



Photographers' Formulary

Marjorie Nichols, Family Photographer

Ardent Fan of Black and White, Photographer Captures Family Histories

At the bottom of Marjorie Nichols' [web site](#) you'll find this quotation,

"Without our photographs we have no history," Anonymous Refugee

Marjorie Nichols provides that history to families of New England. Her photographs of children, their families and their worlds, capture the essence of young lives, often bringing tears of joy, and always recognition and delight, to the parents of her subjects.

photographs of children and their families. Over the years she has been invited back time and again to record gatherings of families, and was once greeted at the door with the excited exclamation, "Our favorite photographer is here!"

Another person put it this way, *"Within 5 minutes you know where the family left off and you capture our essence"*.

The photograph in the sidebar, *"Babe on Father's Tummy,"* records two generations of

All Newsletter Images are "Dynamic"
Thumbnail images are "linked" to larger versions.
Click on the thumbnail, and the larger version will magically appear. Try it now!

It's not easy photographing children. They never sit still, their gaze is fleeting as an gazelle on the run, and it's almost impossible to predict what they will say or do in the next instant.



"Dress with Toes" Marjorie Nichols ©2004

Marjorie has made a career of it, though, and shows no signs of losing her touch. A native of Pittsburgh, a city she describes as *"rich in everything except ocean"* Marjorie long ago transplanted to Boston, close to the Atlantic shores she loves. Marjorie was hooked on photography by her mother, whose ever present Brownie recorded family occasions.

Marjorie makes her portraits of *"children, families and events as they are, with the emotions and regard due them. . . [and feels] that you and the next generations should relive these days each time you look at your photographs."*

Trust is at the base of every photograph she takes, and is a necessary ingredient of her



"Runners on Pedestals" Marjorie Nichols ©1998

Marjorie's subjects. This photograph captures a 21 year old father with his small child. Marjorie first photographed the father more than 17 years ago, when the father was himself a little boy.

Some of Marjorie's most captivating and intriguing images are of reflections along the seashore. Dependent on the image we never see, her reflections show a tenderness and sensitivity most of us miss.

The "Reflections" project grew out of a need to "jumpstart" her personal work. She took a short trip to the shores, and began photographing the feet of people walking along the beaches. Wandering the shoreline she discovered the reflections of children in the watery sand. Then, after she had printed a few, she decided she liked the images of the reflections more than the feet, and turned the

photographs upside down for display!

A poignant self-portrait titled, *"mum and i take our last pictures of each other,"* is a



"Mum and I"

Marjorie Nichols 2000

diptych taken shortly before her mother died. Taken with an Ilford single-use camera, it records one of



"Babe on Father's Tummy"
 Marjorie Nichols ©2004

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MARJORIE NICHOLS, FAMILY PHOTOGRAPHER/HISTORIAN



"Sandpails/Summertime Reflected Series"
 Marjorie Nichols ©1999



Gum over Platinum print by Kerik Kouklis
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Kerik Kouklis Returns to teach Gum Over Platinum Printing

It's addictive. Gum-Platinum Printing is just plain fun. Once you learn how to coat the paper and go through the basic process, it's a piece of cake. Then you can go on to using Gum Bichromate overprinting to stretch the medium into a new realm.

Adding one or more layers of Gum Bichromate over a platinum print results in a final print with added depth, richness and endless possibilities of color to enhance the emotional impact of the image. Once mastered, many printers find it difficult to go

back to the straight platinum process for their work.

Previous experience in any of the alternative processes is always helpful, but it's not a prerequisite for this workshop. Bring your 4x5" or 8x10" negatives to learn the process because this is all about contact printing.

Kerik will be able to spend some time showing how to make digitally enlarged negatives, and will touch on the making of enlarged negatives, but the focus is on platinum prints, and the added dimension of Gum Bichromate.

Be prepared to take your work in a new direction and never look back. Bring your previous printing skills, but be willing to try new approaches as well. There will also be at least one field session to make new negatives appropriate for the process.

[Press here for the Interactive Application form](#)

Gum-Platinum Printing

Cost: \$725.00

July 23-28 with Kerik Kouklis

Marjorie's final visits, and her mother's desire to take one last photograph of her daughter, the photographer.

Marjorie took her mother's photograph, then handed the camera to her mother. Then, because her mother needed both hands to take the picture, Marjorie held her shoulder to steady her as her mother snapped the final image. Marjorie recorded [her thoughts of that moment here](#). . . .

