



## Emerging Photographer Heads for the Big Apple Seth Ellis Sets off to Pratt Institute to Further his Art

### NOW TRY THIS: PUSH A BUTTON, PLAY A MOVIE

Your computer can do things that were only *pipe dreams* a few years ago. Push a button here; go there. Touch a thumbnail photograph here; see the full size version there. No more dragging and dropping internet addresses just to go to a different site; they are built into the *Portable Document File (PDF)* right in front of you. All you have to do is push the button.

How do we do this? The answer is a free program, ©Adobe Acrobat Reader. You can download the latest version by pushing this button, but if you are reading this article on a computer, you already have a working copy. Reader lets you open documents, read them and save them; you just can't change them. This makes it possible to send the same newsletter to our 3500 readers, and everyone gets exactly the same content and format.

"Links" to other websites, to interesting articles, movies, and photographs, are built in, ready for you to "tap in" to content as broad as we can make it. Try it now, by pushing here to see landscape and nature fine art photographer Bruce Barnbaum's eight minute discussion of "Placing Shadows on Zone IV" (24 mb)



Now graduated, Seth has only a few more days of summer vacation before he sets off for Pratt Institute in New York City where he will continue to grow as an artist.

Seth traveled this summer to the Photographers' Formulary for Bruce Barnbaum's



"Lavatory 2"

Seth Ellis

workshop, "Seeing, Planning and Printing the Fine Photograph." The only person in the class under thirty, Seth has a strong grasp of principles of light, and the various aspects of taking an image from inspiration to finished print.

That's hardly surprising when you learn that one of Seth's heroes is none other than Sir Isaac Newton, author of major scientific theories, principles and laws as diverse as the Law of Gravity, or the transmission and composition of a beam of light. No intellectual slouch, Newton left

a giant mark on modern science, and apparently on Seth as well.

Seth likes 4x5 black and white photography. Asked why he chooses to photograph, Seth wrote:

"I've found that my photographs represent my tendency to question myself and my surroundings. Why am I interested in certain things more than others? What about those things intrigue me so much? I feel I can embody these questions through the frame of a camera. This is the basis for my work through the 4x5 view camera. I can't help but feel the large negative is able to retain enough



"Spoons"

Seth Ellis ©2006

sharpness and detail to communicate my thoughts. Even more questions arrive as I review my images. Why do I consider some things representative of human nature, and my own mentality? Is there some connection between the structure of my thoughts and the aesthetic qualities of my subjects? My photography doesn't answer my questions, but somehow does satisfy my curiosity."

"Static" Seth Ellis ©2006

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### SETH ELLIS: EMERGING PHOTOGRAPHER

What drives one photographer to see in black and white; another to work in color?



"Milk" Seth Ellis ©2006

Why will one photograph the intricacies of a flower, while the next sees beauty in the lines of a building? What is it that drives one person toward oil paints and another toward emulsions on a piece of film?

These are some of the questions Seth Ellis might have asked this past year as he moved through his final year at Blake High School's Fine Arts Magnet Program in Tampa, Florida.

These are the words of an incisive young person on the cusp of manhood, trying to figure out himself and his world.

Seth Ellis



"Lavatory 1"

Seth Ellis ©2006

Seth enjoys working with his 4x5 camera, but his work with a pinhole camera is different, he says, calling it a less refined form of photography, yet one which brings him closer to the physics, chemistry and mathematics of photography. He says, "Pinhole Cameras function through very simple optics, allowing me to work with the raw physics of the medium. I became increasingly interested in and appreciative of the roles these subjects play in my art, and how they were relevant in my life. My pinhole images of a spoon in a glass of water exemplify this interest; studying optics."

One of Seth's large format photographs, "Dialect" hangs in the Florida State Capitol, selected by State First Lady, Mrs. Columba Bush as part of the Arts Recognition Scholarship Program. His work is recognized as "demonstrating exemplary talents in the visual arts." While the monetary award is a modest scholarship to help him in his first year of college, the honor of having his works selected is far greater. This young photographer bears watching!



