



J U L Y 2 0 0 8

•Volume 5

Number 9

CHRISTOPHER NOLAN: A DISCERNING EYE



A Tired Hand
©Christopher Nolan

IN THIS ISSUE

- Lloyd M. Schwartz: In Memoriam
- Chris Nolan: A Discerning Eye
- Dan Burkholder to Teach Digital Platinum/Palladium Printing
- Kerik Kouklis: Introduction to Platinum/Palladium & Gum Bichromate
- Jerry Spagnoli: Daguerreotype: A Contemporary Approach
- July 2008 Specials

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Digital Platinum/Palladium Printing with Dan Burkholder

July 27-August 1, 2008

Combine the warmth and beauty of the platinum/palladium print with the precision of digital negatives, all in the same workshop. From digital capture or scan to the final print, learn all the steps to crafting beautiful handmade prints. More than a make-a-negative-and-print-it session, we'll delve into the exciting world of High Dynamic Range imaging (HDR), learning to capture—and print—lush shadow detail, delicate highlights and glowing midtones.



Abandoned Fire Engine, Kentucky
©Dan Burkholder

- Learn to make high quality enlarged negatives without getting your hands wet.
 - Add new digital techniques to your arsenal, and leave with fresh tools you can use with your photography everyday.
 - Enter the enchanting world of hand-coated platinum/palladium printing - the most beautiful of all photographic processes.
 - Experiment with different types of negatives, papers and chemistry.
- Work with your own images on the computer, taking them from virgin captures or scans to completed platinum/palladium prints. Hands-on tutorials will teach you how to build your digital images quickly and precisely.

Dive into digital photography, learning powerful techniques to control the composition and tonality of your final images.

Desktop color comes alive too as Dan covers his inventive pigment-over-platinum techniques for combining the hand-coated platinum print with digitally applied, archival color pigments. Field trips will give you the chance to make new images in the stunning Montana countryside.

Cherish the handmade print but want to exploit the control of digital imaging? This is the workshop for you! You should have a basic familiarity with Photoshop.

Visit Dan's website at www.danburkholder.com

Call 1-800-922-5255 to reserve your space

Tuition: \$ 795.00

LLOYD M. SCHWARTZ: IN MEMORIAM

Lloyd M. Schwartz, father of Philip Schwartz, winner of the first Alt Processes Photography Contest, passed away June 8, 2008 after an illness. Mr. Schwartz was a prolific and talented photographer, as evidenced by the talents he encouraged in his son, Philip.

We extend our condolences to the Schwartz family in this hour of sorrow.

CHRISTOPHER NOLAN: A DISCERNING EYE

Three photographs hanging on the wall of a local travel agency caught my eye. “*Who took these,*” I asked. Teri, one of the owners, said, “*One of our customers, Chris Nolan.*” “*Who’s that?*” I wondered.



Ancient Lady
© Christopher Nolan

Teri explained that Chris, a retired [American Airlines](#) aircraft mechanic, had taken the photographs while on a trip to Africa. One is of a woman of ancient age sitting quietly, her hands folded and her gaze at the camera relaxed and self assured. Another is of men standing in the

shadow of what seems to be a truck. The third is of four or five small children crouching, tightly grouped, and barely three feet from the lens. Nolan had been changing his film and after closing the camera back looked up to a sea of innocent smiling and laughing faces. Talk about “*the decisive moment!*”



Curious Children
© Christopher Nolan

I asked for Mr. Nolan’s phone number, hoping that I would find an agreeable soul yearning for fame. The phone rang once or twice, a quiet voice came on the line. I explained the purpose of my call and we spent the next half



Shadows in the Sand
© Christopher Nolan

hour talking about Nolan’s family, history and his path into photography.

A man of many interests, Chris’ dad liked photography.

While the Nolan family still lived in Boston he bought a used [Brownie Hawkeye](#) camera for Chris and showed him how to use it. Life was simpler then and Chris roamed his young world taking photographs of anything and everything.

Don’t forget!: *This newsletter contains [links to enlarged versions of thumbnail images and links to other web-sites with additional information.](#) To view the enlarged images, or to visit the linked sites, [click on the image](#), or [click on the high-lighted blue text.](#)*

Introduction to Platinum/Palladium & Gum Bichromate

with Kerik Kouklis

August 24-August 29, 2008



Kerik Kouklis

Kerik Kouklis calls platinum/palladium and gum bichromate, “*Two of the most venerable of the alternative processes.*” Used alone, either is capable of creating beautiful, evocative images. When used in combination they become a whole that is greater than the sum of the parts. Combining the two processes provides a palette with which truly unique images can be made. Whether you have some experience in either or both of these processes or you’ve never before made a handmade print, this workshop is for you.

You will start by learning the subtleties involved in making top-quality platinum/palladium prints including paper choices, contrast controls, environmental controls and the techniques necessary for consistent results.

