

the

# Photographers' Formulary

J A N U A R Y 2 0 1 2

Volume 9

Number 2

## Tim Mantoani's "Behind Photographs"



Lyle Owerko  
©Tim Mantoani

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- About the Polaroid 20x24: Camera
- 2012 Interactive Workshop Schedule
- Theresa Airey to teach two workshops
- Workshop Application Form
- January Newsletter Specials
- Third Call for Entries: 4th Annual Hand Crafted Photography Contest
- Contest Submission Form

THE PHOTOGRAPHERS' FORMULARY, INC.  
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### TIM MANTOANI'S "BEHIND PHOTOGRAPHS"

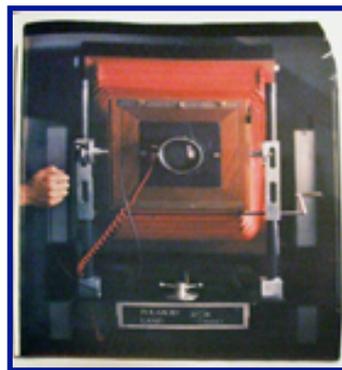
When sports photographer Tim Mantoani began his "Behind Photographs" project he had little idea of how it would consume his life and his pocketbook for the next four years.

### ABOUT THE POLAROID 20x24" "INSTANT CAMERA"

Back in the 1960's Edwin Land wanted to showcase the qualities and capabilities of his new peel apart color film. He had the engineers at Polaroid build six cameras capable of accepting the 20x24" film rolls which he also had specially produced.

Originally used to photograph such things as a meeting of the Polaroid board of directors, five of the cameras were taken on tour across the United States. Demonstrations were advertised in local newspapers and local photographers of note were invited to try the camera. The camera came with a crew to help with lighting and to assure a successful shoot.

The camera is the size of a small refrigerator and weighs more than two hundred pounds. It's more than two feet wide and nearly five feet tall. It resembles a wooden copy camera from almost primitive times. Mounted on a roll-almost primitive lowering and tilting camera was never used in the summer market, it has



The Polaroid 20x24 Land Camera  
©Tim Mantoani

The ASA 80 color film is slow. The lenses are slow, and without loads of studio lights exposure times are long. Black and white film is faster, but the camera would never compete for speed with a hand held "point and shoot" digital camera of the 21<sup>st</sup> century.

The film, no longer produced by Polaroid, came with forty negatives to a roll. The paper, much thicker and heavier, was limited to about fifteen prints per roll. The back of the camera, like the Polaroid backs used on medium format cameras, holds polished steel rollers to squeeze and spread "pods" of chemistry used to develop the image.

Then, as now, the camera was set up in a large space. After test images were taken with smaller cameras, the film was exposed. To develop the image the film was driven down through the bottom of the camera with electric motors, and with it the paper on which the image would magically appear about a minute and a half later when the film and paper were peeled apart. It was a giant version of the later-to-come SX-70.

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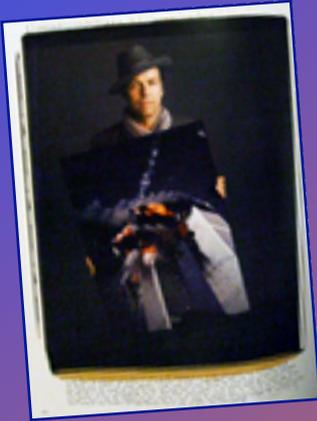
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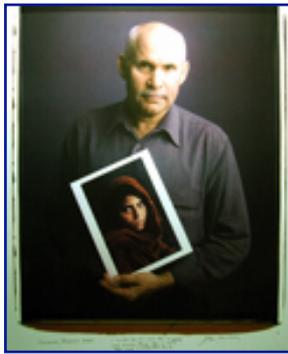
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The person least often seen in the photograph is the photographer. Iconic images are part of our lives, but other than a photo credit in six point type, what do we know about the man or woman



Steve McCurry  
©Tim Mantoani

who captured the moment? That's what Tim set out to show with his photographs of 160 well known photographers, each holding one of their favorite or important photographs in front of them as Tim took their portrait using Polaroid's legendary 20x24" "instant" camera.

But first a little history.

