

the Photographers' Formulary

D E C E M B E R • 2 0 1 1

Volume 9

Number 1

PRACTICE AND PASSION MAKE THE PHOTOGRAPHER: LAURA MAH



Chew Kee Store
Laura Faye Mah ©2011

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THE PHOTOGRAPHERS' FORMULARY, INC.
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Editor's note: As a child Laura Mah had an interest in creating and crafting. Her favorite tools? A hammer, a sewing machine and a camera. She received her first camera at the age of five and soon after learned how photographs were created.. The magic of watching an image appear onto a blank piece of paper still fascinates her today.

For years Laura took classes and workshops at PhotoCentral in Hayward. She obtained a Certificate in Photography and was on staff directing their children's photography program.



Mokelumne River Oak

Laura Faye Mah ©2011

GUEST WRITER LAURA MAH MAKES MARK

We are pleased to welcome Laura Mah, who lives in the "Gold Country" of California, as guest writer for the first issue of the ninth year of the Photographers' Formulary monthly newsletter.

Laura's story is an example of many a photographer's experience. Hours, perhaps as many as 10,000, of trying to learn the magic of photography, and hours more in being absorbed by it on a daily basis. She enjoys photographing places and objects that have a sense of place and history, and says, "That is why I live in California's Gold Country. It is truly a piece of history."

Her handcolored photograph, "Joyful Garden," appeared in the November issue and was featured at the December 2nd opening of the Mission San Antonio portfolio exhibit at the National Steinbeck Center in Salinas, California.

Her favorite classes were in hand coloring and digital photography.

She left a "high tech" career and moved to the Gold Country of California where she specializes in hand tinted black and white photographs. Laura says her favorite subjects have "a sense of place" and enjoys learning about the history of her subjects. Laura's style gives her subjects a magical timeless feeling.

LAURA MAH: PRACTICE AND PASSION MAKE THE PHOTOGRAPHER

"10,000 hours, you know the number of hours it takes to become an expert on anything..." I overheard these words and became curious about what they meant. Florida State University Professor K. Anders Ericsson and his colleagues performed a study on how world class violinists, chess players and athletes became accomplished in their chosen areas. The common thread was that during

their formative years, these people spent 10,000 hours of practice to accomplish their skill level. Practicing 40 hours a week for nearly five years almost makes 10,000 hours. Wow!



Vaison la Romaine Castle
Laura Faye Mah ©2011

The hours can go by quickly. Do you remember creating your first? I remember spending hours that became days, then weeks in the college darkroom. Walking out from the darkness and waiting for my eyes to adjust, so I could show my newly printed photograph to the instructor manning the lab. After hearing “*That corner is too bright?*” or “*Can you get any texture in that black hat,*” I would go back into



La Jolla Palms
Laura Faye Mah ©2011

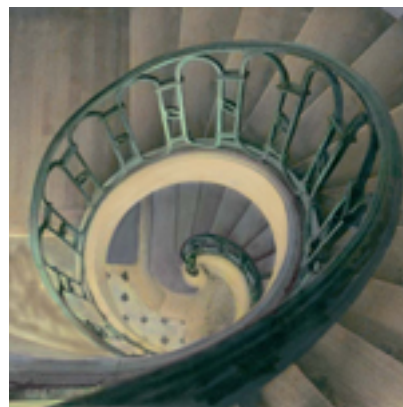
the darkness to start again. Instructor Jim Millet’s constant attention to detail and my willingness to take the time to figure out how to burn or dodge that minute detail, honed my printing skills. I am proud to

be able to say that “*I can make a black and white fine print!*”

OF ART AND FEAR

At some point my mentor, Kate Jordahl, suggested I read the book [Art and Fear](#) by David Bayles and Ted Orland. A passage from [Art and Fear](#) about an experiment performed by a ceramic teacher has stayed with me over the years.

One group of ceramic students was to be graded on the quantity of pots thrown and the other group on the quality of their pots. At the end of the term the quantity group of students were better potters.



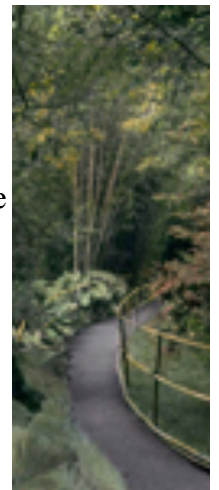
Stairway
Laura Faye Mah ©2011

The quantity group spent its time churning out pots and learning from mistakes. The quality group debating the qualities of a good pot, and not creating as many pots. Because *my* time was going to be spent creating lots of photographs to become a better photographer, I knew I must put care in choosing my photographic process.

