



MALIN FABBRI BRINGS CYANOTYPES TO THE WEB



"Big 18 Wheel Bus"
Malin Fabbri ©2007

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BRUCE BARNBAUM RETURNS TO TEACH "SEEING, PLANNING AND PRINTING THE FINE PHOTOGRAPH"



©Bruce Barnbaum 2006

Work with Bruce Barnbaum beneath and within the rugged Mission Mountains to the west, or the Bob Marshall Wilderness to the east, as he explains a unified, consistent approach to photography from start to finish. Bruce will demonstrate efficient and effective methods of printing in the Formulary's darkroom, then students will have the opportunity to develop and print from their own negatives. The darkroom is available 24/7, so use it as long as you're awake! Outdoor sessions will be within the mountains on both sides of the Swan Valley, where the Formulary is located, or within the valley itself. It's a magnificent area in all directions, so we can't go wrong. Indoors, Bruce will show and fully discuss his own work, and will lead discussion/critique sessions of all students work as he delves into the meaning of art and of being an artist. It all adds up to a wonderful week.

E-mail formulary@blackfoot.net or call 1800-922-5255 in the US; 1406 754-2891 internationally. Fax your application to 1406 754-2896.

"SEEING, PLANNING AND PRINTING THE FINE PHOTOGRAPH"

Bruce Barnbaum

June 17-June 22

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MALIN FABBRI: FOUNDER OF ALTERNATIVE PHOTOGRAPHY.COM



"Workers House"
Malin Fabbri ©2006

Cyanotype is one of the oldest photographic processes. It has much in common with the blue-print process used for many years in the architectural field. But while construction blueprints have been

disappearing, replaced by computer generated sets of plans, Cyanotypes have come into their own as a rejuvenated Alternative Photographic Process.

This revitalization is in no small part due to the efforts of Malin Fabbri and her website, AlternativePhotography.com.

As the tsunami of digital images threatens to sweep conventional photography away, Malin, like Bud and Lynn Wilson of the Photographers' Formulary, is intent on preserving and promoting the earliest and oldest photographic processes.

The Photographers' Formulary is pleased to recognize in this article Malin's efforts, and her huge investment of time and energy in promoting the Alternative Photographic processes.

Malin began taking photographs as a child. During a visit to her grandmother's home, Malin pestered her grandmother with at least a million questions. After a while the grandmother grew tired of the incessant inquiries. She brought out an ancient camera (by today's standards,) loaded it with film and



"Wadkoping Lantern"
Malin Fabbri ©2006

sent Malin outside to take pictures. Then only eight years old, Malin took very little time to shoot up the roll, taking photographs of flowers,

benches, and anything that came into the view finder. Remarkably, she still has those pictures.

David Vestal and Al Weber team teach *Traditional Photography at its Best* from June 24-June 29. Two photographers and craftsmen with more than a century of experience between them, they have widely



different personalities and styles of teaching. From sunup to sundown one of them talks while the other thinks. Their styles complement one another and give their students a chance to compare and contrast differing points of view on a single subject.

With years of experience as a commercial photographer, Al Weber speaks with authority as he describes techniques such as 'masking' or handling varying lighting conditions cast upon him by Mother Nature. Al ran the Ansel Adams workshops

for many years. He has worked with and among almost every modern master of photography. His yearly "Rendezvous" is an informal gathering of photographic talents from every corner of the United States.

David Vestal is a quiet, cerebral person with the aura of a professor. He prefers to shoot in black and white. David writes a monthly column for *Photographic Techniques* magazine in which he often points out with gentle humor the silliness of some modern photographic movements and attitudes.



David and Al don't always agree, but they always listen carefully to their students and to one another when offering their own points of view. They give practical answers to difficult questions, and they are not afraid to tell you when they have to pause a moment to help you figure out an answer to your problem in the field or in the dark room.

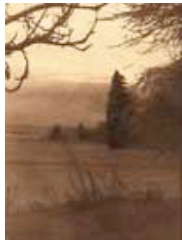
It's a treat and an experience of a lifetime to work with these two men. Don't miss it. Your week with them will end far too soon.

