

# the Photographers' Formulary



## CARL GWARTNEY'S LAST FLIGHT

Volume 10

Number 6



*Ike Inspects the 102nd Airborne*  
©Carl Gwartney

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### CARL GWARTNEY

June 11, 1920-April 19, 2013

Those of you with a long memory may remember an early issue of the Photographers Formulary Newsletter featuring *Carl Gwartney: Combat Helmet Photographer*. Born June 11, 1920 in Hooper Colorado, Carl lived a long and productive life, finally succumbing to Old Age and History on April 19, 2013. While he had lived almost 93 years, he was proud to say to the last that he still had a year left on his California driver license, and he meant to use it!

Carl was born in another age, barely a decade after the Wright brothers made their famous first

powered flight at Kitty Hawk, North Carolina. By the time he was sixteen he had learned to fly and was half owner of a light airplane. His mother encouraged his flying as an alternative to him riding a motorcycle, something she considered really dangerous!



*Carl and Grandma*  
©Carl Gwartney

By the time Pearl Harbor rolled around on December 7, 1941, Carl was twenty-one, and newly married. The United States joined the war and the cry went out for young men to become pilots in America's Army Air Corps. But only single men need apply for pilot training in powered aircraft because everyone, other than Carl's mom, knew how dangerous it would be to be a fighter pilot.

Strange are the ways of war. Married men could not become pilots of powered aircraft, but they could become part of the brand new dead-stick, non-powered group of glider pilots.



*Carl & Friends at Dalhart AB, Texas*  
©Carl Gwartney

Carl signed up. He lived in Pueblo, Colorado. Pueblo, though hardly more than a large village, grew to have the distinction of being the home of more recipients of the Congressional Medal of Honor per capita than any other city in the United States.

Carl went off to war in April 1942. He already knew how to fly, so flying a glider was a minor variation of what he had wanted to do from the time he was a boy: to fly. He became part of the first group of men trained to fly America's answer to Germany's prodigious glider

#### ***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.



©Carl Gwartney

fleet, and a member of a select band of brothers eventually 5,000 men strong.

Those old enough to remember WWII will also remember the tight clamp of censorship on any cards or letters from soldiers and sailors in the European or Pacific Theatres. That didn't discourage Carl from taking a simple box camera with him as he moved across the US from training base to training base, and eventually to Tripoli in North Africa.

Carl knew how to photograph. He had been trained by "Doc" Andreason, engraver at the *Pueblo Chieftain*, the town newspaper where Carl worked nights in the press room as an apprentice printer. "Doc" showed Carl how to properly compose and expose, then how to develop and print his negatives. He sent Carl out to the zoo with a roll of film and told him to come back with good strong negatives with enough contrast and depth to survive as prints.

Ignoring wartime prohibitions against photographing military men, equipment or operations, Carl began taking pictures as soon as he went into the Army Air Corps as a glider pilot trainee. By the time he reached his first overseas assignment in Tripoli he had also worked out a way to create a port-

able darkroom out of heavy army blankets and three combat helmets.

Tripoli lies 30 degrees north of the Equator, on the south edge of the Mediterranean Sea. It's hot there in the day and in the middle of the night. It's hot *all the time*. In the rough canvas tents allotted to Carl and his fellow glider pilots there was no air conditioning. Water was drawn from wells, and drinking a glass of it meant filtering out microscopic bits and pieces of desert sand.

This was what Carl had to work with as he draped the army blanket



*Carl at Dalhart AB, Texas*  
©Carl Gwartney

over his shoulders, opened his Brownie 120 camera, then loaded it into a steel canister and began to agitate the roll of film.

He never knew exactly how warm the water would be, but it made no difference, he could do nothing about it except try to guess at an



Flight Officer Carl Gwartney



adjustment for its temperature. One thing was sure, it was many degrees above the recommended 68 degrees Fahrenheit!

Carl developed and fixed his film, then hung it inside the tent to dry. Because of the desert heat it never took long. Now all he had to do was print it.



*Ready to Fly the CG4A*  
©Carl Gwartney

The “CG-4A” Waco Combat Gliders in Carl's squadron were thin plywood over a flimsy metal frame. Gliders were seen by war planners as a single use aircraft. Fill a glider with men and materiel, tow it to its destination behind a two engine C-47 and crash land it in the nearest open space. Gliders could land in less length than a football field and were the precursor to helicopters. They were not intended to come back from their first combat mission.



