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MISSION SAN ANTONIO SHOW TO OPEN AT STEINBECK CENTER



Mission San Antonio de Padua
©Wynne Hutchings 2011

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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

MISSION SAN ANTONIO PORTFOLIO EXHIBITION TO OPEN AT NATIONAL STEINBECK CENTER

The [National Steinbeck Center](#) of Salinas, California will host the opening of an exhibit of the third and latest portfolio in the California Mission Portfolio project. On December 2, 2011 from 5 pm to 8:30 pm the Center's primary

TIM RUDMAN TEACHES FINAL U.S.A. SEASON OF LITH PRINTING AT PHOTOGRAPHERS' FORMULARY

September 2011 marks the end of the Photographers' Formulary 13th season of summer workshops. With it, Tim Rudman teaches his final set of "long haul" Lith Printing workshops, closing out with three "basic" lith printing workshops and finishing with a final session with "alumni" from his previous classes.

The Formulary is indebted to Tim for his six years as an instructor, and for opening up the field of Lith Printing to a larger audience. Tim's careful preparation, attention to detail and riveting classroom presentations are the stuff of which memories have been made.

Thank you, Tim, from the Formulary, and from all who have had the gift of your instruction over the years.

*Bud and Lynn Wilson, proprietors
The Photographers' Formulary*

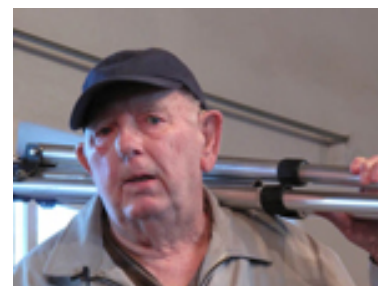
gallery space will be open to the public and fifty photographs of Mission San Antonio de Padua will be on display.

The photographs were taken in April 2011 during the third of Al Weber's mission portfolio work-

Editor's Note: Thank you to all who offered copies of their Mission San Antonio workshop photographs.

Please click on any image in the main article, or in the Gallery, and a larger version will load automatically.

shops. They represent the work of photographers in film based and digital photography, and in camera



Al Weber
©Virginia Courtney 2011

formats from 35 mm to 8x10. Prints will be silver gelatin, conventional color, digital prints and alternative processes. If the show is anything like the two previous portfolios, it's going to be a stunning collection of talent.

AL WEBER'S PART IN ALL THIS

Formulary instructor Al Weber's ability to engage others in projects

important to photography is nothing short of phenomenal. An instructor at the Photographers' Formulary since 2004, Al and David Vestal have taught old fashioned skills and techniques.

For many years Al ran the Ansel Adams workshops in Yosemite. His career in commercial photography and aerial photography spans more than sixty years.

While Al may have slowed slightly with advancing years, he



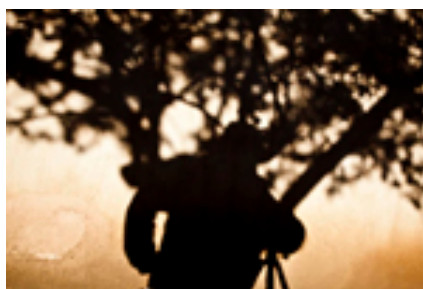
Mission at Night
©Susan Booth 2011

shows no signs of stopping. One of his latest creative efforts has been the California Missions Portfolio project.

THE FIRST MISSION PORTFOLIO

During a visit in 2006 to tiny Mission de Nuestra Señora de Soledad, nestled in a bend of the Salinas River about forty miles south of Salinas, California, Al saw an abysmal collection of postcards for sale. He offered to have some of his friends come to Mission Soledad to create photographs of museum quality which could be used to publicize the mission. And so the Mission Portfolio Project was born.

The following year Al invited former students to join him for a weekend at the mission. Almost fifty students showed up, from all



My Shadow
©Virginia Courtney 2011

parts of the US. For three days they wandered the grounds, poking in every nook and cranny and photographing the mission from every angle.

THE PHOTOGRAPHERS

Photographers wanting to participate in the project committed to producing sufficient copies of a single photograph for inclusion in at least fifty portfolios.

There were tight deadlines in Al's schedule. No one was bound to participate and anyone could withdraw from the project if they were not able or did not care to complete the copies on a short timeline. But if a photographer did agree to participate, the photographer had to play by the rules. Al was one a United States Marine, and "Once a Marine, always a Marine!"

Al reviewed work prints from each photographer. He made suggestions for improving their printing or composition and approved or rejected the work sample.