Kerik’s approach to platinum printing is simple and straightforward and does not involve complex sensitometry or math that can make the process appear much more difficult than it is. As the week goes on you will learn the fundamentals of the gum bichromate process including a novel approach to coating pioneered by Kerik that achieves smooth, creamy gum layers which blend seamlessly with the underlying platinum/palladium print. Adding one or more layers of gum bichromate to a platinum/palladium print results in prints that can range from subtle to wildly colorful; the final choice is up to you. Combining these processes allows you to use both the left and right sides of your brain to produce work that is uniquely yours. During the workshop Kerik also covers a simple and straightforward approach to making digital negatives using easily derived curves and the Quad Tone RIP program. Whether you shoot 8x10 film or a digital point and shoot, this workshop will allow you to make beautiful platinum/palladium and gum over platinum prints, and have a great time doing it.

View examples of Kerik’s work on his website, www.Kerik.com

Call 1-800-922-5255 to reserve your space

Tuition: \$ 725.00

Perhaps with a less discerning eye than he has today, he photographed whatever caught his attention, then took the roll of film home.



One of the First Images
© Christopher Nolan

His father would have the film developed and printed, then give Chris another roll of film. That was the beginning of a lifelong interest in photography.

When Chris was twelve years old his parents brought the family west to [San Diego](#). They bought a house in the older, well established neighborhood of [Golden Hill](#); the home in which Chris still lives more than fifty years later.

Tragically, Chris' father was to live only a few more years. He died at the age of 35, leaving his young widow with three small boys, no job and no marketable skills. Chris' mother eventually found a job, developed her own career, and for the rest of her working life was a travel agent.



Isabel
© Christopher Nolan

Though barely five feet tall and less than 100 pounds wringing wet, Mrs. Nolan was a strong woman, intent on keeping her family together and raising her three sons. Chris, as the oldest, helped raise his younger brothers, Dan and Mike.

Each summer the family drove east to the family farm of Chris' mother near the town of [Lunenburg](#),

[Nova Scotia](#). Lunenburg, a large fishing and shipbuilding village, was full of history.

Its working waterfront was the soul of the town, with the fishing fleet either out to sea or tied up at the docks for unloading. The [North Atlantic fishery](#) was alive and well, with fishing vessels hustling in and out of port daily during the busy summer months.

With the activity on the docks came the sailors, and the men who built the ships, the small boats and the dories. Chris reveled in what he saw. As a curious small boy he was accepted by the older males. Men who might not have an extra word to say to a stranger, would patiently answer Chris' incessant questions, allowing him to wander into areas where you and I might have been unceremoniously asked to leave.

The [shop of a dory builder, dark and cavelike](#), was filled with memories almost two hundred years old. It was a good bet that if you wanted to find Chris. that was the first place to look.

Three men worked in the shop, slowly fashioning each dory with hand tools from the 19th century. With no need for speed, and an intense pride in their workmanship upon whose work lives depended, [the men built dories meant to stand](#)



Lunenburg Wharf
© Christopher Nolan

[the test of time](#) on the rough waters of the North Atlantic.

Chris photographed all of this. Then, when his negatives and prints were destroyed in a fire, he went back many years later and photographed it again, trying to capture what he realized was an art, slowly dying. Relying on available light alone, Chris captured the mood of the workshop, and with it the sense of history implied by rugged workbenches, tools with wooden handles, the smell of tar used to seal joints and the paint to protect wood from the open ocean.



Building a Dory
© Christopher Nolan

The trip east was an annual pilgrimage for the Nolan family. Mrs. Nolan drove her three boys across the United States, then up into Canada to her own parents' home. The trips gave Chris the chance to photograph [the dying fishing fleet, the wharves now almost empty and the canneries surrounded by fences, chained and locked off](#). It was the end of an era.

None of his photographs of the waterfront are "happy accidents." Sometimes he waited for hours to get the shot he had in his mind's eye. For example, his photograph of a lighthouse at the top of a rocky shore was taken late in the day when the rocks were darkened by failing light, but no longer overwhelmed with



Lighthouse at Sunset
© Christopher Nolan

crowds of tourists walking in and out of his viewfinder. Look carefully and you'll see two or three tourists in the distance. No longer domi-



Lunenburg Academy
© Christopher Nolan

nating the image, their silhouettes add interest as evidence of human presence.

Nolan says sometimes you have to go back many times before you can take the photograph you know is there. His photograph of the [Lunenburg Academy](#) was the result of repeated visits before he found the sky he needed to back up the beautiful architecture and

construction. The academy, built at the end of the 19th century as part of Nova Scotia's secondary school system, is entirely of wood and represents some of the finest handcrafted carpentry and workmanship in the town.

Without the [wispy trails of high cirrus clouds](#) the photograph would be little more than an imposing building in a large space. As the clouds begin to gather, however, a silent warning of an impending storm, they give character to the Academy and make it stand out against its environment. Chris' exposure captures as much tone, texture and separation

as you can hope for in a hand held 35 mm black and white photograph.

His shots of hawsers wrapped around the bollards of the wharf, or of [rope tracing though a double wooden "block" or pulley](#), are simple, yet tell tales of other times.



