



The Photographers' Formulary and Fine Art Photo Supply

•
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RAY NELSON: MONTANA MOUNTAIN MAN AND LITH PRINTER



Broken Fence Corner
©Ray Nelson

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Note: This newsletter contains links to enlarged versions of thumbnail images and links to other websites with additional information. To view the enlarged images, or to visit the linked sites, click on the image, or click on the highlighted blue text.

RAY NELSON: MONTANA MOUNTAIN MAN

Montana native, Ray Nelson, sets up a winter hunting camp as his father did

Ray Nelson and Formulary to Offer Winter Workshop

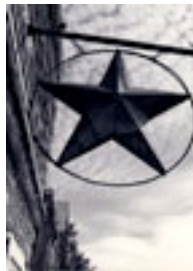


©Ray Nelson 2006

Montana native, Ray Nelson, is polishing his lesson plan for a weekend Winter Workshop at the Photographers' Formulary. Ray plans a two day workshop *focused on basic black and white darkroom and printing procedures for photographers with a limited background in developing and printing their own work.*

The workshop was created to satisfy requests from photographers in the [Swan Valley](#), but it's open to all who have an abiding interest in the Black Arts. It's caused a stir because "local" photographers from as far away as Missoula have signed up for the chance to photograph the stunning winter landscapes, then to use the Formulary darkrooms under Ray's watchful eye to make unique gifts for friends and loved ones.

If *you* would like to be a part of Ray Nelson's Winter Workshop 2008, now's the time to let us know. Write to us at Formulary@Blackfoot.net, or call us at **1-800-922-5255**. We're looking forward to hearing from you!



Nevada City Star
©Ray Nelson

before him, and as his grandfather did at the turn of the 20th century, and as people have throughout the history of the west. He doesn't claim to be much of a marksman, saying that most game is safe from his slightly poor aim, though he usually manages to bag a deer or an elk each season.

Born in [Great Falls](#) and raised in western Montana, Ray is no stranger to the Rocky Mountains, and calls [Glacier National Park](#) one of his favorite places to hike, camp, fish, and photograph. While many of us would pass on the chance to

stand on a remote windswept ridge in a driving snowstorm, for Ray it's a moment of freedom and exhilaration.

His day job is a wildfire logistics coordinator for the State of Montana, and as with most of us, it's an office job. He spends weekends, holidays, and vacations roaming the roads less traveled among the lodgepole



Staircase
©Ray Nelson

A note about the Masthead photograph: Lynn Wilson makes great meals for workshop guests at the Formulary, and she packs a powerful little camera. We are indebted to her for this image of a winter wonderland of the [Bob Marshal Wilderness](#) among the Rockies. ©2006 Lynn Wilson

piners and Larches of Montana's mountain ranges. Ray has hiked or packed over much of the 'high country' in the wilderness of northwestern Montana where telephone calls, e-mail, and deadlines are replaced by sweat, compass bearings, and landmarks.

It's not surprising, then, that Ray prefers to shoot landscapes. Mountain treks with a rifle or camera take him far from paved parking lots and crowded campgrounds.



Back Alley--Butte, Montana
©Ray Nelson

Using a variety of traditional film cameras from 35 mm to

4x5 large format, he photographs a wilderness few of us will ever see. He processes and prints his own work, choosing chemistry and paper for each print that best expresses his vision.

Black and white film remains his favorite although he confesses a fondness for *Fuji Velvia*. He refuses to use digital cameras though he believes the saving grace of the post-film era will likely be one in which an image is captured on a chip, transferred to an enlarged digitally created negative, and printed using platinum/palladium, lith, or one of the other alternative processes.



Mammoth Hot Springs
©Ray Nelson

In 2005 Ray worked as the lab assistant during *Tim Rudman's workshops*. That sparked a strong interest in Lith Printing, as shown in several of the photographs here. He continues to refine and improve both his conventional silver and lith printing skills and sells his work via the internet and the occasional craft or artist fair.



Ocean Frolic
©Ray Nelson

Of his work, Ray says, "*The photograph has a value but it isn't derived from a number written on the border. Remember, a photographer has the negative and can always make another print. I use a variety of printing techniques including conventional paper developers, lith print developers, diffusion, and whatever other darkroom trick might make the photograph more appealing.*"

PUTTING TOGETHER THE NEWSLETTER

What does a 15th century painting, *The Birth of Venus* by Botticelli, have to do with the Photographers' Formulary newsletter?

Readers have expressed an interest in how the newsletter is created. It doesn't spring forth full grown like Venus from a seashell, but it does have a life of its own. Ideas for articles come from readers, photographers, and gentle critics. As topics come to mind they are added to a list for use in future

newsletters, and the list never seems to grow any shorter. To the contrary, it grows longer with the passage of time.

Whenever possible, a photographer's work is showcased in an article about the photographer. Interviews are either in person or via a series of emails between the photographer and the newsletter editor. A conversation usually develops, from which facts are drawn about



The Birth of Venus
by Sandro Botticelli (c. 1482–1486)

the photographer's background for later incorporation into the finished article.

