



# JOHN SEXTON PHOTOGRAPHY WORKSHOPS



2008–2009

WORKSHOP SCHEDULE

STAFF

DIRECTOR

John Sexton

ADMINISTRATIVE ASSISTANT

Laura Bayless

PHOTOGRAPHIC ASSISTANTS

Anne Larsen

Jack Waltman

INSTRUCTORS

Ray McSavaney

John Sexton

CORPORATE SPONSORS

Eastman Kodak Company

Bogen Imaging

Light Impressions

Myrick Photographic

OmegaSatter

The Tiffen Company

PRINTING

Dual Graphics

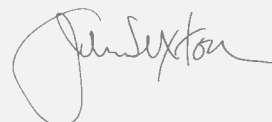
INTRODUCTION

The year 2008 is an important milestone for my workshop program. I could not have imagined when I first offered *The Expressive Black and White Print* workshop in 1983 that it would have such longevity and popularity. 2008 marks the twenty-fifth anniversary of this workshop. What began as a single workshop quickly grew into multiple offerings, and has for many years been offered five times annually. It is humbling for me to know that over 1,200 people have attended various sessions of this particular workshop. It is also gratifying to know that there continues to be great interest from participants around the globe in attending this workshop. The follow-up workshop, which originated due to popular demand from past workshop participants, *Fine Tuning the Expressive Print*, celebrates its twentieth anniversary in 2008. I have many fond memories of workshop experiences I've shared with participants in the past, and I look forward to the possibility of meeting new photographers with whom to share my love of this magical medium.

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 2008–2009 workshop program!



ACKNOWLEDGEMENTS

A very special thanks to the Eastman Kodak Company for its continuing dedication to photographic education, and their more than two decades of generous sponsorship of my workshops. In particular, I would like to express appreciation to Scott DiSabato for his commitment to this workshop program.

I have relied on Gitzo tripods to steadily support my cameras since 1983. My thanks to the Bogen Imaging team for their support of this workshop program. Special thanks to Paul Wild, Kriss Brunngraber, and David Fisher.

I am most pleased to once again have Light Impressions as a workshop sponsor. For over thirty years Light Impressions has been dedicated to supplying archival products of the highest quality to photographers. In particular, I would like to thank Larry Proctor for his assistance and support over the years.

I am thrilled to again have OmegaSatter as a workshop sponsor. My Omega/LPL variable contrast enlargers have been valuable print making tools for more than a decade, and I have relied on my Jobo rotary processor for film developing since 1988. I would like to thank the OmegaSatter team for their support of my program.

It is a pleasure to have The Tiffen Company as a sponsor. Thanks to Steve Tiffen and Hilary Araujo. I have been using Tiffen filters with great results for over thirty years.

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.

For 30 years, I have worked closely with David Gray Gardner and Kevin Broady on the printing of my books, posters, and workshop brochures. It is a pleasure to work with them, and the dedicated team of skilled professionals at Dual Graphics, on the production of this brochure.

COVER PHOTOGRAPHS

Front Cover

TREE FERN DETAIL  
CARMEL, CALIFORNIA

Negative made on new Kodak Professional  
T-Max 400 film

©2007 John Sexton  
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Back Cover

PAINTED WINDOW  
ANAHEIM, CALIFORNIA

©1978 John Sexton  
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FRESH SNOW ON TREES, SUN  
YOSEMITE VALLEY, CALIFORNIA

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## THE EXPRESSIVE BLACK AND WHITE PRINT

JOHN SEXTON

APRIL 8–13   NOVEMBER 4–9   FEBRUARY 17–22, 2009   MARCH 3–8, 2009   APRIL 14–19, 2009

This *extremely* popular workshop celebrates its silver anniversary in 2008! Each of the five 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 ten 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. In the popular and unique negative review session John will evaluate successful as well as problem 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 on Tuesday evening and ends about 1:00 on Sunday afternoon, and includes daily refreshment breaks and three meals, along with a 100+ page workshop syllabus. Five identical workshops are offered. If possible, please list alternate workshop dates when applying. *Early enrollment is highly recommended as these workshops often fill immediately.*

FEE: \$875

Note: If you have attended this workshop previously and are thinking of repeating the experience, we encourage you to consider Fine Tuning the Expressive Print which, by popular demand, is offered as a continuation of this workshop, and John's workshops at Anderson Ranch Arts Center, The Maine Photographic Workshops, Palm Beach Photographic Workshops and the University of Wisconsin. The Fine Tuning workshop begins with a general review of ideas and procedures covered previously, before proceeding with more advanced concepts and techniques.