Much of her photography is done in Black and White, using Ilford's HP5, though she showed an early preference for Tri-X.



"Bride With Blowing Dress" ©Marjorie Nichols



"Pinkscape" Marjorie Nichols ©1990

But it's not only people Marjorie photographs, and not just in Black and White. One of her most popular landscapes, "[Pinkscape/Westport River](#)," has appeared as a wrap-around book dust cover. She learned her awareness of the approaching weather in "[Pinkscape](#)" almost by osmosis from her maternal grandmother, a native of a small fishing village in Greece, where life itself depended on the weather.

For "[Pinkscape](#)," however, Marjorie used Agfa 1000 print film (already gone ten years) to capture the image and credits the film with part of the magic. It's a remarkable print when you realize that there was no manipulation of the image, but only her luck in "[having all the right elements come together](#)."

Will Dunningway teaches "Wet Plate Collodion Photography"

Veteran west coast Collodion artist, Will Dunningway first encountered the wet plate collodion process in 1988 while re-enacting the 125th Anniversary of the Battle of Gettysburg. He watched as John Coffey and Claude Levet worked their collodion magic, making Tintypes and Ambrotypes of the re-enactors, and knew then that he was watching the perfect blend of his abilities and interests.

Will apprenticed with John and later under Claude. In the years that followed, he became expert in the historic collodion photographic process. On one occasion he produced "red class" Ambrotypes of Winona Ryder and other props for movie director, Francis Ford Coppola's 'Dracula' production.

Dunningway will teach you the making of ambrotypes and tintypes. Expect to be guided through the process from the mixing, pouring, exposing and development of plates poured with wet collodion.

The newest edition of his manual, "The Wet-Plate Process," is included with all materials in the course fee. Students will use "period" 1860 field cameras with 1860-70 lenses. The workshop features 4 days of intensive hands-

The original edition of twelve was made as a "C" print, a process that like so many others has abruptly disappeared. The print is now made digitally on watercolor paper, which Marjorie finds even more pleasing.

With not enough hours in her day, Marjorie no longer processes her own film, depending instead on local labs to do the job to her specifications. She gives careful instructions for the handling of each roll of film, knowing that her livelihood, and her clients' memories, depend on negatives rich in detail.

Visit Marjorie's website [here](#). . .

2006 WORKSHOP SCHEDULE UPDATE

Here's the workshop schedule as of May 15, 2006. [Download the Interactive Application](#) now, and come to Montana!

June 11-16 2006 Carbon, Kallitype, Van Dyke, and Palladium - Sandy King

Seeing and Making Fine B&W Prints - Les McLean

June 18-23 Emulsion Making and Coating Ron Mowrey

Digital Painting Workshop for Photographers - Tim O'Neill

June 25-30 Traditional Photography at its Best - David Vestal and Al Weber

Cyanotype/Artists' Book - Laura Blacklow

Traditional Enlarged Negatives - Agnes Weesies

July 2-7 Seeing Planning and Printing the Fine Photograph - Bruce Barnbaum

Wet Plate: Mammoth Plate Outdoor Photography - Luther Gerlach

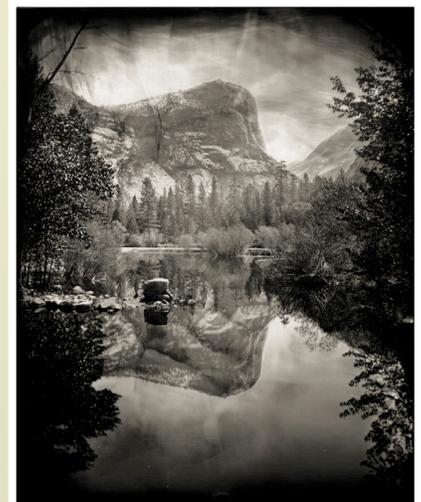
on training in the making of ambrotypes, ferrotypes (tintypes), and glass plate negatives. Each student will make and take home a self-portrait/still life tintype/ambrotype.

