

the Photographers' Formulary



ANDREW BRAUN: PORTRAITS OF AFRICA

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ANDREW BRAUN: PORTRAITS OF AFRICA

If you've ever tried to take a portrait of Aunt Bessie or Uncle Charlie you're familiar with the wax museum smile, the glazed grimace or the Public Face.

It's difficult for people to relax when someone sticks a camera in their face and tells them to, "*Just be yourself!*" And, while it may be difficult for the subject to relax, it's impossible for the photographer to capture anything more than meets the eye of his camera.

Apollo Robbins is a professional pickpocket. He specializes in "*getting inside*" a Mark's defenses.

He's so good he's been hired by the US Government to teach soldiers some of his skills in evaluating others' frame of mind. This can be critical on the battleground where

a soldier never knows, in the next instant, what perils he may face.

For openers, Robbins does a little dance around his subject. He keeps up an amiable line of chatter about everything except what he is doing. At this stage he's evaluating his subjects, sizing up what they may have in their pockets or on their person, and getting physically close to them.

Robbins' hands are always moving; he is always in motion, and always talking to his subject. His purpose:

get close, divert attention from his real purpose, and pick the moment when his subject's guard is down. Like **André Cartier-Bresson**, Robbins is looking for the *decisive moment*.

In classes he teaches

at Treasure Island, California, Robbins tells his students what he is going to do and how he is going to do it. Then, even though his subject knows what is coming, he



Maasai Maiden
©Andrew Braun

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*In the Classroom at Melon Chosen
Community School*
©Andrew Braun

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Waiting at the Door
©Andrew Braun

moves in for the kill, takes a wallet, grabs a set of keys, and may even end up with a wristwatch, all before the subject knows what has hit him.

Robbins specializes in *misdirection*. He is an expert at sizing up his subject and in seizing the moment when the subject's attention is diverted. He is equally expert in gaining his subject's confidence and trust.

While a photographer may not look at it in quite the same way, because his purpose is different, the photographer has similar goals of establishing a relationship of trust and confidence with his subject. He, too, is focused on directing his subject's attention so he can get inside the cloak of confidence, insecurity or public face we all carry around us. When he senses



Student, Melon Chosen Community School
©Andrew Braun

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.

that moment, he opens the shutter and captures the person's essence. Therein lies a skilled portraitist.

Remember *Anita Corbin* from the November 2013 newsletter? She spoke of capturing her subject's essence, and she works in much the same way Robbins works.

Colvin is an expert at sizing up her subject, gaining their trust and confidence, then seizing the decisive moment to take their photograph.

Andrew Braun finds himself in good company. Born in Colorado, but raised in Minnesota, he returned to Aspen, Colorado to attend



Student, Melon Chosen Community School
©Andrew Braun

Colorado Mountain College.

Though he once thought he might make hotel or restaurant management his career, he discovered Colorado Mountain College's premier photography program and changed direction, deciding to take the road less traveled.

The Colorado Mountain College professional photography program is at the top of its class among two year colleges. It's been recognized by CNN as one of the top twenty in the nation of colleges its size. Led by Derek Johnston, Professor and Program Director, the program is limited to forty students at a time. Students don't drown in a sea of classmates; every student gets constant personal attention and mentoring by folks who *really* know their business.



Stranded at High Water
©Andrew Braun

Andrew Braun took to the two year program as a fish takes to water. He graduated with honors, intent on making a career in portraiture.

Then he went on a mission. He wrote up a grant proposal to travel to a remote village in Nakaru, Kenya, to teach basic photography skills to children in an orphanage. With help from the *Roaring Fork Valley* nonprofit, *The Child's Eye*, and philanthropist, *George Stranahan*, Braun was able to beg or buy ten point and shoot digital cameras, and other equipment for his mission to Kenya.

The cameras lacked many of the bells and whistles of a sophisticated DSLR, but they were enough to teach young children how to frame a shot, pose a subject or use available light to best advantage.

Braun took a digital printer with him, but to his dismay destroyed its innards in his first attempt to use it. Unfamiliar with differing voltages in the local electrical supply, he plugged the 120 volt printer into a 240 volt socket. The printer was instant toast. So much



Student, Melon Chosen Community School
©Andrew Braun



Student, Melon Chosen Community School
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for printing out his students' photographs!

Resourcefulness comes easy to a photographer intent on a mission. Braun went into a neighboring town and found a shop owner who could print students' photographs for him. The printing costs cut into Braun's already slender budget, but somehow he made it work.