Line Through Wooden Block
© Christopher Nolan

The [wharves of Lunenburg](#) no longer bristle with the activity of the constant stream of fishing vessels tying up or casting off; the old life may be gone, but Chris' photographs are silent testament to what remains.

The most powerful of these very personal images are sometimes heartbreak-

ing. As age advanced, Isabel Nolan began to show signs of [Alzheimer's Disease](#). She



Isabel
© Christopher Nolan

needed help, and Chris felt it was payback time. He moved home to take care of his mother during the last ten years of her life. He saw her go from a strong, feisty self-reliant woman to a shadow no longer able to see or to speak. As he puts it, "*She was all gone. She had nothing else to give.*"



Isabel
© Christopher Nolan

In a series of photographs as powerful as it is devastating, Nolan captured his mother's final struggle. From a [photograph taken early in her disease](#), while her eyes

Daguerreotype: A Contemporary Approach

with Jerry Spagnoli

July 27-August 1, 2008



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 Bequerrel](#) 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. Jerry covers everything from how to manufacture daguerreotype plates to finishing and casing the final image, as well as how to build and maintain the unique equipment necessary for you

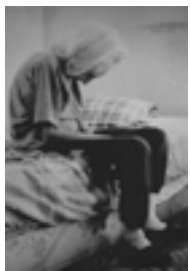
to continue on your own. Production of film positives will be presented, for those who wish to use the contact printing method of exposing the plate, and how to modify a conventional film holder for those who wish to expose their plates in a camera. As a finishing touch, you will learn several methods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

[Watch a segment of CBS Sunday Morning here](#). . . as Jerry Spagnoli explains and demonstrates the art of the daguerreotype

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are clear, her face still full and her hair glistening, we watch Mrs. Nolan slowly fade to a



Isabel

woman worn out by time and disease, slumped over the edge of her bed, waiting.

“She loved blue berry muffins,” he says. “I must have made thousands,” and she never tired of them. Eating is a simple act, but even eating becomes problematic during the end stages of Alzheimers’, and we see that as Mrs. Nolan silently nibbles.

Again, Chris worked only with available light. His mother’s world was limited to the path between her bedroom on the south side of



Isabel

© Christopher Nolan

her home to the kitchen on the northwest. A single photograph often took

hours because Chris’ mother had only one answer to his requests: “No!” Sometimes light would fail before he could take his photograph. Other times his mother would hide her face, refusing to be photographed.

Why did he persist? Because if he was going to take care of his mother he wanted to remember her and what she was going through during her last years.



Isabel

© Christopher Nolan

There’s an interesting thing about Chris Nolan’s photography. He has never developed a roll of film, nor printed a single print. He’s never taken a class in basic black and white. He is purely a photographer, self-taught.

That’s where the Formulary comes in. Chris subscribes to [Photo Techniques](#), and reads each issue carefully. He says he has read some articles so many times the ink has worn off the page.

His favorite column is written by David Vestal, scheduled to teach [Black and White Photography Seminar](#) with Al Weber as one of the Formulary’s first classes this summer. Nolan looks forward to meeting Vestal as any of us might have anticipated meeting Ansel Adams. Vestal, he says, makes photography fun. Far more than the chase for the latest equipment or the fastest lens, Nolan enjoys Vestal’s philosophy of “Just take the picture!,” and enjoy what you are doing.

After our initial conversation by phone some weeks ago I dropped off a copy of the most recent newsletter, and a flyer for the Vestal-Weber workshop. Nolan read it, and immediately called the Formulary to reserve his spot in the class.

These days Chris Nolan no longer leaves for work at 11 pm, coming home after dawn to take up the watch over his Mom from his brother, Mike. Now you’ll probably find him walking quietly, a used Nikon over his shoulder, as he methodically mines the city of San Diego for more of his memorable images. [Gordon Hutchings](#) says, “Go without expectations,” and let the photographs come to you. Chris Nolan agrees wholeheartedly. That’s why he walks, and that’s why he watches.



JULY 2008 SPECIALS

PMK Liquid Developer 50 Liter kit



Cat. No.: 01-5060

Regular Price: \$28.00

Special Price: \$23.60

Our 50 liter PMK liquid developer kit now in easy to use liquid form. We ship one-half liter of stock solution A, and one liter of stock solution B. Ready to mix into working solution!

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.

Note: 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.

Makes 50 liters working solution

Formulary F130 Paper Developer 2 Liter Size Only



Cat. No.: 02-0080

Regular \$18.50

Special Price: \$15.75

Formulary F130 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 are used to make a stock solution, which is 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 for 1 liter of working solution.

Makes 4 liters Working Solution

Formulary TF-4 Fixer One Liter Size Only



Cat. No.: 03-0141

Regular Price: \$9.95

Special Price: \$8.45

Recommended by Gordon Hutchings in his *The Book of Pyro* for PMK negatives.

TF-4 is an extraordinary fixer for both paper and most 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 or 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 re-touched.

Most modern film emulsions have a 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.

Makes 4 liters working solution