



## Vanessa Guadiana Receives Scholarship, Hopes to Buy Camera



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### COLLEGE STUDENT TO BUY CAMERA WITH SCHOLARSHIP FUNDS

In October 2006, Grossmont Community College student, Vanessa Guadiana, received the first ever Al Weber Rendezvous photography scholarship award. She plans to use the money to buy her own 4x5 field camera so that she doesn't have to borrow one from the school every time she wants to make a photograph. Vanessa, who has wanted to be a



*"Grandmother at the Table"*  
Vanessa Guadiana ©2006

which needs constant repetition if we are to preserve silver im-

### TIM RUDMAN RETURNS TO THE PHOTOGRAPHERS' FORMULARY



Dr. Tim Rudman, noted photographer and acknowledged expert in Lith Printing, is coming to the Photographers' Formulary. Tim will teach two workshops, "Dark Room Skills," and "Lith Printing," during his stay at the Formulary from September 2-14.

If you have been waiting for Tim's return, this is your chance to be a part of two outstanding workshops. Tim works his classes from sunup to sundown, with lectures, hands-on sessions, and daily critiques. Come prepared to learn, and come prepared to work.

Download a complete description of the "Darkroom Skills" workshop, [here](#). . . and of the "Lith Printing" workshop, [here](#). . .

Class size is limited, so sign up now and reserve your space in these two workshops. Tim told us he won't be teaching any other workshops in the US this year, so don't miss your chance.

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

### FIRST TO RECEIVE AL WEBER RENDEZVOUS SCHOLARSHIP

photographer for nearly as long as she can remember. says an older brother showed the way, taking her to galleries and encouraging her.

Though her brother was more interested in painting as a visual art, he inspired Vanessa to try photography. A familiar story, perhaps, but one

aging as an art form, and as a basis for the traditional 19th century alternative processes.

A letter to her instructor, Jim Noel, explaining why she enjoyed photography, and a sheaf of sensitive portraits were the bases of her award winning application. One photograph among her portfolio of poignant im



*"Grandmother at the Window"*  
Vanessa Guadiana ©2006

ages of her aging grandmother, shows an aged lady gazing out a window, into memories of her past, or perhaps into the unknowns of her future.

Whichever, Vanessa caught the mood, and the results made striking portraits of a dignified older person.



"Grandmother's Photograph"  
Vanessa Guadiana ©2006

With a strong ability to relate to people, and a will-

ingness to

"get to know

them," Vanessa disarms her subjects. As they relax, and accept her presence, they drop their "mask," and Vanessa is able to capture more of who they are.

While she has tried nature photography and still life images, it's in portraiture that Vanessa sees her future. Her plans include transfer to a

four year university for the remainder of her education, then possibly a

job with a magazine focusing on, what else, photography.

The award was presented to Vanessa during the annual informal gathering of photographers at San Lorenzo Regional Park in King City, California as part of Al Weber's Rendezvous. Originally a moveable feast, the Rendezvous has wandered back and forth across the state until it settled into the park. The brainchild of Formulary instructor, Al Weber, the Rendezvous brings together photographers from across the United States to enjoy a weekend of shared work and camaraderie.



"Grandmother on Sofa"  
Vanessa Guadiana ©2006

We congratulate Vanessa for her award, and look forward to seeing more of her work in a future issue.

The plan is to make a similar award each year. Funded entirely by donations, the scholarship represents an effort to engage and involve young photographers in the traditional craft.



Watch a [five minute video of Vanessa here . . .](#) as she talks

about her work, and her hopes for the future. Oh, and about that camera: if you have an extra large format camera body that you think might be of use to Vanessa, [send a note to the Editor . . .](#)

#### SILVER CONFERENCE 2007

It's hard to believe that we are rapidly approaching the Second Annual Silver Conference, sponsored by Ilford Photo, in cooperation with the Photographers' Formulary and other companies interested in preserving the rapidly changing field of silver based photography.

The first Silver Conference was in March 2006 in Pasadena, California. Held at the Center for Photography, it was a huge success. The roster of speakers was filled with presentations by individuals and panels of international repute, and it looks like 2007 will be even better.

Whether you still like to dip your fingers in wet chemistry, or you simply like to use silver based imagery in your Alternative Processes, the Silver Conference will be something you want to attend. Silver-based photography has gone from the photographic process of choice to an art form in less than ten years, and the sea change is not over yet. We are witnessing

a change every bit as dramatic as the move from Dry Plate photography to Film Based photography in the 1880's, and it is just as unsettling to photographers today as it must have been to Matthew Brady and his contemporaries. It takes some adjustment to see how the new process fits in with our old ways of doing things.

That's what the Silver Conference is all about. Rather than become harried anachronisms of another age, silver based photographers need to know all they can learn about film, paper, and how to use them.

We also need to focus on young photographers. Strange to say, but they are still building wet dark rooms at community colleges. Grossmont Community College in the San Diego suburb of El Cajon, California is a good example. A new Photographic Arts building will open in February 2007, doubling the size of an existing photog-



raphy studio and dark room. Instructors are chomping at the bit to make the move, and stu-

dents are anticipating the new classrooms, studios and dark room with undisguised glee.

