



Volume 9

Number 3

FEBRUARY 2012 NEWSLETTER

KARL P. KOENIG, 1938-2012



Karl Koenig Holds a Photogravure
© New Grounds Gallery

In this Issue

- Karl P. Koenig, 1938-2012
- Anthotypes - Explore the Dark-room in your Garden
- A Letter from Eric Joseph, V.P @ Freestyle Photographic Supplies
- Ray Nelson's Intro Workshop Series
- 2012 Interactive Workshop Schedule
- February 2012 Newsletter Specials
- 4th Annual Handcrafted Photography Contest Call for Entries

THE PHOTOGRAPHERS' FORMULARY, INC.
 P.O. Box 950, 7079 Hwy 83 N
 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

KARL P. KOENIG, 1938-2012

The job of a photographer is to narrow the focus, to sharpen the image by excluding the world from his viewfinder until only his subject remains, guiding the viewer's eye to what the photographer wants him to see.



Karl at Gallatin, Montana, 2002
©Anthony Mournian

As Sherlock Holmes says in *"The Adventure of the Sign of the Four,"* *"When you have excluded all possibilities, then what remains — however improbable — must be the truth,"* the photographer begins his photograph as he picks up his camera and looks into the eye piece. In that moment his world of truth narrows to what he can see within the four corners of the ground glass, allowing him to hone in on a single face among a multitude in a panorama, or on the vein of a leaf under the eye of an electron microscope.

Excluding all else until only his subject remained

was only one of Karl Koenig's talents. He was an accomplished painter with a well polished sense of color, and he had an artist's eye in picking out detail from the visual cacophony of the world around us.

We met in Cuba on a [Norman McGrath](#) workshop to photograph the architecture of a crumbling Havana. The uproar of [Elian Gonzales'](#) tragic and lonely escape from Castro's island had died down from the year before and Cuba welcomed visitors from every corner of the world.

I came from California; Karl from New Mexico. Others in our group were from as far away as the U.K. and Germany.



Opera House, Havana, Cuba
©Karl Koenig

Our common goal was to preserve the dying architecture of this once vibrant vacation playland ninety miles off the coast of Florida.



Placing the Plate for Photogravure
©New Grounds Gallery

Passing through Immigration at Jose Marti International Airport, I felt the Cuban Customs official's pre-9/11 sense of suspicion and wariness of yet another invader from the North. I was shuttled off to a hotel twenty-something miles outside Havana, to await the start of the workshop in the days to follow.



Arena, North Dakota
©Karl Koenig

Karl arrived later that day. We shared an Ernest Hemingway favorite, a minty Mojito, and settled into an afternoon of getting acquainted with small talk

about our photographic journeys.

I learned Karl had been born in upstate New York, contracted rheumatic fever as a child, and been confined to bed for months as his doctors fought to save his life. His universe was his bedroom; his world a pile of books and a box of drawing supplies. Not by choice, his focus was narrowed to what he could see around him, and hear of sounds coming up the stairwell from the floor below him.

In those many months of recuperation, more than learning the names of colors, Karl learned how to use them. He taught himself how to draw, then to paint. He was

adept at watercolor, but preferred the richness of oil paints. He connected the dots among the wide ranging facts he found in books, and

began to put together a view of the world he carried with him throughout his life.

By the time I met him he had been a scholar at the Trinity College in Connecticut, then at the University of Washington in Seattle. Later he taught at Stanford University, then became a professor of psychology and psychiatry and the head of a clinic at the University of New Mexico in Albuquerque.

Born in 1938, by 1989 he had had enough of the world of academia and decided to change focus. He retired from his post at the university and over the next two years took classes in photography and printmaking.

While he enjoyed the artistic possibilities of printmaking using enlarged negatives, he found the two step process of making the negatives tedious. He considered it



Wall Street
©Karl Koenig

a waste of time, energy and materials, and wondered if it would be possible to create his own positive image using an enlarged

interpositive.

Using the concept of a kindergarten's crayon resist, and

combining it with the use of the chemistry in a Gumoil Bichromate image, Karl realized his dream. He was able, with a good deal of elbow grease and not a small amount of good luck, to create what he called a Gumoil print.

Gumoil is a polychromatic photographic print-making process based on black and white film which Karl created in 1990.

