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Five of the six prints enclosed are from a gum-over-platinum workshop I was able to take recently in Philadelphia, at Project Basho, with Kerik Kouklis. It was a great work-shop, and Kerik is a terrific teacher. We all had so much fun and learned a great deal in 2 days. I highly recommend his workshops for anyone interested in and unfamiliar with the processes he teaches.

I've been doing platinum/palladium printing for many years now; more recently, I have done a lot of cyanotype over platinum/palladium. I really like the process as I like the split-tone effect, and I think it adds an extra dimension to the image. After taking this gum-over workshop, however, I can now add a whole new palette of colors to what I want to do. The gum-over process offers a completely different look, and I think it adds much depth and dimension to a straight platinum/palladium print.

So enclosed here are 5 images I made in the workshop. We had a bit of a humidity problem, and the prints did not clear as they should have--at least, we think the humidity was the problem. A lot of experimentation was going on with the pigments, too, but here are some of my first attempts with this process.

Paper used for all of these images was Fabriano Artistico Extra White, which was given an oxalic acid bath the day before we started printing.

(1) "**Central Park, 1996**" This print was made from an enlarged digital negative, from an original 21/4 square negative, on an Epson 2200 printer and Pictorico transparency film. I use a Linux-based system here and the Gimp for all my negatives.

This print was first made in palladium, and then the gum layer pigment was (I *think*) burnt sienna and some unnamed yellow pigment I can't remember. As you can see, the snow did not clear as it should have, but I still really like the image and what the gum layer did for the trees and background.

(2) "**Listening Vessel**" This is a picture of my daughter. She is sitting in a large piece of sculpture, and I should point out that those visible black marks and imperfections are actually on the sculpture itself, and not a printing problem.

This image was made from a digital negative {original b&w negative 21/4 square}, using Pictorico transparency film. This was first printed in palladium. The gum pigment was an uneven mixture of 3 separate colors: burnt sienna, raw umber, and a yellow pigment {name I can't remember}. I was beginning to think that her skin tone looked a bit jaundiced, so I started using a small brush to lighten some of her face and upper arm and the top of her foot. Looking carefully, you can clearly see where I did this, but I finally just left the rest in water, and the skin tone did lighten somewhat, eventually.

(3) **Second print of "Listening Vessel."** Same as above, but the gum layer used pigments,

Indanthrene blue (Daler Rowney); a small amount of Windsor Newton green-gold, and a small amount of black.

(4) "Annalee" This is also a photograph of my daughter. Original Polaroid 55 negative was used. Printed in palladium first, and though I did not use any Na₂ for this, it could have used a little as this image needs a boost of contrast in my opinion. At any rate, for the gum layer, I used Windsor Newton's pigment, rose dore.

(5) "Woman in Black, Pingyao, China 2004" I was very fortunate to be invited to exhibit my work at the Pingyao International Photography Festival in Pingyao, China in 2004. I also had a chance to return to China this past summer, and exhibited in the city of Xining, located in the more remote province of Qinghai, near the Tibetan border. Both wonderful and amazing experiences. While there, I took mostly color photographs.

This particular image I made of woman in Pingyao and like very much, but wondered what it would look like made into a larger b&w negative and contact printed in an alt process. So the original is a 35mm color negative; the enlarged digital negative was made with the Pictorico on the Epson 2200.

I first printed this in palladium, with a couple of drops of Na₂. I printed this much too dark to begin with-- it obviously could have used a little less exposure. But I went ahead and made a gum layer using Indanthrene blue, a small amount of green-gold, and a black pigment. I think the pigments chosen for the gum layer weren't a good choice for an already too-dark image. But the look of this is very different from the original color prints, so it was interesting to see. (I've included a digital print of this same image, shown in its original color, so you can see the difference.)

(6) "Untitled" This last image I made at home a while ago. I was experimenting with the POP process and gold-toning. Recently, someone on the discussion list asked about how well pinhole negatives do with this process, so I thought I'd include this one. The original b&w negative, made with a 4x5 pinhole camera, was enlarged digitally using Epson 2200 and Pictorico. Printing out paper from Chicago Albumen Works.