Once approved, a minimum of fifty copies had to be made by the photographer. Al instructed his volunteers to treat their prints with care and respect, and to box them carefully for mailing.

All materials and preparation were at the expense of the photographers. This had to be a labor of love!

Their work was gathered into a boxed portfolio. Copies of the portfolio were given to the mission,

and to the National Steinbeck Center in Salinas, California.

THE NATIONAL STEINBECK CENTER

The Steinbeck Center resembles a large produce packing shed and houses a collection of films and photographs from John Steinbeck's many short stories and novels.

Half the Center is devoted to Steinbeck's works, while the other half houses displays and work of local and national artists in all mediums. Throughout the year the center hosts openings, inviting the



Untitled
©Karen Howard 2011

people of the Salinas Valley to enjoy each new exhibit.

This year the Steinbeck Center will host the opening of the Mission San Antonio portfolio on Friday, December 2. Admission is free. Entertainment in the entry atrium of the Center will be provided by music and choral groups from throughout the Salinas Valley.



Heddles
©Ron Rigge 2011



Primitive Cross
©Barbara Moon Batista 2011



Untitled
©Kazu Okutomi 2011

HISTORY OF MISSION SAN ANTONIO DE PADUA

Mission San Antonio de Padua, one of twenty-one within the California mission chain, is located in the Santa Lucia coastal mountains southwest of King City, California. Established in 1771 by Franciscan friar, [Fr. Junipero Serra](#), the mission wasn't completed until many years later. It was the third mission in what was known as Alta California, and was the site of the first Christian marriage in the region of Upper California.

Like all the missions, construction required many hands and many years. Members of what came to be known as the [Mission Indian tribes](#) cleared land in a pleasant valley north and west of modern day Jolon. At one point as many as 1500 Mission Indians lived at Mission San Antonio, giving up their lives as hunter-gatherers in exchange for a stable food supply and a place to live.

Relying on local and easily available resources, the Franciscan friars put the Mission Indians to work casting thousands of adobe bricks, then placing the bricks in the sun to dry before they were laid into the mission walls.

In 1832 the Mexican government "secularized" the lands of all holdings of the Catholic Church. This took ownership and control of Mission San Antonio from the Catholic Church and placed it in the hands of the Mexican government.

Without the friars to supervise and the members of the Mission Indians to do the heavy lifting of maintenance and repair, the mission into disrepair. Walls crumbled and buildings collapsed.



Flag
©Javier Alonso 2011

Adobe has little tensile strength. Walls rely on mass rather strength to maintain structural integrity, so it was no surprise the thick mission walls would have problems with the frequent earthquakes common to the coastal region of California.

Though ownership of the mission was returned to the Catholic Church almost four decades later, the damage had been done.

Baked roof tiles, a signature element of Spanish architecture, proved more

durable than the easily friable walls of adobe brick, surviving wet winters and hot, dry summers of central California.



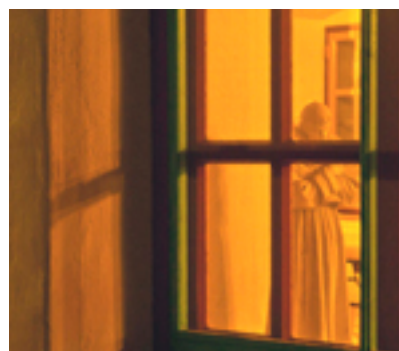
Pinhole of Mission Colonnade
©Nancy Raven 2011

In 1894, long after the mission had fallen into decay, those roof tiles were salvaged, taken to Burlingame, California and installed on the new depot of the Southern Pacific railroad.

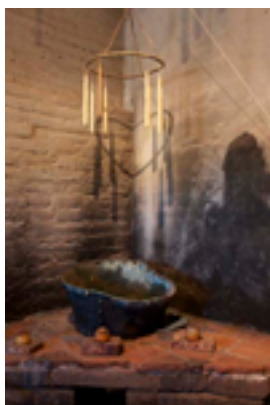
THE MISSION IN LATER YEARS

Located about thirty miles south of King City and about seven miles northwest of the little town of [Jolon](#), the mission is surrounded by the U.S. Army training base of the Hunter-Liggett Reservation. Hunter-Liggett was an important training facility during WWII and remains important as an "all-service" training area.

