



# JOHN SEXTON PHOTOGRAPHY WORKSHOPS



2014–2015

WORKSHOP SCHEDULE

STAFF

DIRECTOR

John Sexton

ASSOCIATE DIRECTOR

Anne Larsen

INSTRUCTORS

Charles Cramer

Anne Larsen

John Sexton

CORPORATE PARTNERS

Kodak Alaris

Manfrotto Distribution

Epson America, Inc.

Freestyle Photographic  
Supplies

OmegaBrandess

Panasonic

The Tiffen Company

Gore-Tex

Dual Graphics

Myrick Photographic

## INTRODUCTION

I am thrilled to again to be teaching with my long-time friend Charlie Cramer. Our workshops *The Luminous Print: A Synthesis of Traditional and Digital* and *Mono Lake and the Eastern Sierra: Exploring Autumn Light* have been extremely popular since we first offered them in 2010. When initially discussing these workshops it was our hope that bringing together photographers working with both traditional analog and digital technologies would create a synergistic environment. The feedback from our workshop participants, as well as the interest in these workshops, has proven our suspicions were correct. The response to my Expressive Black and White Print and Fine Tuning workshops continues to remain strong, which is gratifying and rewarding. I look forward to the opportunity of sharing my passion for photography with some of you this year.

The workshops included in this year's program will provide opportunities to learn from successful *working* photographers. The instructors and assistants will willingly share their experiences with you — both successes and mistakes — they have NO SECRETS. The workshops are an intense experience, in which one will be immersed in photography from early in the morning until late at night. You will be tired at the end of the workshop, but will be filled with information and inspiration.

All of us involved in this workshop program share the desire for creating an atmosphere of excitement, while providing you with the knowledge and motivation you need to transform your ideas into successful photographs. All of the workshops offer a combination of instruction in the aesthetic and technical considerations involved in making expressive photographs. The exploration of ideas and concepts, rather than dogma, will be emphasized in communicating information, thoughts, and perceptions in a comfortable, non-competitive environment. The workshops are intended for the individual who is seriously interested in an exploration of photography, and who is committed to actively participating and working at improving their craft, personal vision, and direction.

These workshops offer opportunities to receive instruction and inspiration from photographers of distinctive abilities, and are structured to allow for an intimate atmosphere, conducive to learning, sharing, and creativity. Directed outdoor photography sessions, portfolio reviews, informal discussions, along with instructor demonstrations and presentations, will be included in all workshops. I am looking forward to participating with some of you in our 2014–2015 workshop program!



## ACKNOWLEDGEMENTS

*A very special thanks to Kodak Alaris for its continuing dedication to photographic education, and their more than a quarter of a century of generous sponsorship of my workshops! In particular, I would like to express appreciation to Tim Ryugo for his commitment to this workshop program.*

*I have relied on Gitzo tripods to steadily support my cameras since 1983. My thanks to Gitzo and the Manfrotto Distribution team for their support of this workshop program. Special thanks to Bill Drysdale, Kriss Brunngraber, Jodi Palm, and Donna Narkiewicz.*

*It is a pleasure to have Epson America, Inc. join us as our newest workshop partner. I was honored to be featured this past year in the excellent videos they produced on black and white photography. I have known Dan "Dano" Steinhardt for decades, and it is a pleasure to work with him on photographic projects.*

*I am pleased to have Freestyle Photographic Supplies as a workshop sponsor. I made my first purchase at the small Freestyle store in 1970 and have been a customer ever since. Freestyle is unique among photographic retailers in their commitment to traditional photographic products and the scope of their product selection.*

*I am thrilled to again have OmegaBrandess as a workshop sponsor. My Omega/LPL variable contrast enlargers have been valuable print making tools for twenty years. I would like to thank the OmegaBrandess team for their support of my program.*

*Thanks to Panasonic for providing their excellent Lumix still camera and video camcorder equipment to allow us to document our workshops, and begin our adventure in producing educational multimedia presentations.*

*It is a pleasure to have The Tiffen Company as a sponsor. Thanks to Steve Tiffen and Carol Posnack. I have been using Tiffen filters, and other fine Tiffen products, with great results for over thirty years.*