Tim started taking pictures as a kid. He used a Kodak 100 camera



Mary Ellen Mark  
©Tim Mantoani

until he discovered 35 mm on a school trip to the Liberty Bell in Philadelphia. A teacher-chaperone asked Tim to photograph him in front of the Liberty Bell using the teacher's Olympus OM-1 with a 70-200 zoom lens.

It was love at first sight. Tim came back to his home in Northern California and bought his own 35 mm for fifty bucks from a neighbor who owned a camera store. He took photographs for his school annual, but had no plans to become a photographer.

After his first semester of college as an engineering student he decided while he might become a

fine engineer he would not enjoy it as a lifelong career. His parents, wiser than many, accepted his change of heart and encouraged him to investigate Brooks Institute of Photography in Santa Barbara. It was a short trip down the coast to visit the campus, then housed in an old mansion nestled among the Santa

Barbara foothills. There was no going back.

Tim interned with lighting genius Dean Collins of San Diego during his summer vacation, and returned to Collins' studio every possible opportunity after his first summer. It was unpaid slavery, but it was an education he could never have paid for in dollars. More than one of Collins' interns, not realizing how much work it is to be a commercial photographer, quit in exhaustion. Tim thrived on it and became proficient in studio, portrait and product work

The greatest lesson Tim took from working with Dean Collins was the realization if he wanted to be successful as a photographer he would have to do it by himself. No one would do it for him.

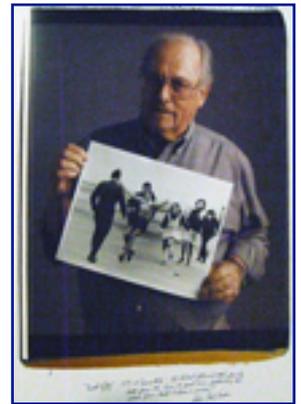
He also realized the camera would be his tool to use for his personal vision. The camera does exactly what you tell it to do. Knowing what to tell the camera makes the difference between the amateur and the professional. It's how long can you enjoy photography, and can you make a living at it. It's challenging.

By 2006 Mantoani had gone completely digital, putting aside his 4x5 in favor of

the smaller, lighter 35 mm. But he missed his klunky Polaroid and the sense of craft it took to set up shots with the large format cameras.

He views shooting large format as a blacksmith using his tools. Photography with a large format camera takes on a sense of magic, almost like witchcraft. The camera may take the picture, but the photographer makes the photograph.

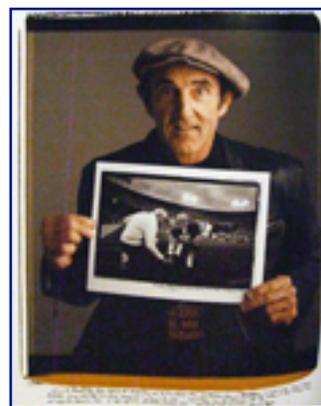
Toward the end of 2006 he decided to roll the dice. In San Francisco he rented one of the six massive Polaroid 20x24" cameras and



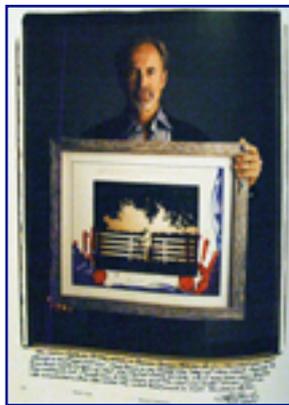
Robert Altman  
©Tim Mantoani

called his friend, Jim Marshall, rock and roll photographer. Tim asked Marshall if he could take Jim's portrait with Jim holding a photograph that was important to him. Jim agreed and asked if he could bring along Michael Zagaris, rock and roll photographer and photographer for the San Francisco 49ers.

Jim and Michael showed up with their photographs. Tim photographed them, and when he was done gave each of them one of the extra prints. Recognizing how special this was, Jim and Michael urged him to continue and referred Tim to other photographers who might be interested in posing. Jim told him, for example, "If you are going to do this, you must photograph Robert Altman."



