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Craig Varjabedian

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THE KINGDOM, THE POWER, AND THE GLORY

by

Craig Varjabedian

Submitted in Partial Fulfillment of the Requirements for the Degree
MASTER OF FINE ARTS

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30 May, 1988

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ACKNOWLEDGEMENTS:

To thank all the persons who have assisted and nurtured me through the past four years of stubborn effort would require at least a chapter or two. It is no measure of my gratitude that those to whom I owe much are only mentioned in this general sense.

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And finally, to the future Master of Fine Arts student who finds this report on the shelves of the library archive -- may you discover something in this that gives you strength, patience and wisdom.
FOR KATHRYN
The most beautiful thing we can experience is the mysterious. It is the source of all true art and science. He to whom this emotion is a stranger, who can no longer pause to wonder and stand wrapped in awe, is as good as dead. His eyes are closed. This insight into the mystery of life, coupled though it be with fear, has also given rise to religion. To know that what is impenetrable to us really exists, manifesting itself as the highest charisma and the most radiant beauty which our dull faculties can comprehend only in the most primitive form, this knowledge, this feeling, and, I would say, this deep belief, is the center of true religiousness.

- Albert Einstein
IN THE BEGINNING:

A photograph of an incoming evening storm and an old New Mexican adobe church. Splashes of light from the setting sun are scattered on tree tops and outline telephone wires directionally pulling the viewer into the image. Dark heavily contrasted with light, in a sweeping manifestation of nature. A stillness is present, simultaneous with smoky breezes escaping from a distant chimney stack, all of this against a backdrop of commanding and impending storm clouds.

This describes the composition of the image, Sunset and Evening Storm, Cañoncito, New Mexico, and what is so obviously inherent on first viewing it. But the real story is that days passed until the proper elements of light and clouds came together so that I might make this statement about a little church and its relationship to the nearby New Mexican village. It mirrors the feelings I experienced when I stood there. It was exposed and developed to capture and communicate my emotional response to the scene.

There was a power present that day and it is precisely what I had been waiting for. The land seemed to open up; the drama was already orchestrated. Quite simply all I needed to do was be there, emotionally, ready to have my heart open to the splendor, and technically ready with all my past knowledge, to capture what was I was seeing, feeling and intending, on film.

And finally, within those emotions felt, and the power witnessed, my inner vision aligned with my outer reality and I succeeded in creating something reflective of my spirit . . . something spiritual to be exact. I packed up my equipment, feeling full and sustained and rejuvenated, as if just having eaten a delicious meal. I felt exhilarated by the process of being fully awake, aware of my soul, and very much attuned to the creative process. And I knew there
would be no sleep that night until the negative had been made real by processing.

In each of my photographs there exist elements of composition and all the technical expertise I have achieved thus far. However, at this point in my life when I am not encumbered by the process of photography, the proper use of equipment, or the limitations of materials, many important elements that contribute to the precise moment my soul meets the shutter come to light.

These include: profoundly personal emotion, the curiosity and passion that push me around the next corner -- both professionally and actually, the dramatic and powerful quality of this "land of enchantment", and my willingness to rest my spirit in these solitary places I have the opportunity to explore.

Extensive and involving projects such as this one I have now completed are rewarding, if for no other reason than one simple fact: no matter how far one thinks he might be pushed in order to fulfill the requirements, the personal discovery and stretching is far beyond anything that could have been speculated or imagined.

Herein lies the excitement of the work and my craft. For as long as I strive to be an artist, my only obstacles are the skepticism and confinements regulated by the controls of my own mind. There will always be new risks to take and new visions to explore. By making a conscious choice to drift into my senses, emotions, and gift of trance, I know that my creative potential is limitless.

Craig Varjabedian
Santa Fe, New Mexico
1988, May
THE KINGDOM: NEW MEXICO

We are certainly gifted with many visually exquisite power places on our earth -- virtual treasure chests of evocative images for the photographer. Concerning this thesis, I might have chosen to capture the foggy horizons of Martha's Vineyard, the rocky coast of Canada's Cape Breton, or the earth's regurgitations through Hawaii's volcanos. Other choices might have been the beautiful waterfalls at Yosemite National Park, the primordial world of Michigan's Isle Royale or the blood-red bouldered canyonlands of Utah. And the list goes on and on. Instead I chose New Mexico, for reasons that were barely clear at the beginning, and which are becoming increasingly more focused as I call this special place my home.

There are many common stories as to why people settle here in New Mexico. I have heard countless times that someone was driving through here when their car broke down, and they have been here ever since. And that was fifteen years ago. More often than not one hears how people were "guided" here. And they mean guided in a spiritual sense, in the way you suspected I might mean, but were hoping I was kidding. "A voice told me to come to New Mexico." "I have an inner Indian spirit guide who instructed me to move to New Mexico, the land of the native Americans, to do my next work in the world."

Others have come because of a desire to belong to the vast artistic community. Many artists, photographers, painters and potters included, come here because the light is so unique. Paint companies test their products out here because the light is so brilliant. You actually see signs along the road that say "PAINT TESTING AREA".
Contrast can be a problem because it can fool you into believing a correct negative has been achieved only to print it later and find out otherwise. Southwestern light envelopes objects; it is a softer yet more intense kind of light, which one gets accustomed to, then begins to crave like a drug, and ultimately becomes pretty pompous about.

Some settle here because of the healing community. Alternative remedies and techniques abound. There are five alternative healing schools in the town of Santa Fe alone, population 50,000. Some feel the energy of the land is directly connected to healing properties.

The abundance of rituals and ceremonies, performed in praise of the land, the sky, the animals, the four elements, and global directions have long been Native American traditions here. With so much communication between the land and the people on it, there is a deep connection that can be physically experienced simply by walking around its mesas, mountains and arroyos.

The author John Nichols, in his book, If Mountains Die, describes his pull to New Mexico in the following way:

There has got to be something else, going deeper, traveling farther back. When you wind up in a place that becomes a real home, you cannot simply attribute your arrival to casual accident, not in this nation of inveterate rovers. And when the place is so much of a home that almost immediately the land back East, where you did most of your growing up, looks like a foreign and cluttered planet covered with sickly green mold, you cannot cavalierly slough off this arid, wide-open territory as just another casual watering spot in the musical chairs of life.

One of the oldest and most important human drives is to locate, return to, stake claims upon the country of one's origins. These origins are physical, psychic, spiritual. Many of us forgot them generations ago -- perhaps our forefathers, or our "melting pot" politicians, forgot our roots for us: and in a lifetime we never
discover them again. Others among us are luckier: our people protected these sacred origins, sometimes by refusing to lose a native language or to sell an old house or a piece of land . . . sometimes by saving letters, diaries, old photographs . . . and sometimes by passing down, from one generation to the next, stories, history, and a special sensibility -- approaching instinct -- to land, politics, religion that becomes almost a genetic trait in the blood.

