimmerman, a graduate of the Rhode Island School of Design, will teach her third workshop at the Formulary. Zoe is an expert in making the Albumen Print, and says it "contains a clarifying of detail and tonal perfection unsurpassed by more modern processes."

Born in New York City, Zoe grew up in Taos, New Mexico. She is one of the original Formulary instructors. A work in progress herself, she has moved from being a follower of Henri Cartier Bresson, and his "decisive moment," to creating her own reality, sense of drama and mood, rather than relying on catching a random moment in time.

See more of Zoe's work on the Fenix Gallery site at fenixgallery.com



"Thaw" © Zoe Zimmerman

Explaining her work, Zoe says, "I have concerned myself with certain states of being which I have experienced. It is a dialogue with the

world loosely based on experiences of my child bearing years; a saga of mindful waiting, of containment, of primal elements, bodies of water; growing, thawing, burning. I believe birth and death to be the only true mysteries left and each contains an element of the other."

In her workshop, "All About Albumen," which runs August 18-23, Zoe will teach you the wonderfully expressive Alternative Process of Albumen Printing. Bring your large and small format negatives, (and a dozen eggs?) and be prepared to spend the week working hard to learn a new technique, or to perfect your skills in an old method.

Watch and learn as Zoe shows you everything from creating the ideal negative for albumen printing to presenting the finished print. Learn the traditional albumen print process, (and the lesser-known matte process,) and the various ways to tone your image to bring out even more of its beauty.



"Patria" © Zoe Zimmerman

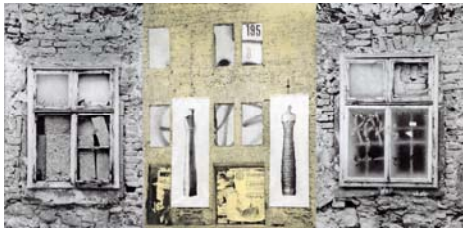
August 18 – August 23

Polymer Gravure

With Diane Aire

What is polymer gravure? Polymer gravure is a process of transferring traditional and digital photographic images along with drawings to a polymer plate thereby enabling the artist to print their images on a variety of archival papers.

If you have missed the hands on experience of working in a traditional darkroom or have wondered how to take your digital images to a whole new level of tonality and creativity, this is the workshop for you. If you draw and have been looking for an easy way of transferring your drawings into the printmaking process, this is also the workshop for you.



In this workshop you will learn how to prepare your photographic images and your drawings for the gravure process. You will be shown how to adjust your images in photoshop in order to maximize detail and tonality. You will also be shown how to expose your images to the photo polymer plate, develop the plate in water and print on a traditional etching press with non toxic water based inks. Instruction will

include creating multiple plate gravures and adding chine colle.

My intentions for this workshop are that you experiment, make a small edition of prints if you desire and come away with a solid basic knowledge of the potential of this process.

A note of warning: This process is fun, addictive and you may fall in love with it!

Each workshop participant should bring a selection of images with good contrast on a CD, flash drive or you may bring your photos on the card from your digital camera. If you wish to use existing photographs or negatives, please scan them ahead of time. All images should be at least 300 dpi and jpegs or tiffs. Images should be at least 5" x 7" or larger. If you wish to work from drawings, you should prepare them on Mylar or vellum and use an ebony pencil. If you have any questions about the process or how to prepare your images please contact me.

Tuition: \$795.00

Biography: Diane Aire has been a fine art photographer for over 25 years. She was instrumental in starting the Photography program at Southwest University of Visual Arts in Albuquerque, New Mexico in 2004. Currently she is the Associate Department Chair for Fine Arts and Photography at SUVA where she also teaches photography courses. Originally from Montgomery, Alabama, Diane received a Bachelor of Arts degree from Auburn University and a Master of Fine Arts from the University of Texas.

Prior to coming to SUVA in 2003, Diane was the Director of Applied Graphics Technology, a product photography studio based in Seattle, Washington. She has also taught at Laguna Gloria Museum, Austin, Texas and The Atlanta College of Art.