Michael Zagaris  
©Tim Mantoani



Walter Iooss  
©Tim Mantoani

Marshall's legendary reputation in rock and roll photography gave Tim's project legitimacy. "If Jim did it, I want to do it; I want to be a

part of that project," became the reaction of most people Tim invited to photograph. It became a project of the photography community. A common response was "We understand this project and we think it's important. These are other people you should get to participate." With support like this behind him, Tim got referrals to Neil Leifer and Walter Iooss. One person led to another, widening Tim's circle of friends and creating an expanding referral network.

Jim Marshall's importance to the project can't be overstated. Tim says before he died Jim was a man who had "All access, all the time." Jim's photograph, of Johnny Cash in San Quentin, is an example of the trust people put in Jim. When Jim met Cash in prison he told him, "Let's do a shot for the warden," and Cash gave Jim what he wanted. For the session with Mantoani,



Jim Marshall  
©Tim Mantoani

Marshall brought two photographs, of Jimmy Hendrix and of Johnny Cash. Marshall chose the shot of

Johnny Cash for Tim's shoot.

Polaroid does not sell the cameras. One camera is available for rent in San Francisco, another in New York City. Go to Harvard to visit the third in the museum, and to the Boston studio of portrait photographer, Elsa Dorfman to see camera #4. You'll find the fifth camera in Prague, and can try to find the sixth as it travels between a number of colleges where it is used for long term training purposes.

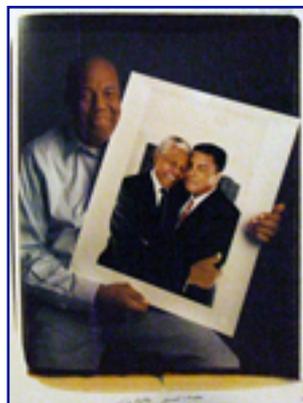
At a minimum of \$1500 a day to rent the camera and to use the studio, you have to be dedicated to the project.

This is not a camera for the faint of heart. Current prints cost about \$200.00 a pop, so Tim checks his exposure carefully before opening the shutter.

Every portrait is a collaboration between Tim and his subject.

All of this makes the project even more remarkable. Tim was asking professional photographers to give him their time, and their images. In exchange he gave each of his subjects one of the three or four prints made during the sitting.

Some sittings were difficult to arrange. Tim fought hard for the chance to photograph Howard Bingham, Muhammed Ali's friend and personal photographer. He sent repeated emails asking for the opportunity to photograph Mr. Bingham and each time was told Bingham had no interest in the project.

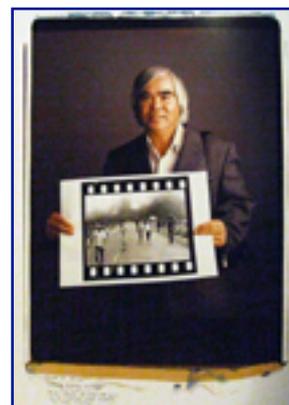


Howard Bingham  
©Tim Mantoani

Friends of Bingham gave Tim their stamp of approval, the Lucie Foundation which had given Bingham his Lucie Award in 2010 added to Tim's credibility; and through it all Tim's persistently polite email requests.

Tim finally did get to make Bingham's portrait, holding Bingham's photograph of Muhammad Ali and Nelson Mandela. The photograph, which Bingham aptly titled "Two Fighters," shows the smiling "fighter" from South Africa cheek to cheek with one of boxing's all time fighters. Tim estimates he made about three exposures per subject. He chose the best one for his book and gave one of the extras to his subject. You can see this quickly got expensive.

Over the next couple of years Tim crisscrossed back and forth across the US, renting studio time and equipment in San Francisco and New York. Some photographers agreed immediately, while others had no desire to have their portrait taken. Still others agreed, but cancelled at the last moment for any of a number of reasons.



Nick Ut  
©Tim Mantoani



Elsa Dorfman  
©Tim Mantoani

About halfway through the project Polaroid lowered the boom; no more Polaroid Polacolor ER instant color film would be made for the 20x24” cameras. Once the existing film and paper stock was



Ethan Russel Captures Tim Mantoani  
©Tim Mantoani

gone, it would be over. John Reuter of New York City was farsighted and bought up the remaining film, chemistry and paper.