I set sail for this place, then, many generations ago.

And I cannot lose it now, for I have always had it. It is as strong in me as the stone that rolls from the top of the mountain to the bottom of the gorge: it is as swift in me as the darting swallows . . . Before I even knew the name of this place I could have proven to you that it had always existed in my heart and in the hearts of my family that went before me. . . .

When I got here, finally (when my body caught up to the rest of me), my life became a victory. ¹

New Mexico is home to me now. Prior to my moving here I had only spent a brief period of time experiencing the state in August of 1979. Much more time was spent dreaming of being here. It was in these dreams I felt profoundly connected to a land I knew little about but felt mysteriously drawn to. Georgia O'Keeffe's paintings, which spoke so clearly to the sparse grandeur, hinted always of what I suspected that land to be about for me. New Mexico was like a child persistently tugging at my shirttail.

Some people are overwhelmed by the expansiveness of New Mexico; it makes them nervous: their heart feels it will open too far into vulnerability. Others welcome such rare expanse in our cluttered world: a chance to be grounded in the earth and simultaneously open in the heart and senses to unimpeded possibilities of being more fully alive.

I feel honoured sometimes to have this visual playground in which to make photographs. It is here I am fueled with the tenacity to find the exact image.
the energy to explore around the next corner, or around the upcoming ridge. Because it is home and I have come to know it so intimately, I feel I can recognize, understand and appreciate the subtle distinctions of meaning inherent in the subject matter.

Where another photographer may be in touch with the precise moments that fog will rise from behind docked boats and water’s horizon lines at Martha’s Vineyard, I have become familiar with the softly-lit formations of New Mexico and know when and where to search for that evocative shadow and particular detail that will make my images distinctive.

Just as Georgia O’Keeffe used to ride over these rocky and dusty dirt roads in search of the exact spot where light, colour, and glory all become enmeshed, I too engage in such a scavenger hunt for my photographs. She carried brushes, canvas, water and a chair in her old Ford touring car. I carry view camera, tripod, focusing cloth, and film holders.

O’Keeffe worked primarily in colour here, and indeed one cannot dispute how inescapably colourful New Mexico is. Perhaps a more obvious and more authentically graspable film would be Kodachrome. For the spectrum of colours are as varied as the landscape, yet equally as vibrant and alive: lavender boulders, beet-red and mustard-yellow clay hills, blue-green chamisa, salmon-coloured cactus blooms.

But the black and white medium does something special to this landscape and this is where the challenge begins. By having a thorough understanding of how to manipulate my materials, I can create a world on a two-dimensional surface that only barely resembles that which exists in real life. I hear frequently after showing my portfolio to people, how my pictures seem more real than their experience of seeing the subject first hand. In his introduction to The
**Portfolios of Ansel Adams**, John Szarkowski describes well the challenge to the black and white photographer:

To describe in a small monochrome picture the difference between the twilight of early morning and that of evening, or between the warm sun of May and the hot sun of June, requires that every tone of the gray scale be tuned to a precise relationship of pitch and volume, so that the picture as a whole sounds a chord that is consonant with our memories of what it was like, or our dreams of what it might be like, to stand in such a spot at such a moment.  

It is my passion for this land that makes my photographic journey adventurous. I chose New Mexico because of the great variety of subject matter that can be found here. A single day’s work might begin in our back yard where the peach tree has started to blossom; while the end of the day could end up at San Ildefonso Pueblo photographing an horno oven or the great kiva.

I also chose New Mexico because of its unpredictableness. No matter how many times I have witnessed a particular New Mexico landscape, it has never looked the same. One day it is showered in brilliant sunshine, not a cloud for days, much less miles. Other times, the sun’s rays are telescoped through billowy clouds spotlighting some particular hill, leaving another in shadow.

Though I savour this unpredictableness, it can cause its own set of unique problems. It was difficult to keep a specific itinerary because of the very nature of my photographs. While indeed I had a plan to follow, it was strongly influenced by weather conditions and the unknown qualities of a new place. The mountains, Indian pueblos, arroyos, desert and rock formations are enough to keep an artist visually and psychologically stimulated for a lifetime, as is evidenced by the great body of paintings produced by Georgia O'Keeffe. Daniel Pearlman, in the foreword to my thesis exhibition, wrote:
There are places in New Mexico that call to you from a hundred miles away, and more. They have been calling men to their presence for thousands of years and they are still calling. Many people go to these places having no idea why they go, and leave having no idea why they went.

THE POWER: THE PHOTOGRAPHS

In 1950, Georgia O'Keeffe wrote in a letter to her agent and friend William Howard Shubart,

About my work . . . I always have two opinions -- one is my way of seeing it for myself -- and for myself I am never satisfied -- never really -- I almost always fail -- always I think -- now next time I can do it. Maybe that is part of what keeps one working -- I can also look at myself -- by that I mean my work from the point of view of the looking public -- and that is the way I look at it when I think of showing. I have always first had a show for myself and made up my mind -- then after that it doesn't matter very much to me what anyone else says -- good or bad.

I have come to understand it is the work itself, both the body of negatives and the prints made from them, accomplished through experience, as well as the work taking place inside all of us, that lends power to art, whatever form of expression it takes. It seems very clear to me that prior to expressing anything to the world through a photograph, a painting on canvas, or a great piece of music, an artist must first recognize that which is unique to him alone.

This uniqueness involves self-discovery and the asking of questions. It involves inner exploration of strengths and weaknesses. It involves being fully awake and aware of all our personal experiences, even and perhaps most importantly, the times we must choose to take the difficult path over the easier and
perhaps more trodden one. How can a photographer truly comprehend the implications of light and shadow if to some degree he has never explored his personal light as well as dark sides, his joy as well as his depressions? It is only then that one can hold the rare power to see deep into the significance of things.

Within that seeing and knowing comes clear-sightedness, and from that place we experience real vision and power. Then our knowing, our technique becomes like that of the lightning rod. We somehow sense, intuit, and feel the power of a place because it resonates with our own human spirit, and we instinctively realize without a doubt that this is where the soul must meet the shutter, and a new image is realized.

Capturing a portrait of a place's power is not an easy task. It requires patience, openness and sensitivity -- not to mention technical skill -- to do it truly. When I photograph, I am reacting to stimuli I can't exactly identify. It is something ephemeral. But there are many places in New Mexico that draw people. They possess an inherent force. They're not indicated on any map, but they call, like a telephone ringing, and you have to answer it.

I have come to know that power is the key and driving force behind the why and what I am making photographs of. What I mean by this is that there are subjects out there that exercise some type of influence or command over us. We have no choice but to respond.