Traditional Photography at its Best

June 24-June 29

Al Weber and David Vestal

The interest in photography stayed with her as she went on to take a degree in Graphic Design, and eventually to go for her Masters at Central St. Martin's School of Design in London. That was in 1998, and in the infant days of the internet.



A toned "Winter on the Nerike Plains"

(How quickly we forget it's been only since 1993 that Mozilla and Netscape came on the scene with a graphical interface, making it possible for all of us to surf the Web!)

As a graphic designer for Time magazine and CNBC Europe, Malin was always on the lookout for innovative designs and images with a fresh look and feel. Wondering what was out there, and how it might be being used by other graphic designers, Malin created a questionnaire as part of her Master's thesis. She was curi-

ous about the availability of cyanotypes, and if they were available, were they being used.

The internet proved a fertile source of information. While there were few books available on the subject, she found a number of photographers who were making Cyanotypes. They were helpful, and seemed delighted to find someone who shared their interest in a process as old as photography itself.



"Wadkoping Cafe" Malin Fabbri ©2006

accepted by the general public if used in advertising. The problem, however, was akin to the old saw, "Which came first, the chicken or the egg?" Without access to cyanotypes, graphic designers would

In time, she developed her theory that cyanotypes, while not widely known or easily available, would be

not use them. Without interest in cyanotypes as a design element, there would be no cyanotypes available for use in design. No



A toned "Tysslinge Reed" Malin Fabbri ©2006

photographic libraries stocked them, and designers depended on the stock photography libraries for their images.

Malin eventually finished her thesis. You can [read it here](#), on her website, [AlternativePhotography.com](#). As a result of her research into cyanotypes, she bought the internet address, Cyanotypes.com and published her thesis on her new site. To her surprise, other photographers working in cyanotype asked if they might post some of their images on Cyanotypes.com. In a short time the site had over fifty artists. That was in 2000.

So many artists inquired about publishing their work on the site that Malin later changed the name to



"The Storyteller" Malin Fabbri ©2006

[AlternativePhotography.com](#), the name it has today.

Malin opened up the site to all alternative processes, and now enjoys more than 30,000 visitors each month. The site provides artist's galleries for a small charge, accepts papers for publication on the various processes, and hosts discussion groups for like minded Alt-Processors.

The site was never intended as a moneymaker, and it has lived up to expectations. Malin spends many hours each month maintaining the site, and also publishes a short newsletter to point out the latest books and articles.



A toned "Tysslinge Path"
Malin Fabbri ©2006

All of this is in addition to taking care of her young son, Maximilian. Max was born a little over a year ago and is up and running. Keeping up with him is a challenge, and moving things up higher and higher to keep them out of reach is an unending task.

Malin and her husband, Gary Fabbri, co-authored *Blueprint to Cyanotypes*. Take a look at [Malin's site](#), and read the review of a clearly written and well illustrated guide to the cyanotype process.

TIM RUDMAN: WHAT'S NEW IN LITH PRINTING?

BEEN THERE, DONE THAT, AND LOOKING FOR WAYS TO TAKE IT FURTHER?

This year sees the teaching of new techniques along with the old in Tim Rudman's two Lith Printing courses at The Photographer's Formulary.

Before Tim wrote the book on the process, Lith Printing

used to be described as a process that

tended to be un-

predictable and unrepeatable. That's ancient history now, and newcomers to Lith printing are surprised how quickly they master the basics on Tim's courses and how their creative options expand using this beautiful and interpretative printing process

(NOTE: Lith printing is not to be confused with high contrast negative processing. It is a monochrome printing process capable of yielding colorful results of exceptional delicacy, or graphic impact

– or a combination of the two – which are unusually responsive to toning processes. Look for more information about the process here:

http://www.alternativephotography.com/process_lithprint.html).