Gumoil prints are reminiscent of the early days of photography, exhibiting

looks similar to gum bichromate, oil painting and the **bromoil** process. Karl refined his Gumoil process



Arbeit Mach Frei, Auschwitz
©Karl Koenig

until he was able to turn black and white images on film, paper or plastic into uniquely beautiful monochrome and polychrome gumoil prints.

Perhaps his most important work, or surely the one most widely known, is his series of photographs taken on multiple trips to Europe to document buildings and grounds of the ten remaining camps of Nazi Germany. Many of those images were included in a 2011 University of New Mexico volume, *Fragments: Architecture of the Holocaust, an Artist's Journey Through the Camps*. With a Foreword by **Ruth Franklin**, who has studied the relationship between the artistic beauty coming forth from the ashes of the Holocaust and the horror of the Camps, the images and text rivet the reader's attention.

In 2004 Karl's Gumoils of the Camps were on exhibit at the Holocaust Museum in Houston. According to Karl's wife, Frances, "Visitors stood silently for long periods of time in front of each image, lost to their poetry and their pain. Instead of turning



Dissection Table - Theresienstadt

away, each observer was captured to feel and to think about the image and its meaning to them."

Gumoils are created from a black and white positive transparency film or translucent sheet usually originating from a smaller black and white negative. This bigger positive is then contact printed under intense ultra violet radiation such as sunlight, on 100% cotton paper which has first been hand-coated with a solution of light sensitive, unpigmented gum Arabic.



A Passing Farmer Averts His Gaze from Birkenau
©Karl Koenig

Click here. . ., to watch a short movie of "Handcoating Paper."

In 2005 Karl traveled to Melbourne, Australia to give three Gumoil workshops at Ellie Young's Gold Street Gallery. He also made a presentation of his work at the Institute of Photographic Technology at the Royal Melbourne Institute of Technology. The presentation was an invitational conference

called The Diversity of Photographic Imaging. In 2006 Karl published a book of photogravure images on the Holocaust/gumoil work for a publication called Double Exposure. An image from Karl's museum exhibition, "There is no Why Here," appeared in the second edition of

Joseph Ciaglia's book, "Introduction to Digital Photography" a college text. The exhibit traveled to multiple museums. When it returned to Texas, Karl sold the entire collection of images to the Holocaust Museum Houston following a three-month run in Houston in 2004.

To watch a 20 minute movie of the making of "There is No Why Here" exhibit, click here.

...

Karl's insatiable curiosity and thirst to learn another Alternative Process led him to Photogravure. While he maintained a fully equipped studio near his home, he began working with New Grounds Print Workshop and Gallery in Albuquerque. New Grounds, like the Photographers' Formulary, is dedicated to providing artists with a professional, informative, safer and well-equipped environment for the creation of fine prints while promoting the artists and exhibiting their work.

Photogravure was used by Edward S. Curtis in his monumental series, *The American Indian*. In

Curtis' time the plates used in printing were of copper sheeting. Copper's gone now, replaced by "plates" made of high tensile plastic. The chemistry, originally highly toxic, has also morphed into something more user and environmentally friendly.

Karl gave a shorthand explanation of how he produced his print of "Artichokes," using what he termed, "the obsessive gravure

process." In every way it is a blend of old and new technology to achieve stunning results. He observed, "I have been interested in the architecture of fruit, vegetables, and creatures for some time. Such things as fish in

Barcelona markets, flowers and fruit from

our yard, and visits to various farmers markets yield some interesting images.

In the case of the artichokes I did what I frequently do except this time I cut them in halves with a very sharp knife when fresh.... then let them dry cut side up for a couple of weeks. I placed them in various numbers and poses on my scanner bed with a piece of black plastic on legs (to create a non-squashing background) over them

and then scanned at high res. Then I opened the scanned image in Photoshop and cleaned all



SS Water Supply for Fire Brigade Disguised as a Swimming Pool at Auschwitz
©Karl Koenig



Artichokes
©Karl Koenig

further adjustments on b/w and printed as a transparency of a size for the final gravure. Then I exposed on a solar plate using the u.v. table. I developed the burned plate, trimmed it, filed the edges, inked it



Cowgirl, Las Vegas, New Mexico
©Karl Koenig

up and wiped it off. then I ran it through a manual, high pressure in-taglio press on damp Hot Press Fabri-ano 140 lb water color paper.”