2: DAWN, CHACO CANYON, NM.
3: RIO CHAMA, DAWN, ABIQUIU, NM.
4: FAJADA BUTTE, CHACO CANYON, NM.
5: PINE CONES, TENT ROCKS, COCHITI, NM.
6: WHITE ROCKS, DAWN, THE BLACK PLACE, BISTI WILDERNESS, NM.
7: EVENING STORM, HERNANDEZ, NM.
8: TUNYO, THE BLACK MESA, SAN ILDEFONSO PUEBLO, NM.
9:  SUNSET AND EVENING STORM, CANONCITO, NM.
Driving south along the highway, I observed a fantastic scene as we approached the village of Hernandez. In the east, the moon was rising over distant clouds and snowpeaks, and in the west, the late afternoon sun glanced over a south-flowing cloud bank and blazed a brilliant white upon the crosses in the church cemetery. I steered the station wagon into the deep shoulder along the road and jumped out, scrambling to get my equipment together, yelling at Michael and Cedric to "Get this! Get that, for God's sake! We don't have much time!"

It is also apparent to me that a lot of what it means to be a powerful photographer is about being private. You have to make up your mind to be alone in many ways, because alone is where one gets acquainted with oneself and grows up and beyond. It is a commitment to one's self -- and it translates into a commitment to the integrity of the final product.

Commitment is a difficult thing to describe. I would, however, suffice to say it means crawling out of bed at 4:30 on a freezing morning so that you can get the picture you want at sunrise. It's not quitting when something doesn't work. I've found that you can learn the most when you push through frustration. Woody Allen said something like, "If you're not making mistakes, you're probably not learning anything." I believe that.

THE GLORY: EMOTIONAL INTO SPIRITUAL

Photography is a means of learning on several dimensions, and then transferring that knowledge into the expression of the emotional for the satisfaction of the spiritual. I would say that my photographs are full expressions of something that I feel, in the deepest sense, about what I am photographing, and are true manifestations of what I feel about life. They are images in which an attempt is made to create a perfect harmony of expression and revelation, of that which is
expressed and that which is revealed. I want my photographs to embody a unity of self and the world where neither dominates the other, where both are present in perfect equilibrium.

The visual expression of feeling should be understood as simple devotion to the medium. It must be a statement of the utmost clarity and perfection possible with the tools and materials available. As I explore the world around me and the world within me, my pictures attempt to communicate and mirror this process.

To characterize my work, I would say that it was inspired by the images of Ansel Adams, Alfred Stieglitz and Minor White. It was Adams who struck me first with his ability to render the interpretation of nature in sharply defined images, with a full and highly controlled tonal range.

Beyond the technical aspects of the medium, I learned from Stieglitz and White an emotional response to photography, specifically that not only can a photograph interpret what is seen, it can also express what is felt, and at times what is really there, or what seems to be there. In an article in Aperture magazine, Dorothy Norman quotes Alfred Stieglitz who describes well what I am talking about.

I wanted to photograph clouds to find out what I had learned in 40 years of photography. Through clouds to put down my philosophy of life -- to show that my photographs were not due to subject matter -- not to special trees, or faces, or interiors, to special privileges, clouds were there, for everyone -- no tax on them -- free. ⁶

When I make a photograph, I take my time. I let the subject speak to me in some way -- to attract my attention, my eye, my soul -- to the most fundamental visual harmonies of light and form. But I am waiting -- in a way -- for something more, as I stand there with my camera. I want to lose a sense of isolation, the separateness of myself from what is out there.
The separateness is, of course, a part of everyday life, of survival, for all of us. But for the artist, it is an obstacle to expressing the essence of a subject. Tapping into that bigger connection is what I wait for, because I have learned that only when I lose myself in a scene does the photograph become transparent. Only then is it an opening through which the viewer of the print can glimpse what the scene revealed at the moment of exposure.

Something else is discovered in this process. The same essence I seek in nature seems to exist within me as well. Or, perhaps what I see and feel as the visual harmony of a scene is really a harmony my mind creates out of chaos. Whether the harmonious vision of nature expressed in my photographs is embodied in nature itself, or only in the contours of my mind, is a question for philosophers and critics.

I can only say that this harmony is the most profound, spiritual experience of my life, and my work is an effort to create a concrete formal equivalent of that experience.

So I lose myself in a subject only to reappear in a photograph of it. For better or worse, my photographs are expressions of my self and my world as I experience it. My goal is to experience all of this as fully and directly as I can -- to use my camera as a vehicle for that experience -- a mode of travel if you will -- and a means of expressing the essence of that experience to the viewer.

I am willing to be touched by this force or essence that is part of my experience -- for it aids me in creating the visions I see, both inside and outside of me, and even those visions that cannot be seen. This is part of the communion I have with photography. I will allow myself to be guided into spiritual spaces and power places in order to see beyond the usual. Therefore I often respond from
a place of trance where I can flow from guidance rather than from a mind-directed control.

Two miles down a rocky canyon road, only accessible by a four wheel drive vehicle, something can be calling me to be there. It is an instinctive receptivity, and if I follow it, I am always led to a place of power. If I ignore it and allow my conscious mind to intercede, I am often filled with regrets because I missed out on a transformational experience.

Out here in the high desert land of New Mexico, my heart quiets down. Violence and world problems and business issues meander away down river paths, and I am left just being and drifting . . . present, awake, aware of my soul, and attuned to the creative process. My time in New Mexico bailiwicks engenders a powerfully active relaxation, where working is centering, not stressful.

**WORKING METHODS:**

For this thesis project, I produced approximately one thousand negatives -- certainly not all of which were masterpieces. I am moved to set up the camera to photograph based on emotional responses, but emotion is like the gray scale of the Zone System -- ten steps from black to white -- sometimes my emotions are at opposite ends of the spectrum. Other times, they are located in the intermediate zones. I believe the photographs speak much better of this than I will ever be able to.

I can get excited about a series of dancing clouds moving across the Black Mesa at San Ildefonso Pueblo and believe this could make a powerful image. When I
recognize a potential picture, I don't waste a second thinking about the position of objects. More often than not, the image will just appear on the ground glass.

I work extremely fast, sometimes with an assistant to hand me a certain filter or lens, thinking all the time. I have worked very hard to simplify my technique so that the response time to a subject is kept to a minimum. My inspiration doesn't always come from previous work, but from what is going on in me at a particular moment and what is out there in the present world I am viewing.