*For many years I have relied on Gore-Tex garments and boots to provide comfort when photographing the landscape. I want to thank Dan Madden, from W.L. Gore & Associates, for his support of this workshop program.*

*For more than 30 years, I have worked closely with David Gray Gardner and Kevin Broady on the printing of my books, posters, note cards, and workshop brochures. It is always a pleasure to work with them, along with James Joyce and his dedicated team of skilled professionals at Dual Graphics.*

*The assistance and expertise offered by Stephen Myrick and his team at Myrick Photographic is extraordinary, often involving ingenuity, exploration, and adventure in filling the unusual needs of creative photographers.*

COVER PHOTOGRAPHS

Front Cover

SANDSTONE FORMS  
ANTELOPE CANYON, ARIZONA

©1997 John Sexton  
All rights reserved

Back Cover

AGAVE DETAIL  
LA MIRADA, CALIFORNIA

©1977 John Sexton  
All rights reserved



BELL TOWER, LATE AFTERNOON  
NORTHERN NEW MEXICO

©2001 John Sexton  
All rights reserved

## THE EXPRESSIVE BLACK AND WHITE PRINT

JOHN SEXTON AND ANNE LARSEN

NOVEMBER 12–17, 2013   APRIL 8–13, 2014   NOVEMBER 18–23, 2014   MARCH 24–29, 2015

This *extremely* popular workshop celebrates its thirty-first anniversary in 2014! Each of the four workshop sessions concentrates on darkroom demonstrations in the art of black and white printing by noted photographer John Sexton. Conducted in John's state-of-the-art studio and darkroom in the rolling hills of California, each intense workshop is limited to nine participants in order to maximize the benefit for all involved. Assisted by talented photographer, Anne Larsen, John demonstrates the decision-making process leading to the final print, including the Zone System of exposure and development, the production of high quality negatives, creative printing techniques, advanced print manipulation techniques, processing for permanence, and presentation of the finished print. Emphasizing the aesthetic considerations and consequences of each procedure, the well-organized, thorough demonstrations will include: determination of proper print exposure, variable contrast printing controls, advanced dodging and burning procedures, localized print flashing, local print reduction, localized selenium intensification of negatives, and much more.

Portfolio reviews will offer constructive evaluation of participants' prints and negatives, and discussions explore the possibilities involved in creating expressive prints. A directed field session on the spectacular Monterey Peninsula will allow participants to put new ideas into practice. This workshop includes a unique and popular session, where John evaluates both successful as well as problematic participant negatives.

All applicants must have a working knowledge of black and white printing technique and should be *actively* involved in traditional darkroom print making. Each workshop begins at 7:00 p.m. on Tuesday evening and ends about 1:30 p.m. on Sunday afternoon, and includes daily refreshment breaks and three meals during the workshop, along with a 100+ page workshop syllabus. Four identical workshops are offered. Talented photographer Anne Larsen will serve as the co-instructor on this workshop. If possible, please list alternate workshop dates when applying. *Early application is highly recommended as these workshops often fill quickly.*

FEE: \$1,150 (INCLUDES ALL PARK ENTRANCE AND PERMIT FEES)

Visit [www.johnsexton.com](http://www.johnsexton.com) for additional workshop information, staff biographies, and other event information.

ROCKS AT ASILOMAR, DUSK  
PACIFIC GROVE  
CALIFORNIA

©1994 Charles Cramer  
All rights reserved



## THE LUMINOUS PRINT: A SYNTHESIS OF TRADITIONAL AND DIGITAL CHARLES CRAMER AND JOHN SEXTON

MARCH 17–22, 2014

Offered for the fifth consecutive year, this very popular workshop brings together two talented and skilled photographers who have specialized in making prints of exceptional quality for many years. Although Sexton works in a traditional black and white darkroom, and Cramer in color with digital techniques, their end goal is the same: to create the finest expressive and luminous prints possible. This workshop will present a synthesis of their ideals and techniques that will be of value to both darkroom and digital enthusiasts.