Does it sound like a lot of work? It is, and you can see an example of how Karl did it in this short movie. [Click here to watch the movie.](#) . . .

In 2010 New Grounds hosted an exhibit of their resident artists’ works. The gallery, “Sold more prints opening night than at any other opening in its history,” said Karl, “In all, more than forty gravures and gumoils were sold.”

The show was a great success, and a strong indicator of the resurgence of the Photogravure Alternative Process, as well as the growing popularity of Karl’s own process, Gumoil. Envious colleagues in the gallery were kidding Karl that he had caused a local shortage of red dot stickers at the stationery outlets. One simply muttered, “Obscene.” as he looked at Karl, the show and all the “Sold” dots.

Karl passed away January 18, 2012 at the age of 73.

Biography: Karl Koenig was a writer, lecturer and photographer living in Albuquerque, NM. He was the author of the [Gumoil Photographic Printing](#) book. Karl had written articles on Gumoil printing, Van Dyke printing and alternative photographic processes for several different magazines.

With his groundbreaking work with Gumoil he became recognized as an international expert, teaching workshops and seminars in England, and across the United States. His exhibitions included



Burnham Beech
©Karl Koenig

the University of New Mexico Art Museum, Museum of New Mexico, Santa Fe, Capitol Art Collection, Santa Fe State Capitol Building, Instituto de Artes Graficas de Oaxaca (Foto Centro

Manuel Bravo) as well as Ellie Young’s Gold Street Gallery in Melbourne, Australia, and more recently at the Albuquerque Photographers’ Gallery and New Grounds Gallery, also in Albuquerque.

Karl's website can be seen at <http://www.gumoil.com>



Two prints of a Grain Elevator at Sterling, North Dakota, showing the varying effects possible with variations of color
©Karl Koenig



Anthotypes – Explore the darkroom in your garden and make photographs using plants - an environmentally safe process!

by Malin Fabbri

About the book

Using nothing but juice extracted from the petals of flowers or the peel from fruits and pigments from plants, you can print a photograph. Malin Fabbri's book will show you how it is done, and expand your creative horizons with plenty of examples from artists working with anthotypes today. Anthotypes make you look at plants in a whole new light. And, if that is not enough, anthotype is a totally environmentally friendly photographic process.

From Malin Fabbri

“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.”

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 has grown 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, and 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*.

Want to try Anthotype? You can buy the book here:

[CreateSpace.com](https://www.create-space.com)



*A Message from Eric Joseph
Senior Vice President Merchandising and Product Development*

Dear Valued Freestyle Customer,

The recent announcement by Eastman Kodak Company that they have voluntarily applied for Chapter 11 restructuring comes at no surprise. This is a situation that has been brewing for quite some time and we have received many calls and emails from customers voicing their concern over the future of silver-halide, traditional photographic materials. We have never relied too heavily on any single supplier for our future. As opposed to what you are reading in the media, interest in Film, Wet Darkroom and Historical Photographic Processes is not declining. If it were, Freestyle would very quickly be forced to change course, focusing its efforts on other products. The media tends to dwell on the negative, ignoring the details of a situation to deliver quick sound bites that will capture your attention.

Here are some facts to consider:

1. Kodak's sales in their film division increased 20% last year, and this division continues to be a profitable segment. They have billions of dollars in assets. Citicorp Group just gave them \$950 million to help fund their restructuring efforts which will continue for 18 months. Sounds like Kodak will be around for a while longer and that Citicorp is pretty sure they are going to get their money back with interest. The film division seems to be doing quite well and may even prosper under new management as a separate entity. Regardless of what happens, Freestyle is prepared to make a sizable investment in product to keep important products available for years to come.
2. Kodak film is not the only brand of product Freestyle sells. While Kodak is an important and high volume supplier of ours, in actuality, we do more business individually with Harman Technologies in Ilford Brand B&W Film and Paper, Foma, Fotokemika and Adox brands. These brands are totally committed to continuing manufacturing for the foreseeable future and have absolutely no plans to stop production as sales continue to be quite robust. They have already taken necessary steps to restructure their facilities for long term survival.
3. As individual items have been discontinued over the years, folks have adapted to the ever changing product selection and have continued creating their art and means of photographic self expression. While we are to some extent limited by the availability of products it by no means hinders creativity.

