

the Photographers' Formulary

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LINDA MORRELL: BLENDING THE TRADITIONAL & DIGITAL PROCESSES



St. Catherine of Siena
©Linda Morrell

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LINDA MORRELL: BLENDING THE TRADITIONAL AND DIGITAL PROCESSES

A Bit of Background:

When I set off for college in the mid-seventies, I had no idea that photography would be my focus. My skills and potential as an artist

BRUCE BARNBAUM'S "PLANNING & PRINTING THE FINE PHOTOGRAPH:" ENROLLMENT ABOUT TO CLOSE

Enrollment closes in just a few days for Bruce Barnbaum's "*Planning & Printing the Fine Photograph*." If you are a landscape photographer looking for a better way to do it, this is the class for you from one of America's finest nature photographers.

Bruce knows a good photograph when he sees it, and can teach you how to set up your own shots while avoiding the cheesy and "postcard effect." He'll show you how to use the Zone System to make your shadows pop with detail, and your highlights dazzle.

He's a master in the darkroom. Work with Bruce on your own negatives to print them to their full potential. Go home grinning with new skills and success.

Call today to reserve your seat. The workshop runs from June 13-June 18, less than a month away. Call 800-922-5255 to speak with Sherry. She'll take good care of you.

were in drawing and painting. However, during my first year at the Rhode Island School of Design, (RISD) which was a foundation year, I chose to take a Photography course as an elective. I loved it. I even loved the smell of the chemicals. In some way, I suppose, the fact that

I loved chemistry and science as well as art had something to do with my intrigue with the medium. It was like "controlled

magic" when I saw that image emerge from the developer.

While at RISD I had the opportunity to study with photographers such as [Harry Callahan](#) and [Aaron Siskind](#) and was surrounded by a multitude of talent and energy. I continued on to graduate school at [George Washington University](#) in Washington DC and began teaching soon after I graduated.

I have practiced the photographic arts for over twenty-five years as an artist and as an educator. My initial infatuation and continued

Editors' Note: Linda Morrell is not only a gifted photographer, she is a fine writer. I decided to let her tell her own story.
Anthony Mournian, editor

love of the medium stems from its unique ability to represent the qualities of light and form. Photography's unique characteristics, unlike any medium that came before, serve as an extension of our vision to record human experiences.

In my imagery I seek to enhance the tactile sense of light and to emphasize the importance of the subject's color or tone in our awareness of its surface. This sense of light, intrinsic to the medium of photography, becomes integral to the concepts within my imagery.

My approach to the image-making process is most often initiated by a spontaneous response to the world around me. Each composition becomes a personal response both emotionally and psychologically. Thematic concepts become evident and the image-making process moves to a more conceptual level.

Ultimately I want the audience to connect in their own way with my photographic imagery. Their response, for all artists, is the completion of the cycle.

THE INSIDE - OUT SERIES.

Having come from a fine arts background I have always seen the exciting possibilities in manipulating

a photographic image. Much of my recent work is digital or a combination of traditional and digital processes



"Radishes on Ice"
©Linda Morrell

A couple of years ago I started a series of images entitled "**Inside-Out**". The idea behind this project began with my exploration of **scanograms**.

After seeing some images of scanned objects I began experimenting with the flatbed scanner at school.

The clarity the scanner provided was amazing. So I started scanning mostly flat objects; some leaves, cloth and tissue paper.

I found myself building a digital library of textures, colors, and forms. Soon I constructed a black

box to sit on top of the scanner to allow me to scan three-dimensional objects as well. My first scanograms consisted only of the objects

themselves without any camera images.

At the same time I was exploring scanograms I was also playing with a 7.5 mm Canon Lens that I collected years ago. It was not in great shape but created perfectly circular imagery along with all

the interesting distortion. When I printed the contact sheet, it looked like some type of eye chart from the ophthalmologist. The image surrounded by black gave a feeling of looking through a peep hole.....from the inside out. Because the lens was not in great shape it produced a somewhat soft, low contrast negative. So I scanned the negatives into the computer and enhanced the contrast and sharpness.