*CG4A Glider Landing*  
©Carl Gwartney

Rommel and his Panzer divisions romped across North Africa as Carl and his fellow glider pilots trained for the eventual invasion of Sicily. The gliders had no power other than batteries for radio communication, so everything depended on



*Page from Carl's Scrapbook*  
©Carl Gwartney

the glider pilot's skill and cunning, and brute force. It took a lot of all three to fly a glider, so when Carl spent almost seven hours soaring over cliffs on the northern shore of the Mediterranean Sea he had accomplished an almost superhuman feat. No other pilot in his squadron was ever able to equal his accomplishment.



*Field Marshall Montgomery and his Troops*  
©Carl Gwartney

All the time Carl was in North Africa he kept his camera close by. He photographed gliders, airplanes, tanks, trucks, and even Lord Mountbatten as "Monty" marched his troops along the sandy road to town.

Carl's collection of negatives grew, and so did his collection of contact prints. The Sergeant Bilko of his day, Carl was resourceful in finding what he needed to make a light box for contact printing. He visited the glider repair shop and in exchange for promises of prints of glider mechanics he conned lengths of clear Birch wood to make his Contact Printer.

Back in his tent, under cover of a blanket serving as his darkroom, he carefully exposed each print using a dim bulb as his light source and guessing on exposure times.

Carl developed his little prints using three combat helmets, working through the first helmet, filled with developer. It was hard to keep



*Gendarme, Tripoli, North Africa*  
©Carl Gwartney

the helmets from tipping over, the blanket from falling into the developer, or the light from leaking in under the edges of his "darkroom." Then it was on to the “Stop,” and into the “Hypo” to “fix” his prints.



*Home, Sweet Home, Tripoli, North Africa*  
©Carl Gwartney

He didn't always get it right, but more often than not his prints came out and he could pay his debts to the glider mechanics.



*Sight Seeing Roman Coliseum, Eljem*  
©Carl Gwartney



*Glider Pilots on the Flight Line*  
©Carl Gwartney

Carl and his camera were popular among the men of his squadron. Every man wanted a picture of himself, so no one made much of military regulations forbidding photography in war time. He became the unofficial squadron photographer. Not even the Supreme



*Ike and Fellow Generals Inspect Troops in Preparation for Market Garden*  
©Carl Gwartney

Allied Commander, General Dwight D. Eisenhower complained when Carl took his photograph as "Ike," with his fellow commanders, Gen. James Gavin, Lt. Gen. Lewis H. Breteton, and Major Gen. Matthew Ridgeway inspected troops preparing for one of WWII's largest air invasions of Europe, Operation Market Garden.



*Street Cars, North Africa*  
©Carl Gwartney

Market Garden was an aerial invasion of Holland, using hundreds of gliders carrying men and materiel of the [82nd Airborne Division](#). Carl crash landed his glider in a turnip field, then spent the next twelve days fighting his way back to friendly territory along side soldiers of the 82nd Airborne, also known as "the All-American Brigade." The experience marked his life.



*"American Girl" C-47*  
©Carl Gwartney

By the end of the war in 1945 Carl had made over 900 negatives. While all had been contact printed, Carl never saw larger prints until almost 70 years later. Using a light



*Tanks, North Africa*  
©Carl Gwartney

box to back light the negatives and a digital camera in Macro mode, then reversing the negative images in Photoshop, it was possible for Carl to see his work for the first time in large format, albeit on a computer monitor.

Though sometimes grainy, and other times filled with pinholes caused by lack of control over water temperature and water purity, Carl's

photographs remain a remarkable collection of wartime images and memories. They are images of the Great Generation, and a priceless memory of a time not to be forgotten.



*Ox Cart in Streets of Trapni, North Africa*  
©Carl Gwartney



*Algerian Woman*  
©Carl Gwartney



*On the Streets of Tunis*  
©Carl Gwartney

**THE PHOTOGRAPHERS' FORMULARY, INC.**  
P.O. Box 950, 7079 Hwy 83 North  
Condon, Montana, USA 59826-0950  
E-Mail: [Anthony Mournian, editor](mailto:Anthony.Mournian@photoformulary.com)  
Website: [Photoformulary.com](http://Photoformulary.com)  
Tel: (800) 922-5255 or (406) 754-2891





# *the* Photographers' Formulary

J U N E 2 0 1 3

## NEWSLETTER SPECIALS

Specials for the darkroom. All items *limited to stock on hand*

### GLASS CYLINDERS

Cat. No.:09-0075

250m ml size

Regular \$12.95

30% off: \$9.07!

Promo Code: J0075

Cat. No.:09-0082

500 ml size

Regular \$28.95

30% off: \$20.27!