My process for the last seven years has been a hybrid of traditional photography and digital photography - digitally enhanced hand colored photographs. I still love film, my old cameras and my darkroom. I photograph with Tri-X or Plus-X films and print on Ilford Multigrade MGIV Matte Fiber based paper.

THE FINAL IMAGE

My final image is about composition and color, so the images I choose must be interesting in black and white and interesting just based on color. Each image is printed several different ways, varying contrast and amount of underexposure. I hand color with Marshall’s photo oils and colored pencils. I love to smear and blend the colors with my fingers, to feel the paint and paper. Choosing my own color palate gives me an additional way to create a mood or impression in my photograph. My final image needs life and vibrancy. I use Photoshop to create this look. It allows me to saturate the colors and increase the contrast while not losing detail.



Bamboo Garden
Laura Faye Mah ©2011

Choosing my subject or choosing my technique, which came first? Living in the Mother lode of California, with its rolling hills, oaks



Gold Country Splendor
Laura Faye Mah ©2011

and gold rush towns provides an abundance of inspiring subjects with a feeling of history and days gone by. My hand coloring style has been called “ethereal” and “timeless”. My choices came from my enjoyment and love for both. Luckily, they complement each other well.

Over the years I have developed a certain look with a specific type of subject. Visualizing and creating an image that requires a different feel or is a very different subject, challenges and sometimes baffles me.



Scholar Rock - Natural State
Laura Faye Mah ©2011

FANTASTIC ROCKS

Joseph Roussel, a collector of and expert on Chinese Scholar Rocks, commissioned me to create hand colored art photographs of his collection. It has been a great challenge.

These rocks were collected by Chinese scholars over 2000 years ago to bring the inspiration of nature into their studios. Each rock was selected based on shape, form, texture, color and pattern. Today these rocks are considered antiques, while “modern” rocks continue to be collected.



Sleeping Dragon
Laura Faye Mah ©2011

Creating an image inspired by the physical properties of the rock, while taking it away from being a rock is a challenge. The Fantastic Rock’s shape, color and texture is

captivating in its natural state. As an artist I see the potential of the essence of the rock to create its own world.



Textured Scholar Rock
Laura Faye Mah ©2011

Some rocks with their details and texture call to be seen in a spectrum of colors. Each can stand alone, but are more captivating as a group.



The Marcher
Laura Faye Mah ©2011

THE NEXT STEP

Comfortable with my process and meeting new challenges, I asked myself “*What is the next step and where do I put my next 10,000 hours?*” Participating in the Mission San Antonio portfolio benefit workshop under the guidance of Al Weber, a Photographers’



Joyful Garden
Laura Faye Mah ©2011

Formulary instructor and master photographer, gave me the opportunity to get to know him. For the portfolio, I wanted to stretch myself and chose to attempt to change the feeling of my image through my hand coloring. Most of my work has a pensive feeling, for this project I attempted “*happy/joyful*” with

dismal results. After walking around galleries asking my friends, “*Is that a happy color and does it make you feel joyful?*”, I created my happy garden. I sent my happy garden and my pensive garden images off to Weber. My happy garden was chaotic as best, but my pensive image passed muster. Weber wrote to me, “*My first thought is, are you happy/joyful to start with. Wishing for what you aren't doesn't work.*” I take this to mean that art needs to come from within and embrace who you are. That could easily be another 10,000 hours.



The Grand Louvre
Laura Faye Mah ©2011

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Grizzled Oak
Laura Faye Mah ©2011



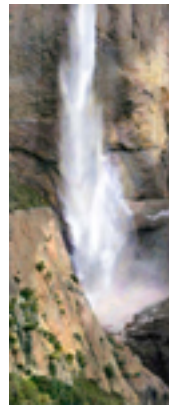
Going Home
Laura Faye Mah ©2011



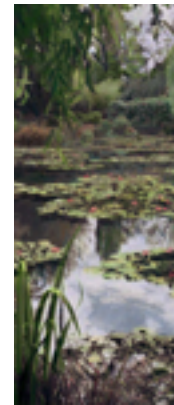
Hidden Colors
Laura Faye Mah ©2011



Valley Floor
Laura Faye Mah ©2011



Lower Yosemite Falls
Laura Faye Mah ©2011



Lily Pond
Laura Faye Mah ©2011



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Formulary office hours are 8:00 a.m. to 5:00 p.m., MST, Monday-Friday. Formulary Internet hours are 24/7!

