

The Photographers' Formulary Newsletter

M A Y 2 0 1 3

Volume 10

Number 6

Craig Alan Huber: Memorable and Collectible



Stone Circle
©Craig Alan Huber

In this Issue

- Craig Alan Huber: Memorable and Collectible
- May Newsletter Specials
- Sandy King: Carbon Printing with QTR Negatives
- Bruce Bambaum: Seeing, Planning and Printing the Fine Photograph
- Kerik Kouklis: The Gum-Platinum Print and Making Digital Negatives with QTR
- Christina Anderson: Amazing Tricolor Gum and Casein
- Our New Casein Printing Kit
- Formulary to Offer Digital Negative Service
- 2013 Interactive Workshop Schedule
- 2013 Interactive Workshop Application
- May 2013 Formulary Specials

CRAIG ALAN HUBER: MEMORABLE AND COLLECTIBLE

There are few continents on the globe Craig Alan Huber has missed. He's always on the lookout for the image with potential to become memorable and collectible, and he's not hesitant about going to whatever lengths it takes to get it. His travels have taken him to graveyards in the Czech Republic, Celtic circles in Scotland, ancient cliff dwellings in Petra and shrines in Mexico.

His dad's Argus C3 Rangefinder was Huber's first exposure to cameras. Using black and white film he roamed the back yard shooting whatever caught the eye of an eight year old boy. It wasn't too many years later when he looked into the ground glass of a friend's 4x5 and was bitten by the large camera bug. Within a year he had his own view camera and was off and running in new directions.

Huber finds large format cameras give him the biggest bang for his buck. With the price of film skyrocketing since Kodak's withdrawal from the black and white market, Huber has become even

more selective in what he photographs, whether in 35 mm or 11x14.

The view camera and its upside down image on the ground glass appealed to his artistic sensibilities. It gave Huber a way of abstracting from reality as he focused the inverted image, and forced him to narrow his world view in the process of self-editing the composed image.

As Huber's primary tool, the view camera allows him to step back from the "literal" and step through the ground glass into his "abstracted" world of the view camera.

It wasn't long, however, before he found the viewable area of the 4x5 too confining. It

was a short step up to a 5x7, and from there to the 8x10 and 11x14 formats. As you might guess, when it comes to view cameras Huber believes in bigger and better.

From the time he got his first view camera in 1996, until he stumbled on one of Kerik Kouklis' platinum/palladium workshops in Yosemite, Huber spent many hours in the darkroom, printing "nice gelatin silver prints."



Craig with his 11x14 - Self Portrait
©Craig Alan Huber

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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.

Kouklis' workshop began Huber's foray in the land of Alternative Processes. In 2003 a friend invited Huber to his first Alternative Process International Symposium (APIS,) and a whole new world opened up. He was awestruck by the beauty and aesthetics of the Alternative Process images presented at APIS and soon found himself on a new path.

Kerik Kouklis' workshop in 2002 went a long way to opening Huber's eyes to the beauty and



Elgin Cathedral, Lantern of the North
©Craig Alan Huber

permanence of the platinum/palladium contact print. Before the workshop Huber had accepted the truism "*platinum printing is a bear. It's difficult to learn and it's super expensive!*"

In a long weekend workshop Kouklis cut through much of the mystique, and shortened Huber's learning curve. He gave Huber the information and tools he needed to make contact prints with the long



Stones of Calanais
©Craig Alan Huber



Stones of Calanais
©Craig Alan Huber

tonal range for which the platinum print is famous.

(As an aside, Kouklis recalls Huber as a student, and describes him as an excellent and productive photographer. Kerik, by the way, is teaching, "*The Gum-Platinum Print and Making Digital Negatives with QTR*" during the week of July 7-12. Read the PDF workshop description description on page 7 and sign up today!)