Before WWII much of the [Hunter-Liggett Reservation](#) was owned by newspaper magnate, [William Randolph Hearst](#), whose famous castle, with its main house, [Casa Grande](#), sits atop a rocky peak renamed by Hearst, "[La Cuesta Encantada](#)" or *The Enchanted Hill* far above the coastal town of [San Simeon](#). The castle complex, aka, "Mr. Hearst's modest cottage," has



Window Saint
©Susan Booth 2011

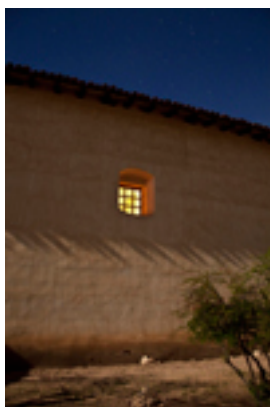


Candle-making Shop
©Lisa Rigge 2011

more than 150 rooms, two swimming pools (one indoor, the other outdoor) and thousands of acres on which cattle and

other animals roam at will. At one time the Hearst family owned more than 250,000 acres and surrounded Mission San Antonio de Padua.

In the 1950's the Hearst family, seeing the impending burden of taxes on their vast holdings, [donated the Hearst castle to the State of California](#). During William Randolph Hearst's lifetime, however, he contributed heavily to funding the rebuilding and renovation of Mission San Antonio to much of its original charm. Were it not for Hearst's generosity, the mission would likely not be as it appears today.



Untitled
©Fernando Batista 2011

All is not well for the mission, however, with the State of California threatening to close the mission's doors if the mission is not retrofitted for earthquake safety by 2016. The retrofitting is estimated to cost as much as five million



Mission San Antonio
©Wynne Hutchings 2011

dollars. That's an unlikely sum to be raised by the small numbers of Mission families.

This gives Al Weber's band of photographers even more reason to document on film, flash card or

videotape the beauty and elegance of Mission San Antonio de Padua, a relic of the past and a memory of days gone by.



Night Mission
©Virginia Courtney 2011

the Photographers' Formulary

DON'T FORGET: PRODUCT INSTRUCTION AND MATERIAL SAFETY DATA SHEETS ARE NOW AVAILABLE ONLINE

Instructions and Cautions for use are shipped with every product from the Photographers' Formulary. We want you to have a safe experience using our products, and we want you to know how to mix the chemistry for best results.

Now the Formulary is able to offer you even more information about our inventory of chemicals and alternative photographic processes.

For every chemical product there is a **Material Safety Data Sheet**. Depending on the chemistry, these sheets can be quite extensive. While it's been beyond our capability to place a printed copy in each shipment, now we are able to offer them to you online.

Go to the Formulary website. Find the individual product for which you need the **MSDS Sheet**. On the *Shopping Cart page* for the product, just below the **Quantity: Add to Cart** box you'll see, in bold, the words, **MSDS Sheet. Click on it.** The **MSDS Sheet** for the specific product will automatically download as a PDF.

That's all there is to it. The information is free. You can read it on your screen, or you can print out a copy of the MSD sheet to take into the darkroom. Each MSD sheet contains information about chemical safety, mixing instructions, life of the solution and how to use the chemistry.

We hope you find this new feature useful. Use it often, and tell your friends about it.

The Photographers' Formulary Online Store



Walkway with Chest
©Susan Booth 2011



Mission Hallway
©Lisa Rigge 2011



The Mission at Night
©Virginia Courtney 2011



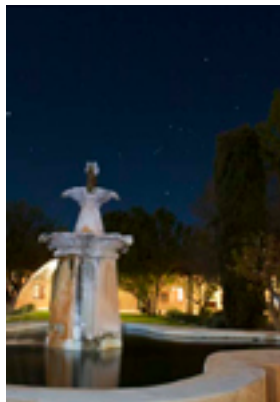
Bruce Carter
©Virginia Courtney 2011



Untitled
©Karen Howard 2011



Fernando Batista
©Virginia Courtney 2011



Orion and Fountain
©Lisa Rigge 2011



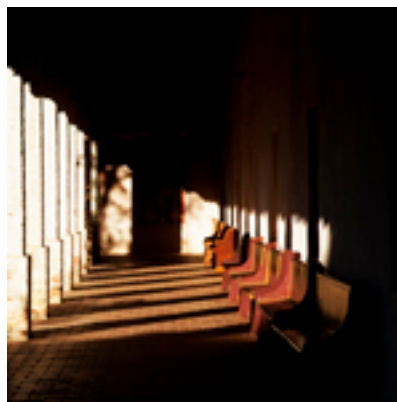
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©Nancy Raven 2011