Some of this imagery worked great as is but I decided to play with the three-dimensional quality by having a piece of the image interact



"Dining room"
©Linda Morrell

with the circle form. This is where my scanograms came in.

I decided to scan actual objects that might be represented in the circular area of the image. I then pieced the composition together. The softness produced by the quality of the lens together with the incredible sharpness of the



"Feather"
©Linda Morrell

scan produced an interesting composite.

As a result this series incorporates the effects of circular observation from both sides of a perceived spatial plane. While my initial approach was a spontaneous, playful response to the circular distortion of the everyday world around me, some of the images quickly began to mimic a voyeuristic view of my subject matter. Hopefully the viewer is enticed into moving inside and out of the picture plane.



"Porch Ferns"
©Linda Morrell

Main Entry: **en-caus-tic**

Pronunciation: \in-'kò-stik\

Function: *noun*

Etymology: *encaustic*, adjective, from Latin *encausticus*, from Greek *enkaustikos*, from *enkaiein* to burn in, from *en-* + *kaiein* to burn

Date: 1601

: a paint made from pigment mixed with melted beeswax and resin and after application fixed by heat; *also* : the method involving the use of encaustic or a work produced by this method

— **encaustic** *adjective*

Definition taken from Merriam-Webster's Online Dictionary

PHOTO-ENCAUSTIC

A few years ago I went to an exhibition at the Samuel Dorsky Museum at the State University of New Paltz in New York. The exhibition was a selective survey of contemporary works using encaustics and consisted of photo-encaustic, collage, drawing, painting and sculpture. I was immediately drawn to the translucent quality of the wax over the image, the use of color and the textures created by embedded objects within the surface of the art work.



Ancient Egyptian Mummy Portrait
Anonymous Ancient Artist

It was not until after I traveled to Italy in 2007, however, that I decided to try working with this medium. I was a Visiting Professor for the University of Georgia's study abroad program where I lived and taught in Cortona, an ancient Etruscan walled city.

Having the opportunity to see actual Greco-Roman encaustic techniques fueled my interest in contemporary encaustic imagery.

I decided to incorporate the use of this medium with certain of my photographs because I wanted the surface quality to give the images a sense of tactile reality. Similar to my interest in the quality of scanned objects I am drawn to this technique because of the sense of depth and surface it gives to a photographic image.

The word Encaustic, from the ancient Greek *enkaustikos*, means to heat or burn. Noted references as far back as 800 B.C. talk about the Greeks using this medium to waterproof the hulls of their ships. Egyptians painted portrait panels on the caskets holding their mummies. Encaustic is made up



Viterbo Madonna
©Linda Morrell

of beeswax melted with a small amount of resin to impart hardness. When pigments were added it was used as a painting medium.

Encaustic is distinctive because of the nature of its application and the unique surface quality attained from the build up of wax layers. The medium must be applied to a surface when melted and



"Door Knocker, Volterra"
©Linda Morrell



Using the heat gun to fuse a layer of wax

almost immediately after it touches a surface it begins to harden. Therefore in order to paint or sculpt images, you must work fast and continually fuse one

layer to the next. You do this with the use of a heat source such as a heat gun or a small torch.

The medium must be kept hot on top of some type of heating element such as a griddle or an electric frying pan. **R&F Hand-made Encaustic Paints** in King-



"A Typical Encaustic Work Setup"
©Linda Morrell

ston, NY sells a aluminum palette which provides a

sturdy, easy

to clean work surface. The paints are warmed by using an electric heating element below the palette. Any brushes and tools that are used also must be kept warm to manipulate the surface texture.



The **dammar resin** does produce toxic fumes above a certain temperature. Set up should in-

clude some type of thermometer to keep the temperature regulated



Coating the board with gel medium

not to exceed 200 degrees. The working space should also have a good ventilation system .