My problem has always been to remain as free as possible from what I have done in the past to completely understand the feelings that are affecting me at the moment. In the book **Wynn Bullock: Photographing the Nude**, the photographer states,

> Growth in photography requires that the photographer continually engage in a critique of his ways of perceiving and thinking so that he may not be unconsciously ruled by them. Whenever I have found myself stuck in the ways I relate to things, I return to nature. It is my principal teacher, and I try to open my whole being to what it has to say. Although sometimes it takes me quite a while, eventually these interactions enable me to break the constricting habits I've formed and resume my work with fresh vigor. ⁷

When an image is formed on my ground glass, it is as much a part of me as the presentation of the subject. There are times when I will work for days or even weeks with nothing happening. The critical issue here is that since I never know when something is going to break, or I might change, I must keep working, even if the images seem easy or contrived. Once again to quote Wynn Bullock:
You really have to give of yourself to make good pictures. Well, that giving takes a lot out of you, and you simply can't operate at that intense level all the time. Neither can you predetermine what happens outside you. As a consequence, I have taken thousands of mediocre pictures. The fact that good pictures are rare, however, has never slowed me down. Just going out and looking at things and using a camera is therapeutic. I deeply love the whole process. And I have found that I can learn from the poor pictures I take as well as from the good. 8

COMMENTS ON TECHNIQUE:

The photographer Joel Meyerowitz in his book Cape Light describes the affinity he has for his camera:

...I have been using a vintage 8 x 10" Deardorff made in 1938, but it hasn't changed much. It still presents a shining mahogany face, and its brass and leather reflect the history of its outings like the medals and decorations on the chest of an old veteran. As for me, I'm beginning to feel the effects of carrying around 45 pounds of equipment. Still it gives me almost as great a pleasure looking at it as looking through it. 9

I too have been enjoying an 8x10" Deardorff camera for a long time. The image I see on the ground glass and hidden from the rest of the world by my focusing cloth is upside down and backwards, often confusing upon first viewing. However after studying for a moment, the mind makes an interesting reversal of it and everything in the mind's eye is correct and properly seen with what is out there. I use several lenses that include a 10 inch wide field Kodak Ektar, a 14 inch Kodak Ektar, a 19 inch Rodenstock APO Ronar and a 24 inch Melles Griot (Dagor design). I particularly enjoy using the 10 inch lens as its angle is slightly less than what we see but has the feel of how we see when our eyes are focused on a single point.
The film I use is called Plus-X, a black and white negative film. It has a film speed of 125 although I alter the recommended speed as necessary to compensate for expansions and contractions of the negative tonal scale, required for proper development. I have found this film, for my purposes, to be universal -- to cover all of the possibilities that have been encountered thus far in the field. Exposures can begin at one second and can last as long as ten seconds at \( f/45 \). All film was processed in Edwal FG-7 developer, 1 plus 3 dilution, with no additional sodium sulfite added.

The prints were made on a paper imported from France by Zone VI Studios, Inc. of Newfane, Vermont. At the time, it was the paper of choice as it responded well to the information stored on the negative and seemed to be evenly graded from grades one to five. However, in the light of new product development, I have been making current prints on Ilford Multigrade Fiber base paper. This paper, with its multiple contrast capability, allows me to print a negative on a single piece of paper and by using the multi-contrast capabilities, contend with various local densities on the negative that would otherwise not fit the scale of a single contrast paper.

The prints were made in my darkroom using a light bulb on a rheostat and a contact printing frame. All prints were developed in Ansco 130 (see formula in appendix under Blackroom Manual) processed in standard stop bath and fixer formulae. From there they were toned in selenium of various strengths and air dried on plastic screens. The process of making a print could sometimes take many hours (and sometimes days) to achieve an image that was subtle, luminous and true to what was seen and felt at the time the shutter was released.
**SOME AFTERTHOUGHTS:**

I'm sitting, nestled into the pocket of some towering prehistoric, once under water, mountain range. What is left of it now is slowly being eroded away by the winds that can pick up with a fury and the rains which seem to arrive every April.

It's a very tranquil place right now, with only whispers of wind as they pass by these monolithic rocks. The silence is broken only by the occasional click of the shutter on my assistant's camera. The moon is just sitting above a distant cloud bank in the eastern sky. As I sit here, I'm thinking of the things that must be said regarding a project that was started several years ago.

I feel somewhat distressed by being put into a position of discussing something that really has only just begun and for which I have just started reaching my stride. For me all art is process. It is up to the critics and observers to view it and stamp their approval (or disapproval) on it. And whatever the outcome, I would still continue to express myself in the way I have done.

There is an incongruity in spending time writing about a visual medium. In the end analysis, a piece of art must be seen to be understood. In my own mind, words have not been created that could ever do justice to the actual viewing of any piece of art. The Native American Indians believe that when you photograph them, it steals their soul. I believe too, something similar happens when one picks up the pen to discuss a visual medium. Few are blessed with the facilities of dual expression in equal ability; in this instance creating deeply moving photographs and being able to write about them.

I believe the mission of this thesis endeavour has been fulfilled -- to make photographs that are essentially evocative -- to understand what is going on
around me and in me -- to use nature and a camera as vehicles for this search. This entire essay has been about what transpired.

The sun has just touched the crest of the hill that towers to my right while streaks of brilliant orange light rake across the distant hills covered with juniper and piñon pine. The moon is now directly overhead, and the evening winds have just started up the dust devils.

I am reminded of the closing of a letter written by Georgia O'Keeffe to William Howard Schubart. She wrote:

\[ \ldots \text{pin up the moon -- not as fine as it will be the next time I give it to you -- pin it up along with that star -- The star is smaller but such a fine glitter -- I always think of the desert people who have looked at it and figured out things with it -- or about it} \]

\[ \text{--G.}^{10} \]
NOTES:


3. Daniel Pearlman, "Places of Power: The Photographs of Craig Varjabedian" (Exhibition foreword, Santa Fe, New Mexico, 1986)


8. Ibid., 79.


BIBLIOGRAPHY:

Materials are listed in correspondence with chapters of this paper.

THE KINGDOM: NEW MEXICO:


THE POWER: THE PHOTOGRAPHS:


THE GLORY: EMOTIONAL INTO SPIRITUAL:


Bullock, Wynn. "The Photograph as Symbol, 1976". TMs [photocopy]


WORKING METHODS:


COMMENTS ON TECHNIQUE:


SOME AFTERTHOUGHTS:


MISCELLANEOUS:


APPENDIX A:

Thesis Proposal
THE EMOTIONAL QUALITY OF PHOTOGRAPHY

by Craig Varjabedian

Thesis proposal submitted in partial fulfillment of the requirements for the degree
MASTER OF FINE ARTS

Master of Fine Arts Programme
Rochester Institute of Technology
School of Photographic Arts and Sciences
Rochester, New York
1984, May

Dr. Richard Zakia, Professor, Chairman
Fine Art Photography Department
Rochester Institute of Technology
Rochester, New York
Thesis Chairman

Dr. Mihai Nadin
William A. Kern Institute Professor, Rochester Institute of Technology
Professor of Liberal Arts and Design
Rhode Island School of Design
Providence, Rhode Island
Director of the Institute for Visual Communication and Semiotics
Thesis Board Member

Mr. Daniel Pearlman
Photographer
Santa Fe, New Mexico
Thesis Board Member

Mr. John Sprague
Master of Science Candidate
Rochester Institute of Technology
Rochester, New York
Special Adviser
1. STATEMENT OF PURPOSE

The intention of this thesis is to make photographs that are essentially evocative. By doing so, I hope to understand what is going on around me and in me. I intend to use nature and a camera as vehicles for this search.