Hopefully some of these thoughts will reassure those who are nervous. Know that Freestyle continues to be THE driving force in traditional photographic products and that our commitment is stronger than it has ever been.

Sincerely,

Eric Joseph

ej@freestylephoto.biz

Editor's note: Freestyle is a marketing partner of the Photographers' Formulary, and a stalwart in the preservation of the Alternative Processes.

May 18 – May 21
October 5- October 8
Intro-Silver Gelatin B&W

With Ray Nelson

You will learn to make 8x10 black & white photographs on silver gelatin photographic papers in a traditional "wet" darkroom. You will mix photographic chemistry, lay out your processing steps, expose photographic paper, and create traditional black & white photos. You will first make a "contact sheet" to better view your negatives, and then use the contact sheet to select a negative suitable for printing. You may as well know up front. Not every negative is a masterpiece; some print better or more easily than others. Some negatives will never make a photograph. Some will, but that's for you to decide.



You will use graded & variable contrast papers and expose and develop your photograph. You will learn a systematic way to arrive at your preferred exposure. You will evaluate your work to refine and improve results. You will learn to "dodge & burn", use filters, paper flashing, and other techniques to affect your photograph. You will learn bleach & redevelopment and toning techniques to further refine your prints and improve their archival stability. You will leave with quality black & white prints suitable for framing.

Friday – Meet & Greet and Familiarization with Facilities & Equipment
 Saturday – Lecture & Practice, Lab Procedures & Safety, Chemistry, Papers, Supplies. Making a Contact Sheet & Using it to select a negative to print, A procedure to create your work print, Photograph Printing - Refining your print technique
 Sunday – Lecture & Practice
 Photograph Printing - Refining your print technique, Print Toning, Bleach & Redevelopment
 Monday – Practice & Wrap up, Photograph Printing & Print Toning

What to Bring:

Notebook, pen/pencil, Willingness to learn, Patience
 A more specific list of all equipment and materials will be sent to you via e-mail in advance of your course.

Be sure to specify which dates you would like to attend on this workshop.

Tuition: 395.00



Biography: Ray Nelson is a Missoula, Montana photographer whose interest is making black & white photographs of the natural world. Ray began experimenting with black & white photography in the 1970's while stationed with the US Army in Germany. The practical world of education, work, and family intruded on this interest for the next 20 or so years. Then a few trips to Montana's Rocky Mountain front with cameras rescued from an old trunk again sparked an urge to record just how magnificent the world around us really is. Ray works with 35mm, medium format, and large format equipment and is always pleased to share the secrets of film photography with those who share the same inspiration gained from Montana and the world around us.

Click on any workshop date to download a full size version of the workshop description

May 25 – May 28
Variable Contrast Printing

With Ray Nelson

You will learn to make 8x10 black & white photographs on silver gelatin photographic papers in a traditional "wet" darkroom. You will mix photographic chemistry, lay out your processing steps and expose photographic paper using a variable contrast printing system to create black & white photographs. If you haven't done so already you will start by making a "contact sheet" to better view your negatives, and then use the contact sheet to select a negative suitable for printing.



You will use variable contrast papers and expose and develop your photograph. You will learn a systematic way to arrive at your preferred exposure using variable contrast filtration. You will evaluate your work to refine and improve results. You will learn to "dodge & burn", use filters, paper flashing, and other techniques to affect your results. You will learn bleach & redevelopment and toning techniques to refine your prints and improve their archival stability. You will leave with quality black & white prints suitable for framing.

Friday – Meet & Greet and Familiarization with Facilities & Equipment
 Saturday – Lecture & Practice
 Lab Procedures & Safety,

Chemistry, Papers, Supplies.

Making a Contact Sheet & Using it to select a negative to print

A procedure to create your work print

Photograph Printing - Refining your print technique

Sunday – Lecture & Practice

Photograph Printing - Refining your print technique

Print Toning, Bleach & Redevelopment

Monday – Practice & Wrap up

Photograph Printing & Print Toning

What to Bring:

Notebook, pen/pencil, Willingness to learn, Patience

A more specific list of all equipment and materials will be sent to you via E-mail in advance of your course.

