

# the Photographers' Formulary

## Krista Kahl: Incisive and Versatile

### Inspiration Comes in Many Forms to L.A. Photographer

#### NOW TRY THIS: PLAYING WITH A PERSONAL DOCUMENT FILE

The marvel of a **Portable Document File (PDF)** is everything that can be packed into it. At the Photographers' Formulary we use it as the 'front door' to our newsletter. A PDF allows us to send you a document filled with images, articles and "links" to many other Internet sites

It works this way: The basic newsletter is created in a program such as **Word**, **Word Perfect** or **Apple's Pages**. After corrections in spelling and grammar are made (at least we HOPE they are made) the newsletter is formatted and laid out. Photographs are 'dropped in' and words or phrases are selected as potential "links" by adding the Internet address of a destination, sometimes called a **Universal Resource Locator**, or "URL" That's what readers see as **blue**, or "hot" type.

The completed word processing document is saved as a **PDF** using **©Adobe Acrobat**. Acrobat

compresses text, graphics and photographs, shrinking the document to a tolerable file size for downloading.

The new PDF is proofread by several pairs of eyes, and when ready for distribution it's stored on the Photographers' Formulary website. The URL of the PDF (we are talking in code now) is embedded in a short message and sent to our 3500 readers.

So, if it looks simple, that's good. Marvels of ingenuity, ©Adobe Acrobat and ©Adobe Reader make it possible for us to showcase photographers such as **Krista Kahl**, keep readers informed of upcoming workshops and events, and to advertise our **Monthly Newsletter Specials**.

Try it now, by pushing here to watch Professor Bill Jay as he describes his latest project, "Photographing Photographers." You can download the latest version of ©Adobe's Acrobat Reader by pushing this button. Read a short description of a PDF on the Los Angeles Times' site, here. . .



An important influence has been **Terri Garland**, Krista's instructor at **San Jose City College (SJCC)**. Terri is, "the best photographic instructor because of her sensitivity and open mindedness."

Her self portrait in blue is an 8x10 ambrotype, taken after working with **Luther Gerlach** as his assistant on projects in Santa Barbara in 2005. Although Krista is offering Krista to the barn owl, it's stuffed. Krista wanted to recreate a moment in time that reflected a 19th century studio setting. Because the image is made on opaque blue glass, it cannot be contact printed, making it



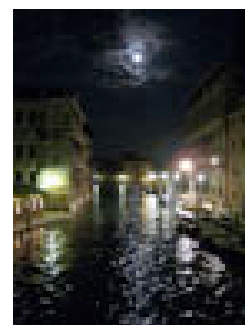
• "Self Portrait" Krista Kahl ©2006

a true one-of-a-kind.

This past summer Krista spent a month working her way from museum to museum as she crossed Europe. She visited Paris,

Florence, Venezia and Milan, among others, and did her best to soak up every bit of art along the way. She also took more than 24 rolls of medium format black and white. She is in the midst of printing images from her trip for an exhibit. It's a major project, but one filled with intriguing images in exotic settings.

One evening she sat on a small bridge in Florence, across from the **Ponte Vecchio**, eating a take-out pizza dinner. Three young men struck up a conversation with the beautiful young American, telling her the history of the Ponte Vecchio. The night was filled with melancholy, as was Krista's mood. She decided to make a self-portrait to capture the moment, and enlisted the help of one of her admirers to hold the tripod and cable release.