However, few things stand still for ever and Tim teaches a number of ways to take the process further

colour effects and toning options. Alternative bleaches can be used to give stronger colour splits and striking chemical solarization effects

Tim's courses are not run alongside any other courses. On the bleach and redevelopment, and the toning days Tim's classes will utilize all three of the Formulary's

"CRAFTING THE EXQUISITE DIGITAL PRINT," WITH DAN BURKHOLDER



Dan Burkholder's award-winning book, *Making Digital Negatives for Contact Printing*, has become a standard resource in the fine-art photography community. From July 8 – July 13, Dan will use the techniques in his book to teach you "Crafting the Exquisite Digital Print" It's a hands-on workshop, so come well rested and full of energy.

Dan shows how to milk that last 5% of perfection from your colors, your contrast, your paper choice and your final presentation, and how to make your prints "sing" with that special seductive glow and intensity.

You will work with your own images in this five day workshop as you prepare and print on K3 Epson printers. Prerequisites: participants should have a basic working knowledge of Photoshop CS or later. Bring a good selection of images for the workshop. Try to bring both your final "ready to print" version and the "raw" capture or scan. Don't forget to bring a digital camera so you can make new images during the workshop.

Crafting the Exquisite Digital Print

July 8-July 13

Dan Burkholder

– 'pushing the envelope' by combining lith processing with the use of bleaches, redevelopment, two-bath development and toning.

This year at the Formulary the part of the courses devoted to two-bath development will be expanded to include newer techniques not demonstrated here before. Typically these techniques aim to further exploit the soft/hard and warm/cold splits that can be such an attractive property of Lith prints. This may be emphasized by using two Lith developer baths with different properties, or by sequencing a lith bath with another developer conferring another property – super-warm or cooler in tone, for example. This year Tim plans to include both Lith-Amidol and 'Polychrome' two-bath techniques amongst others.

He will also explore the use of bleaches with lith redevelopment to get Lith prints from 'non-lithable' papers, or to get different

processing rooms, allowing darkroom development, lightroom redevelopment after bleaching, and toning processes all to go on at the same time if necessary – even around the clock if you so choose! Few photography workshops centers offer such facilities and Tim's courses certainly take advantage of them.

Because of demand, this year's Lith printing course is being repeated in a second week, but places are limited.

May NEWSLETTER SPECIALS



10% off either size Coating Blade

4x5 Coating Blade

Cat. No. 07-0200

Regular price: \$275.00

Special price: \$245.00

8x10 Coating Blade

Cat. No. 07-0220

Regular price: \$550.00

Special price: \$495.00

These blades are similar in design to those used in the Research Labs of a major photo product manufacturer to make high quality custom coatings in small sizes. They allow the average darkroom worker to coat a liquid emulsion with near production quality.

These blades are made of a highly polished 308 stainless steel for corrosion and scratch resistance, for smooth coating on papers of varying surfaces, and are adjustable from approximately 2 mil to about 20 mil in gap, which is the coating height.

The 8" blade weighs nearly 2 pounds and the 4" blade weighs

nearly one pound. This is ideal for stable coating.

The blades are double sided, so that you can just flip them over if one side somehow does become scratched. The end cap is wider than the body of the blade, so that you can tell in the dark which side is the top.

Each blade is 1/4 inch wider than the expected coating width to allow for edge defects, so that a 4" blade actually coats 4.25" and an 8" blade coats 8.25".

The 8" blade is normally used to coat 8x10" paper, but will yield high quality 5x7 and 4x5 sheets from one larger sheet. The 4x5 blade yields about 2 sheets of 4x5 from one sheet of paper. An 8x10 sheet uses about 12 ml of solution and two 4x5 sheets require about 6 ml of solution for even coating.

Please Note: *These blades are not intended for coating on transparent support, but can be used if necessary.*

2007 WORKSHOPS SCHEDULE

You'll find the [2007 Interactive Workshop Schedule here](#). . . , as of April 16, 2007. Download the [Interactive Application form here](#). . . .