Tuition: 395.00

June 1 – June 4
October 19 – October 22

Silver Gelatin Lith Printing

With Ray Nelson

You will learn to make 8x10 monochrome photographs on warm emulsion silver gelatin photographic papers in a traditional "wet" darkroom using lith printing techniques. If you are unfamiliar with lith printing you might visit <http://unblinkingeye.com/Articles/Lith/lith.html> to learn more.



You will mix photographic chemistry and lay out your processing steps for this sometimes colorful and always interesting and unique printing process. You will learn how to estimate and then refine your print exposure to establish print highlights and how to judge the appropriate developing time to establish your print's dark tones. You will evaluate your work to refine and improve results. You will learn to "dodge & burn", paper flashing, and other techniques to affect your

results. You will learn bleach & redevelopment and toning techniques to refine your prints and improve their archival stability. You will leave with quality lith prints suitable for framing.

Friday – Meet & Greet and Familiarization with Facilities & Equipment

Saturday – Lecture & Practice

Lab Procedures & Safety,

Chemistry, Papers, Supplies.

Making a Contact Sheet & Using it to select a negative to print

A procedure to create your work print

Photograph Printing - Refining your print technique

Sunday – Lecture & Practice

Photograph Printing - Refining your print technique

Print Toning, Bleach & Redevelopment

Monday – Practice & Wrap up

Photograph Printing & Print Toning

What to Bring:

Notebook, pen/pencil, Willingness to learn, Patience

A more specific list of all equipment and materials will be sent to you via E-mail in advance of your course.

Be sure to specify which dates you would like to attend on this workshop

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	
		June 10-15 2012	Large Format and The Digital Negative with Steve Anshell			August 12-17 2012	Platinum Printing in the 21 st Century with Tillman Crane	
		June 17-22 2012	iPhone and iPad Art Creative Vision with Theresa Airey			August 19-24 2012	Carbon Transfer with Sandy King	Introduction To Polymer Gravure with Diane Alire
		June 24-29 2012	Infrared and Pigment Transfers with Theresa Airey			August 26-31 2012	Environmental Portraiture: Photographing The Book and It's Cover with Kurt Fishback	
		July 8-13 2012	The Wet Plate Collodion Process with Will Duniway			September 2-7, 2012	iPhone Photography with Dan Burkholder	
		July 15-20 2012	Fiber Arts and Bookmaking with Laura Blacklow	Image Transfers and Photo Encaustic with Anna Tomczak		September 9-14, 2012	Gum Plat Print & Making Digital Negs Using QTR with Kerik Kouklis	
		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
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 www.workshopsinmt.com 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 • 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 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: _____	7% Lodging Tax** Total Due	
	Less Deposit Enclosed	-\$220.00
Signature for remaining balance: _____	Balance due 30 days Prior to start of workshop	

the

Photographers' Formulary

F E B R U A R Y 2 0 1 2

NEWSLETTER SPECIALS

DEVELOPING TRAYS: MOST SIZES

Special Pricing: 15% off
Sizes from 8x10 to 20x24.
Some ribbed bottom, some
flat bottom - limited to
stock on hand.



Cat. No.: 14-0246 Special Price: \$14.41
Promo Code: Trays

Cat. No.: 14-0248 Special Price: \$29.71
Promo Code: Tray1

Cat. No.: 14-0249 Special Price: \$29.71
Promo Code: Tray2

Cat. No.: 14-0250 Special Price: \$29.71
Promo Code: Tray3

Cat. No.: 14-0251 Special Price: \$39.91
Promo Code: Tray4

Cat. No.: 14-0252 Special Price: \$39.91
Promo Code: Tray5

Cat. No.: 14-0255 Special Price: \$10.16
Promo Code: Tray6

Cat. No.: 14-0256 Special Price: \$10.16
Promo Code: Tray7

The Doran Developing Tray is made for hard daily professional use. This tray can be used for developing, processing, hypo, etc. It is constructed of white virgin styron, and is acid and stain resistant. These trays feature a cross-rib or flat bottom, a tapered shape for convenient stacking, and a pour-spout corner for easy handling of chemicals and water.

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

DELTA 200 ML PLASTIC GRADUATES - SETS OF 6

Cat. No.: 75-1145K
Promo Code: Delta
Regular \$1.95
Special Price 25% off: \$1.46



Light weight, disposable, and inexpensive. Buy several sets at this excellent price.

