



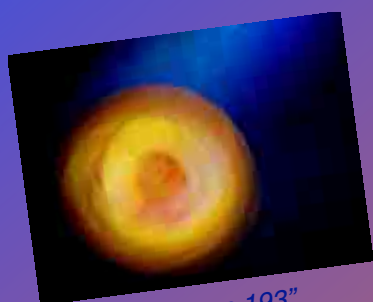
Volume 9

Number 5

## MAY 2012 NEWSLETTER

### WHAT'S GOING ON HERE? . . .

#### In this Issue



"Kapturas 193"  
©Miquel Salom

- What's Going On Here?!
- And the Winners Are. . .!
- From the Isle of Mallorca-Miquel Salom
- May 2012 Newsletter Specials
- Four upcoming Workshops
- 2012 Interactive Workshop Schedule
- 2012 Workshop Application Form
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#### What's Going On Here, Anyway!

Have you ever wondered why the images in the newsletter are so small and why they are of such poor resolution?

Here's WHY:

We could make them bigger.

We could increase the resolution, but. . .

The newsletter would rapidly grow to an unwieldy file size, and you've told us you don't like that.

So, we publish the newsletter as a *Portable Document Format*, or as a **PDF**.

This allows us to create a newsletter which can be read online, and in which we can embed links to other internet locations. **Most importantly, we can embed links to larger versions of photographs in higher resolution.** This allows you, the reader, to print the PDF on your desktop computer and have a hard copy to hold in your hands for later reading.

The **thumbnail images you see in the newsletter are ALL linked to larger versions** for better viewing. **Every thumbnail image** acts as an **active button** to a larger version

which is often stored on the photographer's personal website, or on the Formulary storage site.

**Every photograph** published in the Photographers' Formulary newsletter acknowledges the copyright of the photographer who generously allows us to publish it, and **every photograph** deserves protection. The thumbnails are small, limited to 2x2 inches, and are of minimal resolution. **Thumbnails are not intended for viewing**, but are meant to act as buttons or switches to take you, the viewer, to a larger version which you can see without your trifocals, and without leaning into the screen of your monitor. **For example, click on the thumbnail image at the top left of this message. . . and see what happens.**

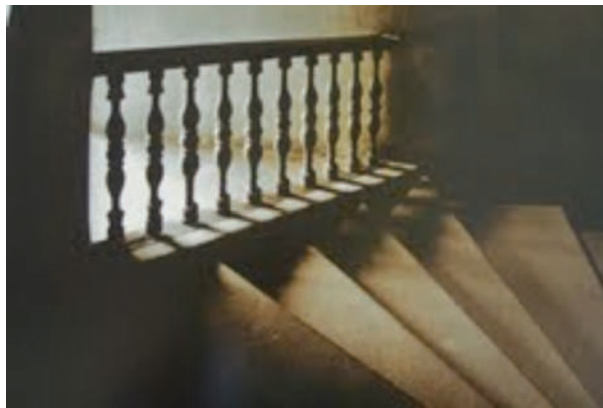
So **DO THIS:** whenever you see a thumbnail image, **click on it**. When you **click on it** you will quickly see the larger version at a resolution you can enjoy.

**Anthony Mournian, editor**  
**Photographers' Formulary**  
**Newsletter**



**“Pop Bottles”**

**1st Place: Philip Schwartz with a Carbon Transfer using a digital negative**



**“Mysterious Stairs”**

**2nd Place: Herbert Swick with a Lith Print**



**“Jordon Pond”**

**3rd Place: Vicki Reed with an Encaustic Lith on rice paper**

**Honorable Mention:**

**Kevin Logghe**

**David King**

**Dave Clough**

**Clive Figueiredo**

**Richard Ray**

**Congratulations to our winners and to our five Honorable Mentions. First prize is free tuition to a 2012 Summer Workshop; Second prize is free housing for a 2012 Summer Workshop, and Third prize is a free meal plan for a 2012 summer workshop.**

**All Honorable Mentions will receive a gift certificate for \$50.00 from the Photographers' Formulary workshop store.**

**Thank you for your entries!**

**Bud and Lynn Wilson  
Photographers' Formulary**

## From the Isle of Mallorca - Photographer Miquel Salom



[Click on the map for  
a larger version](#)

The island of Mallorca lies about 200 miles off the east coast of Spain. It's

the largest of four islands in the Balearic Islands with Palma as its largest city. Mallorca lies east of Spain, south of France, north of Algiers and west of Italy.

