



"Lady at Hampton Court," a traditional photo intaglio by Barbara Maloney, an American now living and working in Germany, ©1999

The Photographers' Formulary Newsletter



Dedicated to Preserving
19th Century Alternative Processes

June 15, 2004

Vol. 1, No. 9

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Editor's note: All type in blue and all images are linked to other sites.

The 2004 workshops have started. There's still time to select yours from [the schedule](#). Click [here](#) to download the [application](#) and schedule. If you prefer a hard copy, click [here](#). You can also review any part of the schedule by going to our website at PhotoFormulary.com.

July Workshop Special: How to Pyro

Who knows more about Pyro than Gordon Hutchings? Not many. An Alternative Process shrouded in

mystery and compounded by lack of knowledge, Pyro fell out of favor for almost half a century until Gordon began a long process of Pyro's rediscovery and rehabilitation.

How to Pyro is one of our most popular courses.

Gordon returns to Big Sky Country this September, as he has for the past five years, to teach a new crop of photographers about the mysteries and wonders of this most ancient of photographic developers.

How to Pyro is our Tuition Special for the month of July. Learn this unique process in Gordon's workshop scheduled for September 12-17, and if you register for the workshop on or before August 1, 2004, take 15% off the regular tuition of \$625.00. This isn't pocket change. You get a \$625.00 course for only \$531.25. Call the Formulary at **1800-922-5255** or write to us at Formulary@blackfoot.net to register now. Reserve your place, and take advantage of the discounted tuition!

We Goofed

The Formulary Newsletter was first published in fall 2003. Several of our customers received multiple copies. We've continued to edit our email lists, looking for duplications of email addresses, and have weeded out most of them.

Once in a while a duplicate address gets past us, however, and that's why we need your help. If you have ordered from our online store, and have used more than one email account, please tell us to which address you would like us to send your Formulary Newsletter. This will streamline our list, reduce your annoyance at receiving multiple copies, and make everyone just a bit cheerier.

Please write us at Formulary@blackfoot.net or call 1800-922-5255 if you want an address changed or removed from the email mailing list. Thank you for your help.

Spotlight on Paul Boswell in Spain

This is a “reference card” of Casa Batlló in Barcelona, Spain, with photograph by Santiago Adeoye ©2003, and card design by Carlos Itriago. It’s one of 18 images which made up a project called *Debajo la Sombra de Guadí, (In the Shadow of Guadí,)* shown in the Reference gallery of Paul Boswell in Barcelona.

In 2003, soon after Formulary customer Paul Boswell opened *Reference*, his black and white photography studio, he gathered together a group of friends to do a project to show in the small gallery.



Casa Batlló in Barcelona, Spain; by Santiago Adeoye. ©2003

Paul has been doing night photography for more than 20 years and had recently discovered how well PMK was for night work. He and his colleagues decided to do a night project, concentrating on the architecture of Antonio Guadí.

Santiago, who is a painter, took the original photograph of Casa Batlló with a 35mm and an inexpensive zoom lenses. Paul suggested that they retake the image using Paul’s Linhof Technika and a Super-Angulon 65mm lens.

Paul and Santiago re-shot the image with 4x5 KODAK TMAX 400. Paul developed it according to Gordon Hutchings’ *Book of Pyro* (1 liter of developer for 1 sheet of film developed individually,) then printed and selenium toned it on 30x40cm Berggers Variable NB paper. That image was scanned with a tabletop scanner, from which Carlos Itriago used Photoshop to make the card used for the exhibition. Paul says, “[Santiago’s] shot was definitely the star of the show, taken by a painter with very little experience as a photographer, who (with a little advice and some of my darkroom voodoo) stole the show!”

Editor’s note: Attorney Ken Butera wrote, “Guadí and others of his era (circa 1885-1920) were post-Victorian and pre-Internationalist; they called themselves “Modernists.” His work, which has an organic quality (it seems to grow out of the ground), stands in sharp contrast to the spare, straight lines of the Internationalists (“less is more”) who disdained the likes of Guadí. Times change, and while much of the work of the Internationalists is no longer in favor, Guadí has never been more revered.” (www.Buteralaw.com)

[Click here](#) for more about Antonio Guadí and Casa Batlló.

Update on other Workshops

Dan Burkholder’s [Digital Negatives](#) is in full swing this week. Dan’s class is joined by Jill Burkholder’s [Digital/Bromoil](#) class. Students taking either workshop are

enjoying a crossover effect of two highly skilled instructors working closely on similar processes.

Both weeks (Aug. 15-20 & Aug. 22-27) of the Al Weber-David Vestal workshops, [Traditional Photography in the Field and in the Lab](#), only have a few spaces open. There won’t be another chance to work with these two talented and experienced masters. Call 1800-922-5255 to sign up. On-site housing is already on a first come-first served basis. Don’t pass up this chance to work with two giants of photography!

David Lewis and Bromoil

David W. Lewis is recognized as one of the last living masters of the pigment-control processes of the oil, bromoil and transfer. He is *the* authority on the history and practice of these processes.

David’s two workshops, [The Bromoil Process, July 11-16](#), and [The Bromoil & Transfers Masters Class, July 18-23](#), are back to back. Sign up for both and get a 10% discount.

Here, David answers the question, “Why should I take a workshop?”