Reminiscent of Gordon Hutchings' affinity to "*Rust, Rot, Ruin, Rubble and Ramshackle,*" (*Gordon Hutchings on Photographic Expression,*)

http://www.youtube.com/watch?v=Ebone_1_tJM, Huber's abiding interest seems to be in ruins of the ancient and the abandoned. He photographed the Stones of Calanais in the Outer Hebrides, or the Western Isles of Scotland, as well as Iona Abbey, an abandoned abbey in the west of Scotland, and the remains of Elgin Cathedral.

http://en.wikipedia.org/wiki/Elgin_Cathedral)

The Stones of Calanais, aka the Standing Stones of Callanish, have a quality similar to Stonehenge in the southwest of England. The stones were erected sometime around 3,000 B.C., or a *very* long time ago. As with Stonehenge, speculation is endless as to the reason for the circle of stones. They may have been a burial cairn, a calendar system based on

the position of the moon, or a religious site.

http://en.wikipedia.org/wiki/Callanish_Stones)

Huber photographed the stones at different times of day, capturing their moods. Contact printed in platinum/palladium, their texture and imposing stature give a quality of solitude and introspection to a land of humankind of an ancient millennia.

Elgin Cathedral, dedicated to the **Holy Trinity**, sometimes referred to as The Lantern of the North, is a historic **ruin** in Elgin, Moray, north-east Scotland. The original cathedral was dedicated in 1224,



St. Francis at One with Creation
©Craig Alan Huber

but in years that followed was burned and rebuilt three times. It's a large complex of ruins with elaborate and varied architectural styles which grew out of repeated rebuilding and enlargements. Large parts of its exterior walls remain intact, while others have been "stabilized" to make them safe for approach by visitors to the site.

Wherever Huber photographs he works with available light to capture



Old Packhorse Bridge, Carrbridge, Scotland
©Craig Alan Huber



Ancient Dwellings - Petra
©Craig Alan Huber

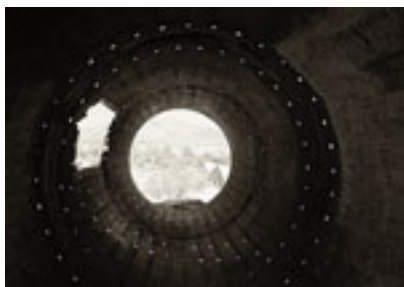
spirit of the place. His photographs reflect a search for solitude and introspection. He works to draw his viewers in and to produce a sense of peace and tranquility in them. It can be the interior of religious ruins at Iona Abbey, the



River Dulnain - Carrbridge, Scotland
©Craig Alan Huber

flow of River Dulnain in the Scottish Highlands, or the peace of “*St. Francis at one with Creation*,” in a California mission. Take a leisurely pace through [Huber’s online galleries](#) and you’re bound to come away with a sense of Huber’s search for “spirit” in his photography.

Huber’s contact prints range from 4”x5” to 14”x18.” The 14x18 print was from a digital negative.



Tunnel Vision
©Craig Alan Huber

After “graduating” from a 4x5 view camera and stepping up to a 5x7, he decided to go for broke and try his hand at an ancient 11x14 Empire View Camera. The Empire had been “*run hard and put away wet*,” or, in other words, had been well used before it came into Huber’s hands. He says the back of the camera was coming apart, so he had to wedge the back in place with a screwdriver to keep it from falling off and destroying the ground glass. If you’ve bought a ground glass for a 4x5 you know they are not cheap, and they don’t get less expensive as you move up to an 11x14!

Even as film has become more and more expensive, Huber’s hunger for larger negatives continues unabated. The self editing inherent in the taking and making of large format negatives, plus the cost of film, has limited Huber’s output. Contrary to the hundreds of “quickie” shots possible in a single day with a digital camera, Huber seldom takes more than a handful, and sometimes none at all.

Huber’s not opposed to digital images or enlarged digital negatives, but he’s had to become more judicious about the photographs he’ll take with his 11x14. He sees this as a good way of forcing himself to pre-visualize his work.