In case you missed it, here's a five minute video of [Steven Brierley](#), one of Ilford Photo's managing directors, as he explains the rescue from receivership staged by several of Ilford's managing directors. This employee buyout saved Ilford Photo from being auctioned off to the highest bidder, only to be consigned to oblivion by being swallowed up by a corporate giant interested in little more than grab-

bing the prize of the venerable Ilford name and trademark.

#### UPDATE ON 2007 SCHEDULE

The 2007 schedule of workshops is almost ready. Workshop director Lynn Wilson says she wants to send the schedule to press in January and hopes to have hard copies in the mail to you by February at the latest.

In the meantime, you can download the **2007 Interactive Workshop Schedule** [here](#). . . While you are at it, download the **Interactive Application form** [here](#). . . At the bottom of this newsletter you'll find the schedule as of December 15, but there are no links, so this copy is not interactive.

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 PDF. 2) Go to the **Menu Bar** at 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**

#### CHRISTMAS AT THE FORMULARY

Formulary personnel spent a weekend in the darkrooms making Christmas gifts for friends and loved ones. Office manager Sherry Maloughney explained that using the Formulary cyanotype kit and enlarged digital negatives made the task easy. In the curious blending of old and new, Sherry, and her fellow employees made a trip to the local Kinko's and had enlarged digital negatives made of their favorite images. Then they spent their evenings and weekends in one of the three Formulary dark rooms, printing out their cyanotypes and making unforgettable, unique gifts.

#### ALTERNATIVE PHOTOGRAPHY'S LATEST OFFERING: "ART AND ARTISTS, EDITION 1"

It will be hard not to like Alternative Photography.com's latest offering: **"Art and Artists, Edition 1."** Its 238 pages contain a potpourri of works from almost every Alternative Photographic Process ever invented. Works from 115 photographers and artists grace its pages. Remarkably, most, if not all, are all works of artists who subscribe to the **Alternative Photography.com** website.

**"Art and Artists"** is arranged alphabetically by last names of contributors. There are several ways to look at this unusual collection, but begin by simply paging through slowly. Don't read text, or even look at who made which image. After savoring this first taste, go through it again, looking for familiar names. You'll find a number of Formulary instructors, among them Karl Koenig, Kerik Kouklis, Tim Rudman and Eric Nelson. Look again and



A PLAIN, UNASSUMING COVER HIDES A REMARKABLE COLLECTION OF WORK FROM 115 PHOTOGRAPHERS

you'll see names of photographers who have been featured in the Formulary newsletter, such as Wynn White, Barbara Maloney and Ellie Young.

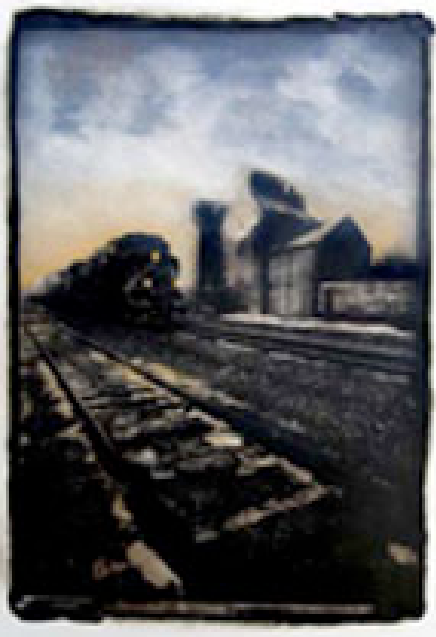
Now take a few minutes to read the artist's statement above images you find intriguing or attractive. Get a feel for the alternative process described. Put the alternative process in the timeline of the development of photography, and its place in the modern world of photographic art.

After you have leisurely flipped through the book a few times you'll find you have just finished a short course in the history of photography, at the hands of present day practitioners. For many of us who may never have seen a lith print, a Van Dyke Brown, or a salt

print, the history lesson will be illuminating, painless, and enjoyable.

*“Art and Artists”* is published “on demand” by **Lulu Press** of North Carolina. Malin Fabbri, owner of Alternative Photography.com, and coincidentally one of the artists in the book, has published two books using Lulu. Malin’s first effort, *“Blueprint to Cyanotypes,”* was reviewed here only months ago.

**Lulu Press** of North Carolina will print YOUR copy of *Art and Artists*, if you pay them \$58.01 USD. Don’t ask me how they came up with that price, but that’s what it takes to enjoy this unusual and very well executed book. Click here to go to [Lulu.com](http://Lulu.com).



*“Richardton, ND,”* a gumoil image portraying a Burlington Northern-Santa Fe train barreling through a small midwestern town in winter time. Note the wooden grain elevators in the fog.

©Karl Koenig 2006

### **KARL KOENIG OPENS GUMOIL/ GRAVURE SHOW**

"It takes a while. . . .