Over the course of his summer in Nakaru, Braun worked with twenty-four youngsters at the Melon Chosen Community school, none of whom had ever held a camera in their hands before his arrival. He carefully explained the principles of *exposure, composition, and angle of view. Depth of Field and Aperture* were beyond Braun's grasp of the language barrier. The children, fascinated by the cameras, were eager to learn. They took photographs of one another, of the world around them, and of anything else that caught their fancy.



Student, Melon Chosen Community School
©Andrew Braun

Periodically Braun would go through their work and select the best photographs to have printed. He had learned quickly about the ravages of high voltages on delicate electronic circuit boards, and somehow avoided frying his laptop. It would have been convenient to have his own printer, but Braun settled for selecting his students' best work product, then had those images printed and handed out copies to the students who had shot them.

By the end of summer the cameras had been, in cowboy terms, "*ridden hard and put away wet.*"

Dust and dirt from the village roads had done their work, fouling shutters and ruining electronics. But there were photographs enough to fill the village square, and the faces of his students filled



Nakaru Cattle
©Andrew Braun

with a sense of accomplishment.

Braun had not been idle. He spent his days taking his own photographs of villagers young and old. Noble warriors of the Maasai tribe posed for him, as did somber young cowherds. Braun looked deep into their faces, capturing something more than snapshots. He, like Apollo Robbins, became skillful at sizing up his subjects, diverting their attention, then taking their portrait; capturing their essence.

But Braun, unlike Robbins, was not using sleight of hand to "lift" an image of his subjects without their knowledge. He follows Richard Avedon's philosophy, "*A photographic portrait is a picture of*



Student, Melon Chosen Community School
©Andrew Braun

someone who knows he's being photographed, and what he does with this knowledge is as much a part of the photograph as what he's wearing or how he looks. He's implicated in what's happening, and he has a certain real power over the result."

Braun's photographs of students in the Melon Chosen Community were only taken after Braun had earned their trust and respect. Far from "taking" their portraits, Braun feels he was *given* the privilege of their portraits as an expression of their trust and respect.

Perhaps that's what makes the children's portraits so powerful. Braun was given a window into their lives. You see it in the somber, soulful gaze of a young boy only inches from the camera, as the boy, looking into the lens is also looking deep into Braun's eyes.



Student, Melon Chosen Community School
©Andrew Braun



Student, Melon Chosen Community School
©Andrew Braun

Like Cartier-Bresson, like Richard Avedon, Braun watched, and waited, then in that decisive moment when each child revealed himself, opened the shutter and captured the image.

When Braun came home to Colorado he turned to another of his passions: Platinum/Palladium printing. From enlarged digital negatives he made contact prints of his own *Portraits of Africa*, and made conventional prints of those taken by his students.

Braun shows a considerable talent for "iron printing," and hopes one day soon to meet, and perhaps work with **Jan Pietrzak** of Santa Fe, New Mexico, an acknowledged master of the technique.

On March 1, 2013 the Colorado Mountain College's Aspen Gallery opened an exhibit, "*Portraits of Kenya*," featuring photographs

taken by children living in the slums of Nakaru, Kenya. Also on display were a number of Braun's personal efforts. All works are available for purchase, with one-third of proceeds of sale going to future projects of The Child's Eye.

If you'd like to see more of Andrew's work, and the work of the Children of Nakaru, please visit the exhibit site at:

<http://enews.coloradomtn.edu/2013/02/14/portraits-of-kenya-feature-s-photographs-by-kenyan-children/#sthash.ijz4TWYi.dpuf>



Student, Melon Chosen Community School
©Andrew Braun



Maasai Wildebeest
©Andrew Braun



Maasai Herdsman
©Andrew Braun

Here's the link to Andrew Braun's website. Be sure to visit his galleries:
www.andrewbraunphotography.com/



Maasai Warrior
©Andrew Braun

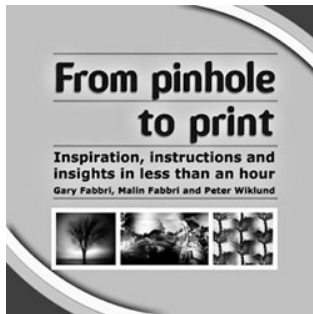


Maasai Warrior
©Andrew Braun



Maasai Youth
©Andrew Braun

Formulary newsletter editor, Anthony Mournian, recently taught a Photography Merit Badge workshop for Boy Scouts in the San Diego, California. Malin Fabbri, one of the authors of "From Pinhole to Print," donated copies of the book, and sent along this note:



Pinhole day 2014 is approaching. Become a supporting member of AlternativePhotography.com and receive a free pinhole book:

http://www.alternativephotography.com/newsletters/newsletter_1403_pinhole_free.html

Pinhole day is coming up on April 27, 2014, and it's good to be prepared. I know you have been making pinholes with [the Boy Scouts,] and found out how much fun it is. It is easy. I was making pinholes with my kids when they were as young as 2.