Diane is a member of New Grounds Printmaking Workshop in Albuquerque where she teaches photogravure workshops each year.

artserf@netzero.com

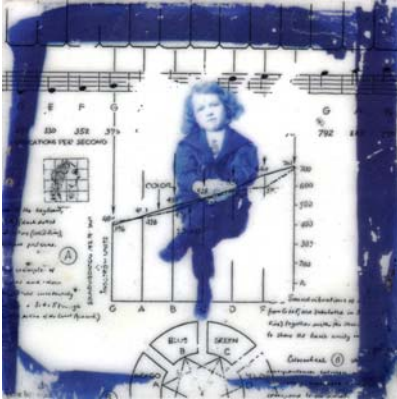


August 25- August 30

Photographic Image Transfers & Photo Encaustic

With Anna Tomczak

Are you a creative spirit looking for a unique avenue of expression? You can choose to use Image transfers as the focal image or to add depth to another medium.



In this workshop you will create photo transfers using photo laser copies, with wintergreen oil, lacquer thinner, Chartpak Blenders and organic solvents. We will concentrate on the various methods of integrating photographs into the surface of various art papers, cloth, wood support and canvas.

Each surface has its own qualities, and determines which method you use. Image transfers differ from collage in that they can be layered and become part of the receptor surface. Some transfers create a lovely aged and distressed image due to the various qualities of the technique.

Along with the transfer process we will be coating with natural beeswax, and mixing paints to create our photo

encaustics on wood.

They can be directly applied to gessoed wooden cradles or to paper or cloth and then adhered to the wood.

Several methods of transferring text will also be demonstrated -rubblings, rubber stamp, old-fashioned typewriter as well as computer-generated text. Surface treatments will be introduced and demonstrated such as sealing objects in the wax and hand painting.

Tuition: \$795.00

Biography: Anna Tomczak is a fine art photographer. Anna's work is in the collections of the Brooklyn, Harn and Norton Museums, the Museum of Florida Art, Sony Latin-America, McGraw-Hill, and other corporate and private collections. Artist awards: FL Individual Artist Fellowship; Escape to Create Fellowship; Polaroid Artist Support; Loft Nota Bene, Spain; ACA Cultural Exchange at La Napoule Arts Foundation, France. Her recent Exhibition and Monograph: *Sanctuary, Anna Tomczak, Photography*, was curated and accompanied with an essay by Barbara Hitchcock. *Sanctuary* was a traveling exhibition organized by the Museum of Florida Art. Anna's work is featured in *Georgia Review*, *View Camera*, *Camera Arts*, *Polaroid Manipulations*, *Photo Portfolio Success*, *Digital Photo Art*, and *Picturing Florida*, by Fresco Publications.

www.annatomczak.com
annat@annatomczak.com

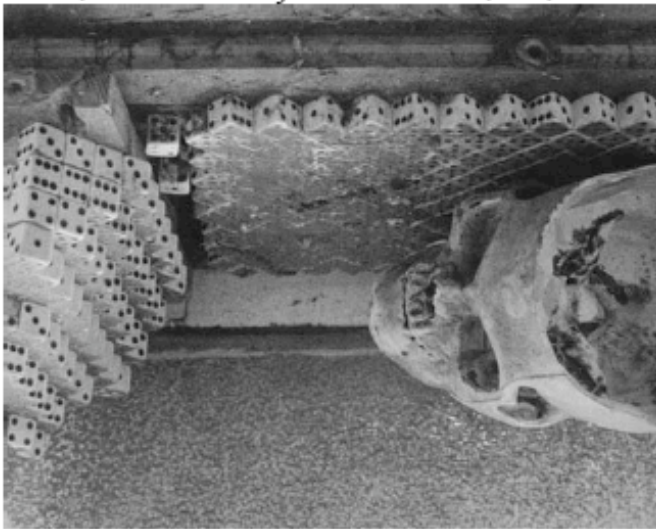


August 25 - 30

How to Holography

With Ed Wesly

Holograms, although complex in theory, are surprisingly easy to make! The missing ingredient for the darkroom photographic enthusiast is the laser, but most everything else can be made in the do-it-yourself mode familiar to the alternative photographic process practitioner.