The heat was on. Tim could see a trifecta forming of vanishing material, rising costs and limited time to complete the project. At the same time he had his regular photography calendar and studio expenses barking at his heels, and his family continued to enjoy a roof over their heads and food on the table.

Asked to describe the project, Mantoani sees it as the story behind the picture. After each session he asked the photographer to write the story of the photograph on the print itself. It's an imperfect process. There are misspellings and smudges what the photographers wrote. The photographers came with varying degrees of preparation to have their picture taken. Because the process is super sharp and almost 1:1, what you see is what you get, warts and all. The rumpled hair or shirt spotted with gravy stains of one person contrasts with the buttoned-down well coiffed look of another and gives a sense to the people of who they are. These are important people to society, who through their photography record culture and change to the world. The six 20x24” cameras specially manufactured by Polaroid are not the only ones capable of accepting the Polaroid back and processing unit.

Tim bought a Wisner 20x24 camera body and Polaroid back from a Los Angeles photographer who had used his only briefly, then presumably ran out of time,



Tim Mantoani and Jeff Dunas  
©Tim Mantoani

money or ambition. The camera spends part of its time at Tim's San Diego studio and is rented out occasionally.

Will Tim continue to shoot in the ultra large 20x24” format, and will there be film and paper available? Answers to those questions are up in the air. The *Impossible Project* in the Netherlands and others are working hard to develop new chemistry and new emulsions for use in the cameras. One thing is sure, however, it won't be the same without Polaroid's film and paper.

## REMINDER: THIS IS A “DYNAMIC” AND “INTERACTIVE” NEWSLETTER



Thumbnail images are “linked” to larger versions. *Click on the thumbnail*, and the larger version will magically appear. Try it now! In Adobe Reader, click on the “pages” icon in the left margin and see an index of the newsletter pages

Don't forget that *BLUE* type is *hot linked* to a remote URL. We don't have enough space in the newsletter for everything we want to show you, so we create links to other websites which might be of interest to you. Enjoy exploring the newsletter and when you are done, call us at 800-922-5255 to place an order for chemistry for your next Alternative Process masterpiece!

<b>NEW**</b>	<b>Week 1</b>	May - June Introductory	<b>Our Introductory Workshop Series</b> Intro-Silver Gelatin B&W-May 18-21 Variable Contrast Print-May 25-28 Silver Gelatin Lith Printing-June 1-4 with Ray Nelson		<b>Week 9</b>	August 5-10 2012	<b>Gum Printing Then and Now with Christina Z Anderson</b>	
		June 10-15 2012	Large Format and The Digital Negative with Steve Anchell			August 12-17 2012	Platinum Printing in the 21 <sup>st</sup> 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 Dunningway			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			<b>NEW**</b>	October Introductory	<b>Our Introductory Workshop Series</b> 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	<p>Treat Yourself to a Fabulous Opportunity! Workshop Details and Pricing Info on the website <a href="http://www.workshopsinmt.com">www.workshopsinmt.com</a> Click on the workshop icon or please call 800-922-5255</p>					

# June 17 – June 22

## iPhone and iPad Art Creative Vision

With Theresa Airey

Remember the days of Polaroid Instant film and Time Zero manipulations that gave you instant gratification? Well, that is a little like what iPhone/iPad photography does. The apps are incredibly creative and easy to use and very ingenious. You can take a shot and apply an app and have a unique image almost instantaneously.



Of course how you apply them and mix the various apps is another story. Blending of difference apps to an image takes more time but it is fun and it is innovative. I am always astonished at the different ways each of our minds work and the different directions it can go when given a bag of artistic options such as “apps”.

To me, iPhone/iPad apps are just another tool in my toolbox to create images. There are no rules that say you can't take an image created with an app into Photoshop and take it one or two steps further. These are all tools to be used to arrive at

a final image. How you got there, no one cares, it is the final image that counts.

In this workshop we will take shots with our iPhones and/or cameras --a good “point and shoot” camera is just fine and I can highly recommend the Panasonic Lumix DMC-ZS10 for outstanding performance and great shots. This workshop will concentrate on “creativity” and “vision” not on technical aspects of a professional camera. You will learn some technical aspects of iPhone/iPad art such as transferring of images to and from your computer and to and from the iPhones to the iPad. Also how to organize and make albums, downloading apps, syncing your devices to your computer and learn which apps are high res and which are not-- plus how to increasing to resolution of low res files in Photoshop.