Check out International Pinhole Day *here*: <http://www.pinholeday.org>

To learn pinholing, the book *From Pinhole to Print* is a great aid. *From Pinhole to Print* will guide you from drilling your first pinhole to printing your first pinhole photograph. It's an easy to read, step-by-step guide to making a pinhole camera and creating images. Today – when most cameras are brimming with digital functionality – many seek relief in the simplicity of a basic pinhole camera. Pinholing is a pure form of photography. The pinhole camera that you will build is simple, but pinholing has few limitations.

Pinholing is a fantastic way to discover photography. Building the camera, loading the paper and taking a first picture gives the beginner an understanding of the basic skills used in photography. Developing your first print can be a thrilling experience.

The *Artists' Gallery* will inspire you to experiment and see how you can take your pinholing further. Once you get started you may even become a dedicated pinhead!



Here's is a pinhole taken by my (now 8 year old) when he was 2, Maximillian Fabbri.

A link to *From Pinhole to Print* can be found *here*:

<http://www.alternativephotography.com/wp/cameras-film/from-pinhole-to-print>

Watch a short movie about the book, *here*. . . . <http://youtu.be/MYdxAR-eEF1>

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NEWSLETTER SPECIALS

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

PREMIER 4-1 MAGNETIC EASEL

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Regular

\$39.95

35% off: \$25.97!

The Premier 4-1

Easel has perfectly aligned masks positioned for 1/4" margins. No adjustments needed. Magnetic latching locks instantly, keeping paper secure. Special focusing base. All steel construction. Rubber feet prevent slipping. Accommodates four most used paper sizes: 8x10", 5x7", 3.5x5" and 2.5x3.25".

With this easel, and a bit of practice, you can achieve perfect, borderless prints. Or you can center the exposure on the paper, resulting in a bordered print. The patented angles of the Delta retainer bars assure precision registration of each sheet of paper. The top easel bar is gently sloped and the left edge is flat to allow sliding of the paper in and out with ease. The non-skid bottom prevents the easel from slipping out of position. Each easel comes with three magnets: a 4, 8 and 10. Use one, two or three magnets to hold your paper in place.

<http://stores.photoformulary.com/-strse-820/Premier-4-dsh-1-Magnetic-Easel/Detail.bok>

<http://stores.photoformulary.com/-strse-916/Premier-18%26%2334-scln-Rotary-Trimmer/Detail.bok>

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The Premier Hanging Dryer is flexible and mobile. It features a transparent polypropylene hanging bag with a full-length zipper closure. It sports an ABS wall-mounting support frame and filters the incoming air, with bottom venting and a temperature selector switch. The dryer has a capacity of nine 35mm 36-exposure rolls or several 4x5 cut film hangers. The dryer requires 120 volts AC, is rated at 1500 watts, and draws up 13 amps; a three-prong grounded power cord is

<http://stores.photoformulary.com/premier-hanging-bag-dryer/>

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The Premier 18" Rotary Trimmer is designed to cut single sheets of paper or film cleanly and precisely. It is completely safe and simple to use. Its compact portable design makes it perfect for use where space is limited.

<http://stores.photoformulary.com/-strse-916/Premier-18%26%2334-scln-Rotary-Trimmer/Detail.bok>

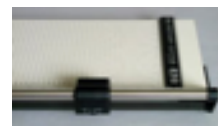
MYERS TRIMMERS

Three 13" left!

Cat. No.: 75-0960 13" Myers

Regular \$124.00

40% off: \$74.40

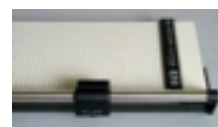


One 15" left!

Cat. No.: 75-0961 15" Myers


Regular \$155.95

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The Myers rotary action trimmer has the cutting capacity of a traditional knife guillotine cutter. It boasts a white-coated hard-wearing steel baseboard with clear guide rules for A series and B series paper sizes. The self-sharpening steel rotary blade is housed in an easy to hold cutter head for comfort and total safety.

