

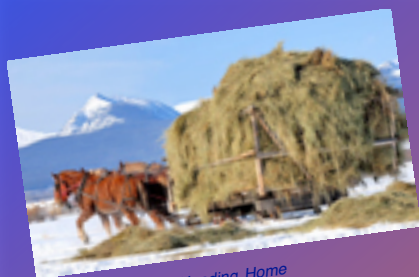


Volume 8

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JULY 2011 NEWSLETTER

CYNTHIA BALDAUF PHOTOGRAPHS COWBOYS, HORSES AND HAY



Heading Home
©Marjorie Nichols

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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

CYNTHIA BALDAUF PHOTOGRAPHS COWBOYS, HORSES AND HAY

Cowboys, horses and hay make an unlikely trio for photography, but Cynthia Baldauf of Pittsboro, Indiana makes it happen.

Cindy grew up in a rural area of southern Illinois. Her father bought her a pony when she was a small child, and she's been in love with horses ever since. Her day job is as president of Unique Sur-

gical Products, Inc., a company selling surgical devices in and around Indianapolis, Indiana.

About twelve years ago she convinced her husband, Andy, to spend a couple of weeks on a dude ranch in Montana. Reluctant to go, Andy said, *"If I wanted to spend my vacation on a working ranch all I have to do is stay home with Dad and work the pigs."*

When it was time to leave the ranch, however, he had changed his mind and Baldauf says, *"I had to drag him home with a rope."*



Lonely Cowboy
©Cindy Baldauf

Baldauf has been back every summer since then, and sometimes more often than that. She visits the [Big Hole Valley](#) in southwestern Montana, where she photographs cowboys and ranch life.

The Big Hole Valley, also known as the *"Valley of 10,000 Haystacks,"* lies between two mountain ranges, the [Bitterroot](#) and the [Pioneers](#). The floor of the valley is more than 6,000 feet above sea



Peterson Trail Ride
©Cynthia Baldauf

level. Because of the altitude and low temperatures the growing season is short, with night time lows below freezing more than 75% of the year. As one

rancher put it, "We have two seasons - 9 months of winter and 90 days of mosquitoes."

As cold as the Big Hole is in



Morning Run
©Cynthia Baldauf

winter, with many nights of sub zero temperature, it can become beastly hot in summer with the mercury occasionally spiking near 100° during the warmest weather. The Big Hole is a valley of weather extremes, and that creates opportunities for wonderful and unusual photographs



Old and New
©Cynthia Baldauf

It's a valley filled with ranches, some of them upwards of 60,000 acres, and it's filled with a tradition of families and a ranching community that pulls together. When it's time to cut the single crop of hay at the end of summer, most of the valley participates in one way or another.

Cindy is there to document it. To get her award winning and highly prized photographs she says she has to be where the action is. During the summer you'll find her on a four wheeler or pick up, following the mower, or riding alongside

PHOTOGRAPHY ROYALTY: DR. TIM RUDMAN



Dr. Tim Rudman

Photography Royalty, that's what [OpenBeast](#), an interview website, calls Formulary instructor Tim Rudman in a piece published June 19, 2011.

Tim was interviewed by Dr. Stephen Thompson, an award winning Indian-born American writer.

When Tim was asked to describe himself with three adjectives, he responded, "*Optimistic, artistic, moderately obsessional and occasionally disciplined - and obviously not good at maths!*" If you've taken a workshop from Tim you'll find it hard to argue with his self assessment. If you'd like to read the entire interview, [click here](#). . .

Here's the link: <http://openbeast.bibliiz.com/archives/1068>

a curious invention called the "buckrake" as it scoops up dried hay to take it to an equally curious contraption called a "Beaverslide" where it is dumped onto a wooden hopper to be winched up a steeply inclined ramp only to be dropped over the top onto what eventually becomes a thirty ton stack of loose hay.

When summer comes and the hay grows higher by the day, the Montana sky grows blue and the flood irrigation dries up. Then it's time to cut the hay. First the hay is cut and left to dry for several days in the burning sun. Then when the moisture content drops far enough to prevent spoilage, it's time to gather the hay into windrows, then use the buckrake to take it to the stack.

The buckrakes of the Big Hole Valley are recycled pickup trucks



First Time
©Cynthia Baldauf

in which the transmissions have been reversed on the frame and a horizontal hay rake has been added. The hay rake is driven in "reverse," but with a four speed transmission. It's a strange beast



Beaverslide
©Cynthia Baldauf

not widely known outside a few western states.

Once the hay is on the tines of the buckrake, it's taken to the Beaverslide, another curious contraption used to build the haystack. It's a steeply inclined wooden ramp built by the ranchers of the Big Hole and virtually unknown outside high altitude valleys of the west.