Huber’s current work is a “[Kickstarter](#)” project to fund limited-edition art portfolios to benefit the California Missions. He’ll be producing limited-edition hand-crafted portfolios of platinum/palladium prints from his visits to all twenty-one Missions in Alta California, made over a six-year period.

To create the first set of limited-edition portfolios, seed money is



Señor de los Trabajos en San Luis de Potosi
©Craig Alan Huber

required to purchase materials. If you are interested in helping with [Craig’s Kickstarter project](#), you can read more about it here:

kickstarter.com/projects/1491601918/the-spirit-within-california-missions-platinum-por?



Taos - Rectangles
©Craig Alan Huber

Be sure to visit Huber’s image galleries on [his website](#): craigalanhuber.com/index.cfm



Las Vegas, New Mexico
©Craig Alan Huber



Cementerio Sangre de Cristo
©Craig Alan Huber



Fr. Crespi at Fr. Serra Cenotaph
©Craig Alan Huber



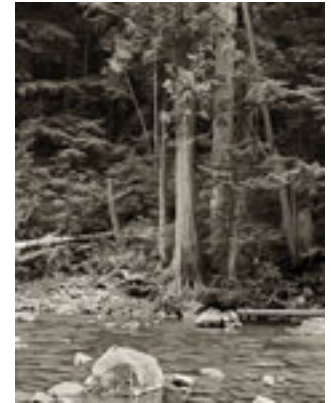
Life Among Ruins
©Craig Alan Huber



Forget Not Iona Abbey
©Craig Alan Huber



Cubana
©Craig Alan Huber



River Runs Through It
©Craig Alan Huber



Rest Among Ruins
©Craig Alan Huber



Earthquake Country
©Craig Alan Huber



St. Francis de Asis Church, Taos, NM
©Craig Alan Huber



Black Cat Hiding
©Craig Alan Huber



The Spirit
©Craig Alan Huber



Chimayo Courtyard, Chimayo, NM
©Craig Alan Huber

June 16 – June 21

Carbon Printing with QTR Digital Negatives

With Sandy King

Carbon is one of the oldest of all photographic processes, having been introduced more or less in its present form in 1864 by the Englishman Joseph W. Swan. Carbon is a contact printing process that gives a final image that consists of a pigment suspended in hardened gelatin. Carbon is without question the premier photographic printmaking process in all of history. Carbon prints have a unique image quality characterized by surface relief and a very long tonal scale with an almost absolutely straight-line curve. Prints can be made in a wide range of colors and tones, the choice limited only by the availability of suitable tissue, and when suitable pigments are used the prints are extremely stable. Our approach in the workshop is hybrid, combining the best of the old, the carbon process, with contemporary methods of image controls through Photoshop and the production of high quality digital negatives with Epson photo printers.



In the carbon transfer workshop at the Photographers' Formulary the students will learn everything necessary to make their own carbon prints. There will be discussions of all the materials, equipment and supplies needed for printing with carbon, including information about light sources. The participants will learn to make carbon tissue, starting from the raw materials of gelatin, sugar and pigments, and will use this homemade tissue in printing. All of the various steps in making a carbon print will be explored in depth, including sensitizing carbon tissue to make it sensitive to UV light, preparation of final support papers, mating the sensitized and exposed tissue with a final support, and development of the carbon print in warm water.

There will also be a very thorough session devoted to using Epson printers and the QTR driver to produce high quality digital negatives that can be used for carbon printing, or with appropriate curve modifications, with other alternative processes.

