

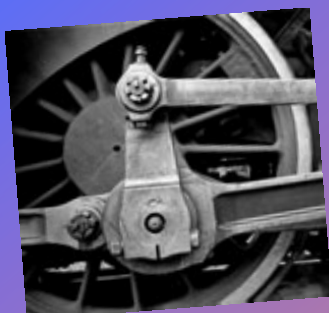


N O V E M B E R 2 0 1 2

Volume 9

Number 11

AL WEBER'S RENDEZVOUS: THE NEXT STEP?



Drive Wheels
©Paul Schranz 2012

In this Issue

- Al Weber's Rendezvous:
- *The Next Step?*
- Paul Schranz on Contemporary Digital Techniques
- November 2012 Newsletter Specials
- Craig Huber's Calendar to Benefit Mission Earthquake Retrofit Fund

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
Tel: (800) 922-5255 or (406) 754-2891
Fax: (406) 754-2896

AL WEBER'S RENDEZVOUS - THE NEXT STEP?

The French term *rendezvous*, originally meant "*present yourself!*" *Rendezvous* has come to mean something quite different these

days, having taken on the sense of a meeting at an agreed time and place. While often understood as a meeting between two people, it applies equally to a meeting of troops or friends.

That's what Al Weber meant a quarter of a century ago when he sent out postcards to many of his friends and former students, inviting them to American Flats, Nevada for the first ever Al Weber Rendezvous.

Like the game, "*Where in the World is Carmen San Diego*," you might ask, "*Where in the world is American Flats?*"

And what is it, by the way?

The frontier town of [American Flats](#) lay astride the [Comstock Lode](#) just outside [Silver City, Nevada](#). At one time American Flats aspired to be the new capitol of Nevada and offered the astounding sum of \$50,000 to the

Nevada legislature to move the existing capitol from Carson City to American Flats.

It's probably a good thing the legislature turned down the offer because within a few years American Flats went from Boom Town to Bust. The silver played out, and the remaining ore was of low

quality, low enough for miners and mining companies to seek their fortunes elsewhere. What does this have to do with Al Weber or Rendezvous?

Almost 70 photographers responded to Al's call for a gathering in what was now

the ghost town of American Flats to show their work to admiring peers. Al's rules of the game included, *No Photography!* Though in later years he relaxed the rule, this was to be an intellectual gathering, and like the child's doggerel in Dr. Seuss' [Cat in the Hat](#),



American Flats T-shirt
©Bruce Carter 1988



Barn Ice
©Paul Schranz 2012

“There was no time for play, no time for fun, there was Work to be done!”

The American Flats Rendezvous is a legend. Survivors speak of it in hushed and low tones, with a reverence reserved for special memories. It was the first of twenty-four annual Rendezvous in a variety of places, always on the third weekend in October. Bruce Carter, who has attended almost every one, printed up t-shirts to commemorate the event. A few of those t-shirts survive, one of which is [pictured here](#).

Fast forward to October 2012. An older and wiser group of photographers and friends gathered at Mission San Antonio de Padua in Jolon, California for Al Weber’s final Rendezvous. Al explained he has slowed down a bit, but pointed out, *“I’m still here, and I am doing fine.”*

Harkening to his little book, [The Next Step](#), Al urged his friends to find another way to carry on this gathering of photographic talent. Continue to show your work, he



Playground Cannon
©Paul Schranz 2012

urged, continue to learn about new techniques, new means of collecting light and putting it on paper, and don’t forget to encourage other young photographers to join the fun.

So, is Rendezvous 2012 the final Rendezvous, or will it simply be *The Next Step*?

PAUL SCHRANZ ON CONTEMPORARY DIGITAL TECHNIQUES

Invited by Al Weber to discuss his work with digital photographic techniques, Paul Schranz explained how digital techniques can be used to expand human vision into arenas impossible to achieve using straight film techniques.



Soledad 464 A
©Paul Schranz 2012

Schranz has been a photographer for forty five years, and a teacher for more than forty. He recently retired as an Editor of [Photo Technique Magazine](#), and as Director of the [Preston Contemporary Art Center](#) in Las Cruces, New Mexico.

For many years Schranz taught photography and digital imaging at the Governor’s State University in University Park, Illinois where he served as head of the photography department and from which he is a Professor Art Emeritus.

After a move to Las Cruces, New Mexico, Schranz volunteered his talents with the Fresh Eyes Project, teaching troubled incarcerated youths photography at the J. Paul Taylor Center.



Michigan Shore
©Paul Schranz 2012

Tinsley Preston, Chicago publisher of Photo Technique Magazine, asked Schranz to organize the building construction and direction of exhibitions at the Preston Contemporary Art Center in Mesilla, NM. The center displayed contemporary artwork of all mediums, including works from photographers worldwide. The center also held monthly photographic workshops.