Off to the side of the Beaverslide derrick sits another recycled pickup truck, this one with a reel and steel cable attached to a drive axle, is used to winch, or drag the hay up the Beaverslide. The load of hay drops over the top, adding



Hoisting the Hay
©Cynthia Baldauf

to the stack of any hay that's already made the one way journey.

On and on it goes until the stack is as tall as the Beaverslide. Then the farmer moves everything forward and the process starts over.

It's hot, hard work for the crews bringing in the hay, and it's hot and hard for Baldauf as she moves around to catch the action from every angle.

Some places are hard to get to without a horse. She's been lucky to have two well trained camera horses which don't get anxious if she wanders away from the other working horses to get a better field of view for her photography. One camera horse was so patient Baldauf



Horsepower on Standby
©Cynthia Baldauf

could dismount and use the horse as a prop for one of her longer lenses. In the dead of winter, on the coldest mornings of January, February or March,

Baldauf is out on a snowmobile following a heavily laden wooden sled drawn by as many as six giant draft horses hauling the hay out to feed livestock. Sometimes the cattle are located five and six miles roundtrip from the ranch house.

Never mind the snow can be as much as six feet deep in drifts, or temperatures as low as 40° below zero, Baldauf is determined to be "out there" getting the best shots she can of valley life.

It's only been a few years since more than a dozen families fed their livestock loose hay from giant stacks stored in the open field. Time and modern conveniences have crept into the Big



Learning to Drive
©Cynthia Baldauf

Hole, however, with less than a handful of ranchers clinging to the old ways. Now fewer than five feed with loose hay.

Cindy's philosophy is simple: "Get it now, before it's gone." It's a philosophy that's proven popular with those who buy photography. Her photographs are in demand, and her photography site, cynthiabaldaufimages.com, receives many "hits" each month. She is published regularly in farm and ranch magazines and books.

It's not all about making money; the greater part of it for Baldauf is her growing sense of obligation to tell the story of the Big Hole Valley. She wants to document the lives of ranchers and their families in the Big Hole before the tradition of feeding cattle with loose hay becomes nothing more than a

memory of "*The way we used to do it.*"



Heading Home
©Cynthia Baldauf

Baldauf didn't become a photographer until she was forty, and she never expected to "go pro." Her sister, a child portrait photographer, realized Cindy had a

good eye and encouraged Cindy's husband to buy her a camera. For several years she worked with film, but like most of the camera world has gone over to the Dark Side of Digital.

Her photographs of horses moving through the snow in winter are among her favorites. She'll be up before dawn to meet with the cowboys, then follow them on a snowmobile with her camera and lenses to watch as they use the horses to feed load after load of loose hay to the cattle. The fellows can usually count on hot coffee and a snack or lunch to appear from Baldauf's gear bag.

"Staging" a shot isn't something she'd ask of a cowboy, and besides, those old hands wouldn't do it if she did ask. But they sometimes sense what would make a



Running for Joy
©Cynthia Baldauf

good shot for Cindy, or at least present a good opportunity for a good shot. So, with a soft, slow drawl and a deadpan delivery, one might announce, "*I think I'd better show those horses where that hay*

fell off the sled,” then go out into the cold, saddle up a horse and move the horses around - perhaps unintentionally, in front of Baldauf and her ever ready camera.

The days of cowboys herding cattle on horseback are rapidly drawing to a close in the Big Hole Valley. That’s why Cindy feels a special sense of urgency to capture



Jack Hirschy
©Cynthia Baldauf

both the sights and sounds of this special way of life.

At a recent workshop Baldauf watched a slideshow of still photographs of people. Each image was beautiful and engaging in its own right.

Then, she says, the slideshow was repeated, but this time the voice of the person photographed was added. Only a sentence or two for each image dramatically



Danny Stevenson
©Cynthia Baldauf

changed the impact of the photographs.

Baldauf says the addition of audio to the visual presentation made a strong impression on her and convinced her she needs to add audio and video to her ongoing documentation of the cowboys and families of the Big Hole Valley.



Troy Kirkpatrick
©Cynthia Baldauf

Cindy and husband Andy would like to travel to other places and photograph other things, but not until she’s finished documenting the Big Hole Valley. It’s been twelve years so far, and, she says, and she has no idea how much longer it will take to do the job right.

THIS IS AN INTERACTIVE NEWSLETTER



"Reflection"
©Cynthia Baldur

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!

"A NON-SILVER MANUAL" AVAILABLE ONLINE AT NO COST!