Tuition: \$795.00

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 Las Heras Fotografias 1940-60*, and *The Book of Carbon and Carbro: Contemporary Procedures for Monochrome Pigment Printmaking*. 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 *Silvershotz*, 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 Pyrocat-HD and Pyrocat-MC formulas. For more information about Sandy King and his work see <http://www.sandykingphotography.com>



June 26 – July 1

Seeing Planning and Printing the Fine Photograph

With Bruce Barnbaum

Working in the beautiful Swan Valley beneath the rugged Mission Mountains to the west and the equally rugged Bob Marshall Wilderness to the east, we'll have the opportunity to photograph the region, then to move into the darkroom to develop negatives and print them. I will demonstrate efficient and effective methods of printing in the Formulary's darkroom facility, and students will then have the opportunity to develop and print from your own negatives. The darkroom is available 24/7, so you can use it as long as you're awake!



There will be outdoor field sessions in the mountains on both sides of the Swan Valley or within the valley itself. But most of the action will be indoors, where I will lead discussion and review sessions of all your work. Will show and fully discuss my work, and where you can develop and/or print your negatives. We will also delve into the meaning of photographic art and how to produce it. It all adds up to a wonderful workshop.

For the workshop all accommodations and the exceptional food--truly exceptional food--is prepared by the Formulary's own Lynn Wilson and her assistants, right there at the Formulary's facility, making it as comfortable and delicious as it is convenient. The food and accommodations are worth the workshop just by themselves!

Tuition for Seeing and planning workshop is \$795.00

Biography: Bruce Barnbaum of Granite Falls, Washington entered photography as a hobbyist in the 1960s. After 40 years, it is still his hobby; it has also been his life's work since 1970. He has taught workshops since 1972. Bruce's educational background includes Bachelor's and Master's degrees in mathematics from UCLA in 1965 and 1967. After working for several years as a mathematical analyst and computer programmer for missile guidance systems, he abruptly left the field and turned to photography in late 1970. Bruce is recognized as one of the finest photographers and darkroom printers on this planet, both through his exceptional B&W work, and increasingly through his color imagery. His work is represented by more than ten galleries throughout the United States and Canada, and is in the collections of museums and private collectors worldwide. His photography expands upon the dynamics he finds in both nature and the works of man, relating forces to the sweeping forms that dominate his vivid imagery. Visually he emphasizes the best of humanity and nature, sometimes with bold realism, often with degrees of abstraction to heighten the mystery. He understands light to an extent rarely found, and combines this understanding with a mastery of composition, applying them to an extraordinarily wide range of subject matter. His photographs often contain ambiguities concerning either the size of the scene photographed and/or its orientation, forcing the viewer to pause and think, and to become part of the creative process. To apply for either or both workshops, contact either Bruce Barnbaum by email at barnbaum@aol.com or the Photographer's Formulary at www.workshopsinmt.com.



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.



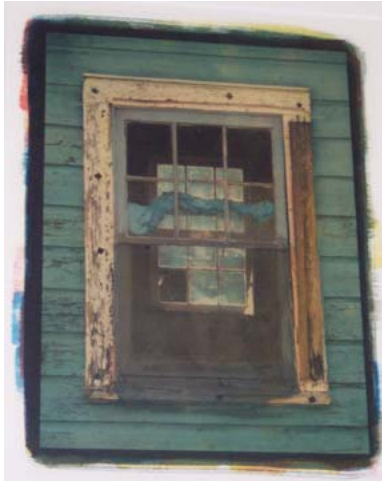
[Visit Kerik Kouklis's Website](#)

August 4 – August 9

Amazing Tricolor Gum and Casein

With Christina Anderson

Gum prints are essentially photographically controlled watercolor prints made in a 19th Century process called gum bichromate. Gum Arabic is mixed with watercolor paint and photosensitive ammonium dichromate, and painted onto paper. When exposed to light in contact with an enlarged negative, the gum Arabic hardens into an image that is “developed” in plain water. Casein, a colloid like gum, is practiced in much the same way so two processes can be learned for the “price of one!”



The workshop will center on simple digital negatives, so a laptop with Photoshop, Photoshop Elements, or Lightroom plus rudimentary knowledge of one of these programs (for example, sizing, sharpening, cropping images, even maybe knowing how to add a curve) is important. So is bringing lots of color digital images to choose from. Aside from a few simple supplies from home (teaspoons, hair dryer, towel, apron, and the like) the rest of the supplies will be covered under a class fee, including multiple pigment colors with which to experiment.