2. BACKGROUND

This section has been divided into two parts which deserve explanation. The first is self which refers to my inner feelings and thoughts. The second is other which refers to things that are external; outside processes and persons who have inspired me by their doings or their sincere remarks made while looking at my photographs.

2.1 Self: The making of photographs that are evocative is very important to me. I do not want to prescribe some sort of response to a viewer, but rather, I want the viewer to be moved and to gain some recognition of what I was seeing and feeling when I made a particular photograph, to stir his memories of what it may be like to be alone in an untouched world. It is then hoped the experience will release something inside the viewer that takes him back to a particular time and place. When I photograph, my interest is not in the description of objects, trees, rocks and the like, but rather, with the description of the light that they modulate, the light that justifies their relationship to each other. Ansel Adams wrote in the preface to his Portfolio I, Some photographers take reality as the sculptors take wood and stone and upon it impose the dominations of their own thought and spirit. Others come before reality more tenderly and a photograph to them is an instrument of love and revelation.

I have no idea how the world is supposed to be--there is no way of measuring this, so I believe my photographs are very much approximations. The making of photographic images is a consuming passion on my part to find out what is happening in and around me. I believe this act of creation with a camera is a search to find a home for myself in this world. It is this idea of home that I wish to evoke in persons who look at my photographs. The use of a camera is a way for me to tap something that lies dormant or latent and make an image of that moment of revealment. I am a child in the process of life, that to me is a mystery. I need to be able to more fully and consciously experience this process. Once experienced, I want to respond to that process with a camera, in a fresh and alive, very personal way. My interest is not in a cliché or a copy of other photographers' pictures. This is the responsibility I accept with the undertaking of this thesis. Photography is a way of communication that involves its own unique visual language. To show
someone a photograph is a way to communicate; a way to share something and let others know who I am, and from where I am coming. This sharing allows me to avoid a path that would lead me to isolation. By someone's response, I will learn where others have been, and where they are in their life process. It has been my experience that sharing is very much at the center of my life, and I would be greatly handicapped by not doing so. By making photographs then, I am able to share, and thus communicate. I want to challenge and to be challenged, to grow beyond the cliché, to go forward and break new ground, which the experience of this thesis will allow me: The poet Ulrich Schaffer wrote "I look forward to new levels and insights and to experience things that I can't yet imagine."

2.2 Other: I have had many influences in my life which include my wife, family, teachers, friends, acquaintances and other photographers. Although there are many, I would like to mention two persons whose influence guided my direction as a photographer: One is my wife, who has supported me with praise at moments when I would have quit making photographs altogether. She has deeply understood my need to express myself. Ansel Adams, photographer and conservationist, has been another influence. He presents in each of his images an ultimate reality--a complete description of what he photographed as passed through his brain, onto a photographic negative and finally an exquisite print. This is best shown by his codification of sensitometric principles, known popularly as the Zone System. It is a technique that allows for previsualization of the image to be made in precise tonal relationships from black to white and recorded as such on the photographic negative which translates into a print of the utmost fidelity of light. This gives the photographer the ability, as John Szarkowski wrote in The Portfolios of Ansel Adams, To describe in a small monochrome picture the difference between the twilight of early morning and that of evening, or between the warm sun of May and the hot sun of June, requires that every tone of the grey scale be tuned to a precise relationship of pitch and volume, so that the picture as a whole sounds a chord that is consonant with our memories of what it was like, or our dreams of what it might be like, to stand in such a spot at such a moment.

I want my images to also strike a chord, a unique chord of their own, one that is consonant with my memories and dreams. I see my personal application of the Zone System, not as an exercise or an end in itself, but as a way of taking control of the photographic process and making it yield what I want it to yield, not what it is supposed to yield.
3. **PROCEDURE**

3.1 I will continue to look at photographs, paintings and other types of representations being made by artists, particularly involving nature or associated themes. Music has played a large part in my life, and I sense a parallel exists between the act of experiencing a photograph and the act of experiencing music. I wish to explore this for myself, to see if the parallel exists.

3.2 To explore the use of photographic filters (i.e. Kodak Wratten Gelatin Filters) as they make possible the alteration or correction of black to white values when photographing. I believe they could be a tremendous help in further expressing what I have to say with my camera. I have not seriously employed filters in current work.

3.3 In December of 1984, I will be moving to Santa Fe, New Mexico to inaugurate this thesis. There are many reasons for this which include some health considerations, but more particularly, the beauty and spirituality this place has for me. In reading books by Carlos Castaneda, and his apprenticeship with a Yaqui Indian sorcerer, he mentions areas in Mexico, which are very similar to areas in New Mexico. The reading of Castaneda's books took place after being in New Mexico and offered me some explanation to the feelings I experienced, and inspired feelings not previously known.

3.4 I will work closely with my thesis board to keep them informed on my progress and get their input on current work. After moving to Santa Fe, I will continue my communications with the thesis board by sending monthly copies of my journals and copies of current photographs to each member. When there is sufficient need for direct contact, I will make trips back to Rochester, New York and Providence, Rhode Island. Since Mr. Pearlman lives in New Mexico, we will meet regularly to discuss the progress of my current photographs and thoughts.

3.5 It is my intention to publish the photographs and text from my journal in the form of a book. I have written several publishers regarding their interest in this type of project.

3.6 I will be purchasing all photographic supplies in New York City so as to ensure consistency and availability of product.

3.7 My budget for executing this project is as follows:

<table>
<thead>
<tr>
<th>Item</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Airplane Fares</td>
<td>$1340.00</td>
</tr>
<tr>
<td>Miscellaneous Travel Expenses</td>
<td>500.00</td>
</tr>
</tbody>
</table>
Film, Photographic Paper & Chemicals .......... 1000.00
Mounting and Matting Supplies ................. 500.00

TOTAL ........................................... $3340.00

4. TIME TABLE:

The time table below is included to guide the direction of this thesis and is intended to remain somewhat flexible, as my growing and learning cannot take place under a rigid structure.

4.1 Summer Term of 1984 I will be involved with continued work with sensitometry and the study of photographs. Plans for departure to New Mexico are to be made. Also to start reading and continue local photographic work.

4.2 Fall Term of 1984 I will be involved with filter experiments, and the study and making of photographs. I will also be involved in reading and listening to music. A trip to Providence, Rhode Island will be made to discuss work being done. A preliminary trip to settle matters in New Mexico will be made in October or November.

4.3 In December 1984, move to Santa Fe, New Mexico.

4.4 January 1985 to February 1985 will be spent setting up a darkroom and looking for a partime job.

4.5 March 1985 to February 1986 will be the actual time spent making photographs, writing journal notes and corresponding with thesis board.

4.6 February 1986 to April 1986 will be spent making final selection of prints for thesis exhibition, mounting and matting photographs and writing the prologue for the exhibition. The design of the exhibit space will be considered as well as a small portfolio of prints for board members.