Sarah Van Keuren, well known in the world of non-silver printmaking processes and author of "A Non-Silver Manual," has decided to stop selling the manual. Instead, Ms. Van Keuren is making her manual available for free download from the website of [Alternative Photography.com](http://www.alternativephotography.com), saying, "I wish to make the experience of 30 years of teaching certain non-silver processes available, free of charge, to anyone who might find it useful. Malin Fabbri has generously offered to format the text for her excellent website."

You can read the manual online now and soon you'll also be able to get to the book from the *Free Downloads*.

<http://www.alternativephotography.com/wp/book/free-downloads>

At the end of each chapter online there's a link, "Read the next section of the book" which will take you to the next section... See how it works by going to Alternative Photography.com's **Books** page:

<http://www.alternativephotography.com/wp/negatives/non-silver-manual>

The world of alternative photography owes a thanks to Ms. Van Keuren for her generous gift, and thanks Malin Fabbri for the considerable investment of time and energy in reformatting the manual for download from her site, [Alternative Photography.com](http://www.alternativephotography.com)



JUNE 2011 SPECIALS

PMK PYRO METOL KODALK

Liquid or Dry



Cat. No.: J01-5050

or

Cat. No.: J01-5060

Regular: \$30.95

Special Price: \$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 "Pyro-Metol-Kodalk". 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 (see page 11) 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 agents and the "B" stock is the alkali, or accelerator. Our stock solution dilutes to make 25 or 50 liters of working solution.

PYROCAT-HD IN GLYCOL

Cat. No.: J01-5091

10 lt Kit Liquid

Regular Price: \$14.50

Special Price: \$12.33

or

Cat. No.: J01-5093

50 lt Kit Liquid

Regular Price: \$29.50

Special Price: \$25.08

PYROCAT-HD in glycol FILM DEVELOPER is a high acutance developer formulated by Sandy King as an alternative to other pyrogallol based staining developers. Pyrocat-HD gives negatives of fine grain and full emulsion speed. It is suitable for all development methods, including rotary, normal agitation, minimal agitation and stand development. Packaging in glycol stabilizes the formula to give a very long shelf life and long term consistency.



TF-4 ARCHIVAL FIX



Cat. No.: J03-0141 Ships one liter, to make one gallon

Regular Price: \$10.95

Special Price: \$9.31

or

Cat. No.: J03-0142

Ships one gallon liquid to make 16 liters

Regular Price: \$29.95

Special Price: \$25.46

FORMULARY TF-4

ARCHIVAL RAPID FIXER

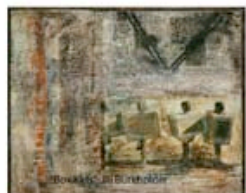
is excellent for use with PMK AND OTHER PYRO FILM DEVELOPERS. TF-4 is an extraordinary fixer for both paper and some films. TF-4 works well in batch processing, fixing resin coated paper in 30 seconds and fiber based paper in 60 seconds. Use TF4 on TMAX films, fixing for 6 minutes to remove the magenta 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

July 24 – July 29

Encaustic Techniques for Photographers

With Jill Burkholder

This 5 day intensive workshop introduces photographers to the creative possibilities of using hot beeswax and pigments to enhance images and explore mixed media materials. Working with pigmented wax is an ancient method of adding color to an object or art piece. Participants learn the basics of working with encaustic materials plus the techniques needed to incorporate this seductive medium.



This class covers preparing digital images with sufficient detail and local contrast to use with encaustic methods and adding images at different stages in the creation of an encaustic piece, at the beginning or during the process of adding wax layers. Students will practice transferring images using laser copies and inkjet transparencies onto handmade papers and onto the wax surface. Demos will include printing on silk and stretching canvas and linen. Additional techniques presented include using stencils, imbedding objects and

textiles and adding texture and color to encaustic pieces.

Participants will work with sample boards and practice various techniques and exercises for the first two days. The remaining workshop time will concentrate on developing methods and workflow specific to each individual's personal style and images.

Tuition: \$795.00

Biography: Jill Skupin Burkholder is a photographer/artist whose work includes handcrafted techniques such as bromoil printing—an alternative photography process using brushes and lithography ink to create an image—and encaustic techniques using beeswax and resin.

She began working with photography in 1985 and studied both traditional and digital photography experimenting with various alternative photography techniques. Burkholder's prints have been exhibited at the FOTO&PHOTO photography festival in Milan, Italy, R&F Handmade Paints Gallery in Kingston, New York, the Texas Photographic Society's traveling Alternative Processes Exhibition and in various publications. Her work is in private collections and the permanent collections of The Museum of Fine Art, Houston, Texas, and The Harry Ransom Center, Austin, Texas.