<http://stores.photoformulary.com/-strse-788/Myers-Rotary-Trimmers/Detail.bok>

NEW**	April & May Introductory	Our Introductory Workshop Series Film Photography - April 25-27 Printing From Film Negatives- May 2-4 Alt Process Printing from Digital Negatives - May 9-11 With Ray Nelson All inclusive on site costs \$495.00		Week 7	August 3-8 2014	Daguerreotype A Contemporary Approach With Jerry Spagnoli	Photography Beyond Technique With Tom Persinger
	Week 1 June 8-13 2014	Amazing Tri-Color Gum & Casein With Christina Z Anderson			Week 8 August 10-15 2014	iPhone iPad and iR Art With Theresa Airey	
Week 2	June 15-20 2014	Everything Albumen With Zoe Zimmerman	Gum Plat Print & Making Digital Negs Using QTR With Kerik Kouklis	Week 9	August 17-22 2014	Carbon Printing Using QTR Digital Negatives With Sandy King	Tin Types & Ambrotypes in Montana With Sean Kochel
	Week 3 June 22-27 2014	Alternative Process Printing with Digital Negatives With Ray Nelson			Week 10 September 28 Oct 3, 2014	Photography And Lightroom workshop With Rick Sheremeta	
Week 4				NEW**	Oct Introductory	Our Introductory Workshop Series Large Format Photography Oct 3-5 Printing From Film Negs- Oct 10-12 Alt Process Printing from Digital Negatives – Oct 17-19 With Ray Nelson All inclusive on site costs \$495.00	
	July 13-18 2014	Making a Personal Album or Journal, Start to Finish A Women's Retreat With Laura Blacklow			Save up to 25% off tuition An early registration by the 31st of March 2014 qualifies for a 15% discount on your workshop tuition. **Register and attend two classes consecutively and receive one night of your B&B stay free also receive a 10% Discount off the second weeks tuition Enjoy our women's retreats with Laura Blacklow and Jane Goffe. Renew yourself and restore your creativity. A spa is nearby and available for an extra cost.		
	Week 5 July 20-25 2014	Creative Hand Tinting With Jane Goffe			Remember our bring a friend Discount 10% is available when you both sign up for the same workshop		
Week 6	July 27 -August 1 2014	Bookmaking With Anna Tomczak	Gumoil Printing With Michelle Pritzl				



The Photographers' Formulary 19th Century Processes

APPLICATION FORM

MAIL OR FAX TO: PHOTOGRAPHERS FORMULARY INC.
P.O. BOX 950 • CONDON, MONTANA 59826-0950
Ph: (800) 922-5255 • Fax: (406) 754-2896 www.workshopsinmt.com • formulary@blackfoot.net

Name _____ Male ___ Female ___ Age ___

Permanent Mailing Address _____

City State/Prov. Zip/Postal Code _____

Bus. Phone () _____ E-mail _____

Home Phone () _____ Fax: () _____

How did you hear of our Workshops? _____

Occupation _____

Years in Photography ___ Camera Formats used _____

I would like to stay on site at the B&B for 5 nights (NON-SMOKING) all amenities.

___ \$250.00 per person, Double Occupancy (+ Tax) ___ \$450.00 Single Occupancy (+ Tax)

___ I will find my own housing ___ Camping (\$50.00 includes showers + Tax)

Prefer to share a room with a friend in a workshop? ___ Yes ___ No Friend's name _____

Do you require a vegetarian lunch and dinner? ___ Yes ___ No

Do you request the roundtrip shuttle from Missoula A/P ___ Yes ___ No

WORKSHOP TITLE & INSTRUCTOR	DATE	TUITION	HOUSING	Total
\$100.00 ROUNDTRIP SHUTTLE from Missoula Airport =				
** MEALS Required \$275.00 x _____ (number of workshops) =				
KIT FEE TO BE DETERMINED (generally \$50 to \$150 - We will try to post to our web site when known) =				

Alternate Workshops:	Application Fee (required) ** \$20.00	
	Subtotal	
___ Visa ___ MasterCard ___ Discover ___ AMEX ___ Check or Money Order enclosed payable in US dollars Exp. Date: _____ Security Code _____ Credit Card No.: _____ I have read the terms applicable to my workshop concerning payment, liability and Cancellations. Signature for deposit _____ Date: _____	7% Lodging Tax** Total Due	
	Less Deposit Enclosed	-\$220.00
Signature for remaining balance: _____	Balance due 30 days Prior to start of workshop	