[Click here](#) to go directly to the Formulary Online Store.

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Formulary*

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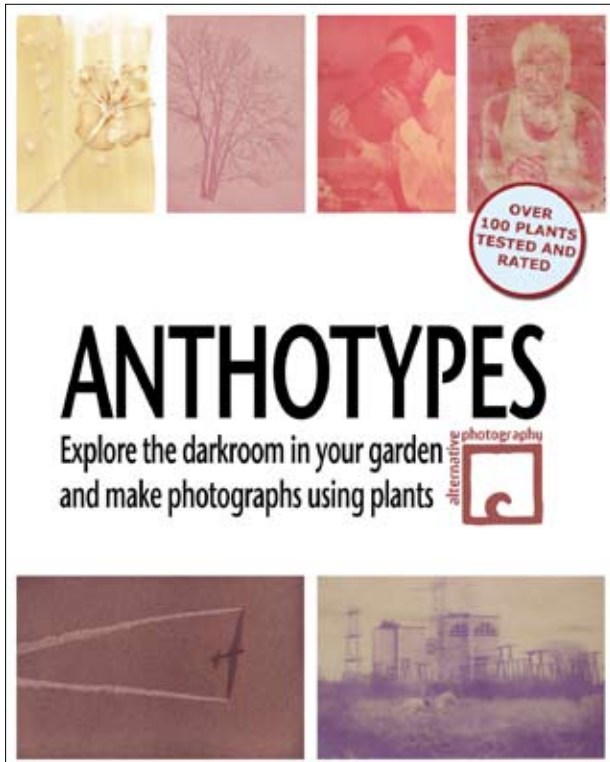
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PRESSRELEASE: NEW ANTHOTYPE BOOK RELEASED JANUARY 2012



Anthotypes will make you look at plants in a whole new light. It will show you how to make photographs from the juice of flowers, fruits and plants, using a totally environmentally friendly photographic process.

Anthotype is a very delicate photographic process and an environmentally friendly way of making prints using nothing other than the photosensitive material of plants found in the garden, the flower market or in the wild. All you need to add is water, sunshine, inspiration and patience - a lot of patience!

The process is very basic and simple. Utilizing nature's own coloring pigments from flower petals, berries, plants, vegetables or even spices, images are produced using the action of light. The natural pigment is used to create a photographic image.

What could be better? Your impact on the natural environment is virtually non-existent, and you can carry out your art with a clear conscience. Anthotyping is the ultimate environmentally friendly photo process.

"Anthotypes show us just how much early photography is a kind of natural magic. Malin Fabbri's book is a real gift - a much-needed manual on this beautiful and almost-forgotten process."

- Dan Estabrook Artist and educator

"The anthotype is a quaint and charming nexus from the very beginnings of photography and the fertile imaginations of artist - scientists such as Herschel, Hunt, and Somerville. It is perfect in its simplicity, requiring only the petals of new flowers, the essences of fruits and vegetables, a little alcohol, and sunshine... all of the perfect ingredients required for a romantic vacation. Malin Fabbri has collected an abundance of anthotype information and constructed a modest and lovely book that expresses not only the beauty of the process but also her genuine affection for the organic clarity of the materials."

- Christopher James

Director MFA in Photography at The Art Institute of Boston

About the book

Publisher: AlternativePhotography.com (2012)

Printed by: CreateSpace.com

Format: Paperback, 100 pages, full color

Size: 20.3x25.4 cm or 8x10 inches

Binding: Perfect bound

ISBN: 978-1466261006

Website for more information and reviews:

www.AlternativePhotography.com/anthotypes

About the author

MALIN FABBRI moved from Sweden to London to study. She earned an MA in Design at Central St. Martin's, but publishing her thesis felt more like a beginning than an end. Malin decided to combine her academic and practical experience and started AlternativePhotography.com in 1999. The website still maintains its origins as a source of information and research for alternative photographic processes and represents almost 400 artists. Malin actively manages the expansion of the site as editor. She researches alternative photographic processes, makes her own prints and runs workshops. Malin has also worked professionally with big media names like Time magazine and CNBC Europe. Malin is the co-author of *Blueprint to cyanotypes* and *From pinhole to print*, the editor of the alternative photography art book *Alternative Photography: Art and Artists, Edition I* representing 115 artists working in alternative photographic processes, and the author of this book, *Anthotypes - Explore the darkroom in your garden and make photographs using plants*.