"Dialect" Seth Ellis ©2006

#### 2006 WORKSHOP SCHEDULE UPDATE

Here's the August workshop schedule. With these, our Summer 2006 workshop program draws to a close.

**August 13-18 Precision Digital Negatives & the Platinum/Palladium Print for the Beginner** - Dick Arentz & Mark Nelson

**August 20-25 Precision Digital Negatives & the Platinum/Palladium Print for the Advanced Printer** - Dick Arentz & Mark Nelson

**Aug 27-Sept 1 Personal Vision; Portfolio Workshop** - Kate and Geir Jordahl  
**The Awesome Technique of Semi-stand Development** - Steve Sherman

#### Sign up now for Email Newsletter

You received this black and white version of the newsletter, packed with your order from the Photographers' Formulary. Black and white is fine, but wouldn't you prefer to receive it in color, and to have instant access to the many links built into the Adobe PDF version?

Send us an email now, and you'll be added to our mailing list and receive the newsletter each month.

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#### AND NOW, THE COVER IMAGE!

This is the cover image for the new World of Lith Printing volume published this month in England by Dr. Tim Rudman. The image was printed by Ellie Kingsbury of Minnesota. Ellie was a stu-



dent in Tim's Lith Printing and Toning workshop at the Formulary last fall. Watch Ellie's short critique with Tim, here. (11 mb)

#### REVIEWED: "WORLD OF LITH PRINTING"

"World of Lith Printing" is an anomaly in this time of sea change in the world of photography. During a time when millions of photographers are moving from film based imagery to digital image capture and dark room by Photoshop, Tim has set out to showcase the bizarre and once-thought-to-be unpredictable Alternative Process of Lith Printing. He began with a world wide call for entries during early 2005. While Tim has devoted a large part of his adult life to the taming of this tiger, and has more than enough stunning images of his own to fill this book and several more, he wanted to give others a chance to showcase their work in what will surely become a classic work of the history, instruction, and illustration of Lith Printing. This is not merely a "coffee table" book of images. With the *Master Photographer's Lith Printing Course* as his prior volume, the *World of Lith Printing* gives a novice all the information necessary to produce quality work. Important to success in any field are the correct tools and materials. Chapters of *WoLP* give lists of papers and developers currently available in a fast changing industry.



Image by Vicki Read ©2005



Image by Mark Snowden ©2005

The qualities of each lith paper and/or developer are explained, as well as why some papers and developers simply will not work for this process.

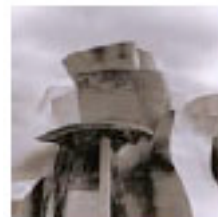
This could be called taking the guesswork out of the process, but it is an example of Tim's careful, methodical unraveling of what had been a largely haphazard and unpredictable Alternative Process.

Beyond the process of making a basic lith print, Tim explores in clearly written, tightly edited chapters, the advanced techniques of "two-bath techniques," toning and bleaching, and the latest shade of the chameleon, "Digital Lith Printing."

In a chapter titled, "Lith Forum," you'll find a collection of tips and techniques gathered from contributors to *WoLP*. To help the reader follow up, the name of each tipster is included, as well as a means of contact for more information or discussion.

One of the most helpful chapters for beginners and professionals alike, will be the chapter titled, "Key Points." So heavily edited that it is almost in outline form, Key Points gives you the entire Lith Printing process on a single page. Of course, it took Tim many years to work out all these details, and it probably took just as many to finely hone his lecture into the minimalist style explanation of a process that has mystified or defeated many of us. Watch these two videos as Tim explains "The Two Golden Rules of Lith Printing," (6.6 mb) and "Two Bath Development." (13.9 mb)

"World of Lith Printing" is illustrated with some of Tim's own work, but the focus is really on professionals and photographers worldwide. Many, invited by Tim to share their work in *WoLP*, are people of international repute, but in a chapter titled, "Open Submissions," you will find works of stunning quality by photographers who still must go to a "day job" to put food on the table. Click here to see a slideshow of several pages from the *Open Submissions Gallery* of images. (1.5 mb)



These photographers do their magic in closet dark rooms, a darkened kitchen or bathroom, or in a corner of a garage, and they all produce first rate images and lith prints. You'll

enjoy paging through a gallery of images selected from thousands of "open" submissions, just as you will marvel at works such as a striking photograph of a building in Bilbao by Prof. Horst Wiedemann, printed by Wolfgang Moersh.