Photography is a language of light. This unique workshop will help participants improve their fluency in this magical language. The workshop will emphasize not just how to do things, but more importantly, why, and is open to photographers working in all formats, recording their images on film or digitally. There will be indoor instruction and demonstration sessions, along with constructive and supportive portfolio reviews by both instructors, as well as an opportunity to put concepts into practice during directed photographic field sessions. Please note this is not a “hands on” printing workshop. The instructors find that the demonstration format is the best teaching method for this workshop considering the topics covered, and the time available.

There will be demonstrations in both traditional black and white printmaking, and digital processing techniques. Charlie will discuss making digital negatives to combine the best of both approaches, as well as properly preparing files for reproduction and display on the web. John and Charlie will discuss the importance of proper handling and storage of film, prints, and digital files. Anne Larsen will be assisting John and Charlie. The workshop is based in John and Anne’s studio in Carmel Valley and will begin at 7:00 p.m. on Monday evening, concluding late on Saturday night. The workshop tuition includes daily refreshment breaks and three meals during the workshop, along with workshop handouts from both Charlie and John. The workshop will be limited to a maximum of twelve participants, and is sure to fill fast. We are sorry, but no guests are allowed.

FEE: \$1,300 (INCLUDES ALL PARK ENTRANCE AND PERMIT FEES)

Keep up to date on the latest news about John’s workshops, lectures, and exhibitions by subscribing to his email newsletter at [www.johnsexton.com](http://www.johnsexton.com)



SUNSET LIGHT AND CLOUDS  
MONO LAKE, CALIFORNIA

©2011 Charles Cramer  
All rights reserved

## MONO LAKE AND THE EASTERN SIERRA: EXPLORING AUTUMN LIGHT

CHARLES CRAMER AND JOHN SEXTON

OCTOBER 12–17, 2014

By popular demand we are pleased to once again offer this extremely popular workshop. The Mono Basin and Eastern Sierra have some of the most exciting photographic opportunities imaginable. Autumn light and fall colors will add to the magic and wonder of this area. This field workshop will allow you to explore the spectacular photographic possibilities of this amazing landscape under the leadership of two skilled and talented photographers, Charles Cramer and John Sexton, and is open to dedicated photographers working with either traditional or digital materials. The most important thing is to come with an open mind and a desire to work hard at improving your photography. If you are interested in attending this workshop please send your application soon. It is certain that the session will be fully subscribed.

John and Charlie have selected a number of exciting locations to explore during the workshop. We will be photographing late and early light on the unique tufa formations at Mono Lake, as well as exploring nearby beautiful Sierra canyons and the spectacular Yosemite high country. Sexton and Cramer, along with workshop assistant Anne Larsen, will be available to assist participants in the field and will be offering indoor instruction sessions. We will utilize a large, comfortable classroom facility in Lee Vining, just a few hundred yards from the shore of Mono Lake and within walking distance of our motel. Along with instructor presentations and demonstrations, an important aspect of the workshop will be constructive portfolio reviews of prints that participants bring to the workshop. It will be a time of great scenery, photography, and camaraderie.

Included in the workshop fee will be a specially catered dinner the final night of the workshop, as well as two lunches in the field, along with handout booklets from both Charlie and John. Lodging, additional meals, and transportation costs are the responsibility of each participant. Each workshop is limited to fourteen people, and no guests are allowed. Early enrollment is advised. The workshop begins on Sunday morning, and ends late Friday evening.

FEE: \$1,500 (INCLUDES ALL PARK ENTRANCE AND PERMIT FEES)

Visit [www.johnsexton.com](http://www.johnsexton.com)  
for additional workshop  
information, staff biographies,  
and other event information.

DUNES, SUN, FOG  
OREGON

©2004 Anne Larsen  
All rights reserved



## FINE TUNING THE EXPRESSIVE PRINT

JOHN SEXTON AND ANNE LARSEN

PLEASE CONTACT US TO BE ADDED TO THE LIST TO BE ADVISED OF THE EXACT DATES FOR THIS SPECIAL WORKSHOP

A continuation and expansion of John's printing workshops, this outstanding workshop is being planned for its twenty-eighth offering. This workshop is open *only* to those who have previously attended one of John's printing workshops listed in the margin. To receive optimum benefit from this workshop it is important that at least one year of *active* photography has taken place since attending the prerequisite workshop.