Promo Code: J0082



<http://stores.photoformulary.com/-strse-255/Graduated-Cylinders-Glass/Detail.bok>

### PLASTIC GRADUATED CYLINDERS

Cat. No.: 09-0083

1000ml size

Regular \$23.95

30% off: \$16.77!

Promo Code: J0083



<http://stores.photoformulary.com/-strse-254/Graduated-Cylinders/Detail.bok>

### PREMIER SAFELIGHT W/ RED FILTER

Cat. No.: 14-1035

Regular \$34.95

Special Price 50% off:  
\$17.48



Promo Code: M1035

The Premier/Doran 10 X 12" Safe-light: an excellent choice for the home or professional darkroom.

An economical unit allowing for interchangeable filters to satisfy different darkroom printing needs, its head can be tilted up or down.

The OC filter is for standard black and white printing. Sturdy metal construction, a baked enamel finish with an ABS front frame and easily interchanged filters. Can be used as a transparency viewer or a retouching station with use of a diffusion filter. Comes with an OC-Red Filter, 25 watt bulb and 6 ft AC cord.

<http://stores.photoformulary.com/-strse-917/Premier-Safelight/Detail.bok>

*Limited to stock on hand.*

### GLASS BEAKERS

Cat. No.:09-0091

50 ml size

Regular \$6.95

30% off: \$4.87!

Promo Code: J0091



<http://stores.photoformulary.com/-strse-277/Beaker-Glass/Detail.bok>



Swan River Bottom (Kallitype from Digital Negative)  
©Ray Nelson 2013

## PHOTOGRAPHERS FORMULARY TO OFFER DIGITAL NEGATIVE SERVICE

Need an Enlarged Digital Negative? Try us!

Traditional photography is changing with the times. Film based negatives, while not extinct, are becoming rare and may soon be a thing of the past. What will replace them for use in the Alternative Processes?

We think we know. As Digital Images become more and more common there's been a corresponding march to digital negatives. This reverses time honored photographic processes which required multiple steps to produce an enlarged negative suitable for contact printing in the Alternative Processes.

Formulary instructor, Ray Nelson, has developed *computer density adjustment curves* which allow the use of digital image files or scanned negatives to generate transparency negatives which can be tailored for use with Kallitypes, Cyanotypes and other alternative process printing techniques.

You are probably among the many enthusiasts of the Alternative Processes who enjoy expressing yourself artistically, but you have little or no interest in becoming a computer guru.

Let us help you. Send us your digital files straight from your camera, or send us computer files of scanned negatives and tell us what alternative process you are working in and what size contact print you would like to make. We'll take care of the rest.

Forget about becoming the next Bill Gates or Steve Jobs. Let us make your digital negatives and you make the contact print. We have the ability to combine modern digital imaging and scanning technology with traditional printing processes and we'll open vistas to a whole new world of creative opportunities in the Alternative Processes?

***Call us or send Ray Nelson an email with your questions about Digital Negatives.***

[Formulary@Blackfoot.net](mailto:Formulary@Blackfoot.net)  
(800)922-5255

[Ray@photoformulary.com](mailto:Ray@photoformulary.com)

THE PHOTOGRAPHERS' FORMULARY, INC.  
P.O. Box 950, 7079 Hwy 83 N  
Condon, Montana, USA 59826-0950  
E-mail: [Anthony Mournian, editor](mailto:Anthony.Mournian@photoformulary.com)  
Website: [Photoformulary.com](http://Photoformulary.com)  
Tel: (800) 922-5255 or (406) 754-2891  
Fax: (406) 754-2896

**CONTACT US WITH QUESTIONS  
OR COMMENTS at 800-922-5255**

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# July 7 – July 12

## The Gum-Platinum Print and Making Digital Negatives with QTR

With Kerik Kouklis

During this intensive 5-day workshop you will begin by learning to make high quality digital negatives using the Quad Tone RIP (QTR) program and Epson printers. You will learn how to



calibrate and control this powerful tool in an easy and straightforward way. We will then cover in detail the making of fine platinum/palladium prints from the negatives you make during the workshop or from pre-existing large format or digital negatives. The platinum/palladium process is quite easy to learn and Kerik's casual and friendly teaching style will have you making excellent prints almost from the start. Then you will learn to use gum bichromate overprinting to stretch the medium into a new realm. Adding one or more layers of gum bichromate over a platinum print will result in a final print with added depth and richness and endless possibilities of color to enhance the emotional impact of the image. Once mastered, many printers find it difficult to go back to the straight platinum process for their work.