Media contact:

Malin Fabbri

Editor, AlternativePhotography.com

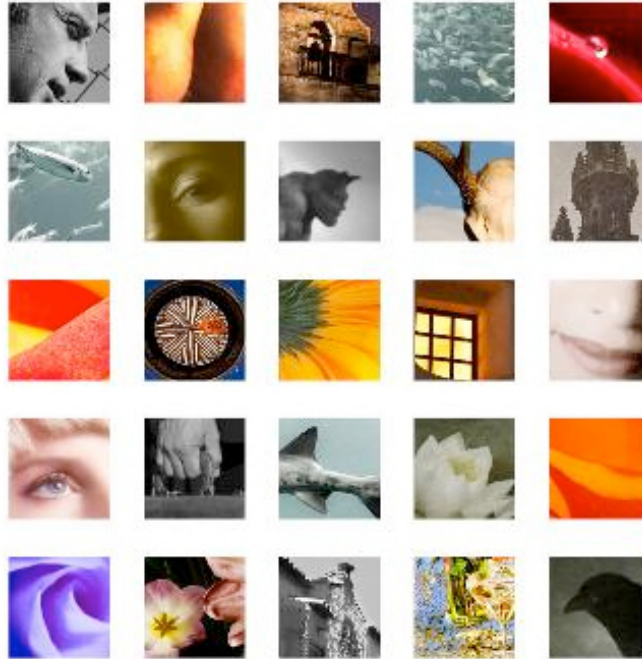
Vikingagatan 10, 113 42 Stockholm, Sweden

Email: talk@alternativephotography.com

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JOURNEY VIA PIXELS



Monterey, CA - 12/15/2011 -Batista Moon Studio proudly announces completion of the photography book Journey Via Pixels designed by the Independent Photography Study Group taught by Barbara Moon Batista and Fernando Batista. The book can be viewed on MagCloud.com and is available for purchase.

Group photographers include Virginia Courtney, Tracy Hagan, Martha Hogan, Jon O'Keefe, Marianne Glosenger, Fernando Batista and Barbara Moon Batista. Book design is by fellow photographer and graphic designer, Jon O'Keefe. This is an ongoing study group. It meets weekly and has exhibited previously at a local venue in 2010. Journey Via Pixels is the current project. The goal is to improve photographic skills through portfolio development and weekly critique sessions of work in progress. Please check out Journey Via Pixels at Magcloud.Com, and let us know what you think at barbara@batistamoon.com.

Instructors Barbara Moon Batista and Fernando Batista want to thank this group of fellow students for their hard work and persistence. We have learned so much from them and are very grateful. Happy Holidays.

###

Week 7	July 22-27 2012	Traditional Silver-Halide B&W Photography With David Vestal & Russ Hepworth		Week 8	July 29-August 3 2012	Daguerreotype A Contemporary Approach With Jerry Spagnoli	Alternative Process Crash Course With Tom Persinger
	July 15-20 2012	Fiber Arts And Bookmaking With Laura Blacklow	Image transfers and Photo Encaustic With Anna Tomczak		August 5-10 2012	Gum Printing Then and Now With Chris Anderson	
Week 6	July 8-13 2012	The Wet Plate Collodion Process With Will Dunningway		Week 9	August 12-17 2012	Platinum Printing With Tillman Crane	
	July 1-7 2012				August 19-24 2012	Carbon Transfer With Sandy King	Introduction To Polymer Gravure With Diane Alire
Week 5	June 24-29 2012	Infrared and Pigment Transfers With Theresa Airey		Week 10	August 26-31 2012		
	June 17-22 2012	iPhone and iPad Art Creative Vision With Theresa Airey			September 2-7 2012	iPhone Photography With Dan Burkholder	
Week 4	June 10-15 2012			Week 11	September 9-14 2012	Gum Plat Print & Making Digital Negs Using QTR With Kerik Kouklis	
	June 3-8 2012				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 3	June 3-8 2012			Week 12	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	
	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 13	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 2	June 10-15 2012			Week 14		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
	June 3-8 2012				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 1	June 3-8 2012			Week 15	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	
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New**	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		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		

Treat yourself to a fabulous opportunity! Workshop Details and Pricing Info on the website: www.workshopsinmt.com or please call 800-922-5255

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• NEWSLETTER SPECIALS

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Promo Code: D0091 (Liquid)

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The 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, ect. This kit will produce 24 8x10 prints. Liquid kit comes packaged as 500 ml each of solutions A and B in black bottles.