"Venezia Full Moon" Krista Kahl ©2006



#### In this Issue

- Now try this: Playing with a Portable Document File
- Krista Kahl: Incisive and Versatile
- Discussed: Bill Jay's "Photographing Photographers"
- October Newsletter Specials

#### THE PHOTOGRAPHERS' FORMULARY, INC.

P.O. Box 950, 7079 Hwy 83 N  
Condon, Montana, USA 59826-0950  
E-Mail: [Formulary@Blackfoot.net](mailto:Formulary@Blackfoot.net)  
Website: [www.Photoformulary.com](http://www.Photoformulary.com)  
Tel: (800) 922-5255 or (406) 754-2891  
Fax: (406) 754-2896  
Newsletter Editor: Anthony Mournian  
[Editor@Blackfoot.net](mailto:Editor@Blackfoot.net)

#### KRISTA KAHL: INCISIVE AND VERSATILE

From Florida to California. Last month we highlighted the work of Seth Ellis of Tampa, Florida. This month, to keep the continent from tipping too far to the east, we selected Ms. Krista Kahl of Los Angeles as our featured photographer. A native Californian, Krista works in a number of mediums. She attends **Otis College of Art & Design** next spring, from which she will receive her BFA in spring of 2007. Then she hopes to continue on to graduate school, then to teach at the university level, and to conduct workshops in the manner of **Al Weber**, because of the intimate, community and old country atmosphere, which creates lasting memories and inspiration.

Krista has been busy these past few years. She has studied traditional black and white darkroom techniques with **Al Weber**, **Ambrotype** and wet collodion techniques with **Luther Gerlach**, and black and white photography with **Joseph Schuett**.



"Lorenzo in Florence"  
Krista Kahl ©2006

After her pictures were made, the young man turned around and stared down into the [River Arno](#). She caught the fleeting moment in "Lorenzo in Florence," and feels the photograph reflects exactly what she saw, and what she wanted to remember. "I think it is like a self-portrait through and with another person," she says.

It's easy to get caught up in the grandeur of Europe, with its aged cathedrals and overwhelming art museums. Krista avoided this somehow, as she listened to David play his mandolin and sing in a narrow street of Florence. She listened for a time, then decided to try to capture the mood in his music by taking his photograph.



"David and the Gypsy" Krista Kahl ©2006

With the backlighting from the alley's end, it was tricky business. Then a [gypsy woman](#) walked up and changed the whole scenario. She said she needed money, and asked for some of the coins in the basket in front of David. Asking was a formality, apparently, because she reached down and helped herself to a handful of coins. His expression changed to disbelief as she stood up, a slightly devilish grin on her face, perhaps challenging him to object. The expression on his face says it all.

As a photographer who continues to do her own film processing and printing in a "traditional" darkroom, she wonders how long it will be before silver gelatin printing is an alternative process. Krista sees it coming, as do we all, and yet her goal is to



"Telephone" Krista Kahl ©2006

Her interest in recording Time is reflected in "Telephone," a photograph made in an abandoned barn in San Jose. Trespassing at the time, Krista saw a juxtaposition of Time Past and Time Present in this image of an old rotary telephone, covered with cobwebs and dust. How many of us even remember what a rotary phone looks like, or how it works? Krista sees the telephone as the subject at the scene of a crime, and says the image is reminiscent of [WeeGee's](#) photography. We can wonder how the phone got there, and why?

Her final image here is another self-portrait, taken during a wine-tasting trip to [San Luis Obispo](#) on the Central Coast of California. Looks can be deceiving. At first glance it seems to be an old barn leaking light through its many cracks between the planks of its external walls. An image made at night. But that's not it. Krista stood in the doorway of daylight, backlit from the cascade of light pouring through the cracks in the ancient building. It's a picture of Reality turned upside down by misperception.

For a slideshow of Krista's images, combing photographs of horses, hand painted images and double exposed Holga photographs, [look here](#). . .



"Self-portrait in Barn" Krista Kahl ©2006

#### DISCUSSED: "PHOTOGRAPHING PHOTOGRAPHERS"

"*Photographing Photographers*" hasn't even been published. While it is in the final stages of production, there isn't a copy available for review, so we had to settle for a discussion of its contents with the author, Professor Bill Jay of Ocean Beach, California.



"WeeGee the Graet"  
©Bill Jay

Authors of pulp novels have been known to crank out an entire book in less than a week. "*Photographing Photographers*" has taken a little longer. The unintended project of a lifetime, this slender volume has been in the making since about 1972.