For centuries it has been at the crossroads of civilizations. Romans, Greeks, Phoenicians, Carthaginians, Jews, Arabs and Catalans have all come by Mallorca. Now Tourism reigns supreme.



*"Esperant 2728"*  
©Miquel Salom

While [Mallorca](#) has about a million inhabitants, it plays host to almost 14 million tourists each year. Near the mouth of the Mediterranean

Sea, and located at about 40° North Latitude, it's almost the same as New York City, but with a decidedly different climate.

Average temperatures are from the mid-50s (F) to the mid- 80s (F). Hundreds of miles of beautiful beaches lined with tall palms are backed by striking mountains only hours away. It's no wonder Mallorca is a tourist

magnet and no wonder photographer Miquel Salom likes to call it home.

Salom was born on Mallorca at the middle of the 20th century. When he was about fourteen years old his father handed him a [Kodak Brownie Fiesta](#) camera and asked young Miquel to take the family portrait.

With the camera held in nervous fingers and the viewfinder to his eye, Miquel says he felt a strange vibration run through his body, which he interpreted as a sign of a path he should follow.

It was a gift of art. For the next half century he made his way in the world, building a communications company and using his self taught skills of photography in the world of advertising.

He taught himself what he needed, then went out and did it. It wasn't until a few years ago, however, that he gave himself the freedom to indulge his passion for the artistic side of photography.

Commercial photography had been

his bread and butter, putting food on the table and making his global business possible and profitable, but for Salom never the twain did meet between his commercial photography and his desire to express himself in an artistic way.

Salom likes to move forward, and



*"Untitled 3732"*  
©Miquel Salom

seldom looks back. He views it as a pioneering spirit, requiring him to surpass each day's effort with the next. When he succeeds he can feel good about himself, and attributes this to constant research, discovery, and evolution of his talents and skills.

Now sixty-one years old, Salom says he wasn't able to focus on art until just a few years ago. Before then he was consumed by his advertising agency, traveling throughout the world capturing

professional images for his job.

Then came his epiphany. He was finally able to free himself from the professional world of

work and to head down a new path focusing on teaching through his art. So far he's had about twenty exhibitions in Spain, Germany and the United States.

Salom concluded those who have been gifted with the ability to create art must use it to "enlighten" as many people as possible. He

likes to think of his artistic efforts in a photographic metaphor,

with the developing of a the print as a process, which when completed leaves only the



*"Organic 638"*  
©Miquel Salom



*"D'ara"*  
©Miquel Salom



*"Organic 832"*  
©Miquel Salom





*"Esclatasangs 38059"*

©Miquel Salom

silver salts necessary to form the image after receiving the "light" of exposure. For Salom, the moment of inspiration to create art is an instant in

which he says, "[T]he soul is luminous. It's a spiritual process, and not so much a physical one, even though the information input (eyes, ears, touch, smell, etc..) is a physical process." As he talks about the process he makes it plain this aspect of making art is



*"Esclatasangs 37904"*

©Miquel Salom

somewhat mysterious and at a higher state, and, therefore, indescribable.

A firm believer that art work is really more about the feeling it generates than the look and feel of its appearance, Salom says when we "feel" the art it can create different reactions in different



*"Magranes 523"*

©Miquel Salom

individuals exposed to it. He usually prefers not to explain what a work of art he creates means to him because he doesn't want to influence the audience in any way. He prefers his audience to be free to feel the work as they perceive it in that moment of their lives.

For Salom this is the gratifying moment: teaching people to discover what they cannot see on their own. This is when the "enlightening" takes place and Salom feels a sense of happiness, the satisfaction of

**Remember: Click on a Thumbnail Image to display the larger version**

having planted a seed in the soul of the viewer which they might remember all their life.

