



# JOHN SEXTON PHOTOGRAPHY WORKSHOPS



2011–2012

WORKSHOP SCHEDULE

STAFF

DIRECTOR

John Sexton

ADMINISTRATIVE ASSISTANT

Laura Bayless

PHOTOGRAPHIC ASSISTANT

Anne Larsen

INSTRUCTORS

Charles Cramer

John Sexton

CORPORATE PARTNERS

Eastman Kodak Company

Light Impressions

Manfrotto Distribution

OmegaBrandess

The Tiffen Company

Gore-Tex

Dual Graphics

Myrick Photographic

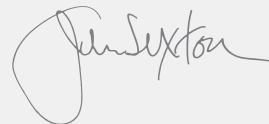
## INTRODUCTION

I taught my first photography workshop, along with my friend and college classmate John Charles Woods, over thirty-five years ago. We took a small group of fellow photography majors from Cypress College to Death Valley to try and teach them about the Zone System and large format landscape photography. It was a fun-filled and exhilarating long weekend. Looking back on the experience, I believe we did our best to provide good photographic instruction, but I think both of us today are better equipped to do that job. 2011 marks the 25th year of continuous sponsorship of my workshops by Kodak Professional. I am honored and humbled to have such a long-standing relationship with Kodak — the longest continuous Kodak sponsorship of any workshop program. I am also gratified there is still such a great interest in learning about the art and craft of photography.

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 2011–2012 workshop program!



## ACKNOWLEDGEMENTS

*A very special thanks to the Eastman Kodak Company for its continuing dedication to photographic education, and their quarter of a century 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 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.*

*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 OmegaBrandess as a workshop sponsor. My Omega/LPL variable contrast enlargers have been valuable print making tools for more than fifteen years. I would like to thank the OmegaBrandess 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, 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 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

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CORN LILY  
EASTERN SIERRA NEVADA  
CALIFORNIA

©1977 John Sexton  
All rights reserved

### Back Cover

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BLEACHED BRANCH AND BUSH  
MONO LAKE  
CALIFORNIA

©1986 John Sexton  
All rights reserved



MONUMENT VALLEY, DUSK  
FROM HUNT'S MESA  
ARIZONA

©2008 John Sexton  
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## THE EXPRESSIVE BLACK AND WHITE PRINT

JOHN SEXTON

NOVEMBER 15–20, 2011 MARCH 6–11, 2012

This *extremely* popular workshop celebrates its twenty-eighth anniversary in 2011! Each of the two 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. 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 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. Two identical workshops are offered. If possible, please list alternate workshop dates when applying. *Early application is highly recommended as these workshops often fill quickly.*

FEE: \$1,000

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

CYPRESS FOREST  
POINT LOBOS RESERVE  
CALIFORNIA

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

APRIL 11–16, 2011

A repeat of last year's premier offering, this 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 proponents.

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 field sessions.

There will be demonstrations in both traditional black and white printmaking, and recommended digital processing techniques. Charlie will discuss making digital negatives to combine the best of both approaches, as well as properly preparing digital files for reproduction and display on the web. John and Charlie will talk about the importance of proper handling and storage of film, digital, and print files. Talented photographer Anne Larsen will be assisting John and Charlie.

The workshop is based in John Sexton's studio in Carmel Valley and will begin at 7:00 p.m. on Monday evening, and conclude 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: \$1,200

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)



ASPEN, AUTUMN  
JUNE LAKE  
CALIFORNIA

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

CHARLES CRAMER AND JOHN SEXTON

OCTOBER 2–7, 2011    OCTOBER 9–14, 2011

By popular demand we are offering two identical sessions of 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 area 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 both sessions 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 at Mono Lake, as well as exploring side canyons and the high country of the spectacular Sierra Nevada mountains. 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 participants will 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. Each workshop begins on Sunday morning, and ends late evening Friday.

FEE: \$1,400

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

STUMP, EARLY MORNING MIST  
EMERALD LAKE  
CANADA

©1988 John Sexton  
All rights reserved



## FINE TUNING THE EXPRESSIVE PRINT

JOHN SEXTON

MARCH 15–20, 2011

A continuation and expansion of John's printing workshops, this outstanding workshop is being offered for the twenty-sixth time. 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 workshop assistant. The workshop is limited to nine participants, and early enrollment is advised to avoid disappointment.