July 31 – August 5

Alternative Large Format Techniques

With Steve Anchell

There is more than one way to skin a cat, or so the saying goes. There is also more than one way to use a large format camera to create exceptional images. Even so, it is easy to settle into one method of exposing and developing without ever exploring the alternatives. In this workshop we will take five days to focus on alternative methods of exposure and different ways to develop and print large format negatives. Along the way we will experiment using a variety of film and print developers, ABC Pyro, TFX-2, Ansco 113 (amidol), Ansco 130, and perhaps some others.



Some of the techniques we will practice will be working with reciprocity failure for long exposures; stand development; tray development; tank development; contact printing, both in the darkroom and P.O.P.; two tray development; water bath development; enlarging lenses for close-ups; calculating bellows extension and depth-of-field. Leave your BTZS tubes, Palm Pilot, spot meter, JOBO rotary processor, and Zone System Manual at home. By the end of this workshop you will have expanded your knowledge and understanding of large format photography, simplified your working methods, and entered a new phase of creativity. Any view

camera format is welcome as long as it has swings and tilts, from 2 x 3 to 11 x 14. All levels of view camera knowledge are welcome from beginners to experts. The less you know the more you'll learn. The more you know the more you will be amazed.

Tuition: 725.00

Reminder: To see the full size version of an individual workshop description, click on the mini-version and the full size pdf will automatically download.

of The Darkroom Cookbook, The and co-author (with Bill Troop) of The Film and photography since 1970. He is the editor of the magazine and currently writes for photography workshops since 1979 and in 1999. photographers' Forum Workshops in



August 7 – August 12

Gum Printing Then and Now

With Christina Anderson

Gum prints are essentially photographically controlled watercolors made by a 19th Century process called gum bichromate. Gum Arabic is mixed with watercolor paint and a photosensitive substance called ammonium dichromate, and painted onto watercolor paper. When exposed to sunlight in contact with an enlarged negative, the gum Arabic hardens into an image that is "developed" in plain water. Where the light hits the least, the gum and pigment wash away, leaving the highlights of the image. The prints, when finished, are completely archival.

For those of you wanting to delve into this process, from low tech to high tech, from monochrome to tricolor, from historical to contemporary, this is the class for you. Christina will guide you through the pleasures (and pitfalls) of the gum process from 1839 to the present day digital era. Bring a digital camera to use out in the field and/or digital photos you would like to translate into gum prints (your own personal laptop would be best!); no need for large format negatives as the class will be outputting contact printing negatives digitally. Be prepared for an intensive and creative week that will probably turn you into yet another "gum bichromatist"!

Tuition: \$725.00

Biography: Christina Anderson is an assistant professor of photography at Montana State University, Bozeman, Montana. Her specialties are experimental and alternative processes. She received her undergraduate degrees in French from the University of Minnesota, painting and photography from Montana State University, and an MFA in photography from Clemson University. She has written three books—*The Experimental Photography Workbook*, *Tutti Nudi*, and *Reflections on the Reemergence of the Nude during the Italian Renaissance*, and *Alternative Processes, Condensed: A Manual of Gum Dichromate and Other Contact Printing Processes*. In the works is a book devoted solely to gum printing.



August 21 – August 26

Daguerreotype: A Contemporary Approach

With Jerry Spagnoli

The daguerreotype is as much an object to hold in your hand as an image to look into. This class presents a method for producing high quality daguerreotypes without the use of the dangerous chemicals usually associated with the process. This method was discovered by Edward Bequerel in the 1840's and has existed as a scientific curiosity until now. It is a process, which is very simple in its parts but full of subtle techniques.



We will cover everything from how to manufacture daguerreotype plates to finishing and casing the final image we will also cover how to build and maintain the unique equipment necessary for you to continue on your own.

Production of film positives will be presented, for those who wish to use the contact printing method of exposing the plate, and how to modify a conventional film holder for those who wish to expose their plates in a camera. As a finishing touch, you will learn several methods for making cases to hold the finished image.

Tuition: \$725.00

Biography: Jerry Spagnoli has worked with photo-based imagery for the past 20 years. For twelve years he has explored the potential of the daguerreotype as an expressive medium.

The method he is presenting was developed for the Academy of Art College in San Francisco and has been refined to present a thorough introduction to this unique medium. You can see his work in his new book, "Daguerreotypes", published by Steidl. His work is held in the collections of the Museum of Modern Art, The Art Institute of Chicago, The Oakland Museum, The Chrysler Museum, and The Museum of Fine Arts in Boston, The Fogg Museum, and The National Portrait Gallery.