His work then becomes part of their lives and at that moment for the viewer he ceases to matter.

*"This is a process which all humans go through and it's gratifying to be on the side of the ones who make it happen. For me, art creation is a luminous instant of the soul, which we must convey to others."*

Where does Salom find his inspiration? From the past, and photographers such as Edward Weston, Edward Steichen, Henry Fox Talbot, Julia Margaret Cameron, Ansel Adams, Nadar, and Ortiz Echague. He says, "I remember an amazing feeling when being in front of *"The Pond Moonlight"* by Edward Steichen, *"Whisper of the Muse"* by JM



*"Kapturas 645"*

©Miquel Salom

*Cameron, and "Pepper" by Edward Weston.*

He likes to think of himself as a *wide-angle view artist*, because *"in addition to the "argentique"*

*processes I have learned to paint on*

*acrylic, encaustic, and other artistic techniques such as Raku, classical Photogravure and Solarplate."*

From those first influential photographs Salom saw almost half a century ago, he remembers them as romantic, nostalgic and pictorialistic, and says they are



*"Momento 388"*

©Miquel Salom

what has led him to what he is working on now. With the time and economic means to research and study

alternative processes, some as many as 165

years old, Salom wants to apply his artistic vision, overlaying it with the background and experience of his lifetime.

It's an exhilarating time for Salom, as he feels again the excitement he felt in those first moments. Now, after a full career in what he calls a 47 years "parenthesis" of

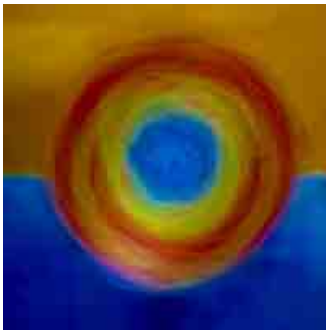


*"Untitled 662"*

©Miquel Salom

commercial photography, he can approach it with a more mature vision and the confidence that comes with experience, helping to pave his way along a new path.

One Formulary workshop Salom would like to take is Will Dunniway's "*Wet Plate Collodion*." He sees raw beauty in the technique and with it the means to create images from his soul by adding a unique spiritual depth to the work.



*"Kapturas 139 "*  
©Miquel Salom

Difficult logistics make it impossible this year, but as determined as he has been in his pursuit of knowledge Salom will surely be successful one day soon.

Visit Miquel Salom's website here. ...

<http://www.miquelsalom.com/>



*"Esperant 2310"*  
©Miquel Salom



*"Esperant 952"*  
©Miquel Salom



*"Magranes-921"*  
©Miquel Salom



*"Esperant 11"*  
©Miquel Salom



*"Momento 833"*  
©Miquel Salom

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 • **NEWSLETTER SPECIALS**

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**We're extending the April Specials in anticipation of upcoming workshops. Buy now, enjoy later!**

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July 29 – August 3

### 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 Bequest 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 exposing the plate, and how to modify a conventional film holder for those who wish to expose their plates in a camera. As a finishing touch, you will learn several methods for making cases to hold the finished image.

**Jerry Spagnoli**

Tuition: \$795.00

**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, "Daguerreotypes", published by Steidl. His work is held in the collections of the Museum of Modern Art, The Art Institute of Chicago, The Oakland Museum, The Chrysler Museum, and The Museum of Fine Arts in Boston, The Fogg Museum, and The National Portrait Gallery.

[Visit Jerry Spagnoli's Website](#)



August 12 – August 17

### Platinum Printing in the 21<sup>st</sup> Century

With Tillman Crane

The 21<sup>st</sup> century has created opportunities for photographers in all formats, film or digital, to make platinum prints. In this workshop you will work with both the traditional and the NA2 platinum/palladium printing processes. Covered topics will include: paper choices, image color, contrast controls, basic hand coating methods, use of step wedges and masking techniques. With this workshop a first-time platinum printer will have the knowledge to make platinum prints in their own darkroom. The more experienced platinum printer can use this



workshop to build their skill set and problem-solve printing issues. Students should bring negatives (4x5 to 8x10) or a CD of high quality scans. We will use Inkpress to make negatives on an Epson 3800 printer. The emphasis of this workshop is on making the platinum print so we will be using pre-determined curves and not individualizing curves for your home printer. Printing kits will be provided through Photographers' Formulary. The lab is open 24 hours a day. As darkness is at 10 pm this time of year, there will be time to photograph in this beautiful area and you are encouraged to do so. A darkroom is available for film processing.