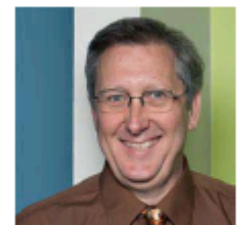


Hands-on techniques will be stressed over theory, and the workshop student will make a variety of holograms. Some will be able to be viewed with either a laser or with ordinary light. Some of the holograms' images will be totally behind the window of the hologram, while others will straddle the film plane, or even be contained in a cylinder. Color control and multi-color image techniques will also be taught, along with how to make rainbow projecting optical elements.

Besides laboratory exercises, there will be slide shows on the history of holography, a survey of holographic artworks, and the debunking of various non-holograms. Display considerations will be discussed.

Tuition: \$795.00

Biography: Ed Wesly has been a practicing holographer (and one of these days he might get good at it) and educator, having taught the subject for over three decades, starting at the Fine Arts Research and Holographic Center, Lake Forest College Holography Workshops, Columbia College, and the School of the Art Institute of Chicago. He maintains the only functioning professional holography studio in the city limits of Chicago to his knowledge. Check out his web site at nlutie.com/ewesly



September 1 – September 6

The Art of Collodion

With Will Dunningway

WET PLATE COLLODION PHOTOGRAPHY

"The interplay of old glass, chemicals, wood, brass, weather, and immediacy of development is a dance, a rhythm . . . a flow, mixed with luck and sweat speaking about the past, present and to the future . . . is wonderful to me. This is a language modern photography, for the most part, no longer speaks. I am not threatened by digital cameras, as many traditional photographers are, I recall a time when others like myself were seeing this new thing called "film" and worrying about the end of their craft.' Modern' and 'technology' are relative terms that speak more about the society that created them than the actual devices themselves. For me, the dialog between old and new, film and digital, silver gelatin and ink jet, is largely irrelevant. What is real to me is when the pouring of collodion on glass comes together with the capturing of an image inside an old box made of wood, glass, and cloth. It's then I feel a kinship with those who have come and gone long before I walked the earth. "Veteran west coast Collodion artist, Will Dunningway. Students will learn the making of Ambrotypes (glass direct positives) and tintypes (Ferrotypes, tin plate direct positives), and glass negatives. Students are guided through the process step-by-step from the mixing, pouring, exposing and development of plates poured with wet collodion. The newest edition of the manual, Making the Wet Collodion Plate in 16 Steps manual by Will Dunningway is included along with some materials in the course fee as specified by The Photographers Formulary. There is a lab fee by the Formulary. This is specified upon your registration. No cameras please. Students will use two original wet plate collodion cameras with 1860-70 lenses. This collodion workshop features 4 full days of intensive hands-on training in the making of Ambrotypes, ferrotypes (tintypes), and glass plate negatives. Each student will make and take home at least a six or more self-portrait/still life tintype/Ambrotypes and or collodion glass negatives. **Note:** If you wish to convert a dry plate camera using dry plate film holders, these can be adapted in most cases for you, or we will attempt to instruct you how to convert your back for wet plate use. **Note:** All workshops are subject to minimum signups. Therefore, workshops may be cancelled due to low attendance. You shouldn't make any travel plans (plane tickets, lodging, etc) that can't be changed.