Coat the back of the print and place on board treated with Gel Medium

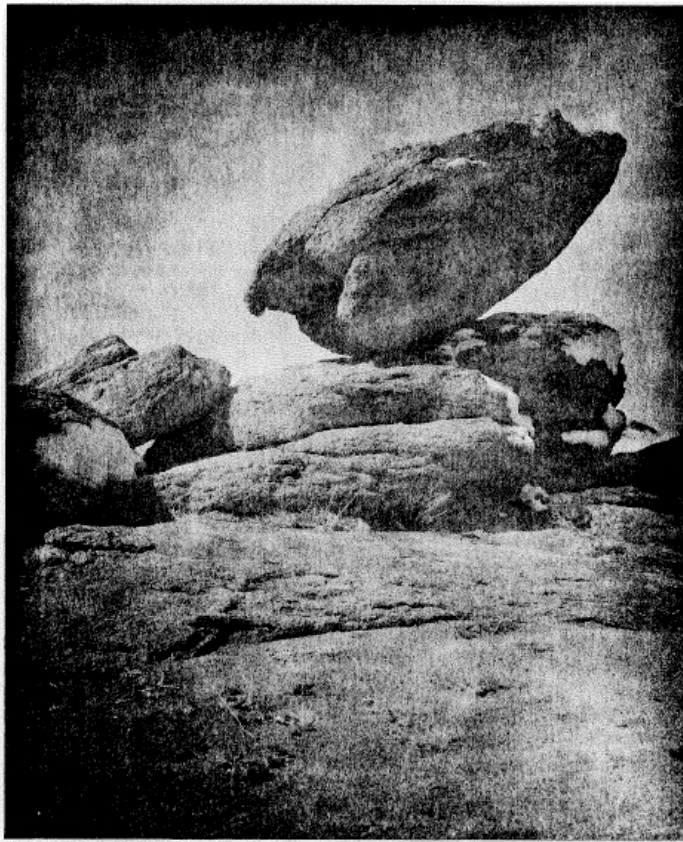
Photo-
encaustic
uses pho-
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Once an image is adhered to a non-porous surface, it is coated with the encaustic medium. This first layer must then be fused with a heat gun to the mounted image. Careful technique with the heat source will create a smooth base coating. Additional layers with color or textures can be added, however each must be fused to the previous for permanence.



Mounted photo ready to coat

The winners of the 2010 Photographers' Formulary Alternative Processes Photography Contest are:



Balanced Rock' Highwood Mountains
©Gayle Eidson

First place winner: Gayle Eidson hails from [Big Sky, Montana](#).

Gayle's photograph *Balanced Rocks* in the [Highwood Mountains](#) of Montana lent itself well to the lith printing process. Printed on a Russian paper known for its grit and grain, the Slavich paper gave Gayle the effect she was looking for: a rock on paper that *looked* like a rock.

No stranger to photography, Gayle has been behind the camera many more times than she has been in front of it. She says she would like to spend even more time in the darkroom." In her years since retiring from teaching she has taken three courses from Tim Rudman, the person who introduced her to [lith printing](#).

As first prize winner Gayle has won free tuition to the workshop of her choice during the Summer 2010 series of Montana Workshops at the Photographers' Formulary.



Nature's Blueprint
©Priscilla Monger

Second Place winner, Priscilla Monger, lives in the San Diego area and is a member of the [North County Photographic Society](#). Her day job at a local technology firm keeps her busy, but not so much that she doesn't take time to stop and smell the flowers.

At a 2003 [Member Show](#) one of Priscilla's untitled images took Best of Show, as well as Best Black and White/Creative.

Priscilla has an eye for composition, and for images which do well when printed in cyanotype. Her winning print in the Photographers' Formulary Alt Processes photography contest, *Nature's Blueprint*, is a 4x5 [cyanotype](#) contact print of a [Calla Lily](#) leaf, showing the intricate system of veins on the back side of the leaf. The leaf is a study in contrasts between the veins and the leaf's supporting tissues.