Instructors' descriptions of their workshops are in [Portable Document Formats \(PDF\)](#). You can download copies of the PDFs by

clicking on the [blue type](#) that highlights a workshop title on the [Interactive Workshop Schedule](#).

Do this: 1) Pick a workshop that interests you; 2) Place your mouse pointer anywhere on the [blue text](#) of the title, 3) *Click*, and *Voila!* the PDF will be downloaded to your computer for easy reading and printing out.

Remember, with [Acrobat Reader](#) you can always enlarge the size of the type in the document for easier viewing on your computer monitor. To enlarge the document, 1) Open the PDF. 2) Go to the [Menu Bar](#) at the top of your computer screen and look for the **small rectangle** with **100%** inside it. 3) Click on the rectangle and you'll see choices of different sizes. Pick the size you want, and the PDF is instantly enlarged for easier reading.

If you prefer to print out the PDF, look for the small icon of **a printer** in the [Menu Bar](#). Press on the **printer icon**, and in moments you will have your own hard copy of the document.

Make your plans now for your 2007 summer workshops.

We'll see you soon, in Montana!

Lynn Wilson, Director

The [Photographers' Formulary](#) and the [Workshops in Montana](#)
1-800-922-5255

*Have you heard about our "[Bring a Friend](#)" discount? When you bring a participating friend to a workshop, your friend pays the regular price, but **you get 10% off the price** of your workshop! Not a bad deal. Call now to get the details. **1800-922-5255***





**PHOTOGRAPHERS' FORMULARY 2007 WORKSHOP SCHEDULE
AS OF APRIL 15, 2007**

This is an **Interactive Schedule**. Press on any **blue Workshop Title** to receive an expanded description and Artist's Biography

June 3-8 2007

Emulsion Making and Coating
- Ron Mowrey

Re-imagining the Landscape
- Craig Barber

June 10-15 2007

**Carbon, Kallitype, Van Dyke,
Cyanotype & Platinum**
- Sandy King

Fine Silver Printing - Les McLean

**Contemporary Hand-coloring
Techniques** - Jim McKinnis

June 17-22 2007

**Seeing, Planning and Printing the
Fine Photograph**
- Bruce Barnbaum

**An Inquiry Into Lensless
Photography** - Tom Persinger

June 24-29 2007

**Traditional Photography at its
Best** - Al Weber and David Vestal

The Allure of Albumen
- Zoë Zimmerman

July 8-13 2007

Contemplative Landscape
- George DeWolfe and Tim Anderson

July 8-13 2007

Crafting the Exquisite Digital Print -
Dan Burkholder

July 15-20 2007

Bromoil - David Lewis

Cyanotype Artists' Books & Quilts
- Laura Blacklow

Discovering the Carbro Print
- Kevin Martini-Fuller

July 22-27 2007

The Art of Collodion
- Will Dunniway

The Gum Platinum Print
- Kerik Kouklis

July 29- Aug 3 2007

**Daguerreotype: A Contemporary
Approach** - Jerry Spagnoli

July 29-Aug 3

**People & Places: Travel Portraits &
Landscapes** - David Miller

Aug 5-10 2007

Gumoil Photographic Printing
- Karl Koenig

**The Mind's Eye-Collage/
Bookmaking/Printmaking**

- Theresa Airey

Aug. 12-17 2007

**Beginning Precision Digital
Negatives for Pt/Pd**
- Arentz & Nelson

Aug. 19-24 2007

**Master Class Platinum &
Palladium Printing** - Dick Arentz

**Wet Plate Collodion Phase II/
Exploring Wider Frontiers** - John Coffey

Aug 26-31 2007

Pyro and the Fine Print
- Gordon Hutchings

**Polaroid/Digital Transfers &
Digital Printing** - Kathleen Carr

Sept 2-7

Lith Printing & Toning
- Tim Rudman

Sept 9-14

Lith Printing & Toning
- Tim Rudman

For your copy of the **Interactive Workshop Application Form**, please **Press Here. . .**

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