Following a brief review of topics and techniques covered in the prerequisite workshop, John will discuss and demonstrate additional advanced printmaking techniques, including: the effects of various developer formulas; simplified procedures that will demystify unsharp masking of negatives for local contrast and sharpness control; masked flashing for easier printing of difficult negatives; post processing negative enhancements; dye manipulation of negatives; handling problem negatives; along with many other printing and processing refinements.

Each participant will have the unique opportunity to print from one of John's negatives prior to the workshop as part of an exercise exploring the creative process of expressive printmaking. In addition, participants will need to bring work completed since their participation in the prerequisite workshop to share during the portfolio review sessions. The field session, as well as discussion sessions, will explore problems and questions encountered since the last workshop. All classroom and demonstration sessions will be held in John's darkroom and studio in Carmel Valley, California.

The workshop will begin at 7:00 p.m. on Tuesday evening, and will end about 1:30 p.m. on Sunday afternoon. The workshop fee will include daily refreshment breaks and three meals. Talented photographer Anne Larsen will serve as the co-instructor on this workshop. The workshop is limited to nine participants.

FEE: \$1,250 (INCLUDES ALL PARK ENTRANCE AND PERMIT FEES)

Note: In order to enroll for this workshop you *must* have previously attended one of the following printing workshops with John: The Expressive Black and White Print at John's studio, Anderson Ranch Arts Center, The Maine Photographic Workshops, Palm Beach Photographic Workshops or the University of Wisconsin.

## SUBSCRIBE TO JOHN'S MAILING LIST AND NEWSLETTER

Be among the first to learn about John's upcoming workshops, lectures, exhibitions, photographic projects, print offers, and current news by subscribing to John's email newsletter and mailing list. Subscribers to John's periodic eNews receive special discount offers for John's books, posters, and other publications. Each issue includes discussions of important photographic news, John's popular Tech Tip section, information about worthwhile photographic exhibitions, and many other topics of interest. John usually publishes four to six eNewsletters per year.

We value your privacy and do NOT share your personal information with others. Simply send an email to [subscribe@johnsexton.com](mailto:subscribe@johnsexton.com) indicating whether you would like to join John's eNewsletter list, postal mailing list, or both lists. You can also call Anne Larsen at the number listed below.

## SCHEDULING A JOHN SEXTON LECTURE OR SEMINAR

John is an articulate speaker with a delightful sense of humor, a wealth of photographic expertise, and a passion for photography and the environment. His presentations are educational, informative, and entertaining. John has lectured internationally on a variety of photographic topics, including his own work and the influence of other photographers on his photography. In addition, he has a variety of lectures on the subject of his friend and photographic mentor, Ansel Adams. John's presentations in the recent past include events for Adobe Systems, Apple, Center for Creative Photography at the University of Arizona, George Eastman House, Monterey Museum of Art, New Hampshire Institute of Art, and Oregon State University.

John is available to present lectures and seminars at colleges, universities, and museums, as well as corporations, photographic organizations, gatherings, and retreats. John's lectures are of interest to photographers and non-photographers alike. If you are interested in booking John for a presentation please contact Anne Larsen with a proposal. It is helpful if you have possible dates, group size, and budget information available when inquiring.

## JOHN SEXTON TRAVELING EXHIBITION BOOKING INFORMATION

For those of you involved with organizations, such as museums, colleges and universities, art centers, galleries, and other venues, that might be interested in hosting John's traveling exhibition, *John Sexton: A Photographer's Journey*, please contact Anne Larsen to discuss details and rental fees.

This exhibition presents a representative selection of John's photographs that reflect his love affair with photography and the beauty of the earth. The exhibition can be configured between twenty-five and sixty handcrafted silver gelatin prints, based on the curatorial desires of the venue, as well as space available. The photographs are framed and ready for display.

## CONTACT INFORMATION:

For information about workshops, as well as John's photographic prints, books, posters, lectures, and exhibitions, please contact Anne Larsen at:

831/659-3130

[info@johnsexton.com](mailto:info@johnsexton.com)

Office Hours: 10 am to 1 pm - Pacific Time - Monday through Thursday.