Anyone who has put together a show knows it takes a while, a long while, to get it together. Even a modest show of twenty to twenty

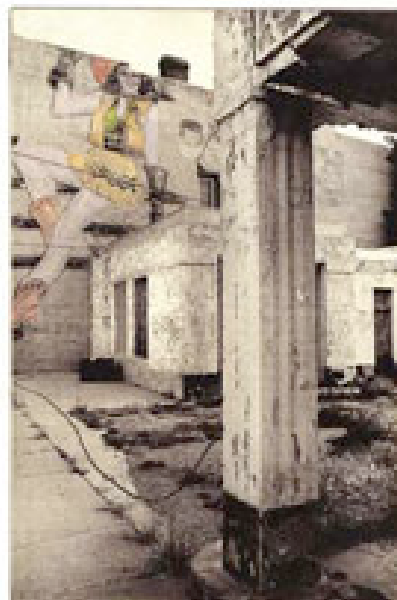
five images involves many hours in the darkroom, a significant amount of time to gather, select and print the images, and then the separate tasks of matting and hanging the show. That's what Karl Koenig just finished as he opened a show in Albuquerque on the weekend of December 2, 2006.

Karl's show included images of his ongoing effort to document the wooden grain elevators of the Great Plains before they disappear beneath the blades of Caterpillar D-9 bulldozers. He has traveled across the northwest in summer and winter to capture as digital images these decaying wooden giants of America and southern Canada, which he stores and processes on a Mac PowerBook G4.

From the digital images he makes very large scale digital transparent positives which are in turn used to create images in the gumoil process which Karl invented in 1990. He goes directly to digital positives, a great improvement over the old days, he says, when he had to first make large negatives in the dark room before transforming them into positives.

Karl also creates photogravures, printing them out on an etching press at a local facility in Albuquerque called New Grounds Workshop and Gallery. The photogravures can be as large as the print bed but realistically and economically a typical size is about 18x12 inches. He uses solar steel plates coated with a light sensitive polymer. Like gumoil, solar gravure is a positive to positive process.

Karl will teach the **Gumoil workshop** at the Formulary this summer, from August 5-10.



*“Las Vegas NM Cowgirl”* is a solar plate photogravure, hand colored.

For more information, [press here. . .](#) for a PDF copy of the workshop description.

If your computer does not support hot links, cut and paste this URL browser:

[http://www.photoformulary.com/images/2007\\_catalog-pdf-folder/Koenig\\_2007.pdf](http://www.photoformulary.com/images/2007_catalog-pdf-folder/Koenig_2007.pdf)

Readers can see other examples of Karl’s gravure work on his site with [New Grounds Gallery](#): <http://www.newgroundsprinthop.com/members/active/koenig/koenig.htm>

## NEWSLETTER SPECIALS



Cat. No. 09-0311 x  
10

Size Small vinyl  
gloves. Tough, yet

inexpensive enough to throw away. Superior hand and material protection with a keen sense of touch and great dexterity. Vinyl gloves help reduce the risk of product contamination. Specifications: Sheer vinyl compound maintains strength and flexibility for dependable, comfortable hand protection. Seamless design means no splits or leaks and gives added protection when working with chemicals. Won't tear during frequent on/off. Ambidextrous. 0.005" gauge. 8" L. Box of 10.

Regular price: \$4.00

**January Special price: \$3.00**



Cat. No. 09-0314 x  
50 Size Small

vinyl gloves. Tough,  
yet inexpensive

enough to throw away. Superior hand and material protection with a keen sense of touch and great dexterity. Vinyl gloves help reduce the risk of product contamination. Specifications: Sheer vinyl compound maintains strength and flexibility for dependable, comfortable hand protection. Seamless design means no splits or leaks and gives added protection when working with chemicals. Won't tear during frequent on/off. Ambidextrous. 0.005" gauge. 8" L. Box of 50.

Regular price: \$19.00

**January Special price: \$15.25**



Cat. No. 09-0317 x  
100 Size Small

vinyl gloves. Tough,  
yet inexpensive

enough to throw away. Superior hand and material protection with a keen sense of touch and great dexterity. Vinyl gloves help reduce the risk of product contamination. Specifications: Sheer vinyl compound maintains strength and flexibility for dependable, comfortable hand protection. Seamless design means no splits or leaks and gives added protection when working with chemicals. Won't tear during frequent on/off. Ambidextrous. 0.005" gauge. 8" L. Box of 100.

Regular price: \$29.00

**January Special price: \$22.50**

Please note: Newsletter Specials are good for the full month of January 2007. Retail customers only, please.



**PHOTOGRAPHERS' FORMULARY 2007 WORKSHOP SCHEDULE  
AS OF DECEMBER 15, 2006**

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

**Contemporary Handcoloring  
Techniques**

- Jim McKinnis

*June 17-22 2007*

**Seeing, Planning and Printing  
the Fine Photograph**

- Bruce Barnbaum

**An Inquiry Into Lenless**

**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

**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 Dunningway

**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

*Aug 5-10 2007*

**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

**Darkroom Skills Workshop**

- Tim Rudman

**Lith Printing Workshop**

- 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](mailto: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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Formulary office hours are 7:00 a.m. to 5:00 p.m., MST, Monday-Friday. Formulary internet hours are 24/7!