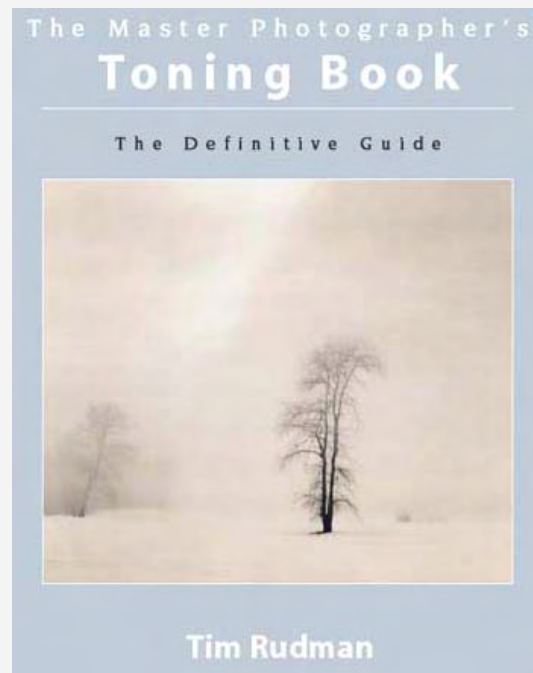
Horseshoe Lake, Jasper National Park
©Clive Figueiredo

Third Place winner, Clive Figueiredo is a resident of Edmonton, Alberta, Canada, retired as a Laboratory Technologist from the [U of A, in Edmonton](#).

Clive's inspiration for his [Encaustic](#) on Silver gelatin print of *Horseshoe Lake, Jasper National Park*, arose from work done by [Edward Steichen](#)'s gum over platinum, 1903. In this case, a subtle layer of pastel colors in hot wax applied with a brush over the high contrast silver gelatin black and white print was Clive's visualization of the scene.

See more of Clive's work on Tim Rudman's site: <http://www.timrudman.com/content/workshops#alumni-gallery>

Tim Rudman is reprinting ***The Photographer's Toning Book***. (In the UK it was titled ***The Master Photographer's Toning Book***.) Since it has been out of print prices have gone crazy, with a single copy often selling for several hundred dollars or pounds, and once for \$999.99!



Tim believes that knowledge should be in the public domain and affordable. Because the original publisher doesn't want to bother with a reprint, the rights have reverted to Tim, and he's decided to take things into his own hands.

Tim says, *"To cut to the chase, I am reprinting it with the original printer in Hong Kong so the quality should be the same and, despite inflation since it was printed in 2002, I hope to keep the cover price the same at £25 (about \$40.00). However, the smallest run the printer will agree to is 1,000 copies – not big for a publisher based run but a lot for a follow-on printing by a one man band with no*

distribution network, so a lot need to be sold to break even."

[Silverprint](#) in London is working with Tim and will manage order fulfillment so there will be no delay when Tim is away. The print order has already been confirmed, with delivery a few months off. If you are interested in your own copy at a reasonable price, this is your chance.

With over 200 pages, 365 images and 140,000 words, the ***Photographer's Toning Book*** describes both entry level and advanced toning techniques for the creative photographer and printer. This printing is in stiff softback with flaps and is approximately 9x11" (240mm x 280mm).

On another note, Tim has decided that next year will be his final year of "long haul" workshops. That means one more year, and one more chance for a workshop with Tim Rudman, and we hope that his "swan song" will be at the Photographers' Formulary!

[Click here](#) to see the [Table of Contents](#) for ***The Master Photographer's Toning Book***.

View more material about the book [here](#). . . . <http://www.timrudman.com/content/toning-book-reprint>

To reserve your copy, *contact Tim here*: <http://timrudman.com/contact>

June 27 – July 2

A Sense of Place

With Carlan Tapp

Following in the footsteps of Walker Evans, Dorothea Lange, and W. Eugene Smith this



workshop carries on the tradition of using traditional black and white film to photograph, document and create a sense of place in the 21st century. Students will have the opportunity to work in portraiture, landscape, and architecture within the community creating a sense of place through their photographs. Discussions and



on film types, developers, and printmaking will be covered. Working in difficult lighting will be explored. The days and I be divided between shooting, processing, editing, printing, and sequencing each student will have the opportunity to fully discover a new meaning to his or her photography and see the beginning of a new body of work developing.

