

the Photographers' Formulary



Row Boat, Lake Garzacocha,
Ecuador
©Anne Gomes

ANNE GOMES: PROLIFIC PHOTOGRAPHER

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Doorway, Mountain View Cemetery
©Anne Gomes

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**"... I always said 'yes' to everything,"
- Ruth Bernhard**

That leaves it wide open, and well expresses Ruth Bernhard's and her student, Anne Gomes' view of photography.

Born in Berlin, Germany in 1905, Bernhard made her way to New York City in 1927 where she went to work for Ralph Steiner, editor of *Delineator Magazine*. She found the job as darkroom assistant less than tantalizing and was given her walking papers and a modest amount of severance pay when she failed to perform to Steiner's expectations.

The experience had its rewards, however, as Bernhard used her severance pay to buy her own 8x10 view camera. It became the

backbone of her career as she began a century's long adventure in the art and craft of film based photography.

An early free spirit of the 20th century, Bernhard left the Big Apple and headed west where she met the incomparable Edward Weston. Weston changed her life, introducing her to photography as *he* saw it, and encouraging Bernhard to follow her dream.



Still Leaves, 1997
©Anne Gomes



Clearing storm, May Lake, 2002
©Anne Gomes

Weston took great care with his images. His photograph, *Pepper #30*, was as much a showstopper as his classic nudes. Using 8x10 film, then still affordable for the common man, Weston worked slowly and methodically. His photographs were contact prints, preserving every bit of detail found on his robust negatives. They needed no enlargement.

Weston's attention to detail, care in composition and magic in exposure appealed to Bernhard who became a lifelong admirer. Bernhard adopted Weston's methods and much of his philosophy, realizing just as Weston could find a compelling image almost anywhere, she could, too.



Ceiling, Pescadero Farm, 1986
©Anne Gomes

Editor's Note:

This is an interactive newsletter. To view larger versions of photographs, *please click on the thumbnail* and a larger image will automatically load.

Bernhard worked as an active photographer until about 1970. By then only 65 years old, she had no way of knowing she would live to be 101. After she quit making photographs herself, she began teaching workshops to aspiring photographers.

It's here, in 1986, that Anne Gomes found herself at a workshop in Bernhard's San Francisco home. Gomes, who had taken her first photography class only five years before, was swept up by Bernhard's knowledge and enthusiasm. Gomes says during the



Walkway and Palms, Mountain View Cemetery
©Anne Gomes

workshop Bernhard gave her a gift: confidence in her work, and the permission to pursue her photography without self censoring her work.

Bernhard told Gomes to shoot what she wanted to shoot, not what others wanted from her. She told Gomes to be guided by the moment, not to plan too far ahead, and to know she was photographing what had value, no matter what others might think at the time.

Gomes took the advice seriously. With encouragement from her husband, Bernie, she dove into the culture and architecture of Florence, Venice and Verona, photographing without a plan. Gomes laughs when she says, "I'm not a conceptual artist!" If she has an impulse



Artist and Photographer, Ravenna, Italy, 1990
©Anne Gomes

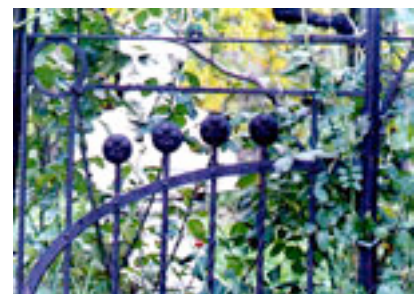
to take a photograph, she takes it, then finds a place for it later.

It's the crumbling architecture of old parts of cities, the quiet back alleys, the small private places Gomes finds closest to her heart. Like [Gordon Hutchings](#), she thrives on "rust, rot, ruin, ramshackle and rubble."

(See a movie of [Gordon Hutchings](#) here. . . .)

Gomes' intention is to capture the atmosphere and feeling she experiences in a place. She says the well-known images of Venice, the canals, piazzas and carnival masks are wonderful subjects for the camera, but her favorite places to photograph are the small neighborhood parks, the little walkways and quiet piazzas hidden from easy view.

Remembering the small island of [Torcello](#), Gomes describes it as a "wonderful example of a quiet island missed by most tourists. It has a byzantine cathedral, a museum of antiquities and a sculpture garden. Statues, urns, and architectural



Torcello Gardens
©Anne Gomes



Mountain View Cemetery, 1986
©Anne Gomes

remnants are partially hidden by overgrown vines and wild roses, all enclosed by a wrought iron fence. This is my favorite kind of landscape, mysterious and inviting."

Her images posted on [Mesart](#) reflect Gomes' habit of photographing in series. While there may be no conscious plan, a theme develops as she works from one small group to the next. One might say her photography resembles bringing order out of chaos as she groups her photographs with shared feelings.

Chabot College photography courses gave Gomes her start with developing and printing. After two classes, Gomes commandeered an extra bedroom as her darkroom. Without running water at her immediate disposal she resorted to rinsing prints in the kitchen sink with a tray siphon. She spent many



Bear Grass and Canyon Wall, Monument Creek, Arizona, 1984
©Anne Gomes

a night and weekend practicing her magic, and over the years has accumulated boxes of prints.