4.7 Subject to the approval of the R.I.T. Gallery Coordinator, Elliott Rubenstein, I would like to have my thesis exhibition in April 1986. This was applied for on 2 May, 1984.

4.8 The tentative title for the thesis report will be The Emotional Quality of Photography.
4.9 The tentative title for the thesis exhibition will be The Emotional Quality of Photography--Photographs by Craig Varjabedian.

5. BIBLIOGRAPHY (representative):

5.1 General reading:


5.2 Critical reading:


5.3 Technical Books:


5.4 Portfolios of Photographs:


APPENDIX B:

Exhibition Foreword
PLACES OF POWER: The Photographs of Craig Varjabedian
An Essay by Daniel Pearlman

This essay was used as the foreword for the thesis exhibit at the Rochester Institute of Technology

There are places in New Mexico that call to you from a hundred miles away, and more. They have been calling men to their presence for thousands of years and they are still calling. Many people go to these places having no idea why they go, and leave having no idea why they went. "Pretty spot." Before white men even knew of this country, men had lived in these places for many generations, and they knew why they were here. These were the places where the world was created, the scenes of the most fundamental, most decisive interactions between spirit and matter, the places where gods had literally walked the earth and had left signs on which men and women could base a civilization.

Black and white photography is a primitive art form. Far from describing literal visual impressions of scenes of beauty, as the Western American schools of painting tried to do (sometimes with breathtaking success), black and white photographs are more akin to the petroglyphs and hide drawings left by people who lived in New Mexico a thousand years ago--art which set forth visions of places and events--visions of individuals and of peoples.

To some petroglyph makers and hide painters the world was an unrolling of events in time. Their art (like the art of some New Mexico photographers of modern times--Danny Lyon, for example) was the art of placing the "things that happen" into their rightful context of that which makes time a reality.
To others, works of art were a means of expressing through symbols and metaphors some personal or cultural conclusion or beliefs about the significance of aspects of reality, of order, of chaos, of life, of death.

But there have always been certain people whose art was neither to describe the world nor to draw conclusions from it. Instead they created works to serve as a kind of lightning rod, to take in the forces of existence and ground them in the lives of the people. As celebration, as myth, or as exorcism, such arts had communal roots and purposes, but the artists who created them did so by opening their own beings to forces most men never touch. They took into themselves, usually in a state of trance, some primal reality and by acting, dancing, drawing, sculpting, singing, talking, living the reality, gave to their communities ritual forms for contact with the most frightening and the most inspiring depths and heights of spiritual life.

This is the tradition in New Mexico of the Hopi snake dancers, the Zuni Shalako kachinas, and many others. It is art done in a trance, through which spirit speaks on the earth. It is a tradition many centuries old in New Mexico, a tradition so fundamental that its essential characteristics are found in rituals on the opposite side of the earth. (A westerner in Bali was told by a Hindu after a Kris dance that if he really wanted to see something he should go to New Mexico. . . . New Mexico and Tibet are to some Hindus the two most sacred places in the world.)

It is in this tradition the photographer Craig Varjabedian works; at least that is my belief. I do not say this because I have talked to him about it; I have not. I say it because I have seen him work and have spent a great deal of time looking at his photographs. His work is done in a trance. He chooses places to photograph not out of a guide book or an art book or an anthropology book, but out of an instinctive receptivity to the voices that have always called certain
people to these places. He does not photograph what is most beautiful, he
photographs those places which call to him, or which strike him like a bolt of
lightning. His "technique" is that of the lightning rod. The invisible energy,
the power of these places passes through him, and through the ritual form of
film holders, dark slides, and shutter openings to a light sensitive membrane
stretched flat and tight like an animal skin in some dark secret place. The
result is a kind of visual music, which like the centuries old songs of the
American Indian, celebrates the timeless forms and cycles of life and
nature--an aria to the manifest powers of the spirit.

These are manifestations of what cannot be seen. They are visionary pictures,
in that they have the power to induce visions. They have this power because
they are the product of a man's communion with forces that touch us when we
are willing to be touched. Craig Varjabedian makes these pictures because it is
his fate to do so. But he makes them for us, if we have the inner eyes to see
the spirit that shows itself through this man.

Daniel Pearlman
Santa Fe, New Mexico
The Blackroom MANUAL

by Craig Varjabedian
Kodak D-23 Film Developer:

<table>
<thead>
<tr>
<th></th>
<th>1 liter</th>
<th>4 liters</th>
<th>8 liters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Water at 125 degrees F.</td>
<td>750ml</td>
<td>3000ml.</td>
<td>6000ml.</td>
</tr>
<tr>
<td>Elon (Metol)</td>
<td>7.5g.</td>
<td>30g.</td>
<td>60g.</td>
</tr>
<tr>
<td>Sodium Sulfite</td>
<td>100g.</td>
<td>400g.</td>
<td>800g.</td>
</tr>
<tr>
<td>Add cold water to make</td>
<td>1.0 liter</td>
<td>4.0 liters</td>
<td>8.0 liters</td>
</tr>
</tbody>
</table>

- yields a negative that has full shadow detail and is slightly soft.
- A white scum of calcium sulfite frequently occurs on films processed in high sulfite, low alkalinity developers like D-23. This scum is soluble in an acid stop bath, and fresh acid fixing baths, especially if the film is well agitated.
- Without replenishment, developer will safely develop 3 rolls (each roll being 80 square inches) per liter.
- I develop film using two trays of developer; each containing one gallon of developer and change film from one tray to the other during agitation.
- I would suggest developing 6 negatives at a time if the subjects consist of rocks, or other subjects where the chances of unevenness are slight. For clouds and landscapes with skies develop only 2 or 3 negatives at a time.

Replenisher:

<table>
<thead>
<tr>
<th></th>
<th>1 liter</th>
<th>4 liters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Water at 125 degrees F</td>
<td>750ml</td>
<td>3000ml.</td>
</tr>
<tr>
<td>Elon (Metol)</td>
<td>10g.</td>
<td>40g.</td>
</tr>
<tr>
<td>Sodium Sulfite</td>
<td>100g.</td>
<td>400g.</td>
</tr>
<tr>
<td>Kodalk</td>
<td>20g.</td>
<td>80g.</td>
</tr>
<tr>
<td>Cold water to make</td>
<td>1 liter</td>
<td>4 liters</td>
</tr>
</tbody>
</table>

- Add 3/4 ounce (20ml.) of the replenisher for each sheet of 8 x 10 film developed (3/4oz. per 80 square inches of film)
- With replenishment, developer can be used for 80 sheets per gallon.
**Kodak Plus-X: Development Times in D-23**