Tuition: \$725.00

Biography: Carlan Tapp is a photojournalist, and educator dedicated to documenting the social and environmental issues that define our times. A sensitive eye and an intimate relationship to his subjects are the signatures of his work. He studied photography at Art Center College of Design. Between 1973 and 1976 he worked with the National Park Service and U.S. Forest Service to document social impact on public lands. In 1977 Carlan had the opportunity to work for three years as a teaching assistant with Ansel Adams in the Yosemite Workshops. Carlan's photography focuses on social justice, environmental, and health themes. His photographs have been used in numerous publications and newspapers including New Mexico Magazine, Associated Press, NPR - Living on Earth, and Honor the Earth. His project work was nominated for the National Geographic All Roads Projects. He has received grants from the Evergreen Foundation and the Impact Fund for his social justice work. He is the recipient of the Bunn



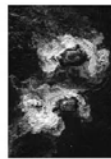
http://www.photoformulary.com/images/2010_Inst_PDF_folder/Carlan_Tapp_2010.pdf

June 20 – June 25

Photography Seminar

With Al Weber & David Vestal

Join Vestal and Weber for a week of traditional black and white photography for input from opposing and different points of view. Shoot, process,



print, and discuss your work in a casual and supporting atmosphere. Right down the middle of the road, with a smidgen of technical and useful science. Go on with what you do well, and we'll try to fix what you do poorly, mostly in simple ways, without any pain. Work with the idea that we all make mistakes and few of them are fatal. If it

works, jump on it. If it keeps working, stay with it. Hang out in Montana and work with film chemicals. We'll argue and not agree on a mysteriously we'll keep making respectable photographs. Old fashioned suspicious he that seems to just keep working, and does of date with a change in the weather. A black and white photography with emphasis hand craft. Stay in a swell room, shared or alone, your choice, camp or stay down the road in a motel. Let Lynn and her crew pamper and feed you like royalty. The meals alone are worth the tuition. Outstanding and 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 tastefully built a wonderful complex that combines a peaceful meadow and lodge setting tucked up against rugged peaks. Wild life is abundant, horses and dogs are very much at home, rooms are comfortable and modern, or you can camp in a quiet glen. Lynn does a delicious job with meals and 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



phing in black and white and slowly teach- self black and white scanning and inkjet

Biography: Al Weber A pho- for more years than have been alive says



Al has been a teacher of photography since 1963. An instructor for Ansel Adams in Yosemite from 1963-1961 and Education Chairman at Friends of Photography for eight years, gives Al Weber a background to be envied. Al spent many years in a varied career of commercial photography in Northern California for national publications and major manufacturers. Along the way he's been in more exhibitions than he can count, and has had more than 100 one-man shows. He has published books and written for the national magazine, Photo Techniques. His fine art photography is exhibited in the Art Institute of Chicago, the Museum of fine art in Kyoto, Japan as well as many regional museums. Now, at the end of his teaching career he will join David Vestal in a two-week workshop at the Photographers' Formulary Workshops in Montana. With David, he will teach basic photographic techniques from the taking of the image to the making of the

http://www.photoformulary.com/images/2010_Inst_PDF_folder/vestalandweber2010pg.pdf

July 25 – July 30

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 Beuquerel 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

and how to modify a conventional who wish to expose their plates in ing touch, you will learn several cases to hold the finished image.



Tuition: \$725.00

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



http://www.photoformulary.com/images/2010_Inst_PDF_folder/Jerry_Spagnoli_2010.pdf

August 1 – August 6

Transfers Anyone?

Image Transfer onto paper and other surfaces, also Encaustic Basics

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 and other times just to add some originality to an art piece.