This workshop provides both a great introduction in the art of platinum printing as well as an opportunity for the more experienced printer to hone their technique. With plenty of one-on-one guidance and a focus on making prints, this workshop is guaranteed to build your skills as a platinum printer.

For further information contact [tillman@tillmancrane.com](mailto:tillman@tillmancrane.com)

Tuition: \$795.00

**Tillman Crane**

**Biography:** Tillman Crane is a photographer dedicated to the creation of platinum prints using large format cameras.

Professionally involved in photography for over thirty years, he divides his time between shooting new images, working in his darkroom, teaching his craft and creating limited edition books of his images. Photographs are made one negative in the camera at a time, one print at a time, using a 19th century process. A variety of bellows cameras and historic lenses are his tools in the field. He brings his vision of subject and light to life through his mastery of the platinum print process. With this hand-mixed, hand-coated process, small changes occur with each print and therefore no two are exactly alike. Each photograph is to be treasured as a beautiful monograph. Tillman has published four books of his images. He also creates one-of-a-kind books of selected platinum prints for the discriminating collector. These images are printed on fine watercolor paper and then gathered and sewn into a unique book. He is a sought after teacher throughout the U.S. and U.K. for his fully committed, yet easy going, workshops that push and inspire his students. In addition, he is available for individual tutorials. The Tillman Crane Gallery is



For further information visit:

**Don't try to read these workshop descriptions. Download a full size version of the Workshop PDF by clicking anywhere on the smaller versions on this page.**

August 5 – August 10

### Gum Printing Then and Now

With Christina Anderson

Gum prints are essentially photographically controlled watercolors made by a 19th



Century process called gum bichromate. Gum Arabic is mixed with watercolor paint and a photosensitive substance called ammonium dichromate, and painted onto watercolor paper. When exposed to sunlight in contact with an enlarged negative, the gum Arabic hardens into an image that is "developed" in plain water. Where the light hits the least, the gum and pigment wash away, leaving the highlights of the image. The prints, when finished, are completely

archival.

For those of you wanting to delve into this process, from low tech to high tech, from monochrome to tricolor, from historical to contemporary, this is the class for you. Christina will guide you through the pleasures (and pitfalls) of the gum process from 1839 to the present day digital era. Bring a digital camera to use out in the field and/or digital photos you would like to translate into gum prints (your own personal laptop would be best!); no need for large format negatives as the class will be outputting contact printing negatives digitally. Be prepared for an intensive and creative week that will probably turn you into yet another "gum bichromaniac"!

Tuition: \$795.00

**Christina Anderson**

**Biography:** Christina Anderson is an assistant professor of photography at Montana State University, Bozeman, Montana. Her specialties are experimental and alternative processes. She received her undergraduate degrees in French from the University of Minnesota, painting and photography from Montana State University, and an MFA in photography from Clemson University. She has written three books—*The Experimental Photography Workbook*, *Tutti Nudi*, and *Reflections on the Reemergence of the Nude during the Italian Renaissance*, and *Alternative Processes: Condensed: A Manual of Gum Dichromate and Other Contact Printing Processes*. In the works is a book devoted solely to gum printing.

[Visit Christina Anderson's Website](#)



August 19 – August 24

### Carbon Transfer

With Sandy King



In this workshop, the student can expect to learn:  
What materials, including light sources, are necessary for printing with alternative processes, and how to use them?

Learn how to make necessary materials which are no longer available commercially, including carbon tissue.

Learn to expose and develop in-camera negatives for printing with alternative processes.

Learn how to make digital negatives.

Learn how to sensitize carbon tissue and prepare it for printing.

Learn how to expose carbon tissue and transfer it to a suitable base.

Learn how to develop the carbon image.

Learn how to clear the print and carry out final finishing, including touch-up work.