Tuition: \$795.00

Biography: Will Dunningway lives in Southern California in the old orange growing town of Corona. Will has been a graphic artist and photographer for 35 years and a student of American History for most of his adult life. He came into contact with the wet plate collodion process while re-enacting the 125th Anniversary of the Battle of Gettysburg back in 1988. He watched with fascination as John Coffey and Claude Levet worked their collodion magic making Tintypes and Ambrotypes of the re-enactors there. He knew right then and there that he was watching the perfect blend of his abilities and interests. He talked with John and in the summer of 1990 apprenticed under him and later under Claude Levet. In the 14 years that followed, Will has become an expert in this historic collodion photographic process. He has taught the process at college photographic classes and various historical institutions including the State of California. On one occasion he produced red class Ambrotypes of Winona Ryder and other props for movie director, Francis Ford Coppola's 'Dracula' production.



[Visit Will Dunningway's Website:](#)

September 8 – September 13

Care of Historic Photographs

With Siegfried Rempel

Historic photographic materials cover a diverse range of processes, from daguerreotypes and wet plate Collodion negatives of the 19th century to the gelatin silver, chromogenic and inkjet prints of the 20th and 21st centuries. Care of Historic Photographs offers an introduction to the history, technology, identification, and care of 19th and early 20th century photographic materials.

Topics will include the display, storage and researcher access environments, light, temperature and relative humidity and monitoring these agents of deterioration, the use of cold storage for storage of certain photographic materials and best practices for the preservation of these historic photographic artifacts. Anyone responsible for the care of historic photographic materials will gain a better understanding of the needs of these collections.



The workshop will examine photographic and photomechanical processes from the 19th and 20th centuries including: Albumen, Collodion Print Out Paper, Gelatin POP, Matte Collodion, Gelatin Silver Print Fiber Base, Gelatin Silver Print Resin Coated, Letterpress Halftone, Offset Lithography, Rotogravure Monochrome, Rotogravure Color, Collotype, Chromogenic Color

RC, Chromogenic Color FB, Inkjet Dye-Based, Inkjet Pigment-Based, Dye Sublimation, Electro photographic, and Photogravure.

The workshop will include lectures, fabrication sessions in the darkroom for some of the processes, identification lab sessions and optional work-on-your own evening sessions as well as a collection re-housing session.

Course Outline:

- 1) History and Technology of Photography: Black and White Silver Negatives
- 2) History and Technology of Photography: Silver-based Black and White Print Processes
- 3) Fabrication and Identification of Black and White Photographic Negatives and Prints
- 4) History and Technology of Photography: Non-silver processes
- 5) History and Technology of Photography: Photomechanical processes
- 6) History and Technology of Photography: Color and Inkjet
- 7) fabrication and Identification of Non Silver, Color and Color Photographs
- 8) Agents of Deterioration in Photographic Collections
- 9) The Care and Preservation of Photographic Collections

The course is limited to 20 participants.

Tuition: \$795.00

Biography: Siegfried Rempel, author of *The Care of Photographs and Health Hazards for Photographers*, graduated from Carleton University in 1973 and joined the Canadian Conservation Institute (CCI) in 1975. From 1981 to 1985 he worked as a Conservation Scientist in Photography at the University of Texas (Austin). Then he was the Manager of Conservation and Preservation at the Canadian Centre for Architecture until 1989, when he moved to Heritage Services/Canadian Conservation Institute. He specializes in photographic conservation and collections preservation. Currently he is a Cultural Facilities Advisor and Trainer for the Museum Training Network, which operates a mobile lab throughout the Western USA.



September 27 – September 30

B&W 35mm or Med Format

With Ray Nelson

You will learn to operate and take photographs with a modern 35 mm camera. Cameras are supplied for the instruction component of this course to facilitate learning on similar equipment. You are also encouraged to bring your own camera and we are happy help you learn how to use it. Please keep in mind, however, that troubleshooting difficult equipment takes time away from learning photography so make sure you have a basic understanding of



your camera's controls and that it is in good working order. Please be prepared to learn on the equipment provided and then let us help you transfer those skills to your equipment.

You will learn camera controls; shutter speed, f-stop, focus, Film ASA setting, and others. You will learn principles of photography; image composition, characteristics of light, depth of focus, effects of motion, and others. In short you will learn how to use your camera to achieve pleasing and reliable results. You will learn to use your camera both in its automatic mode as well as in a manual mode. You will learn a wide variety of photographic techniques that can't help but make you a better photographer.