"David Hurn." ©Bill Jay

Famous, and not so famous photographers had allowed themselves to be interviewed, and in many cases photographed by Bill Jay. The articles had been printed, the negatives and prints of the photographs had been haphazardly stored away in boxes, waiting quietly to see the light of day.

After the unexpected death of his friend, Bill Jay decided to publish a photographic tribute to [Tony Ray-Jones](#). To his surprise, he found only one negative.

There would be no photographic spread, no pictorial tribute, because there was only one picture!

Bill Jay was aware on some level that his trove of images of photographers had value. After the death of Tony Ray-Jones, Bill Jay decided to take a more serious



"Eli Reed in Daytona Beach, Florida"  
©Bill Jay



"Tony Ray-Jones"  
©Bill Jay

approach to his photographic collection. By 1982 he had portraits of more than 600 photographers. Men and women from around the globe

had talked to Bill Jay, and he had photographed them. Few declined to be photographed, but when they did, Bill respected their wishes. In 1983 he published a small book containing eighty-two informal portraits, each accompanied by an extended caption containing an anecdotal description of the photographer photographed.

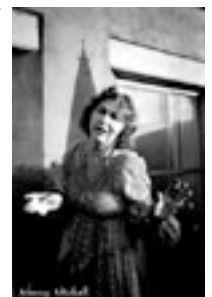
That book is long since out of print. But the negatives for every photograph contained in it were carefully cataloged and stored away. Meanwhile Bill Jay continued his career as a college professor at [Arizona State University](#), and he kept on taking photographs. Stored in huge binders inside protective plastic sleeves, they continued to grow in number until now, when those printed are more than 1100! Bill doesn't have an exact count of the number of photographs



"Cole Weston"  
©Bill Jay

he has taken; it's job enough to keep track of those he selected for printing.

It is from that collection that Bill Jay is publishing his new book, "*Photographing Photographers*." In the two video clips here, "*Photographing Photographers*" and "*Editing the Images*,"



"Nancy Newhall"  
©Bill Jay

Bill describes how he took the photographs, and how he selected the 100 images to be included in the updated version of his original work.

Far more than a simple collection of images, the book will be a historical document. If you ever wondered what the wild eyed “WeeGee the Famous” looked like, for example, you can see him here, with a description that is pure Bill Jay. Not one to mince words, Bill Jay brings his photographs to life with an anecdote of where, how and when the photograph was taken, and what impression he formed of the photographer-subject.



□ “Manuel Alvarez Bravo.”  
□ ©Bill Jay

“*Photographing Photographers*” will be published by the Nazraeli Press, Tucson, Arizona. Don’t expect a massive press run, and don’t let the chance to own one of these unusual books pass you by. As soon as it is published, we’ll send you a special message giving you the particulars, and you can place your order then.

PAUL DASKAROLIS INTERVIEWS DR. MIKE WARE

Siderotype Quarterly editor Paul Daskarolis talked with Dr. Mike Ware about the gold and the chrysotype process during an interview recently published in the Alternative Photography website. To read the interview, [press here](#). . . .

#### A WORD ABOUT OUR MOVIES

Many of the movies you watch were made at the Photographers’ Formulary. They usually have a technical hint or short lesson as their main issue, and they show the teaching areas where you will have your classes when you come for a workshop.

The movies began with the Gumoil workshop of Karl Koenig in 2002. Since then we’ve videotaped portions of workshops by Gordon Hutchings (*Pyro*),

David Vestal and Al Weber (*Traditional B/W Photography in the Field and in the Darkroom*), Kerik Kouklis (*Gumoil Bichromate*) Tim Rudman (*Lith Printing and Toning*), and Bruce Barnbaum (*Seeing Planning and Printing the Fine Photograph*).

#### SIGN UP NOW FOR EMAIL NEWSLETTER

You received this black and white version of the newsletter, packed with your order from the Photographers’ Formulary. Black and white is fine, but wouldn’t you prefer to receive it in color, and to have instant access to the many links built into the Adobe PDF version?