From a few scant notes and ideas the article begins to grow. Photographers have been generous, often to a fault, in allowing the use of their work. Every attempt is made to protect their copyright, by including a notice below every image used, and by using compressed image files which are excellent for viewing on a computer monitor, but which when printed have the same resolution than your daily newspaper. Whenever possible,

ONE PERSON'S VIEW OF TIM RUDMAN'S LITH PRINTING CLASS:

*"Look at it not for what it is, but *for what else it is." ----- Minor White.*

"Tim Rudman's Lith Printing Workshop will guide you in discovering how to bring the "what else it is" out of your negatives via a special kind of technical craftsmanship through which your own artistry can find its personal highest expression. Just to be able to view Tim's lith portfolios in person is an inspiring experience of the "what else it is". His well-organized workshop is packed full of information and hands-on experience as he personally guides each individual participant to an exciting new dimension of photographic communication."

Diane Kaye, Seattle, Washington October 2007

links are made directly from thumbnails of the images in the online version of the newsletter to larger sized versions on the photographer's website. This leaves control of the images entirely with the photographer.



Cedars in High Water
©Ray Nelson

As the article develops there are often allusions to other photographers and their work, or to alternative photographic processes which are used by the artist in making their images. To include explanations for these allusions in the newsletter would soon overwhelm it, making it far too large to send out as a document, and unwieldy to download for printing at home. The solution to providing additional information which is often interesting though obscure, is via hot links in the text. These show up as [blue text](#), which acts as a button when the reader clicks on it.



Virginia City Lamppost
©Ray Nelson

Once the article is in final form it takes only a few minutes to highlight those items which will add interest to the main article, and to create the links to websites which provide further information.

Photographs used in the article are resized to minimize disk space. Thumbnails don't provide much in the way of viewable information, but they do act as good keys or buttons to reach larger versions stored on the photographer's website or in the [Formulary's newsletter archives](#). The larger versions, when stored on the Formulary website, are compressed using [Photoshop's](#) "Save for Web"

option. Through alchemy likely used by [Rumplestiltskin](#) to turn straw into gold, the file size of a 5x7" image is reduced to only a handful of bytes. Again, more than adequate for viewing on a computer monitor, but not worth beans for reproduction of unauthorized copies.

We would like to feature your work, and to work with you on an article about your photography. Send a message to Editor@Blackfoot.net and we'll get started on your fifteen minutes of fame.



Batista Moon Studio
©BatistaMoon

MOON-BATISTA STUDIOS HOST OPEN HOUSE

The day after Thanksgiving saw Fernando and Barbara Batista, members of the [Monterey History and Art Association](#), greeting visitors to their studio in the [historic Doud House](#) in Monterey, California. Fernando and Barbara have used the Doud House as a studio since 2004, capitalizing on its unique character as a backdrop for wedding and classic portrait photography.

Their holiday open house on November 23 and 24 showcased Barbara's new work, "*A Life's Journey - Work in Progress*." Ten images had recently been on display at the [Truckee Meadows Community College Photo Print Gallery](#) in Reno, Nevada, and were part of an article in the October issue of this newsletter.

Barbara's photography was at the center of their display, but not to be ignored was their new line of

merchandise blending photography and jewelry. [Pendants, designed by Barbara and executed by Fernando](#), feature photographs encased in titanium backed mountings which



Batista Moon Pendant1
©Batista Moon

are encased in clear resin. The effect is a third dimensional image, with subtle castings of light across the surface of the piece.

The Doud House is one of the oldest structures in Monterey. Today it might be described as a colonial "long house", 24 feet wide and nearly 80 feet long. Fernando and Barbara occupy the northern half, while Erin Lee Gafill and Tom Birmingham operate Studio One, their new Monterey studio/gallery in the southern half of the building.

In the oldest section of Monterey at 177 Van Buren Street, the studio backs up on the shoreline of [Cannery Row](#) and [Monterey Bay](#). The house is on its original site, which makes sense when you consider that it was



Batista Moon Pendant 2
©Batista Moon

only a few years ago that [John Steinbeck](#) was writing *Of Mice and Men*, *Cannery Row* and *Tortilla Flats*, all about the small sleepy town known as Monterey. It's not hard to imagine the Doud House as it must have been then, sitting up hill from the bay, but within easy walking distance to the boats, and to the canneries that would receive the catch of the day.

To see Barbara and Fernando's broad range of photography , [check out their website here](#). . . .

Their forte' and mainstay has been their food photography, but it's clear they have fingers in many pies and have stayed busy with photography of technology, weddings, and architecture.



**PHOTOGRAPHERS' FORMULARY
1ST ANNUAL ALT PROCESSES
PHOTOGRAPHY CONTEST**

Call for Entries!

Only four months to go. Get your entry ready now. April 1, 2008 is the last day on which entries will be received for the *First Annual*

*Photographers' Formulary
Alternative Processes
photography contest.*

Now we need YOU!