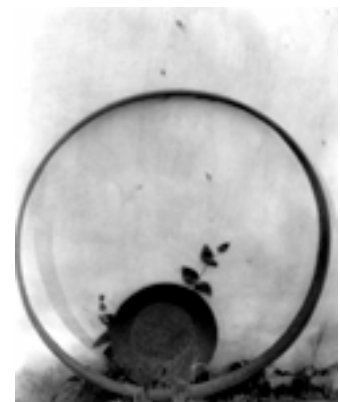
Door
©Javier Alonso 2011



Untitled
©Virginia Courtney 2011



Untitled
©Virginia Courtney 2011



Iron Rim
©Javier Alonso 2011



SEPTEMBER 2011 NEWSLETTER SPECIALS

COPPER TONER

Cat. No.: A06-0010

Regular \$10.95

Special Price: \$9.31



FORMULARY COPPER

TONER contains copper sulfate, potassium ferricyanide, and potassium citrate which results in an image toned with copper metal. The toner produces a variety of colors ranging from warm brown through coppery hues to chalk red. The exact color obtained depends on the length of toning time. The process is rapid and progressive. It is possible to remove the print from the bath at any stage of its toning. Although fiber based papers work best, resin coated papers will work nicely also. The chemicals contained in the kit are used to make two stock solutions, which are mixed in equal volumes to obtain the working solution. The stock solutions are stable for a reasonable period of time, but the working solution should be discarded after use.

<http://stores.photoformulary.com/-strse-190/COPPER-TONER%2CSwan-Valley/Detail.bok>

IRON BLUE TONER

Cat. No.: A06-0020

Regular \$14.95

Special Price: \$12.71



FORMULARY IRON BLUE

TONER is an inexpensive and effective blue toner similar to Ansco Toner 241. It is often used on snow scenes and seascapes. Prints are toned in a single solution of ferric ammonium citrate and potassium ferricyanide until they appear green. After washing

they turn a clear blue color. The tones can be softened in a borax bath.

<http://stores.photoformulary.com/-strse-191/IRON-BLUE-TONER/Detail.bok>

POLYSULFIDE TONER



Cat. No.: A06-0190

Regular \$12.95

Special Price: \$11.00

FORMULARY POLYSULFIDE

TONER yields rich, dark brown and is similar to Kodak T-8. The toning bath contains potassium polysulfide (liver of sulfur) and sodium carbonate. Formulary Polysulfide Toner, like Hypo-Alum Toner, deposits silver sulfide on the image. The difference between these two toners is the depth of the resulting brown color. Polysulfide Toner gives a rich, dark brown tone while tones obtained using the Hypo-Alum are much lighter. Both toners give permanent images. Toning with the Polysulfide Toner takes about 15 to 20 minutes at room temperature. We recommend fiber based paper only for this toner. The chemicals in this kit are used to prepare 1 liter of working solution, which has a capacity of about 35 8x10 prints. A second package of sodium carbonate to be used to partially rejuvenate the spent working solution is included. The working solution is stable for extended periods of time.

<http://stores.photoformulary.com/-strse-201/POLYSULFIDE-TONER%2C-KODAK-BROWN/Detail.bok>

IRON GREEN/BLUE TONER



Cat. No.: A 06-0190

Regular \$20.95

Special Price: \$17.81

FORMULARY IRON

GREEN/BLUE TONER can produce either green or blue tones on fiber base papers. The green tone is a true green unlike most green toners, which have blue-green shadows and light green highlights. The blue tone produced is a bright blue, brighter than Formulary Iron Blue Toner. This kit has a high capacity for prints. This formula was reformulated in 1989. If you tried it previously and were concerned with some of the hazardous chemicals it contained, you will be happy with the new version.

<http://stores.photoformulary.com/-strse-202/IRON-GREEN--fdsh--BLUE/Detail.bok>

THIOUREA TONER



Cat. No.: S06-0045

Regular \$15.50

Special Price: \$13.18

FORMULARY THIOUREA TONER

will give beautiful rich brown sepia-like tones. The print is first bleached using a ferricyanide-bromide bath then redeveloped in a sulfide bath. In this process, the silver metal in the print is first converted to silver bromide, then to brown silver sulfide. The end result will give the impression of a print made in the late 1800's.

<http://stores.photoformulary.com/-strse-960/THIOUREA-TONER%2C-Swan-Valley/Detail.bok>

Photographers' Formulary, Inc.

Voice: 800-922-5255 406-754-2891
Fax: 406-754-2896

Email: formulary@blackfoot.net
www.photoformulary.com

P.O. Box 950, 7079 Hwy 83 N
Condon Montana, USA 59826-0950

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OR COMMENTS**

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