Price: \$36.75 USD+ Shipping

Limited Hardcover Edition: \$69.00 USD+ Shipping

# September Newsletter Specials

## New Items

### Pyrocat HD 10 Liter

**20% off**

Cat #01-5091 New Pyrocat HD in Glycol

**10 liter kit**

**\$14.50 Regular price**

**\$11.60 Newsletter Special**

#### **PYROCAT-HD FILM DEVELOPER**

is a high acutance developer, formulated by Sandy King as an alternative to other pyrogallol based staining developers. The advantages over PMK that Mr. King cites for his formula include an approximately 1/3 stop greater effective film speed, 10-15% shorter development times, more consistent staining action, lower toxicity, and no streaking or mottling with reduced agitation. **Makes 10 liters of working solution.**

### Pyrocat HD 10 Liter **20% off**

Cat #01-5093 New Pyrocat HD in Glycol

**50 liter kit**

**\$29.50 Regular price**

**\$23.60 Newsletter Special**

**This is the same chemistry as in Cat #01-5091, but in larger size kit.**

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is a high acutance developer, formulated by Sandy King as an alternative to other pyrogallol based staining developers. The advantages over PMK that Mr. King cites for his formula include an approximately 1/3 stop greater effective film speed, 10-15% shorter development times, more consistent staining action, lower toxicity, and no streaking or mottling with reduced agitation. **Makes 50 liters of working solution.**

### Pyrocat-MC in Glycol 10 LT

Cat #: 01-5095

Regular price \$14.50

**Newsletter Special:**

**\$11.60 for 20% off**

This is an entirely new formulation by Sandy King. Substituting Metol for Phenidone, this is Sandy's alternate formulation of the Pyrocat formula, and is a high acutance developer, formulated as an alternative to other pyrogallol based staining developers. Advantages over PMK include an approximately 1/3 stop greater effective film speed, 10-15% shorter development times, more consistent staining action, lower toxicity, and no streaking or mottling with reduced agitation. **Makes 10 liters of working solution.**

### Pyrocat-MC in Glycol 50 LT

Cat #: 01-5096

Regular price \$29.50

**Newsletter Special:**

**\$23.60 for 20% off**

This is an entirely new formulation by Sandy King. Substituting Metol for Phenidone, this is Sandy's alternate formulation of the Pyrocat formula, and is a high acutance developer, formulated as an alternative to other pyrogallol based staining developers. Advantages over PMK include an approximately 1/3 stop greater effective film speed, 10-15% shorter development times, more consistent staining action, lower toxicity, and no streaking or mottling with reduced agitation. **Makes 50 liters of working solution.**

## An Old Friend

### Formulary D-52

Cat. #02-0119

Regular price: \$15.95

**Newsletter Special:**

**\$12.76 for 20% off**

**FORMULARY D-52**, similar to **Selectol®**, is a long-life, warm tone, moderate contrast print developer. It is intended for use with warm-tone papers such as Ektalure, Portriga, and Center. For greater contrast development time can be increased with some papers. Warmer images are possible by shortening development time, or by adding additional bromide. Increased development times will produce colder image tones. **Make 4 liters of working solution.**

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#### A BLOG: FOR THE FORMULARY?

What do you think? A Blog for Formulary customers and newsletter readers? A place to speak your mind about the future of Black and White traditional photography, or to give your thoughts on your latest attempt at an Alternative Process? Or, to send an idea for a future story in the newsletter?

Please, let us know. You can write now to the editor of the newsletter at "Editor@Blackfoot.net." Send the editor your thoughts, and you WILL get an answer!

Then, if your response is, "Let's have a blog," we'll give it a try!

Thanks,  
The Editor  
Photographers' Formulary newsletter