With husband, Bernie, and their close friend, Ron Rigge, she went on long weekend camping trips to the Sierras and the Southwest. Among them they had an unspoken agreement: if any of the three wanted to take a photograph they stopped. There was no rushing it. The result were days when they traveled little distance, but enjoyed the freedom to explore and to photograph the landscapes, geology and geography of author John McPhee's "*Basin and Range*."



Denver Japanese Gardens
©Anne Gomes

Gomes' landscapes portray the tension between the natural world and the constructions of man. She likes overgrown gardens and buildings or ruins in the process of decay, covered by the tendrils of climbing vines or embraced by the branches and roots of larger plants. The photographs taken in Mountain View cemetery in Oakland show this kind of landscape, weathered examples of architecture and design from many generations, in the process of being reclaimed by nature.

Once, when photographing during winter in Denver, she worked in a small space in the Japanese garden area. Her thoughts were about Haiku poetry



Denver Japanese Gardens
©Anne Gomes

and the simplicity and beauty of Japanese design. The images she made are stark and simple, evoking the feeling of single-mindedness and intense concentration she felt enveloped her while she worked.

"That is a good example of how I photograph," she says, "with a particular feeling or a sense of atmosphere in my consciousness. I often have the same sense of concentration when I work in the darkroom, my mind is only on what I'm doing."

Film was still king until the late 1990's when Gomes began to experiment with Alternative Processes such as Platinum and Palladium, Gum Bichromate and, later, Three Color Gum Bichromate prints using color separations. She continued to make conventional Silver prints, describing her hours alone in the darkroom as deeply satisfying.



Cliff Dwelling, Betatakin, Arizona, 1984
©Anne Gomes



Road Near Baker, Nevada, 1986

As part of an exhibition some years ago Gomes wrote of her Three Color Gum Bichromate prints:

"A few words at the end of the chapter on gum bichromate in the book, "The Keepers of Light," by William Crawford, set me on the path to creating these prints. Like other chance encounters in my life, it has led to new experiences in seeing, in acquiring patience, and in reinforcing the need to keep at it, whatever it is."

Three color gum bichromate printing is a multi-step process. It starts with a color transparency original, from which color separation negatives are made. The transparency is placed in a photographic enlarger and black and white film is exposed through a red filter, another piece of film is exposed through a blue filter and a third through a green filter. The blue-filtered negative is used to print the yellow-pigmented gum layer, the green-filtered negative prints the magenta layer and red-filtered negative prints the cyan layer.



Canal, Prague, Three Color Gum
©Anne Gomes

The paper is coated with each light-sensitive solution and exposed, developed, rinsed and dried with each successive layer of light sensitive pigment. It's not a medium for people who wish for repeatable and consistent results, because two prints of the same image are rarely the same.

As a Public Health nurse Gomes made home visits to check on her patients. In 1979 she photographed, "*The Swedish Patient*." She happened by the woman's home and found her sitting in a simple wooden chair enjoying the



Blue Ball, Three Color Gum
©Anne Gomes

afternoon. Already 92 years old, the woman still remembered her voyage to America aboard a sailing ship. The ship heeled over in the wind as it fought its way across the Atlantic.

The soft faded blue of the window sill and the woman's scarf, matching perfectly, and the shadow of her hand and cane on the wall appealed to Gomes' eye, so she took four shots, had them printed then presented them to the lady to share with her family. Though not intended as *trompe l'oeil*, many who saw the print mistook it as having been taken in Greece, when in fact it was taken in Berkeley, only miles from Gomes' home in Oakland.

Photographs Gomes took in South America, of the boats and dock, are among her favorites

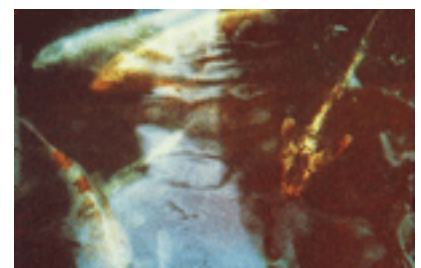


"The Swedish Patient"
©Anne Gomes

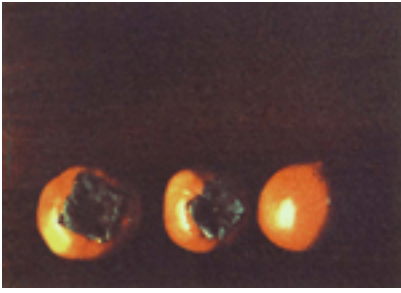
from a trip to the Ecuadoran Amazon. Perhaps it is because they are such peaceful, simple images; they are a strong contrast to the dizzying color and overwhelming complexity of the surrounding jungle landscape, which Gomes found impossible to photograph.

As Gomes was learning to make gum bichromate and palladium prints, she began to photograph interiors and still lifes, images she found satisfying in themselves. She was intent on making negatives that would print well in the alternative processes. Gomes likes the idea of ordinary objects, transformed by light and fixed on paper.