Wet Plate Collodion Photography

Cost: \$725.00

July 23-28 with Will Dunningway

[Press here for the Interactive Application form](#)



"Mirror Lakes"

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July 9-14 *Teaching Teachers or Students the Fine Art of Digital Negatives*- Dan Burkholder

Large Format Negatives - Andy Eads

July 16-21 *The Art of Bromoil and Bromoil Transfer*- David Lewis

Polaroid Transfers, Photoshop/Digital Printing - Kathleen Carr

July 23-28 *Gum-Platinum Printing* - Kerik Kouklis

The Art of Collodion - Will Duniway

July 30- August 4 *Daguerreotype: A Contemporary Approach* - Jerry Spagnoli

The Allure of Albumen - Zoe Zimmerman

Aug 6-11 2006 *The Beauty of the Traditional Platinum Print* - Dick Arentz

The Contemplative Landscape/Glacier National Park Field Trip - George DeWolfe

August 13-18 *Precision Digital Negatives & the Platinum/Palladium Print for the Beginner* - Dick Arentz & Mark Nelson

August 20-25 *Precision Digital Negatives & the Platinum/Palladium Print for the Advanced Printer* - Dick Arentz & Mark Nelson

Aug 27-Sept 1 *Personal Vision; Portfolio Workshop* - Kate and Geir Jordahl

The Awesome Technique of Semi-stand Development - Steve Sherman



Our Point of View-The True Cost of Our Workshops

There's been quite a bit of talk about the high price of workshops. We would like to give you our thoughts.

The *Photographers' Formulary* sits in the middle of 26 acres of Montana's *Swan Valley*, surrounded by mountains to the east and to the west, and along the shores of seven glacial lakes. The *Bob Marshall Wilderness*, the largest wilderness area on the continent of North America, lies just across the highway on the western slopes of the Rockies and climbs to the peaks of the *Rocky Mountains*. Brilliant sunrises and golden sunsets add to the beauty of our unique location, and help make it a photographer's land of opportunity. To the west, across pasturelands next door, the *Mission Mountain Wilderness* stretches into the distance.

Less than two hours to the north, *Glacier National Park* straddles the international border between the United States and Canada. It's possible to spend your day wandering back and forth between two nations, and never realize it! *Flathead Lake*, the largest natural lake west of the Mississippi, is less than an hour's drive, and with its many other lakes



Two Old Pros, Vestal & Weber, to teach "Traditional Photography at its Best"

This is a workshop that combines old-fashioned photography with large doses of personal attention from not one, but two well-known, highly experienced and talented photographer-instructors, David Vestal and Al Weber will team-teach *Traditional Photography at its Best* during a workshop at the Photographers' Formulary from June 25-30.

and streams the Swan Valley offers unparalleled natural beauty.

You can't ignore the *eye-popping Montana scenery*. If you've never been to Montana you'll have a hard time knowing what you are missing. If you have been, you'll want to go back, again and again.

Photographers' Formulary Workshops in Montana include a minimum of four 8 hour days of non-stop instruction by *highly qualified and well recognized photographer-instructors*. Classes typically begin at 8:00 am, with a one hour break for an on-site lunch, then continue until 5:00 pm, and often later.

Every workshop instructor has a *qualified lab assistant* who takes care that the chemistry is properly mixed and the darkrooms are set up for each class session. Students don't have to mix their own chemistry, and they can depend on the darkrooms being ready for their use.

Three darkrooms provide a spacious learning and work environment. The "traditional" film-based darkroom is equipped with 8 Saunders color head enlargers, and an 8x10 enlarger for those really big negatives. Two other darkrooms are for the alternative processes, and all are open for as many hours in the day as students care to use them. During class hours they are reserved for class activities, of course. But after class the darkrooms remain open until the last student standing turns out the lights!

So what does this mean in terms of "expensive workshops?" Divide the price of a \$725.00 workshop by 32 hours. *You pay less than \$23.00 an hour for top drawer instruction*, and that doesn't include any after-hours time you spend in the darkroom. You can't hire a plumber, carpenter or auto mechanic for less than \$45.00 an hour!

And you call these workshops expensive?

David will bring his slide show, "The True History of Photography." See work from photographers you've never heard of, as his slideshow spans more than 150 years of work. David assembled it for a New York college class. He also writes a popular monthly column for "Photo Techniques" magazine.

Al's view of photography is different. As a commercial photographer who focused on color for many years, Al is also a master of black and white. He knows how to massage a negative in the darkroom to bring out the best of the best, and he can show you how to do it. Al has taught workshops for close to 50 years. He ran Ansel Adam's school in Yosemite for years, and has been an instructor at the Monterey Peninsula Community College since the 1970's.

Don't miss this chance to learn from two world class photographers who don't hesitate to give their opposing points of view on any subject under the photographic sun!

The Formulary is proud to have David and Al as instructors this summer, and to offer you this last chance to sign up.

Traditional Photography at its Best

Cost: \$725.00

June 25-30 with David Vestal and Al Weber

[Press here for the Interactive Application form](#)