While previous experience in any of the alternative processes is helpful, it isn't a prerequisite to attend this workshop. Each student should provide negatives no larger than 8x10 as well as high quality scans or digital camera files that will be made into digital negatives. You can also scan negatives during the workshop, but this uses up valuable time. Be prepared to take your work in a new direction and never look back. This process is lots of fun and soon becomes addictive. Bring your previous printing skills, but be willing to try new approaches as well.

**Tuition: \$795.00**

**Biography:** *Kerik Kouklis* is a fine art photographer drawn to the landscape. Born and raised in California with a background in music and geology, Kerik combines a contemporary eye with 19th century processes to produce work that is uniquely his own. Using digital cameras, roll film cameras and very large view cameras, he often explores obscure, little-known places where he makes images that can be at once calm and unsettling. Kerik has become highly skilled and respected practitioner of the platinum/palladium process and the combined gum-platinum process. For the past 5 years he has also incorporated the wet plate collodion process in his work. Kerik has been teaching workshops in these processes since 1997, both in his home studio and at various locations around the US, Canada and the UK. His work is currently represented by galleries and by art dealers in California, Connecticut and New York.



[Visit Kerik Kouklis's Website](#)



# July 14 - July 19

## Bromoil

With David W. Lewis

At the turn of the 20th century pictorialism reigned supreme and the bromoil and transfer processes were the most highly acclaimed means of expression by the leading pictorial photographers in North America and Europe. It was considered the most beautiful form of artistic expression. Today, major galleries and serious art collector's are quick to acquire vintage and traditional bromoil and transfer prints.

A bromoil print is one in which the original black and white silver image is bleached out and replaced with a stiff litho type oil pigment. The ink is stippled onto the damp gelatine surface with special stag foot shaped brushes, creating a beautiful etching like quality. During the inking up stage, the photographer has the artistic control to alter tonal values to enhance the print and create atmosphere and recession on the final print.



Traditionally, a negative was used to make the enlargement onto black and white paper, however for several years David has been making digital negatives for the process and the results have been truly remarkable. Whether you use conventional b/w film or a digital camera, David will share with you his technique for creating exhibition quality images.

This five day intensive hands-on workshop is designed specifically for photographers' whom shoot with a digital camera and now want to learn how to create digital negatives using Photoshop for the bromoil process. David will devote considerable time during the week with detailed instructions on how to make incredible digital negatives for the bromoil process. Participants will learn what plug-ins David is using to achieve the perfect negative. David also discusses in depth the software and techniques he uses for scanning 35mm. slides, b/w and colour negatives for the process.

The advantages of contact printing with a digital negative over the traditional analog enlargement are; no test strips to determine the exposure once minimum exposure to produce maximum black is determined. Each negative that you print has exactly the same exposure and development time and if the contrast and or tonal range are not perfect, it is a simple matter of correcting the negative in Photoshop and then printing out a new one! This only requires a few minutes of work and you are back in the darkroom reprinting the image. For example, the exposure for all of the digital negatives that I have printed for the past several years in my darkroom is 25 seconds. No burning or dodging or wasting paper to achieve the ideal print for bleaching and then inking up.

**Tuition: \$725.00**

**Biography:** *David W. Lewis M. photog, Cr.photog. MPA, CPA. Is one of the last surviving masters of the pigment control processes of Oil, Bromoil and Transfer and is certainly responsible for the revival of these rare processes. With 40+ years of experience in the pigment processes, David is recognized internationally as a leading workshop instructor. A dedicated industrial pictorialist in the true sense of the word, his technical perfection in the bromoil and transfer processes allows him to freely express himself and his images have been described as dreams locked in pigment. He is constantly redefining his craft to its highest potential and his work has been exhibited in major art galleries and museums throughout North America, Europe and Asia. In 1995 David published *The Art of Bromoil & Transfer*, the most definitive, fully illustrated publication on the bromoil and transfer processes in over 30 years. His company offers a complete line of materials necessary for the bromoil processes including brushes, pigments, B/W non-super-coated chlorobromide bromoil paper and etching presses. In his latest book, *The Passion Pit*, a tribute to the drive-in theatre, David offers a nostalgic journey through exquisitely reproduced B/W photographs and bromoils of a simpler time, sure to conjure up your own memories of this unique North American culture. "Corporate Wasteland" was published in the fall of 2007 by Cornell University in the U.S.A. and *Between the Lines* in Canada. See David's work at [www.bromoil.com](http://www.bromoil.com).*



# July 14 – July 19

## iPhone-iPad-IR Art

With Theresa Airey

Remember the days of Polaroid Instant film and Time Zero manipulations that gave you instant gratification? Well, that is a little like what iPhone/iPad photography does. The apps are incredibly creative and easy to use and very ingenious. You can take a shot and apply an app and have a unique image almost instantaneously.