Learning to make palladium and gum bichromate prints was a logical extension of her desire to make beautiful black and white photographs. The early photographic processes allow her to present work in a way that expresses her vision.



Goldfish, Three Color Gum
©Anne Gomes



Persimmons
©Anne Gomes

Printing in gum and palladium gives her a sense of being connected to the past. One of her images, "*Persimmons*," was chosen as a third place winner in Alternative Processes in the 1995 View Camera Excellence Awards.

The alternative processes have mysterious qualities. Gomes feels like an alchemist preparing the paper for printing, and developing a print is a magical moment. One quality of historic processes is that the photographic image is not only on the surface of the paper, but seems to become a part of it. The prints have a sensual tactile quality.



Six Pears
©Anne Gomes

Gomes' childhood experiences of *Life Magazine* and the books she had with block print illustrations began her life long appreciation of black and white imagery.

That appreciation carried over into her immersion into black and white film photography, then into her palladium and gum printing. Now, in a classic example of the evolution of photography, and an offshoot of her experiences, Gomes is enjoying an amalgam of film, digital negatives and the Alternative Processes as she continues her work



Guide in Dugout Canoe
Lake Garzacochoa, Ecuador, 2010
©Anne Gomes



Three Pears, 1990
©Anne Gomes

ANNE GOMES' TITLES AND ALT PROCESSES

Still Leaves 1997 platinum/palladium paper from Palladio Company 172A

Six Pears 1990 palladium on water color paper 174A

Three Pears 1990 palladium on water color paper 112A

Mountain View Cemetery, Oakland CA 1986 Palladium on water color paper 105A

Doorway, Mountain View Cemetery 1986 Kallitype on Cranes kid finish 106A

Walkway and Palms, Mountain View Cemetery 1986 Kallitype on Cranes kid finish 108A

Road near Baker, Nevada 1986 Palladium on water color paper 110A

Bear Grass and Canyon Wall, Monument Creek, AZ, 1984 96A

Cliff Dwelling, Betatakin, AZ, 1984 100A

Ceiling, Pescadero Farm, 1986 94A

Clearing Storm, May Lake, 2002 176A

Artist and Photographer, Ravenna, Italy, 1990 102A

Guide in Dugout Canoe, Lake Garzacochoa, Ecuador, 2010 211A

Row Boat, Lake Garzacochoa, Ecuador, 2010 207A

3 Color Gum, Blue Ball.jpg

3 Color Gum, Prague.jpg


3 Color Gum, Gold Fish.jpg

3 Color Gum, Persimmons.jpg

Torcello, Italy.jpg

Denver Japanese Gardens 049AA.jpg

Denver Japanese Gardens 050AA.jpg

NEW**	April & May Introductory	Our Introductory Workshop Series Film Photography - April 25-27 Printing From Film Negatives- May 2-4 Alt Process Printing from Digital Negatives - May 9-11 With Ray Nelson All inclusive on site costs \$495.00		Week 7	August 3-8 2014	Daguerreotype A Contemporary Approach With Jerry Spagnoli	Photography Beyond Technique With Tom Persinger
	Week 1 June 8-13 2014	Amazing Tri-Color Gum & Casein With Christina Z Anderson			Week 8 August 10-15 2014	iPhone iPad and iR Art With Theresa Airey	
Week 2	June 15-20 2014	Everything Albumen With Zoe Zimmerman	Gum Plat Print & Making Digital Negs Using QTR With Kerik Kouklis	Week 9	August 17-22 2014	Carbon Printing Using QTR Digital Negatives With Sandy King	Tin Types & Ambrotypes in Montana With Sean Kochel
	Week 3 June 22-27 2014	Alternative Process Printing with Digital Negatives With Ray Nelson			Week 10 September 28 Oct 3, 2014	Photography And Lightroom workshop With Rick Sheremeta	
Week 4				NEW**	Oct Introductory	Our Introductory Workshop Series Large Format Photography Oct 3-5 Printing From Film Negs- Oct 10-12 Alt Process Printing from Digital Negatives – Oct 17-19 With Ray Nelson All inclusive on site costs \$495.00	
	July 13-18 2014	Making a Personal Album or Journal, Start to Finish A Women's Retreat With Laura Blacklow			Save up to 25% off tuition An early registration by the 31st of March 2014 qualifies for a 15% discount on your workshop tuition. **Register and attend two classes consecutively and receive one night of your B&B stay free also receive a 10% Discount off the second weeks tuition Enjoy our women's retreats with Laura Blacklow and Jane Goffe. Renew yourself and restore your creativity. A spa is nearby and available for an extra cost.		
	Week 5 July 20-25 2014	Creative Hand Tinting With Jane Goffe			Remember our bring a friend Discount 10% is available when you both sign up for the same workshop		
Week 6	July 27 -August 1 2014	Bookmaking With Anna Tomczak	Gumoil Printing With Michelle Pritzl				



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
\$100.00 ROUNDTRIP SHUTTLE from Missoula Airport =				
** MEALS Required \$275.00 x _____ (number of workshops) =				
KIT FEE TO BE DETERMINED (generally \$50 to \$150 - We will try to post to our web site when known) =				

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