In this workshop you will create photo transfers using photo laser copies, inkjet prints, with wintergreen oil, lacquer thinner, Chartpak Blenders and organic solvents, and with Polaroid and Fuji film. You will learn basics of encaustic including an introduction to materials and techniques.

We will concentrate on the various methods of integrating photographs into the surface of various art papers, cloth, wood support, canvas, glass, Plexiglas and maybe metals.

The result can look as if it was printed or painted on, or as if it has been there forever.

Several methods of transferring text will also be demonstrated - rubbings, rubber stamp, old-fashioned typewriter as well as computer generated text.

Surface treatments will be introduced as coating with wax and hand painting.

An image transfer is, to put it simply, an image from one source to another. Depending upon what material the image transfer onto will depend on what type of transfer method you want to use.

With image transfers as opposed to just painting, the image is self and gluing it down, is the transparent effects you can get from transfers-- allowing you to layer images or let the surface design show through, such as a patterned fabric or wood grain.

Some transfers create a lovely aged and distressed image due to the natural imperfection of the technique.

Tuition: \$725.00

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: FI Individual Artist, 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 is a traveling exhibition organized by the Museum of Florida Art. Anna's



http://www.photoformulary.com/images/2010_Inst_PDF_folder/Tomczak_2010.pdf

the Photographers' Formulary

J U N E 2 0 1 0 NEWSLETTER SPECIALS

GRALAB 451R DIGITAL ENLARGING TIMER

Cat. No.: 14-0262

Regular \$189.95

Special Price \$30.00 off: \$159.95



The Model 451R Electronic Timer/Intervalometer Solid state digital timer is an excellent choice for factory, lab or studio use. Two independent, programmable memories for single cycle switching or continuous recycling.

The Model 451R is a dual memory switching timer/intervalometer featuring inductive load and logic level output capabilities. All the same features as the 450, plus two independent, separately programmable memories allowing for operation as a single-cycle switching timer as well as a continuously recycling intervalometer, parallel AC and logic level output. A third time range option is adjustable in increments from 1 to 99 minutes.

Limited one-year warranty

Limited to Stock on hand

Baryta paper - 07-0194 -
100' x 15"

Only 2 rolls left \$52.65 each

GRALAB 450R DIGITAL ENLARGING TIMER

Cat. No.: 14-0261

Regular \$189.95

Special Price \$35.00 off: \$154.95



Timing circuits are 100% solid state for digital accuracy and repeatability. Simple design with highly visible two-digit display makes time setting easy.

The Model 450R is a single memory-switching timer. It offers simple operations and adjustable, highly visible, 2-digit LED display. It has easily adjustable membrane controls for display brightness, two countdown time ranges-seconds to 99 and tenths of seconds to 9.9, three audio signal choices-off, metronome and end-of-cycle tone, and AC outlet power "on" or timer controlled operation selection.

Time setting knobs are easy to grasp and click into place for each time increment. The start/reset bar is easily identified and activated by the touch of a finger.

Limited one-year warranty.

Limited to Stock on hand

Baryta paper - 07-0193
100' x 35"

12 rolls left \$122.85 each

GRALAB MODEL 300 DARKROOM TIMER - **THE LAST ONE!**

Cat. No.: 14-0260

Regular \$149.95

Special Price \$30.00 off: \$119.95



Reliable and accurate. Can be set in minutes for four-color developing and seconds for enlarger control. Minutes and seconds can easily be read across the

room in total darkness, making the 300 ideal for film processing, especially the precise timing required by color processing. The 60-minute time range can be set in minutes for developing and seconds for enlarger control. Two hands permit quick setting by seconds, minutes or combinations of seconds and minutes.

An exclusive dual-cam mechanism provides extreme accuracy for long time intervals: +/- .015% at maximum dial setting. Two outlet receptacles control an enlarger or printer and safelight by a combination time/focus switch. Each outlet has a 600 watts rated capacity for operating most film processing equipment. The Model 300 can be used with a relay for heavier loads.

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