Students are encouraged to bring negatives suitable for alternative printing in 4x5" to 8x10" size to the workshop. Negatives which print well on a grade #0 or #1 silver paper, or in p/pd, should print well in carbon.

Tuition: \$795.00

**Sandy King**

**Biography:** Sandy King is the author of numerous published works on photographic esthetics and techniques, including *The Photographic Impressionists of Spain: A History of the Esthetics and Techniques of Pictorial Photography*, *Schmidt De Litz Hertz Fotografier 1940-60*, and *The Book of Carbon and Carbon: Contemporary Procedures for Monochrome Pigment Printing*. Sandy has great knowledge of alternative printing processes and has published numerous articles on the subject, including articles on: carbon in Photo Vision, View Camera, and Silvershock, and on Kallitype, pyro staining developers and UV light sources at various on-line photography sites. He is a master of carbon printing and a landscape photographer who works primarily with medium format as well as large format and ultra large format. He also dabbles in developer formulation and is the creator of the popular Pyrocath-HD and Pyrocath-MC formulas.



[Visit Sandy King's Website](#)



NEW**	Week 1	May - June Introductory	Our Introductory Workshop Series Intro-Silver Gelatin B&W-May 18-21 Variable Contrast Print-May 25-28 Silver Gelatin Lith Printing-June 1-4 with Ray Nelson		Week 9	August 5-10 2012	Gum Printing Then and Now with Christina Z Anderson	
	Week 2	June 10-15 2012	Large Format and The Digital Negative with Steve Anchell		Week 10	August 12-17 2012	Platinum Printing in the 21 <sup>st</sup> Century with Tillman Crane	
	Week 3	June 17-22 2012	iPhone and iPad Art Creative Vision with Theresa Airey		Week 11	August 19-24 2012	Carbon Transfer with Sandy King	Introduction To Polymer Gravure with Diane Alire
	Week 4	June 24-29 2012	Infrared and Pigment Transfers with Theresa Airey		Week 12	August 26-31 2012	Environmental Portraiture: Photographing The Book and It's Cover with Kurt Fishback	
	Week 5	July 8-13 2012	The Wet Plate Collodion Process with Will Dunniway		Week 13	September 2- 7, 2012	iPhone Photography with Dan Burkholder	
	Week 6	July 15-20 2012	Fiber Arts and Bookmaking with Laura Blacklow	Image Transfers and Photo Encaustic with Anna Tomczak	Week 14	September 9- 14, 2012	Gum Plat Print & Making Digital Negs Using QTR with Kerik Kouklis	
	Week 7	July 22-27 2012	Traditional Silver-Halide B&W Photography with David Vestal & Russ Hepworth		NEW**	October Introductory	Our Introductory Workshop Series B&W -35MM or Med Format Sept 28-Oct 1 Intro-Silver Gelatin B&W-Oct 5-8 B&W Large Format – Oct 12-15 Silver Gelatin Lith Printing – Oct 19-22 with Ray Nelson	
	Week 8	July 29-August 3 2012	Daguerreotype: a Contemporary Approach with Jerry Spagnoli	Alternative Process Crash Course with Tom Persinger		Treat Yourself to a Fabulous Opportunity! Workshop Details and Pricing Info on the website <a href="http://www.workshopsinmt.com">www.workshopsinmt.com</a> Click on the workshop icon or please call 800-922-5255		



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](http://www.workshopsinmt.com) • [formulary@blackfoot.net](mailto: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
Subject to change     \$100.00 ROUNDTRIP SHUTTLE from Missoula Airport =				
Subject to change     ** MEALS Required \$275.00 x     (number of workshops) =				
LAB FEE (Determined by the chemistry used during the week and the amount of students) =				

Alternate Workshops:	<b>Application Fee (required) ** \$20.00</b>	
	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: _____	<b>7% Lodging Tax**</b>  <b>Total Due</b>  <b>Less Deposit Enclosed</b>	<b>-\$220.00</b>
Signature for remaining balance: _____	<b>Balance due 30 days Prior to start of workshop</b>	

**THE PHOTOGRAPHERS' FORMULARY, INC.**  
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