<table>
<thead>
<tr>
<th>Development Factor</th>
<th>E.I.</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>NORMAL</td>
<td>50</td>
<td>12min.</td>
</tr>
<tr>
<td>N-1</td>
<td>32</td>
<td>8min.</td>
</tr>
<tr>
<td>N-2</td>
<td>16</td>
<td>6min.</td>
</tr>
<tr>
<td>N-3</td>
<td>10</td>
<td>4min.</td>
</tr>
</tbody>
</table>

- Tray agitation at 30 second intervals
- Temperature at 70 degrees F.
### Kodak Plus-X: Development in Edwal FG-7

<table>
<thead>
<tr>
<th>Development Factor</th>
<th>E.I.</th>
<th>Dilution</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>N+2/3</td>
<td>70</td>
<td>1+2.5</td>
<td>10min.</td>
</tr>
<tr>
<td>N+1/3</td>
<td>50</td>
<td>1+2.5</td>
<td>8min.</td>
</tr>
<tr>
<td>NORMAL</td>
<td>40</td>
<td>1+10</td>
<td>12min.</td>
</tr>
<tr>
<td>N-1</td>
<td>32</td>
<td>1+10</td>
<td>10min.</td>
</tr>
<tr>
<td>N-2</td>
<td>20</td>
<td>1+10</td>
<td>6min.</td>
</tr>
<tr>
<td>N-3</td>
<td>12</td>
<td>1+10</td>
<td>5min.</td>
</tr>
<tr>
<td>N-4</td>
<td>10</td>
<td>1+10</td>
<td>4min.</td>
</tr>
</tbody>
</table>

### Stop Bath Dilution:

- 28% Acetic Acid
- Water to make
- 1-1/2 ounces
- 32 ounces
- 6 ounces
- 128 ounces

### Edwal Quick Fix Dilutions:

Dilute 1 part fixer concentrate to 5 parts water.
Add 1 ounce hardner for each 8 ounces of concentrate used.

<table>
<thead>
<tr>
<th>Water</th>
<th>1 gallon</th>
<th>2 gallons</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concentrate</td>
<td>100 ounces</td>
<td>200 ounces</td>
</tr>
<tr>
<td>Hardner</td>
<td>22 ounces</td>
<td>44 ounces</td>
</tr>
<tr>
<td></td>
<td>2.75 ounces</td>
<td>5.5 ounces</td>
</tr>
</tbody>
</table>
# Ansco 120: Soft Working Paper Developer

**Stock Solution**

<table>
<thead>
<tr>
<th></th>
<th>1 liter</th>
<th>4 liters</th>
<th>8 liters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Water @ 125F</td>
<td>750ml.</td>
<td>3000ml.</td>
<td>6000ml.</td>
</tr>
<tr>
<td>Metol</td>
<td>12.3g.</td>
<td>49.2g.</td>
<td>98.4g.</td>
</tr>
<tr>
<td>Sodium Sulfite, {dessicated}</td>
<td>36g.</td>
<td>144g.</td>
<td>288g.</td>
</tr>
<tr>
<td>Sodium Carbonate, {monohydrated}</td>
<td>36g.</td>
<td>144g.</td>
<td>288g.</td>
</tr>
<tr>
<td>Potassium Bromide</td>
<td>1.8g</td>
<td>7.2g.</td>
<td>14.4g.</td>
</tr>
<tr>
<td>Water to make</td>
<td>1 liter</td>
<td>4 liters</td>
<td>8 liters</td>
</tr>
</tbody>
</table>

**For Use:** dilute 1 part stock solution to 2 parts water at 70 degrees F.

**Development Time:** 1 minute +
**Ansco 130: Universal Paper Developer - Modified**

### Stock Solution

<table>
<thead>
<tr>
<th>Ingredient</th>
<th>1 liter</th>
<th>4 liters</th>
<th>8 liters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Water @ 125F.</td>
<td>750ml.</td>
<td>3000ml.</td>
<td>6000ml.</td>
</tr>
<tr>
<td>Metol</td>
<td>2.2 grams</td>
<td>8.8 g.</td>
<td>17.6g.</td>
</tr>
<tr>
<td>Sodium Sulfite {desicated}</td>
<td>35g.</td>
<td>140g.</td>
<td>280g.</td>
</tr>
<tr>
<td>Sodium Carbonate {monohydrated}</td>
<td>78g.</td>
<td>312g.</td>
<td>624g.</td>
</tr>
<tr>
<td>Glycin</td>
<td>11g.</td>
<td>44g.</td>
<td>88g.</td>
</tr>
<tr>
<td>Water to make</td>
<td>1 liter</td>
<td>4 liters</td>
<td>8 liters</td>
</tr>
</tbody>
</table>

The prepared stock solution is slightly coloured. This colouration does not indicate the developer has deteriorated or is unfit for use.

**For Use:** dilute 1 part stock solution with 1 part water at 70 degrees F. Antifoggant or a restrainer is added as required for individual papers used. For more contrast, add the following solution in increments of 100ml. to achieve desired contrast.

<table>
<thead>
<tr>
<th>Ingredient</th>
<th>1 liter</th>
</tr>
</thead>
<tbody>
<tr>
<td>Water</td>
<td>750.0ml.</td>
</tr>
<tr>
<td>Sodium Sulfite {dessicated}</td>
<td>25.0 grams</td>
</tr>
<tr>
<td>Hydroquinone</td>
<td>10.0 grams</td>
</tr>
<tr>
<td>Water to make</td>
<td>1000.0 ml.</td>
</tr>
</tbody>
</table>

**Development Time:** 2 minutes + at 70 degrees F.
Testing Procedure for Restrainer / Antifoggant in Paper Developers:

In the preparation of a particular developer it is prudent to prepare the stock solution without the restrainer or antifoggant because different papers, by their chemical make-up may require different amounts of restrainer to prevent chemical fog.

To determine the proper amount of restrainer or antifoggant, a test would be as follows: Add 5cc. of 10% potassium bromide or 0.4% or 1.0% benzotriazole to each liter of working solution. Place a small strip of paper in the solution and agitate it (without safelights on) for 5 minutes. Place strip in stop bath and fixer as you normally would. After fixing, turn on lights and bend the strip over to compare the back to the emulsion. If fog has occurred, discard strip, and add another 5cc. of restrainer per liter and agitate for five minutes. The amount of restrainer added each time must be consistent and of the same percentage solution. Repeat this procedure until a sufficient amount of restrainer has been added to the developer to prevent fog appearing on the emulsion side of the test strip.

More restrainer can be added beyond this point but the results would be:

a. An increased greenish tone with excess bromide, or an increased bluish tone with excess benzotriazole.

b. A decrease in paper speed with excess of either restrainer.

c. A slight increase in contrast with excess of either restrainer.

Once the amount of restrainer/antifoggant has been determined for a particular paper and developer combination, the test need not be repeated.

(If Ansco 130, a metol-glycin developer is to be used, the fog test should be extended to 10 minutes.)
Processing Prints for Permanence:

This procedure, using current technology, will assure maximum permanence of black and white photographs made on contemporary fiber based silver papers. Research in this area began in 1855 when it was determined that the common cause of print deterioration was the failure to remove fixer residues.