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PICTOGRAPH  
COLORADO PLATEAU

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## **SOUTHWEST LANDSCAPE – A SENSE OF PLACE**

**RAY MCSAVANEY AND JOHN SEXTON**

MAY 11–16

Centered in the heart of the Navajo Nation, this very popular workshop, co-sponsored by the Ray McSavaney Photographic Workshops, is offered for the twenty-first time. Although there are many workshops offered in the spectacular Southwest, few have been offered for as long as this popular event. A personal sense of place may evolve as we explore the relationships between the Navajo people and their land, the physical terrain and the constantly changing skies, the diverse cultures converging and co-existing amid the ever-present mysterious feelings of conflict and tranquility.

This year's workshop will offer a new format and will begin Sunday morning at Canyon de Chelly, Arizona, where we will photograph the architectural remains of the ancient Anasazi cliff dwellings set in the magnificent sandstone alcoves. Midway through the workshop we will move north into Utah to visit the monolithic sandstone sculptures of Monument Valley and other nearby exciting, but less often visited, areas.

Specially arranged guided photographic tours, limited to our workshop group and designed for our specific needs, will allow us to visit areas not normally accessible. Stops made during these trips will allow ample time to explore the many photographic possibilities. In the land the Navajo people have loved for centuries, our personal and photographic sensibilities will be inspired and challenged to the fullest. The workshop will conclude late on Friday evening.

Lodging choices will be modern comfortable motels or campgrounds near each location. The workshop tuition includes all fees and gratuities for our special photographic tours, refreshment breaks, as well as two group meals in spectacular surroundings. Anne Larsen will be the assistant on this workshop. Since this workshop always fills quickly, early enrollment is encouraged.

FEE: \$1,050



ROUND TOWER, INTERIOR  
COPENHAGEN, DENMARK

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## FINE TUNING THE EXPRESSIVE PRINT

JOHN SEXTON

NOVEMBER 18–23

A continuation and expansion of John's printing workshops, this outstanding workshop is being offered for the twentieth consecutive year. 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 on Tuesday evening, and will end about 1:00 on Sunday afternoon. The workshop fee will include daily refreshment breaks and four meals. Jack Waltman and Anne Larsen, both talented photographers, will serve as the workshop assistants. The workshop is limited to ten participants, and early enrollment is advised to avoid disappointment.

FEE: \$950

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.

## ADDITIONAL JOHN SEXTON EVENTS IN 2008

### FOTO3 CONFERENCE

JUNE 6-8, 2009  
FORT COLLINS, COLORADO

John will be a presenter at the inaugural foto3 conference in Fort Collins, Colorado this June. foto3 is grand in design and simple in concept. It is dedicated to the art and craft of photography. Bringing together the ideas and resources of three conferences that have been held separately in the past - View Camera, APUG and Calumet - foto3 provides a venue for all photographers to display their work, as well as to learn, share, and broaden their interests. Three valuable conference seminar tracks will be offered, which will be helpful in advancing participants' skills and knowledge in the areas of creativity, technology, and business. In addition to the conference, foto3 will feature a trade show, workshops, panel discussions, and photographic exhibitions.

John will be presenting at foto3 with Charles Cramer, Ted Orland, Kim Weston, Gordon Hutchings, Bill Schwab, Karen Kuehn, Kerik Kouklis, Kirk Gittings, along with a number of other talented photographers. He will be presenting a lecture, as well as participating in panel presentations and conducting portfolio reviews during the conference.

For additional information about foto3 visit [www.foto3-2008.info](http://www.foto3-2008.info) or call 800-894-8439.

### ORDERING JOHN SEXTON PUBLICATIONS BOOKS, POSTERS, PHOTOGRAPHIC PRINTS

For information on John Sexton's books, original photographic prints, Deluxe Limited Edition book and print sets, and posters, contact Laura Bayless at 831/659-3130, or e-mail [laura@johnsexton.com](mailto:laura@johnsexton.com). To purchase online visit [www.johnsexton.com](http://www.johnsexton.com)

## 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 Photographers Association. In October 2006 John's most recent award-winning book, *Recollections: Three Decades of Photographs*, was published by Ventana Editions.