A master of Digital Photographic Techniques, Schranz was well suited to teach Rendezvous members a few things about Focus Stacking, High Dynamic Range and Panoramas. He continues to experiment with all three as he expands his work from what he termed, “analytic” photography into “synthetic” photography.

Schranz explained Ansel Adams, of whom he had been a student, said “analytic” photography was one in which the maker of the photograph was “in the moment” as an active participant recording a specific instant in time. This, he said, was unlike painting which is



Lake Driskell
©Paul Schranz 2012



White Sands
©Paul Schranz

one step removed from the contemporaneous and allows the painter to add, subtract or interpret the “moment in time” at a later date.

With the advent of digital imaging it’s become possible for a photographer to create a “synthetic” moment in time. Using multiple images taken at varied times and places, the photographer can create an image which never existed, nor can it ever exist.

It’s the synthetic capabilities inherent in Digital Imaging Schranz finds intriguing and increasingly satisfying. As he observed, it’s only human to eventually become bored with your subject matter if you continue to make the same kind of photograph time after time.

With Digital Imaging Schranz is able to explore subject matter from



Point Lobos Rock
©Paul Schranz

different angles, and to tell a story in his “synthetic” images.

From his synthetic images have come collages constructed using the tools in Photoshop. As Photoshop has developed over the years its options and capabilities have expanded exponentially, broadening horizons with techniques such as Focus Stacking, High Dynamic Range and Panoramas.

Early digital cameras captured an image, and in the beginning that was enough. But as cameras improved in quality, resolution and speed, it’s become possible, for example, to construct a panoramic



Murphysboro
©Paul Schranz 2012

image using a hand held digital single lens reflex (DSLR.) In fact, Schranz says, it seems the handheld camera produces an even better panoramic image than one welded to a tripod. The panorama is produced by taking multiple images, each overlapping the next by about 30%. The images are opened in Photoshop Layers, aligned, then blended and stitched using the [Panorama effect in PS6](#).

Schranz described his method of creating a macro image with absolute depth of field. The image is in sharp focus from the surface nearest the lens to the surface at greatest distance from the lens. Anyone who has used a large format camera to photograph a



Double Door Swiss
©Paul Schranz

rose at close range, for example, knows it is impossible to retain sharp focus from front to rear because depth of field at macro distances is simply too shallow.

But with a DSLR camera on a tripod it is possible to capture multiple images, each focused at a different depth on the object. Then, with the Focus Stacking effect, available since CS5, only the “in focus” portion of each image is “blended” into the final “stacked focus” image. The result is an image in sharp focus from front to rear. “*Impossible!*,” you say? Try it.

Far from the final subject of his high speed presentation was a discussion of High Dynamic Range. Familiar to every photographer is



Tumacacori
©Paul Schranz 2012



Bleeding Rose
©Paul Schranz 2012

the dilemma of a potential image with such a wide range of exposure making it impossible to print with all parts of the image visible within an acceptable range.

Carrying this further, HDR now makes it possible, with a later model DSLR, to capture images impossible in any case with film. Schranz showed a night



French Market Station
©Paul Schranz 2012

photograph of a New Orleans train station. Some newer cameras have the ability to capture acceptable images at ISOs or speeds exceeding 10,000 with some approaching 20,000. This means an ability to shoot, handheld, in little more light than total darkness!



Susan 50A
©Paul Schranz 2012

There's no getting around it: Digital Imaging is here to stay. Schranz observed the options for photographers using film grow narrower by the day. Dropping demand led Kodak to stop making much of its film. Large format film is still available, but who knows how long that will last? True, companies in Eastern Europe continue to produce films of smaller size, but even those must be feeling the pressure of digital imaging, and in time that market, too, will narrow.

What's the future of film based photography? According to Schranz, there will likely always be a niche market for film, but quality products in large quantities will become increasingly rare and equally expensive.

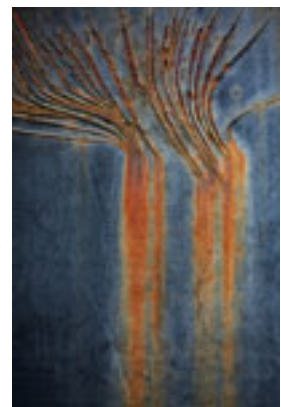
Make the most of Digital Imaging, and the wondrous tools of Photoshop. Take a class or workshop in tools such as HDR, Stacked Focus or Panorama, and explore a new face of photography in 2013!