## INTRODUCTION TO THE FACULTY

### JOHN SEXTON DIRECTOR AND INSTRUCTOR

A former director of the Ansel Adams Workshops, and the Owens Valley Photography Workshops, John Sexton has conducted hundreds of photography workshops around the world. Respected as a photographer and printmaker, Sexton prefers to photograph the quiet message of his subjects, conveying his love of light. John's three previous books, *Listen to the Trees*, *Quiet Light*, and *Places of Power* showcase his finely crafted large format images, and have won numerous awards. John served as Technical and Photographic Assistant, and then consultant, to Ansel Adams from 1979 to 1984. He continues to serve as Photographic Special Projects Consultant to The Ansel Adams Publishing Rights Trust, and is a consultant to the photographic industry. In January 2005 John received a Lifetime Achievement Award from the North American Nature Photography Association. In October 2006 John's most recent award-winning book, *Recollections: Three Decades of Photographs*, was published by Ventana Editions.

### ANNE LARSEN INSTRUCTOR

Anne Larsen received her formal photographic training in Denmark, where she worked as a successful photographer for one of the largest commercial studios in Copenhagen. In 1994 she moved to the United States, and has worked as John Sexton's Photographic Assistant since that time. She is actively involved in all of the workshops offered on this program. Her intimate still lifes and delicate photographs of the natural environment, all made with a 4x5" view camera, share a common luminosity and elegance. In addition to John's workshops, Anne has assisted on workshops instructed by James Baker, Morley Baer, Ruth Bernhard, Philip Hyde, and Ray McSavane. Her prints are in numerous private and public collections in North America and Europe. Anne assists her husband, John Sexton, in all aspects of his photography.

### CHARLES CRAMER INSTRUCTOR

After spending seven years of college studying classical piano, Charles Cramer visited Yosemite National Park, and soon discovered he wanted out of those tiny practice rooms! Realizing the similarities between interpreting music and interpreting a negative, he soon became enamored with making prints. Thirty years later, he is recognized as a master printmaker in both darkroom-based dye transfer printing, and now in digital processes. Cramer has photographed extensively in Yosemite, and in 1987 and 2009 was selected by the National Park Service to be an artist-in-residence. His prints are available internationally through many galleries, and his work has been published by National Geographic Books, Sierra Club, and the Yosemite Association. He has taught digital imaging for the Ansel Adams Gallery Workshops, Palm Beach Workshops, Anderson Ranch Arts Center, The Lepp Institute, and others. He has been profiled in *PhotoTechniques*, *PhotoVision*, and *View Camera* Magazines. He is also included in the book *Landscape: The World's Top Photographers*, published in 2005. His work can be seen at [www.charlescramer.com](http://www.charlescramer.com).

## WORKSHOP PARTICIPANT TESTIMONIALS

I have had the great privilege of teaching photography workshops for nearly forty years. I love the opportunity to share my knowledge and love of the magical medium of photography. My own photography—and indeed my life—was transformed when I was a participant at an Ansel Adams Yosemite workshop many years ago. Over the years I have had the pleasure to work with literally thousands of workshop participants during hundreds of workshops. Here are some unsolicited comments, used with permission, from a few of those participants. – John Sexton

---

*“I have attended many photographic workshops and, without a doubt, this workshop was the best by a wide margin. The amount of valuable and useful information was incredible; it will take me a while to digest and absorb it all. I cannot wait to put what I learned to good use. John is a fabulous instructor and his love for photography and teaching are very evident.*

–Barry, Dallas, Texas

*The Expressive Black and White Print Workshop*

---

*“John and his wife Anne hold the best photography workshop I have ever attended. They run the workshop professionally and in a well-organized manner. Participants enjoy the benefits of receiving instruction in a first-class black and white darkroom and studio while enjoying the welcoming feeling of being guests at their home.*

*John covers complicated topics in a way that everyone could understand, and pays attention to all necessary details. His passion for photography is reflected by the way he teaches, motivating participants to continue working on improving their photographic skills. After taking his workshop, I have certainly raised my photography standards to a totally new level.”*

– Sergio, Folsom, California

*The Expressive Black and White Print Workshop*

---

*John, Anne, and Charlie:*

*Greetings, what a great workshop!*

*I want to thank you all and lavish praise on the design of the Luminous Print workshop.*