Of course how you apply them and mix the various apps is another story. Blending of difference apps to an image takes more time but it is fun and it is innovative. I am always astonished at the different ways each of our minds work and the different directions it can go when given a bag of artistic options such as "apps".

To me, iPhone/iPad apps are just another tool in my toolbox to create images. There are no rules that say you can't take an image created with an app into Photoshop and take it one or two steps further. These are all tools to be used to arrive at

a final image. How you got there, no one cares, it is the final image that counts.

You will need either an iPhone or an iPad or both and a laptop.

A good point and shoot camera

A converted IR camera

I will send out info on getting a camera converted to take IR images. I will give out an information sheet with where to have your camera converted and my discount codes.

A week before the Class begins, I will send out a list of iPhone cameras to download to your iPhones and also a list of apps to download to your iPhones and/or iPads.

You should have my new book, "Digital Photo ART: New Dimensions". This has a very large and descriptive chapter on Infrared photography. Sold at: [www.amazon.com](http://www.amazon.com)

### **Tuition \$795.00**

Biography: Theresa Airey, international photographer and author of "Creative Photo Printmaking", "Creative Digital Printmaking", "Digital Photo Art", "Beginner's Guide to Digital Photo Art",

"Bermuda, The Quiet Years" and "Bermuda Then and Now" has shown her work extensively with separate exhibitions in eighteen of the 50 U.S. states. Abroad, she has held major shows in Italy, Spain, Bermuda, the Dominican Republic and Mexico. Her work is in several permanent collections including the prestigious

Pretenkabinet of the Rijksuniversiteit in Leiden, Holland, The Polaroid Collection of Boston, The Fuji Collection (an International traveling exhibit), and the Altos De Chavon Center in Santo Domingo. Theresa's work has been published in numerous Art and Photography Magazines. Her work is also featured in numerous Photography books. Recently her work is featured in a new book published by Delmar Learning entitled, "Photography in the 21st. Century", of which she also has the cover image. Theresa holds a MFA in Photography and Fine Art and has instructed Photography at the University of Maryland, Baltimore Campus, and Towson State University and at the Maryland Institute, College of Art. She currently sits on the advisory board for Freestyle Photographic Suppliers. She is best known for her skill in restoration, infrared photography and "crossing the boundaries" between traditional printmaking, painting, drawing, photography and digital art by using the computer as a tool to begin to integrate, orchestrate, and create new images. For more of Theresa Airey's work visit [Aurora Photos](http://Aurora Photos)





# August 11 – August 16

## The Experimental B&W Darkroom

With Christina Anderson

Do you love the B&W darkroom but need a creative boost to loosen up? Do you pine for the magic of seeing a print come up in the developer? Are you a teacher wanting to inspire students of any age bracket or are you just seeking inspiration yourself? Do you have notebooks of B&W negatives crying for a new interpretation? If so, this is the class for you!



The class will center on the following creative analog B&W processes: Mordançage, Lumen prints, Chemigrams, Photo+Chemigrams (alias *Chromoskedastic*), bleach out, and even multiple creative toning if time allows. Participants should already be familiar with the B&W darkroom

and developing film and paper. Bring lots of negatives for reinterpretation, or photograph and develop film while there. Be prepared to embrace imperfection and chance serendipitous happenings.

The evening of arrival we will outline the processes and schedule for the week, choose appropriate images, and then for the next four days be in and out of the darkroom from 9AM-9PM letting the creativity flow. All the while, sumptuous meals are lovingly prepared for us in the background, allowing us to devote all of our time to our work. The day of departure there will be an informal sharing of work right before the finish of the workshop at noon. The Formulary is a most amazing place in a mountain setting for that “mountaintop” creative experience, and August is the perfect time to end the summer filled with new inspiration.

**Tuition: \$795.00**

**Biography:** Christina Z. Anderson is an Associate Professor of Photography at Montana State University, Bozeman, where she specializes in alternative and experimental process photography. Her work, which centers on the social and spiritual landscape, has been exhibited internationally in over 70 shows as well as numerous publications. She has authored several books, two of which have sold worldwide—*The Experimental Photography Workbook* and *Alternative Processes, Condensed*. In the works for 2013 publication is a comprehensive book on gum printing and other alternative processes (Casein, Cyanotype, Platinum/Palladium, Ziatype, Salted Paper, Argyrotype, Van Dyke brown) tentatively entitled *Gum Printing and Other Amazing Contact Printing Processes*.



[Visit Chris Anderson's Website](#)