Lady of the Lake
©Paul Schranz 2012



Man and the Moon
©Paul Schranz 2012



Texture - paint
©Paul Schranz 2012



NOVEMBER 2012 NEWSLETTER SPECIALS

PYROCAT-HD IN GLYCOL DRY OR LIQUID

Cat. No.: 01-5081

Regular \$14.50

Special 20 % off: \$11.60

Promo code **N5081**



Cat. No.: 01-5091

Regular \$14.50

Special 20 % off: \$11.60

Promo code **N5091**

Pyrocat-HD Film Developer is a semi-compensating, high-definition developer, formulated by Sandy King as an alternative to PMK. Sandy says his formula has approximately 1/3-stop greater effective speed, 10-15% shorter development times, more consistent staining action, lower toxicity, and no streaking or mottling with reduced agitation. available as a dry kit for you to mix or as a pre-mixed stock solution made with distilled water.
<http://stores.photoformulary.com/-strse-Developers-cln-Film/searchpath/196181194/start/31/total/43/Categories.bok>

COPPER TONER

Cat. No.: 06-0035

Regular \$10.95

Special 20% off: \$8.76

Promo Code: **N10**



FORMULARY COPPER

TONER contains copper sulfate, potassium ferricyanide, and potassium citrate which results in an image toned with copper metal. The toner produces a variety of colors ranging from warm brown through coppery hues to chalk red. The exact color obtained depends on the length of toning time. The process is rapid and progressive. It is possible

to remove the print from the bath at any stage of its toning. Although fiber based papers work best, resin coated papers will work nicely also. The chemicals contained in the kit are used to make two stock solutions, which are mixed in equal volumes to obtain the working solution. The stock solutions are stable for a reasonable period of time, but the working solution should be discarded after use.

<http://stores.photoformulary.com/-strse-Toners-fdsh-Reducers-cln-Toners/Categories.bok>

SEPIA SULFIDE TONER

Cat. No.: 06-0035

Regular \$12.95

Special 20% off: \$10.36

Promo code **N10**

FORMULARY SEPIA

SULFIDE TONER 221

is a classic bleach and redevelopment toner that produces rich permanent sepia-brown tones. Most types of paper tone well with this process, including resin coated paper. The bleach contains potassium ferricyanide that changes the metallic silver to a silver salt. After bleaching, the print is then redeveloped in sodium sulfide.

<http://stores.photoformulary.com/-strse-192/Sepia-Sulfide-Toner/Detail.bok>



FORMULARY ORIGINAL CYANOTYPE KIT - DRY

Cat. No.: 07-0090

Regular \$19.95

Special 15% off: \$16.96

Promo code **N90**

FORMULARY'S ORIGINAL

CYANOTYPE KIT is one of the oldest photographic processes and



one of the least expensive. Cyanotypes have a long full scale and distinctive blue color. The process can be used to produce a pale white image on a blue background or a blue image on a white background. This process is a contact print process and can be transferred to a variety of media; paper, cloth, leather, etc. This kit will produce 24 8x10 prints.

<http://stores.photoformulary.com/-strse-226/Original-Cyanotypes-Liquid-%26/Detail.bok>

FORMULARY VAN DYKE PRINTING KIT - DRY

Cat. No.: 07-0080

Regular \$46.95

Special 15% off: \$39.91

Promo code **N80**

FORMULARY'S VAN DYKE PRINTING KIT

produces beautiful brown images. It is similar to the Kallitype process but uses Ferric Ammonium Citrate as the sensitizer. This modification results in a print that needs no special developer, just a short water rinse and fixing. Van Dyke Brown printing does not have flexibility in contrast control nor the ability to change print color with development. However, the prints may be toned with printing-out-paper toners. This kit will produce 100 4x5" prints.

<http://stores.photoformulary.com/-strse-225/Van-Dyke-Printing-Brown/Detail.bok>





Mission San Antonio de Padua, Jolon, California

©Craig Alan Huber

Since 2008 photographer Craig Alan Huber has been on a mission. Working from his base in Woodinville, Washington, Huber recently completed personal pilgrimages to all twenty-one California Missions. To better understand their heritage, Huber traveled to the town of Petra on the island of Mallorca, Spain where he visited the birthplace of [Fray Junípero Serra](#) the founder of the California mission chain.

Huber's goal was to capture the Spirit of each Mission - communicating the essence of the beautiful historic buildings, artifacts, and tradition. Working with a 5x7 view camera in the field and the resulting negatives in his darkroom, Huber crafted rich photographic prints in platinum/palladium to tell the visual story. He discovered each Mission has its own character and feel making it distinctive and worthy of notice. The platinum print aesthetic works especially well for these images of 'Old California'.

During his visit to [Mission San Antonio de Padua](#), Huber became aware of the mission's dire need for an earthquake retrofit; required by California but not funded by the state. To help, he has chosen 13 of his favorite Mission images for a 2013 Calendar celebrating the 300th anniversary of the birth of Fray Junípero Serra. With the help of a generous benefactor and the talented design and printing team at Casey Printing in King City, California, the calendar was created and printed in exquisite duotone. It was important to Huber that the calendar reproductions had the 'feel' of the original platinum prints.

All proceeds from this Serra 300th Anniversary 2013 Calendar go to the *Mission San Antonio de Padua* restoration fund. Support this worthy cause by purchasing a calendar. Here's the site: www.savesanantonio.org/junipero-serra-300th-anniversary-calendar.html.