*But, first let me say how inspiring and useful the program content was for me. I would also add that it was great fun.*

*In a former life I put on training programs and workshops on business strategy development within Hewlett Packard’s various business units. I mention this because I am very aware of how difficult it is to architect a curriculum and design a flow—all the while keeping students fully engaged and enthusiastic.*

*Having said this, I think the way you’ve organized and paced the various elements of this program was brilliant. Though the days were long I can’t think of one thing I’d remove. And John, while it embarrasses me to admit this, prior to coming I doubted the darkroom parts would be of much a value to me (because I make inkjet prints). Boy, was I wrong!*

*I got at least three things out of the darkroom part: 1) a greater appreciation of the difficulty and craftsmanship that goes into the process; 2) an opportunity to see how YOU look at a print and make judgments about what you want to change; and 3) by seeing the context and where some of the terminology originates, I have a better sense of why and at what points various digital processes are employed (I’m thinking specifically about local contrast).*

*So, aside from the “what” you were covering, the “HOW” was amazing.*

*Congratulations to the three of you. I only hope I can do the material justice in my art making.*

– Peter, San Mateo, California

*The Luminous Print: A Synthesis of Traditional and Digital Workshop*

*John Sexton and Charles Cramer*

*I had a great time on the recent Mono Lake workshop with Charlie, Anne, and you. I feel like I made a major improvement in my photography as a result of the workshop. The opportunity to get feedback from you and Charlie, as well as from the other attendees, was very powerful. That, plus the opportunity to see others work helped me see what was possible.”*

– Kent, Tucson, Arizona

*Mono Lake and the Eastern Sierra: Exploring Autumn Light Workshop*

*John Sexton and Charles Cramer*

---

*“Thank you for a great workshop experience. I appreciate the professionalism shown throughout the entire workshop, keeping on schedule, covering so many topics, and still being accessible for individual concerns and questions. I am still processing the invaluable knowledge you departed on me and am still reading and using the workshop manual as a reference here at home. I am slowly gathering certain items and adding them to my darkroom so I can attempt the techniques I watched you demonstrate in your darkroom.*

*Thank you for welcoming all of us into your home and studio, what a privilege that was! Anne, thank you for the wonderful meals, hospitality, and great instructions you gave throughout the workshop. Your ability to keep the workshop on schedule is a great asset to how well run and organized this workshop is. No wonder there is a long waiting list. The long hours you two put in attest again to your dedication and professionalism.”*

– Stephanie, Casper, Wyoming

*The Expressive Black and White Print Workshop*

---

Read a detailed account of The Expressive Black and White Print Workshop written by our friend and talented photographer Rafal Lukawiecki. His article will give you an idea of what it is like to attend one of John’s workshops.

<http://rafal.net/2012/02/the-expressive-black-and-white-print-workshop-by-john-sexton/>

You can learn more about Rafal, and see his photographs at his web site:

[www.rafal.net](http://www.rafal.net)

## APPLICATION PROCEDURES

To apply for the workshop(s) of your choice, please complete and sign the application form provided in this brochure. Return it with a deposit of \$200 for each workshop. The deposit includes a non-refundable \$100 acceptance fee. If you are not enrolled in a workshop all fees paid will be refunded.

Send your signed application form and deposit to:

John Sexton Photography Workshops  
Post Office Box 30  
Carmel Valley, California 93924 USA

There is no deadline for application. However, many of the workshops fill immediately so, to avoid disappointment, prompt application is advisable.

Your participation for the entire workshop session is extremely important. If your schedule requires you to arrive after the start, or to leave prior to the end of the workshop, please make other arrangements or plan to participate at another time.

## ACCEPTANCE

We receive many applications concurrently, and they are evaluated for enrollment based on the information submitted. Attention is given to the information furnished in the "Background Information" portion of the application. Please give thought to the information you provide in this section. Upon enrollment in a workshop, you will receive a letter providing detailed information and suggestions for preparing for the workshop.

Those applicants who were on the waiting list last year will be given priority for that workshop this year, but we cannot guarantee enrollment. Please return your application promptly.