### RAY McSAVANEY INSTRUCTOR

For more than thirty years Ray McSavaney has explored various aspects of photography and the environment. A co-founder of the Owens Valley Photography Workshops, he initiated his own series of workshops in 1991, and has instructed, directed or been on the staff of more than 150 workshops. A book of his urban and natural landscape imagery, titled *Explorations*, was selected by the American Institute of Graphic Arts as "One of the Fifty Best Books of the Year." He is currently working on a project investigating ancestral sites of Native Americans. His work has been published in *West of Eden: A History of the Art and Literature of Yosemite*, *View Camera*, *Outdoor Photographer*, and numerous other publications, and can be found in many public and private collections.

### ANNE LARSEN WORKSHOP ASSISTANT

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 McSavaney. 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.

### JACK WALTMAN WORKSHOP ASSISTANT

Jack Waltman has been on the staff of numerous photography workshop programs, including the Friends of Photography, Owens Valley Photography Workshops, the University of California at Santa Cruz Extension, and the Ray McSavaney Photographic Workshops. His images often explore the abstract qualities found in the natural and urban environments. Jack has assisted John on the Fine Tuning the Expressive Print workshop since its inception. For more than two decades Jack has explored a variety of camera formats, but today he works almost exclusively with large format view cameras. In addition to his expertise in black and white silver printing, Jack has also investigated platinum-palladium printing and cyanotypes, as well as color imagery.

## 2008–2009 JOHN SEXTON PHOTOGRAPHY WORKSHOPS APPLICATION

PLEASE PRINT OR TYPE

Name: Mr. Ms.

Street:

Mail:

City:

State/Province:

Zip Code/Country Code:

E-mail:

Telephone: Work

Home

Fax

☐ Enclose a \$150 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.

### WORKSHOP DESIRED

### DATE

### FEE

☐ The Expressive Black and White Print #1

April 8–13

\$875

☐ Southwest Landscape - A Sense of Place

May 11–16

\$1,050

☐ The Expressive Black and White Print #2

November 4–9

\$875

☐ Fine Tuning the Expressive Print

November 18–23

\$950

Prerequisite Workshop: \_\_\_\_\_ Year: \_\_\_\_\_

☐ The Expressive Black and White Print #3

February 17–22, 2009

\$875

☐ The Expressive Black and White Print #4

March 3–8, 2009

\$875

☐ The Expressive Black and White Print #5

April 14–19, 2009

\$875

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

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

☐ Postal Mailing List ☐ E-mail Newsletter 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 Other: \_\_\_\_\_

Film types used: ☐ Black and white ☐ Color negative ☐ Color transparency Other: \_\_\_\_\_

Photographic Interests: ☐ Landscape ☐ Portrait ☐ Architecture ☐ Industrial ☐ 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 and Waiver of Liability 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  
JSPW08BRO.PDF

## 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 \$150 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 brochure 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.

International participants: Although we do reserve some spaces to accommodate the usual delays in overseas mail service, we strongly encourage you to return your application immediately, as these spaces cannot be indefinitely held if the workshop is filling.

If the workshop is already full when your application is received, we will offer the opportunity to enroll in any other workshop still open, or to be placed on the waiting list and your entire deposit will be returned to you. It is advisable to list alternate workshop dates on your application form 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 \$150 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 30 days prior to the first day of the workshop. If you fail to pay your balance 30 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 30 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 30 to 14 days prior to the first day of your workshop, the entire deposit of \$150 will be retained.

No refunds of any kind will be made for withdrawal within 14 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 fourteen days prior to the beginning 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. Additional 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.

## 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.

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JOHN SEXTON PHOTOGRAPHY WORKSHOPS 2008–2009

Post Office Box 30

Carmel Valley, California 93924

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831/659-3130

info@johnsexton.com



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



**Kodak Professional**  
Imaging Solutions

ROCKS AND POOL, DUSK, BIG SUR, CALIFORNIA ©2007 John Sexton. All rights reserved.  
Negative made on new Kodak Professional T-MAX 400 film.



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JOHN SEXTON PHOTOGRAPHY WORKSHOPS  
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