Participants tend to work from 9AM–9PM, with some early birds and night owls working longer. By the time the workshop ends, all should be comfortable with these processes to hit the ground running when returning home.

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](#)



Check out our *new Casein Printing Kit for Gum Printers* (Item number 00000000) about in Chris Anderson's new book, and look for an article about Chris' work in the *August Photo Technique* magazine.

Casein is a colloid derived from milk. For those already versed in gum printing, casein printing is done much in the same way: a colloid is mixed with a light-sensitive dichromate and watercolor, brushed onto paper and exposed under a negative to UV light. Where the light hits the most the casein hardens the most. Where the light hits the least the casein and pigment wash away in a simple water bath and thus the image emerges. For each print this exposure and development process is done multiple times, particularly for a Tri Color print. The Tri Color print requires a red, yellow and blue exposure to complete it.

The *Casein Printing Kit for Gum Printers* contains Potassium Dichromate, Ammonium Caseinate, and Sodium Benzoate enough to make approximately 20, 8x10 tri-color gum prints. You'll find more information in the chapter on Casein printing and other alternatives in Christina Z Anderson's new book, "*Gum Printing and other Amazing Contact Printing Processes*" (Item number 00000000) or look under Labware/ Bottles and Books.

Gum Printing and Other AMAZING Contact Printing Processes is the culmination of ten



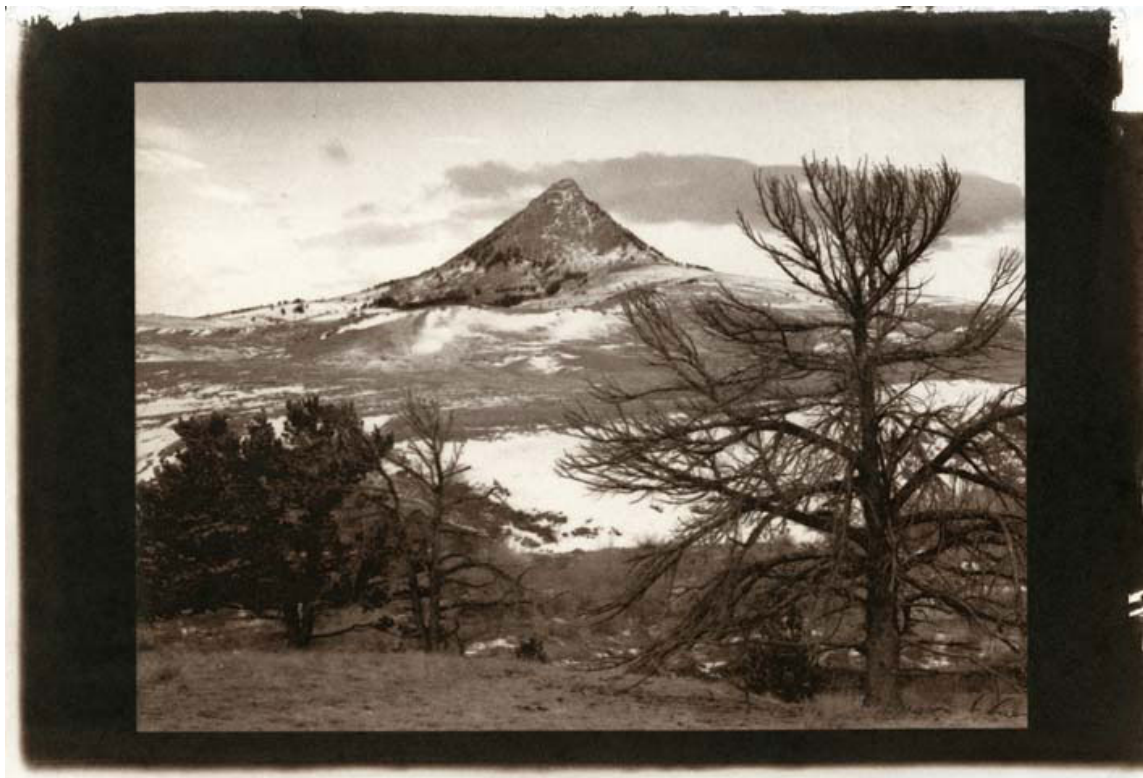
years of research, from photography's beginnings to present day. It's the replacement for Alternative Processes, Condensed but much more. It foregrounds gum bichromate in Section I and includes a comprehensive chapter on casein. Section II covers the most popular contact printing processes of cyanotype, argyrotype, kallitype, vandyke brown, platinum/palladium, ziatype, salted paper, as well as combination printing. Bodies of work are gridded for a visual exploration of the cohesive idea. Side-by-sides are included of the same image, but different processes. It's a perfect workshop or classroom textbook, comprehensive yet succinct. Retail: \$44.50 + shipping.