With the iPhone we will work with the apps directly in the field or wait till we get back to the Formulary. You do not need an iPad; you can work directly on the phone's screen with the apps.

For those of you who also have iPads, we will transfer the images from the iPhones or from the camera and work on the larger screen of the iPad (easier on the eyes). Most of the apps are compatible in both the iPhone and the iPad.

### **Tuition \$795.00**

Biography: Theresa Airey, international photographer and author of “Creative Photo Printmaking”, “Creative Digital Printmaking”, “Digital Photo Art”, “Beginner's Guide to Digital Photo Art”, “Bermuda, The Quiet Years” and “Bermuda Then and Now” has shown her work extensively with separate exhibitions in eighteen of the 50 U.S. states. Abroad, she has held major shows in Italy, Spain, Bermuda, the Dominican Republic and Mexico. Her work is in several permanent collections including the prestigious Pretenkabinet of the Rijksuniversiteit in Leiden, Holland, The Polaroid Collection of Boston, The Fuji Collection (an International traveling exhibit), and the Altos De Chavon Center in Santo Domingo. Theresa's work has been published in numerous Art and Photography Magazines. Her work is also featured in numerous Photography books. Recently her work is featured in a new book published by Delmar Learning entitled, “Photography in the 21st. Century”, of which she also has the cover image. Theresa holds a MFA in Photography and Fine Art and has instructed Photography at the University of Maryland, Baltimore Campus, and Towson State University and at the Maryland Institute, College of Art. She currently sits on the advisory board for Freestyle Photographic Suppliers. She is best known for her skill in restoration, infrared photography and “crossing the boundaries” between traditional printmaking, painting, drawing, photography and digital art by using the computer as a tool to begin to integrate, orchestrate, and create new images. For more of Theresa Airey's work visit [Aurora Photos](#)



# June 24 – June 29

## Infrared and Pigment Transfers

With Theresa Airey

This will be a fun filled and exciting creative workshop. I will show you how to see in Infrared, how to think in Infrared and how to capture the best IR shots possible. We will also cover choosing the right IR filter for your work covering all the new IR filters including "Color Infrared" with the new Amplified/color filters.



During the workshop, we will cover getting the most color from your IR shots using Topaz software and Nik's Silver Efex software in conjunction with your Photoshop program. These are great software's that you can download a trial version for the workshop (if you don't have them) and come away with knowing whether or not you want them. She has a discount code for purchasing them also.

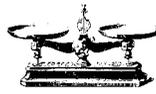
Later in the week, we will make Pigment Transfers, printing the images on film and transferring them onto wooden cradleboards as well as Stone Paper and artist papers using the new Dass Super Sauce.

Then proceed to enhance them with painting and collage work for a final art piece. The black and white IR files, printed onto film for transfer have the 3- dimensional look and the depth of information in the shadow areas or the darker tones that was the trademark of the Carbon Process. The pigment transfer actually sits on top of the Stone Paper and has a wonderful richness not found in a print on inkjet paper. The transfers actually glow. Come with an open mind and go home inspired and with your head filled with new ideas, new processes, and new techniques enabling you to create your own unique images.

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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](http://www.workshopsinmt.com) • [formulary@blackfoot.net](mailto: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:	<b>Application Fee (required) **</b> <b>\$20.00</b>	
	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: _____	<b>7% Lodging Tax**</b> <b>Total Due</b>	
	<b>Less Deposit Enclosed</b>	<b>-\$220.00</b>
Signature for remaining balance: _____	<b>Balance due 30 days Prior to start of workshop</b>	

# the Photographers' Formulary

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## NEWSLETTER SPECIALS

### ORIGINAL CYANOTYPES LIQUID & DRY



Cat. No.: 07-0090 (Dry)  
Promo Code: D0090 (Dry)  
Cat. No.: 07-0091 (Liquid)  
Promo Code: D0091 (Liquid)  
Regular Price \$19.95  
Special Price 15% off: \$16.96

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.