Most of these residues will wash out of the gelatin emulsion, however, it is difficult to remove chemicals that become trapped in the paper fibers themselves, since little water circulates in this part of the print during washing.

The process I am advocating is an adaptation of one initially developed by chemists at Ilford in 1979.

I would like to point out here there can be a world of difference between an archivally processed print and what becomes a work of art.

1. Develop print in a fresh developer

2. Rinse with agitation in fresh stop bath prepared as follows:

   Water at room temperature 750 ml.
   Acetic Acid (28% solution*) 48 ml.
   Water to make 1 liter

   *28% Acetic Acid can be made by adding 3 parts glacial acetic acid to 8 parts of water. Be careful! Glacial Acetic Acid is harmful to the skin and respiratory tract. Do not breathe the fumes or allow to spatter on the skin.

   I would not suggest using a stop bath with indicator because more often than not, the indicator in the stop bath fails to indicate exhaustion in time. It is important to keep track of the number of prints put through this bath similarly to the developer.

3. Fix with vigorous agitation in an ammonium thiosulfate fixer. Fresh fixer must be applied to the print to insure complete fixation. This led to the standard procedure used for many years of two trays of fixer. The theory is that when the first tray of fixer became exhausted, it was discarded; it was replaced with the second tray which in turn was replaced with a fresh mixed
bath. I have been using this two tray system for several years, but recently have reduced the time in each bath to 1 minute each (total time in fixer being 2 minutes). Dilute stock fixer according to manufacturer's recommendation for prints.

It is recommended to use an ammonium thiosulfate fixer because of the relative slowness of sodium thiosulfate fixing baths, and the fact that silver thiosulfate complexes become trapped in the paper fibers. Ammonium thiosulfate fixers resolve this problem because their relative fixing speed is much faster than that of fixers containing sodium thiosulfate. It is important not to add hardener to the fixer because this worsens the problem drastically. Ammonium thiosulfate fixers currently on the market include Kodak Rapid-Fix, Ilford Ilfospeed Fixer, and Edwal Quick-Fix.

It is also a good idea not to save print fixer from one session to the next.

4. After fixing, the prints should be washed for 5 minutes in running water at approximately 68 degrees F.

5. Immerse print in a washing aid for 5 minutes. There are several of these products on the market. But, as explained below, I have been using Kodak Hypo Clearing Agent, a standard of the industry and relatively inexpensive.

6. Wash for approximately 10 minutes in running water.

Processing can be stopped at this stage if prints are not to be toned. I would recommend acquiring several prints to be toned instead of toning at the end of each darkroom session.

Recently it has been published that because there is hypo in selenium toner, to tone in a solution that contains both selenium and hypo clearing agent is redundant and negates the effect of the hypo clearing agent. On this same note, there is a possibility that the use of Heico "Permawash" and Selenium Toner can produce a gas that is dangerous to breathe.

The following procedure uses Kodak Hypo Clearing Agent. I would suggest, particularly with the handling of selenium toner, the use of surgical gloves to protect the hands from the absorption of toner.
1st Tray: Presoak prints in water if they are dry for several minutes.

2nd Tray: A simple hypo solution made from:
- Water at 125 degrees F. 800 ml.
- Sodium Thiosulfate (hypo) 240 g.
- Sodium Sulfite 30 g.
- Water to make 1 liter

The sodium sulfite minimizes the possibility of staining and avoids buildup of thiocyanates in the fixer. Prints should be soaked for 3-5 minutes with occasional agitation. Use at 68-70 degrees F. Do not rinse in water prior to putting prints in 3rd tray of toning solution.

3rd Tray: 5-10 ounces of Kodak Rapid Selenium Toner and 1/2 teaspoon of Kodalk Balanced Alkali per gallon of water. The reason for the addition of Kodalk is to establish an alkali environment for the toner so the prints do not stain. Agitate constantly in the toner until print achieves the desired colour, to avoid unequal areas of toning in the print. A 200 watt light bulb over the toning tray makes it easier to view the toning process. This can take from 3-10 minutes at 75-80 degrees F. It is a good idea to keep an untoned reject print in a nearby tray of water to monitor the toning process.

4th Tray: Kodak Hypo Clearing Agent mixed 1 part stock Hypo Clearing Agent with 4 parts water and used at 68-70 degrees F.

WASH: Prints should be washed in an archival washer or in a tray with constant agitation and change of water. For archival permanence, they should be checked using Kodak's Silver Nitrate Test.

After all this washing, minute amounts of trace chemicals still remain in the paper fibers of the print. This can be effectively removed by using Kodak Hypo Eliminator HE-1. There is a difference between a washing aid such as Kodak Hypo Clearing Agent and Hypo Eliminator HE-1. Hypo Clearing Agent aids in washing residuals out of the print and HE-1 converts the fixer residuals into harmless sodium sulfate which readily washes out of the print.
The formula for HE-1 is as follows:

Water
Hydrogen Peroxide, 3% solution (obtainable from most drug stores) 500 ml.
125 ml.

Ammonia solution made from 28% USP grade ammonia (non-detergent household grade) by mixing 1 part ammonia to 9 parts water 100 ml.

Water to make 1 liter

Immerse prints with constant agitation for 6 minutes. DO NOT STORE THIS SOLUTION IN AN ENCLOSED CONTAINER. The gas released by the combination of ammonia and hydrogen peroxide can create pressure inside the container sufficient to cause the container to explode.
APPENDIX D:

Slides of Photographs from Exhibit
Black Place, Bisti Wilderness, NM

White Rocks, The Black Place, Bisti Wilderness, NM

Chaco Canyon, NM

Fajada Butte, Chaco Canyon. NM

Dawn, Chaco Canyon, NM

Winter Storm, Santa Fe National Forest, NM

Pine Cones, Tent Rocks, Cochiti, NM

Nambé, NM

Autumn, Santa Fe National Forest, NM

Rio Grande, Dawn, Abiquiu, NM

Tuonyi Ruin, Bandelier Nat. Monument, NM
Great Kiva, San Ildefonso Pueblo, NM

Tunyo, Dusk, San Ildefonso Pueblo, NM

Cottonwood Tree, Tunyo, San Ildefonso Pueblo, NM

San Lorenzo Mission, Picuris Pueblo, NM

Camposanto, Dusk, Picuris Pueblo, NM

Golden, NM

Sunset and Evening Storm, Cañoncito, NM

Camposanto, Afternoon Storm, Truchas Peak, NM

Evening Storm, Sunset, Hernandez, NM

Evening Storm, Placita, NM

Clouds, Lamy, NM

Bode's, Abiquiu, NM
Ranchos de Taos, Light Sequence

Ranchos de Taos, Light Sequence

Ranchos de Taos, Light Sequence

Ranchos de Taos, Light Sequence