336 pages

500+ images from 100+ photographers

Comprehensive digital negatives chapter co-authored with Ron Reeder

Comprehensive history of gum and casein



Haystack Butte (Kallitype from Digital Negative)
©Ray Nelson 2013

PHOTOGRAPHERS FORMULARY TO OFFER DIGITAL NEGATIVE SERVICE

The Photographers Formulary has been working to make Alternative Processes printing accessible to us all. Instructor, Ray Nelson, continues to develop and refine *computer density adjustment curves* which allow the use of digital image files or scanned negatives to generate transparency negatives. These digital negatives can be tailored and used for kallitypes, cyanotypes, and other alternative process printing techniques.

The use of these curves at home by the computer enthusiast is well established but requires the user to buy specific printers and software. If proven workable and economical, the Formulary will offer the creation of digital negatives as a service to customers who may not wish to incur the time and expense to make negatives themselves. You'll be able to order a digital negative from your scanned print or digital file, and you won't have to buy a new computer or printer.

Ray reports success working with Montana photographers and predicts that this service will work well for alternative process photographers for you, too. We think the ability to combine modern digital imaging and scanning technology with traditional printing processes opens a variety of creative opportunities to enterprising photographers.

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

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Formulary@Blackfoot.net
[\(800\)922-5255](tel:8009225255)

Ray Nelson
Ray@photoformulary.com

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

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NEW**	Week 1		May Introductory	<u>Our Introductory Workshop Series</u> Intro-Silver Gelatin B&W- May 10-13 Variable Contrast Print- May 17-20 Silver Gelatin Lith Printing- May 24-27 With Ray Nelson		NEW**	Week 8	August 4-9 2013	Amazing Tri-Color Gum & Casein With Christina Z Anderson	
	Week 2		June 9-14 2013	iPhone Artistry: the Next Step With Dan Burkholder			Week 9	August 11-16 2013	The Experimental B&W Darkroom With Christina Z Anderson	
	Week 3		June 16-21 2013	Your Style: Personal B&W Photography With David Vestal & Russ Hepworth	Carbon Transfer With Sandy King		Week 10	August 18-23 2013	Everything Albumen With Zoe Zimmerman	Introduction To Polymer Gravure With Diane Alire
	Week 4		June 23-28 2013	Planning and Printing the Fine Photograph With Bruce Barnbaum			Week 11	August 25-30 2013	Photo Transfers and Mixed Media Photo Encaustic With Anna Tomczak	How To Holography With Ed Wesly
	Week 5		July 7-12 2013	Gum Plat Print & Making Digital Negs Using QTR With Kerik Kouklis			Week 12	September 1- 6, 2013	The Wet Plate Collodion Process With Will Dunniway	
	Week 6		July 14-19 2013	iPhone iPad and iR Art With Theresa Airey	The Bromoil Process for Digital Photographers With David Lewis		Week 13	September 8- 13, 2013	Care of Historic Photographs With Siegfried Rempel	
	Week 7		July 21-26 2013	Platinum Printing In the 21 st Century With Tillman Crane			NEW**	Sept & Oct Introductory	<u>Our Introductory Workshop Series</u> Intro -35MM / Med Format Sept 27-30 Intro-Silver Gelatin B&W- Oct 4-7 Intro Large Format – Oct 11-14 Silver Gelatin Lith Printing – Oct 18-21 With Ray Nelson	
Week 7		July 28-August 2 2013	Daguerreotype A Contemporary Approach With Jerry Spagnoli	Kallitypes Digital Prints And Hand Coloring Using Watercolors With Tom Persinger	Treat yourself to a fabulous opportunity! Workshop Details and Pricing Info on the website www.workshopsinmt.com Choose 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 • 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:	Application Fee (required) ** \$20.00	
	Subtotal	
___ Visa ___ MasterCard ___ Discover ___ AMEX ___ Check or Money Order enclosed payable in US dollars	7% Lodging Tax**	
Exp. Date: _____ Security Code _____	Total Due	
Credit Card No.: _____ I have read the terms applicable to my workshop concerning payment, liability and Cancellations. Signature for deposit _____ Date: _____	Less Deposit Enclosed	-\$220.00
Signature for remaining balance: _____	Balance due 30 days Prior to start of workshop	