You will learn how to develop black & white film and how to print

a contact sheet. You will have the opportunity to shoot, develop, and print multiple rolls of film.

Friday – Meet & Greet and Familiarization with Facilities & Equipment

Saturday – Lecture & Practice

Discussion and practice on camera use

Take photographs & Develop Film

Evaluate / Discuss Results

Sunday – Lecture & Practice

Field Shoot

Develop Film

Monday – Practice & Wrap up

Make Contact Sheets

Wrap Up

What to Bring: Notebook & pencil, Clothing suitable for outdoors in Montana,

Willingness to learn, Patience

A more specific list of all equipment and materials will be sent to you via e-mail in advance of your course.

Tuition: 395.00

Biography: Ray Nelson is a Missoula, Montana photographer whose interest is making black & white photographs of the natural world. Ray began experimenting with black & white photography in the 1970's while stationed with the US Army in Germany. The practical world of education, work, and family intruded on this interest for the next 20 or so years. Then a few trips to Montana's Rocky Mountain front with cameras rescued from an old trunk again sparked an urge to record just how magnificent the world around us really is. Ray works with 35mm, medium format, and large format equipment and is always pleased to share the secrets of film photography with those who share the same inspiration gained from Montana and the world around us.



To attend either or both of these workshops contact the Photographers Formulary, email Ray at msonelson@aol.com, give Ray a call at 406-728-0914 in the evening.

October 11 – October 14

Introduction to B&W Large Format

With Ray Nelson

You are going to take film photography to a new level, a level of detail and quality that can be achieved by no other photographic media. The amount of information stored in a 4x5 or larger negative is nothing short of amazing. Objects that can't be seen with the naked eye stand out in clear, crisp detail in an enlarged print made from a large format negative. This information produces images that can be quite remarkable in their clarity and impact. If you have ever seen genuine enlarged photographs by Ansel Adams or other large format masters you will know what I mean.



With quality comes a price. Large format cameras have no automatic features. The physics of light are more difficult to harness as the negatives grow larger affecting exposure, focus, and photographic composition. You will learn to work with large sheets of film, obtain and interpret light meter data, compose your images using shift, swing, and tilt controls unavailable in smaller formats but essential for success in large format. You will learn to develop film and

how to compress or expand its tonal range.

We invite you to bring along your camera, if you have one. If you don't, we will supply one. Similarly, bring along any support equipment; lenses, focus loupe, dark cloth, etc. that you have and be prepared for a late autumn shoot in Montana. Glacier Park anyone?

Friday – Meet & Greet and Familiarization with Facilities & Equipment

Saturday – Lecture & Practice

Classroom lecture & discussion

Practice Shoots & Negative Developing

Sunday – Lecture & Practice

Field Shoot

Negative Developing

Monday – Practice & Wrap up

Print

What to Bring:

Notebook, pen/pencil, Willingness to learn, Patience

A more specific list of all equipment and materials needed, will be sent to you via e-mail in advance of your course

Tuition: 395.00

Biography: Ray Nelson is a Missoula, Montana photographer whose interest is making black & white photographs of the natural world. Ray began experimenting with black & white photography in the 1970's while stationed with the US Army in Germany. The practical world of education, work, and family intruded on this interest for the next 20 or so years. Then a few trips to Montana's Rocky Mountain front with cameras rescued from an old trunk again sparked an urge to record just how magnificent the world around us really is. Ray works with 35mm, medium format, and large format equipment and is always pleased to share the secrets of film photography with those who share the same inspiration gained from Montana and the world around us.



To attend either or both of these workshops contact the Photographers Formulary, email Ray at msonelson@aol.com, give Ray a call at 406-728-0914 in the evening.



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**CONTACT US WITH QUESTIONS
OR COMMENTS at 800-922-5255**

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