<http://stores.photoformulary.com/-strse-817/Delta-200-Ml-Plastic/Detail.bok>

PYRO METOL KODALK (PMK) 50 LITER SIZE ONLY



Cat. No.: 01-5060
Promo Code: F5060
Regular Price \$30.95
Special Price 15% off: \$26.31
Cat. No.: 01-5050
Promo Code: F5050
Regular Price \$30.95
Special Price 15% off: \$26.31

The PMK formula was developed by Gordon Hutchings, and is designed as a universal developer for a wide variety of modern emulsions used under diverse conditions. PMK stands for Formulary's Pyro-Metol-Kodalk Formulary's. Kodak has changed the name Kodalk to Balanced Alkali - this is their proprietary name for sodium metaborate. The formula is constituted to achieve the best overall results in consideration of the following technical criteria: sharpness, maximum image stain, minimum general stain, edge effects, film speed, flexibility for Zone System Plus and Minus development, stability, repeatability, convenience of use and long shelf-life. An alkaline fixer solution such as TF-4 is recommended for achieving maximum pyro stain on the negative. A conventional rapid fix may diminish staining effects of pyro and PMK formula. The PMK formula consists of two stock solutions. The 'A' stock is the developer agent and the 'B' stock is the alkali, or accelerator. Our stock solution dilutes to make 25 or 50 liters of working solution

<http://stores.photoformulary.com/-strse-28/PMK-%28Pyro-Metol-Kodalk%29/Detail.bok>

TF-4 FIXER - ONE LITER SIZE ONLY



Cat. No.: 03-0141
Promo Code: F0141
Regular Price \$10.95
Special Price 15% off: \$9.31

Formulary's TF-4 Archival Rapid Fixer is excellent for use with PMK and other Pyro Film Developers.. TF-4 is an extraordinary fixer for both paper and some films. TF-4 works well in batch processing, fixing resin coated paper in 30 seconds and fiber based paper in 60 seconds. You can also use TF-4 on T-Max films, fixing for 6 minutes to remove the magenta stain. We recommend 20 rolls of film to 1 liter working solution. TF-4 does not require a stop bath nor a hypo clearing agent, and has little odor when mixed with distilled water. TF-4 is a non-hardening fixer which makes it excellent for prints that are to be toned or retouched. Most modern film emulsions have built-in hardener, eliminating the need for hardener in the fix. The stock solution which has a shelf life of 1 year is diluted 1:3 to make the working solution. The working solution has a shelf life of 6 months.

<http://stores.photoformulary.com/-strse-148/TF-4-Archival-Fixer/Detail.bok>

F-130 PAPER DEVELOPER TWO LITER SIZE ONLY

Cat. No.: 02-0080 Promo Code: F0080

Regular Price \$19.95 Special Price 15% off: \$16.96



Formulary's 130 Paper Developer is a superb paper developer that produces a full scale of rich blacks. The developer has an excellent shelf life, high capacity and is very suitable for batch processing. The prints obtained with F130 are surpassed only by the Amidol Developers, however F130 is much more pleasant to work with. We feel F130 is one of the best developers ever formulated. The chemicals in Formulary 130 make stock solutions which are diluted 1:1 with water to make the working solution. The stock solution is stable up to 6 months. A capacity of about 50 8x10" prints can be expected per 1 liter of working solution.

<http://stores.photoformulary.com/-strse-127/130-Paper-Developer/Detail.bok>



PHOTOGRAPHERS' FORMULARY 4TH ANNUAL HANDCRAFTED PHOTOGRAPHS ALTERNATIVE PROCESSES CONTEST

Third 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 2009*, 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 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)

THE PHOTOGRAPHERS' FORMULARY, INC.

P.O. Box 950, 7079 Hwy 83 N

Condon, Montana, USA 59826-0950

E-mail: [Anthony Mournian, editor](mailto:Anthony.Mournian@formulary.com)

Website: Photoformulary.com

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

Fax: (406) 754-2896

If you are receiving this message in error, we apologize. Should you prefer not to receive future issues of the monthly newsletter, give us a call at 800-922-5255, or send us an email and we will remove your name from the mailing list. Because your privacy is important to you, and to us, the Photographers' Formulary does not sell or rent its email list.

© 2008 Photographers' Formulary

CONTACT US WITH QUESTIONS
OR COMMENTS at 800-922-5255
or email at the Photographers'
Formulary

formulary@blackfoot.net