FEE: \$1,100

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.

## JOHN SEXTON EVENTS – 2011

LECTURES AND WORKSHOPS  
MOAB PHOTOGRAPHY SYMPOSIUM  
MAY 12 – 15, 2011

MOAB, UTAH

KEYNOTE ADDRESS: MAY 12  
LECTURE: MAY 14  
WORKSHOPS: MAY 13 & 14

John is honored to have been invited to present the keynote address at the upcoming 8th annual Moab Photography Symposium, May 12-15, 2011 in spectacular Moab, Utah. This event, organized by his long time friend and talented photographer, Bruce Hucko, should be a wonderful four days of information and inspiration.

There will be lectures and workshops by Tom Till, Joan Myers, Jeff Vanuga, Michael Frye, Steve Traudt, Nat Coalson, Bruce Hucko, Rod Hanna, John Sexton, and others.

In addition to his keynote address *Evolutions*, which he will be presenting on Thursday evening, John will also be presenting his lecture *Ansel Adams: A Personal Recollection* on Saturday. He will be conducting mini-workshops on both Friday and Saturday afternoon. It will be a busy, exciting, and interesting weekend of photographic information and inspiration.

Contact: Bruce Hucko  
Moab Photography Symposium  
435/259-4176  
bhucko@frontiernet.net  
www.moabphotosym.com

### JOHN SEXTON TRAVELING EXHIBITION BOOKING INFORMATION

For those of you involved with organizations that might be interested in hosting John's new traveling exhibition, *John Sexton: A Photographer's Journey*, please contact Laura Bayless at 831/659-3130, or e-mail [laura@johnsexton.com](mailto:laura@johnsexton.com) to discuss details, budgets, and availability.

## 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.

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).

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.

### 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)

## 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.

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 \$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 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 \$200 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 2011–2012

Post Office Box 30

Carmel Valley, California 93924

www.johnsexton.com

831/659-3130

info@johnsexton.com



2011–2012 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 \$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.

Table with 3 columns: WORKSHOP DESIRED, DATE, FEE. Rows include: Fine Tuning the Expressive Print, The Luminous Print: A Synthesis of Traditional and Digital, Mono Lake and the Eastern Sierra: Exploring Autumn Light #1, etc.

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 1/4 [ ] View Camera [ ] Digital Other:
Medium: [ ] B&W traditional [ ] B&W digital [ ] Color traditional [ ] Color digital 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

JSPW11BRO.PDF

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

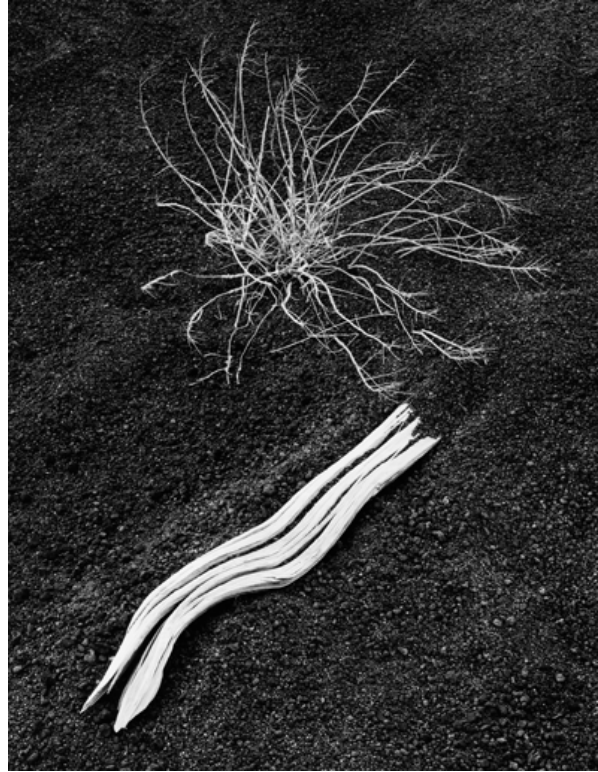


**Kodak Professional**  
Imaging Solutions

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



JOHN SEXTON PHOTOGRAPHY WORKSHOPS 2011–2012



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