Cat. No.: 07-0142 (25 pack)

Promo Code: D0142

Regular \$16.95



Special Price 15% off: \$14.41

Formulary Salted (Plain) Paper Kit is a modern version of Fox Talbot's printing paper. Salted paper prints have a beautiful delicacy in the lighter tones while the deeper shadows seem flat. The original paper surface is preserved and has an effect on the final print. This process is the forerunner of Albumen, Collodion, and Gelatin. Crane's paper is recommended for alternative process printing by expert printers. It is 100% cotton fiber, acid-free and neutral pH.

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PHOTOGRAPHERS' FORMULARY 4TH ANNUAL HANDCRAFTED PHOTOGRAPHS ALTERNATIVE PROCESSES CONTEST

Call for Entries!

Get your entry ready now. *April 2, 2012 is the last day on which entries will be received* for the *Fourth Annual Photographers' Formulary Handcrafted Photographs Alternative Processes photography contest*.

NOW WE NEED YOU!

The contest is our way to thank our faithful customers and former students, so we hope you'll join the fun, and we hope that you win!

Your entry can be from *any handcrafted photograph alternative process, though it cannot be purely digital*. This means it can include a digital negative used to produce an image in any photographic process, non-silver or silver, invented before 1995.

Who can enter: Any amateur or professional who is not or has not been an employee or instructor at the Photographers' Formulary or at the Workshops in Montana.

What's it all about? Tuition for a free workshop of your choice during the summer of 2012. Additional prizes will be awarded for Second and Third place winners.

What's the entry fee? Not a penny to enter. Just follow the rules below for acceptable entries, and send yours in now. Please, *no more than three (3) entries* per contestant. More than three entries by a single contestant will not be judged.

Last day to enter: *All entries must be RECEIVED at the Photographers' Formulary not later than April 2, 2012*. No late arrivals will be accepted for judging. No exceptions. **Winners will be notified on or before May 1, 2012** to give the winner choice of *any workshop during the summer of 2012*, and to make appropriate travel plans.

The Grand Prize: The winner receives *free tuition* to the **2012 workshop of choice**. All other costs remain the responsibility of the entrant.

Acceptable entries: Original works only. NO entries on CDs will be accepted. Prints must be properly mounted; matting is not required. *Treat your prints professionally. If you win, your entry will be on display for a full year, and you want it to speak well of your abilities. Dry mount your entry so that you can be proud of it.*

All entries must be sent with return postage or shipping pre-paid. Any entry received without pre-paid shipping or postage will not be returned. All entries *must be insured* by the entrant to the value of the work claimed by the entrant. The Photographers' Formulary and the Workshops in Montana shall be held harmless for any damage or loss to each and every entry.

Winning entries will be displayed in the gallery of the Workshops in Montana for one year. License to use copies of the winning images for advertising and/or publicity purposes is granted to the Photographers' Formulary and the Workshops in Montana. Original copyright to the images remains in the entrant photographer.

This offer is void where prohibited.

Mail your entry here:
THE PHOTOGRAPHERS' FORMULARY, INC.
P.O. Box 950, 7079 Hwy 83 N
Condon, Montana, USA 59826-0950

Anthony Mournian, Editor

Website: Photoformulary.com

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

Fax: (406) 754-2896



Photographers' Formulary Handcrafted Photography Contest Submission Form

Name of Entrant: _____

Address: _____

City _____ State: _____ Zip Code: _____

E-mail: _____ Phone #: _____

Photo 1 Title: _____

Please describe the photographic process used to produce your image: _____

Photo 2 Title: _____

Please describe the photographic process used to produce your image: _____

Photo 3 Title: _____

Please describe the photographic process used to produce your image: _____

PHOTO RELEASES

- I have read, understand, and accept the rules of the Photographers' Formulary Handcrafted Photo Contest.
- By entering the Photographers' Formulary Handcrafted Photo Contest, I give my permission for my photo(s) to be used in the Photographers' Formulary print and online publications and marketing initiatives.
- I certify I have written permission from each readily identifiable person in my photo(s) - or their parent/legal guardian for children under the age of 18 - to use and/or and reproduce for public display the submitted photograph.
- I authorize the Photographers' Formulary to duplicate, distribute, alter, and/or publish any of the photos I have submitted to help promote the Photographers' Formulary.
- I certify that the information I have submitted is complete and accurate to the best of my knowledge and that the photo(s) I submitted are my own original work.
- Except as agreed above, I understand that I retain ownership and copyright of each photograph I submit.

Signature: _____ Date: _____

Questions? Contact us at 800-922-5255 or
Handcrafted@Blackfoot.net

THANK YOU FOR ENTERING!!!

(see attached for rules, criteria, and prizes)