the Photographers' Formulary

M A Y 2 0 1 3

NEWSLETTER SPECIALS

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

YANKEE HAND TANKS & REELS



Cat. No.: 14-1215

Regular \$9.95

50% off: \$4.98!

Promo Code: M1215



Cat. No.: 14-1220

Regular \$29.95

50% off: \$14.98!

Promo Code: M1220



Cat. No.: 14-1225

Regular \$19.95

50% off: \$9.98!

Promo Code: M1225

The Yankee Clipper II Daylight Developing Tank contains an adjustable reel which will work with all roll films from 110 to 220, including 35 mm-36 exposure. Its patented Speed-O-Matic reel loads rapidly. The tank has a translucent flange for developing color reversal films. The included agitator has a built-in thermometer. The Clipper II has a capacity of 5 to 15 ounces of chemical and includes loading test strip and instructions.

<http://stores.photoformulary.com/-strse-928/Film-Developing-Tanks/Detail.bok>

RIBBED AND FLAT DEVELOPING

TRAYS - LIMITED QUANTITIES

These developing trays are made for hard daily professional use. They can be used for developing, processing, hypo, rinse, et cetera.



Size: 11x14 Flat K-Star

Cat. No.: 14-0246



Regular \$16.95

Special Price 50% off: \$8.48

Promo Code: M0246

Size: 16x20" Flat Kustom

Cat. No.: 14-0248



Regular \$34.95

Special Price 50% off:

\$17.48

Promo Code: M0248

Size: 16x20 Flat K-Star

Cat. No.: 14-0249



Regular \$34.95

Special Price 50% off:

\$17.48

Promo Code: M0249

Size: 8x10 Ribbed K-Star

Cat. No.: 14-0256



Regular \$11.95

Special Price 0% off: \$5.98

Promo Code: M0256

Size: 16x20 Ribbed K-Star

Cat. No.: 14-0250



Regular \$34.95

Special Price 50% off: \$17.48

Promo Code: M0250

Size: 20x24 Ribbed Tray

Cat. No.: 14-0252



Regular \$46.95

Special Price 50% off:

\$23.48

Promo Code: M0252

Size: 8x10 Flat K-Star

Cat. No.: 14-0255



Regular \$11.95

Special Price 50% off: \$5.95

Promo Code: M0255

Size: 8x10 Ribbed K-Star

Cat. No.: 14-0256



Regular \$11.95

Special Price 0% off: \$5.98

Promo Code: M0256

<http://stores.photoformulary.com/-strse-836/Developing-Trays/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.