If you receive one application and two or more wish to apply, please copy the application form and send one completed, signed application form for each participant. Consideration is given to the individual participant's application.

If the workshop is already full when your application is received, we will offer the opportunity to be placed on the waiting list and your entire deposit will be returned to you. It is advisable to list alternate workshop dates if possible.

## DEPOSIT & PAYMENTS

Please make all payments in U.S. dollars, and make checks or money orders payable to "John Sexton Photography Workshops." We do not accept credit cards for workshop deposits.

A deposit of \$200 for each workshop applied for must accompany your application. This includes a non-refundable \$100 acceptance fee. Applications without a deposit cannot be processed.

The balance of the fee for each workshop is due no later than 45 days prior to the first day of the workshop. If you fail to pay your balance 45 days prior to the first day of the workshop, your space in the workshop and your entire deposit will be forfeited, and your place will be filled from the waiting list.

## FEES

Workshop fees cover tuition only. Additional amenities may be included, as listed in the individual workshop descriptions. Meals (unless otherwise indicated), lodging, and air fare are not included.

## WITHDRAWAL, WORKSHOP CANCELLATION & REFUND

If you need to withdraw from a workshop, you must inform us no later than 45 days prior to the first day of your workshop, and we will refund your deposit or full tuition, whichever is applicable, less the acceptance fee of \$100.

If you withdraw within the period 45 to 21 days prior to the first day of your workshop, the entire deposit of \$200 will be retained.

No refunds of any kind will be made for withdrawal within 21 days in advance of the first day of the workshop, during the workshop, or for no-shows.

If it is necessary for us to cancel a workshop, all registered participants will be informed immediately, and you will receive a full refund of all deposits and fees.

Notification of cancellation due to insufficient enrollment will be made at least 14 days prior to the start of a workshop. For this reason we encourage you to purchase refundable airline tickets, and consider purchasing trip cancellation insurance. The Workshops will not be responsible for any loss on airline tickets, or any other losses, related to cancellation.

## ACCOMMODATIONS

A block of rooms, of varying room types and price ranges, has been reserved at comfortable lodges or motels for each workshop. Campgrounds are available near each location. We encourage you to stay with the group to participate in the informal exchanges occurring in this environment. Lodging information will be sent upon enrollment.

## POLICIES

Please, no smoking or pets allowed on the premises. The use of mobile phones is limited to refreshment breaks and mealtimes. No pets are allowed at the lodging or on the premises.

## WAIVER OF LIABILITY

The Workshops shall have no responsibility or liability for personal injury to any participant or damage to any participant's property, or for personal injuries or damage to the property of any other person resulting from the participant's involvement in any workshop. The Workshops shall have no responsibility for the acts, errors or omissions of instructors or staff, transportation companies, lodging facilities, restaurants, tour guides, and outfitters, or other providers of services to participants in the course of the workshops.

The Workshops has the right to cancel any workshop and to alter the time, context, or format of any workshop in the event circumstances so require. In the event a workshop is cancelled, for any reason, the extent of the Workshops' liability is limited to the return of all fees paid to us.

The Workshops will not be responsible for reimbursement on airline tickets due to cancellation of a workshop, or replacement of an instructor. We recommend you purchase refundable tickets and consider purchasing trip cancellation insurance.

The Workshops reserves the right to substitute instructors if necessary and will attempt to inform all participants immediately if a last minute substitution is necessary.

## WAIVER AND RELEASE

During his Workshops, John Sexton occasionally photographs and records portions of the workshop sessions for his files and, in some cases, for use in public presentations on the Internet and elsewhere. The images are used primarily for informational or educational purposes so that those considering possible participation on a future workshop have a better sense of what is offered, why John Sexton offers it, and what to expect during his Workshops. In addition, John Sexton sometimes uses recordings from Workshops as part of educational presentations. John Sexton has found that using actual teaching sessions from his Workshops is an effective way to share photographic knowledge with others.

As a participant in the Workshops, you are consenting to allow John Sexton and others to photograph you and to record your voice, and to use these photographs and/or recordings for educational uses and for other purposes of publicity relating to future workshop purposes, including those in printed form or on the Internet or other similar mediums that now exist or are used in the future. The term "photograph" in this Waiver and Release includes both still photographs and motion picture or video footage.