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

### FORMULARY SALTED PAPER KIT



Cat. No.: 07-0110  
Promo Code: D0110  
Regular \$60.95  
Special Price 15% off:  
\$51.81

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.

<http://stores.photoformulary.com/-strse-231/POP-Salted-dsh-Plain-Kit-Printing/Detail.bok>

### SALTED CRANES PAPER FOR THE SALTED PAPER & CYANOTYPE KITS



Cat. No.: 07-0141 (10 pack)  
Promo Code: D0141  
Regular Price \$8.50  
Special Price 15% off: \$7.23  
Cat. No.: 07-0142 (25 pack)  
Promo Code: D0142  
Regular Price \$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.

<http://stores.photoformulary.com/-strse-235/Cranes-90-lb-Cotton/Detail.bok>

## PREMIER MAGNETIC EASELS



14-0237 (Promo code J0237) 4-1 Magnetic easel 15 pcs available

Regular \$39.95 - 15% = \$33.96

14-0238 (Promo code J0238) 11x14 Magnetic easel 1 pc available

Regular \$29.95 - 15% = \$25.46

14-0239 (Promo code J0239) 16x20 Magnetic easel 1 pc available

Regular \$44.95 - 15% = \$38.21

14-0240 (Promo code J0240) 20x24 Magnetic easel 1 pc available \$

Regular \$49.95 - 15% = 42.46

Premier Magnetic easels have perfectly aligned masks positioned for 1/4" margins. No adjustments needed. Magnetic latching locks instantly, keeping paper secure. Special focusing base. All steel construction. Rubber feet prevent slipping. Accommodates four most used paper sizes: 8x10", 5x7", 3.5x5" and 2.5x3.25".

The larger easels 11x14, 16x20, and 20x24 are made from steel, then powder-coated in matte black paint. The Premier Magnetic Easel is the perfect beginner easel: simple in design, construction, use and it's durable. With this easel, and a bit of practice, you can achieve perfect, borderless prints. Or you can center the exposure on the paper, resulting in a bordered print. The patented angles of the Delta retainer bars assure precision registration of each sheet of paper. The top easel bar is gently sloped and the left edge is flat to allow sliding of the paper in and out with ease. The non-skid bottom prevents the easel from slipping out of position. Each easel comes with three magnets: a 4, 8 and 10. Use one, two or three magnets to hold your paper in place.

<http://stores.photoformulary.com/-strse-820/Premier-4-dsh-1-Magnetic-Easel/Detail.bok>

## PREMIER ADJUSTABLE EASEL



14-0235 (Promo code J0235) 11x14 Adjustable Easel (3) available

Regular \$81.95 - 15% off = \$69.66

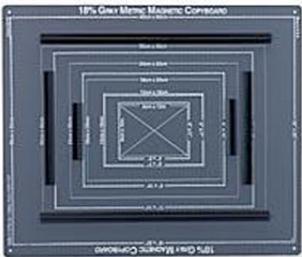
14-0236 (Promo code J0236) 8x10 Adjustable Easel (1) in stock

Regular \$71.95 - 15% off = \$61.16

Fool-proof Premier two-band enlarging easels eliminate slipups. They automatically tell you where to set bands for even borders. Automatic paper holding system prevents paper from slipping, once inserted. Bands guarantee square margins. They will not shift, once positioned, but can be moved as desired by simple pressure on the control knobs. Available in 8x10" or 11x14" sizes.

<http://stores.photoformulary.com/-strse-818/Premier-Adjustable-Easel/Detail.bok>

## DELTA MAGNETIC COPY BOARD



Magnetic copy board 3 available

14-0241 (Promo Code J0241) 11x14

Regular \$24.95 - 15% off = \$21.21

This convenient Delta copy board holds copy perfectly flat with its supplied magnetic strips. Features two 8" and two 10" magnetic strips that are fully adjustable. Prevents hot spots, eliminates the need for tape or tacks, and will not damage original copy. Grid helps position copy for repeatable work. Made of 20-gauge steel with epoxy finish. Can be mounted on a wall or placed flat on a copy stand or enlarger. Can also be used as an enlarging easel.

<http://stores.photoformulary.com/-strse-824/Magnetic-Copy-Board/Detail.bok>

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

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## 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](http://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)