The contest is our way to thank our faithful customers and former students, so we hope you'll join the fun, and we hope that you win!

Your entry can be from any alternative process, though it cannot be purely digital. This means it can include a digital negative used to produce an image in any photographic process, non-silver or silver, invented before 1995.

Who can enter: Any amateur or professional who is not or has not been an employee or instructor at the Photographers' Formulary or at the Workshops in Montana.

What's it all about? Tuition for a free workshop of your choice during the summer of 2008.

Additional prizes will be awarded for Second and Third place winners.

What's the entry fee? Not a penny to enter. Just follow the rules below for acceptable entries, and send yours in now.

Last day to enter: All entries must be **RECEIVED** at the Photographers' Formulary not later than **April 1, 2008**. No late arrivals will be accepted for judging. No exceptions. **Winners will be notified on or before May 1, 2008** to give the winner choice of any workshop during the summer of 2008, and to make appropriate travel plans.

The Grand Prize: The winner receives *free tuition* to the 2008 workshop of choice. All other costs remain the responsibility of the entrant.

Acceptable entries: Original works only. NO entries on CDs will be accepted. Prints must be properly mounted; matting is not required.

All entries must be sent with return postage or shipping pre-paid. Any entry received without pre-paid shipping or postage will not be returned. All entries must be insured by the entrant to the value of the work claimed by the entrant. The Photographers' Formulary and the Workshops in Montana shall be held harmless for any damage or loss to each and every entry.

Winning entries will be displayed in the gallery of the Workshops in Montana for one year. License to use copies of the winning images for advertising and/or publicity purposes is granted to the Photographers' Formulary and the Workshops in Montana. Original copyright to the images remains in the entrant photographer.

This offer is void where prohibited.



The Photographers' Formulary and Fine Art Photo Supply

JANUARY 2008 SPECIALS

Liquidol--The New Paper Developer From Bill Troop and Ron Mowrey



Liquidol is a revolutionary new print developer that features exceptionally long shelf life, tray life, and high capacity, along with the convenience of a 1:9 liquid concentrate, thanks to the incorporation of a novel use of electron transfer technology not previously employed in print developers. This new technology allows us to approach more closely the elusive goal of attaining consistent tone and contrast throughout the print run, making this developer especially valuable for consistent batch processing.

Fine printers will also appreciate that this developer has considerably more flexibility in over- and under-development than most print developers. This feature is limited when using the many papers which include incorporated developing agents. But when using papers which do not have incorporated developing agents, demanding printers will appreciate the extra dimension of flexibility and control this developer offers.

Liquidol has been carefully designed to replicate the appearance of prints developed in industry-standard Dektol®, yet to provide enhanced shadow separation. Other advantages are the convenience of a liquid concentrate that can be diluted 1:9, dramatically enhanced capacity, shelf and tray life, and

full development within 60 seconds at 1:9 dilutions.

Stability was a paramount concern during the design of this developer. Because of its exceptional capacity and tray life, we consider this developer to be highly economical.

Liquidol Paper Developer

Cat. No: 02-0200

5 liter bottle; 1:9 liquid concentrate

Regular price: \$9.95

Special price: \$7.99

Liquidol Developer

Cat. No: 02-0210

10 liter bottle; 1:9 liquid concentrate

Regular Price: \$15.95

Special Price: \$12.79

Formulary TF-4 Archival Rapid Fixer



Excellent for use with PMK, and with other Pyro Film Developers.

TF-4 is an extraordinary fixer for both paper and some films. TF-4 works well in batch processing, fixing resin coated paper in 30 seconds and fiber based paper in 60 seconds.

You can also use TF-4 on TMAX films, fixing for 6 minutes to remove the magenta stain. We recommend 20 rolls of film to 1 liter working solution. TF-4 does not require a stop bath or a hypo clearing agent, and has little odor when mixed with distilled water. TF-4 is a non-hardening fixer which makes it excellent for prints that are to be toned or retouched.

Most modern film emulsions have built-in hardener, eliminating

the need for hardener in the fix. The stock solution which has a shelf life of 1 year is diluted 1:3 to make the working solution. The working solution has a shelf life of 6 months.

TF-4 Fixer

Cat. No: 03-0141

4 liters (1 gal.) (Ship 1 liter)

Regular Price: \$9.95

Special Price: \$7.99

TF-4 Fixer

Cat. No: 03-0145

8 liters (2 gal.) (Ship 1/2 gallon)

Regular Price: \$105.00

Special Price: \$84.00

Melenex 10x15x10 pkg only

Cat No: 09-0420

Regular price: \$14.85

Special price: \$11.99

7 Mil Subbed Estar Melenex Film Base. This is the same material that Ron Mowrey/Photo Engineer uses in his workshops to show/coat his film emulsions. We are offering the oversize sheets to allow for edge coating flaws and you can trim to fit your needs.

The film is subbed on one side and we will corner clip upper right hand corner to distinguish subbed up side.

So come and get it, as this may be a one time offering.