“If you have a passion for the art of B/W photography whether you are a amateur or professional photographer and you are searching for a unique way of interpreting your work then I suggest you consider taking a bromoil workshop.”



“Ford Built Tough, West Virginia, 1997” a Bromoil image by David W. Lewis. ©1997 David W. Lewis

“Reflecting back some 30 plus years ago, I, too, was searching for a distinctive way to express myself from following the herd! Most photographers at that time were following in the style of Ansel Adams or making a statement on the social aspects of society. Razor sharp photographs printed on either glossy or matte papers.

I was captivated by the pictorial movement and the photographers of the early 20th century: Leonard Misonne, Robert Demachy, Fred Judge, Col. Puyo, Paul L. Anderson just to name a few. This path first led me to the carbon and carbro process and finally bromoil and transfer. If you could turn back the clock in time, wouldn't you jump at the opportunity to study with at least one of the great masters of photography? Perhaps Peter Henry Emerson, Alfred Stieglitz, Man Ray, Fredrick Evans or William Mortensen!

Fortunately, I met and became very close friends with some of these great masters of the bromoil and transfer processes. They passed on to me the techniques that they had acquired from the pioneers of this rare art form. They also had many personal techniques that they had developed over the years which have proved invaluable to my own personal growth.

The only request they ever made of me was that I pass on their techniques to individuals who had the same passion and integrity for the process that we have. I continue to fulfill this promise to them."



Man on Horseback, Under a Broad Montana Sky.
Photograph by Audrey Hall, ©2003

Last week we sent you an email about [Montana on Horseback](#), with Audrey Hall, **Aug 16–20**. As we told you then, this is your chance for a once in a lifetime trip on horseback into America's last great wilderness area, the **Bob Marshall Wilderness Complex**.

You can rest easy that your cameras and equipment will be transported with care, so bring along your large format gear, 4x5, 5x7 or 8x10, and have the photography shoot of your life.

Bud Wilson said it well last year, "I've hunted around these mountains all my life, and now I wish I'd been carrying a camera instead of a gun."

While you are out in the Bob Marshall Wilderness, you'll receive personal instruction from Audrey Hall, one of America's finest photographers. [read more...](#)

[Alternative Processes paper survey](#)

Malin Fabbri, from [AlternativePhotography.com](#) in Sweden writes: "In May, [AlternativePhotography.com](#) did a paper survey. Many artists replied, telling us which papers work for them in the different processes." The survey can save you from hours of frustration in the darkroom.

To see the results, [click here](#).

July Newsletter specials: for retail Formulary Newsletter customers only. No dealers, please. Prices on Newsletter Specials are good from July 1 to August 1.

Because we had such an overwhelming response, we are continuing the **Pyrocat** Special from last month.

•**Pyrocat HD developer Cat. No. 01-5082**

Regular price: \$29.50 for 50-liter kit

Newsletter Special: \$22.00 **Code 610**

Pyrocat HD is a semi-compensating high definition developer, formulated by Sandy King as an alternative to PMK. The advantages over PMK that King cites for his formula include an approximately 1/3 stop greater effective film speed, 10-15% shorter development times, more consistent staining action, lower toxicity, and no streaking or mottling with reduced agitation. This *dry kit* makes 50 liters of working solution.

•**Formulary D-52 developer Cat. No. 02-0119**

Regular price \$15.95

Newsletter Special: \$13.55 **Code 615**

This "dry" kit makes **4 liters** of Working Solution

Formulary D-52, similar to Selectol®, is a long-life, warm tone, moderate contrast print developer. It is intended for use with warm-tone papers such as Ektalure, Portriga, and Center. For greater contrast, development time can be increased with some papers. Warmer images are possible by shortening development time, or by adding additional bromide. Increased development times will produce colder image tones.

•**8x10 Sheet Film Developing Tray Cat. No. 07-1030**

If you've tried our 4x5 sheet film-developing tray, you'll like this one. The Big Daddy version of our 4x5 sheet film-developing tray, the tray handles four 8x10 sheets of film at a time. Working in a 16x20 tray, it's a snap to develop four sheets at a time with confidence. It's the answer to scratch-free, consistent development.

Regular price: \$89.00. We'd like you to try one, and are selling them at an introductory price of \$75.00.

Light boxes for the Alternative Processes

Catalog No. 12-0590 Price \$650.00, plus shipping

Bud Wilson has them built and ready to go. They're UV light boxes to expose images in the alternative processes.

Enough sunlight is no problem if you live in the Sunbelt. But even SoCal photographers can use the controlled UV exposures necessary to properly and predictably expose images of up to 16x20 inches.

Bud's new UV light boxes require (12) 24" UV tubes, (shipped with the unit.) Now you won't have to wait for the sun to come up, or worry about it going behind a cloud during the middle of a 10-minute exposure.

Serious Alternative Processers will want one now. They're ready for Prime Time. Order yours today!

Want Exposure?

The Formulary would like to give *you* some exposure. Our newsletter mailing list is growing rapidly. Your 15 minutes of fame will reach more than 3000 readers if you send us an image made using an alternative process. Email it to Formulary@Blackfoot.net in JPEG format, with the image size not more than 5"x7", and the resolution set at 72 dpi. We'll publish it, and give you a photo credit.

If you are not sure **how to transmit your photo via email**, read how to do it by [clicking here](#).