You also consent to allow John Sexton to reproduce and use these photographs and recordings of your voice for use in all domestic and foreign markets. Further, you acknowledge that others may use and/or reproduce such photographs and recordings.

You hereby release John Sexton and his associated or affiliated companies, their directors, officers, agents, employees and customers, and appointed advertising agencies, their directors, officers, agents and employees from all claims of every kind on account of such use in the future.

**2014–2015 JOHN SEXTON PHOTOGRAPHY WORKSHOPS APPLICATION**

PLEASE PRINT OR TYPE

Name: Mr. Ms.

Street: \_\_\_\_\_ Mail: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip Code: \_\_\_\_\_

E-mail: \_\_\_\_\_ Website: \_\_\_\_\_

Telephone: Work \_\_\_\_\_ Home \_\_\_\_\_ Fax \_\_\_\_\_

Enclose a \$200 deposit, or full tuition, for each workshop desired (includes non-refundable \$100 acceptance fee).

Make checks or money orders (in United States funds only) payable to: John Sexton Photography Workshops.

<b>WORKSHOP DESIRED</b>	<b>DATE</b>	<b>FEE</b>
<input type="checkbox"/> The Expressive Black and White Print #1	Nov 12–17, 2013	\$1,150
<input type="checkbox"/> The Luminous Print: A Synthesis of Traditional and Digital	March 17–22, 2014	\$1,300
<input type="checkbox"/> The Expressive Black and White Print #2	April 8–13, 2014	\$1,150
<input type="checkbox"/> Mono Lake and the Eastern Sierra: Exploring Autumn Light	Oct 12–17, 2014	\$1,500
<input type="checkbox"/> The Expressive Black and White Print #3	Nov 18–23, 2014	\$1,150
<input type="checkbox"/> The Expressive Black and White Print #4	March 24–29, 2015	\$1,150
<input type="checkbox"/> Fine Tuning the Expressive Print	To Be Determined	\$1,250

Alternate workshop choice: \_\_\_\_\_

I can't attend a workshop this year. Please add me to your mailing list. Check your desires below:

E-mail Newsletter List     Postal Mailing List

Please send more information on John's books, original photographic prints, special Limited Edition prints, and posters.

**BACKGROUND INFORMATION** (Feel free to attach a separate page with more complete information if you desire.)

Occupation: \_\_\_\_\_ Years involved in photography: \_\_\_\_\_

Equipment most often used:  35mm     2 ¼     View Camera     Digital    Other: \_\_\_\_\_

Medium:  B&W traditional     B&W digital     Color traditional     Color digital    Other: \_\_\_\_\_

Photographic Interests:  Landscape     Portrait     Architecture     Commercial     Documentary  
 Other: \_\_\_\_\_

Previous Classes, Workshops, Professional Experience, etc. \_\_\_\_\_

List areas of special interest you would like to see covered: \_\_\_\_\_

What do you hope to gain from this workshop? \_\_\_\_\_

**ACKNOWLEDGEMENT**

I have read and understand the Workshop Application Procedures, Waiver of Liability, and Waiver and Release, and agree to be bound by them.

Signed: \_\_\_\_\_ Dated: \_\_\_\_\_

MAIL TO: JOHN SEXTON PHOTOGRAPHY WORKSHOPS  
 Post Office Box 30  
 Carmel Valley, California 93924 USA

INQUIRIES: 831/659-3130  
 JSPW14BRO.PDF - 10/3/13

Your vision and our products. Always innovative.  
Always illuminating. Yet never complete without each  
other. KODAK ALARIS.  
Proud sponsor of these workshops.



# Kodak alaris

STAIRWAY AND ANCHORS, VENICE, ITALY ©2008John Sexton. All rights reserved.  
Negative made on 120 T-Max 100 Kodak Professional film.



JOHN SEXTON PHOTOGRAPHY WORKSHOPS 2014–2015



JOHN SEXTON PHOTOGRAPHY WORKSHOPS  
POST OFFICE BOX 30  
CARMEL VALLEY, CALIFORNIA 93924