



Volume 9

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ELLIOT PURITZ: 8X10 PHOTOGRAPHER CONTACT PRINTS ON LODIMA PAPER



"Waiting"
©2012 Elliot Puritz

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Photographers' Formulary Interactive Newsletter

The *thumbnail images you see in this newsletter are ALL linked to larger versions* for better viewing. *Every thumbnail image* acts as an *active button* to a larger version which is often stored on the photographer's personal website, or on the Formulary storage site.

Every photograph published in the Photographers' Formulary newsletter acknowledges the copyright of the photographer who generously allows us to publish it, and *every photograph* deserves protection. The thumbnails are small, limited to 2x2 inches, and are of minimal resolution. **Thumbnails are not intended for viewing**, but are meant to act as buttons or switches to take you, the viewer, to a larger version which you can see without your trifocals, and without leaning into the screen of your monitor. **For example, click on the thumbnail image at the top left of this page. . . . and see what happens.**

DO THIS: whenever you see a thumbnail image, **click on it**. When you **click on it** you will quickly see the larger version at a resolution you can enjoy.

Anthony Mournian, editor
Photographers' Formulary Newsletter

Elliot Puritz Shoots 8x10s and Contact Prints with Lodima Paper

There are few 8x10 enlargers, and fewer still photographers who use them. But even without an enlarger it's possible to make an eye-popping contact print using only a bare light bulb in a fixture above the print frame.

That's the way Elliot Puritz does it. He uses an all metal vintage

Master 8x10 view camera, and because of the weight of the kit and the tripod, he often stays close to his car. You won't find him backpacking in the Adirondacks, or scaling Mt. Kilimanjaro with his Kodak, but he still finds plenty to shoot near his home on the Northeast coast of Florida.



"Keep Right"
©2012 Elliot Puritz

Like so many, Elliot became fascinated with photography as a child. Sometime between eight and ten years old he began taking photographs, and developing and printing them with an ancient Federal enlarger in an attic darkroom. Encouraged by his parents, Elliot graduated to Kodachrome and slides. More than half a century later the slides remain in perfect condition with their pure colors and remarkable quality.

Life and school intervened and Elliot put his cameras away. He served as an Internist in the Air Force during the Vietnam War, but decided Dermatology was more interesting for him. He spent 5 years at the University of North Carolina where he completed his Dermatology studies, and pursued laboratory research.



"Dry Creekbed"
©2012 Elliot Puritz

After almost 35 years in private practice he retired to Florida. Along the way he acquired 35 mm and medium format camera systems, but always wanted to explore

large format photography. As he closed in on 70 years of age he decided to shorten the learning curve and spent a week with Fred Newman learning the basics of large format photography and the Beyond the Zone System approach popularized by the late Phil Davis.

After using a 4x5 camera he decided he'd like to try his hand with an 8x10 camera. He had the chance to take a workshop with Michael A. Smith and Paula Chamlee, famous for their work using Kodak's Azo silver chloride printing paper and



"Coquina Rock with Shadow"
©2012 Elliot Puritz

Amidol developer. Elliot became increasingly interested in contact printing and learned to develop film by inspection.

While he's comfortable using the more structured approach to exposure and film development the Beyond the Zone System encompasses, he appreciates - and occasionally uses the less structured and more intuitive approach encouraged by Smith and Chamlee.

As a physician and as a scientist Puritz's habit of a lifetime has been to be precise. His "scientist" approach contrasts with Smith's fairly laid back attitude toward technological matters. Because Smith knows the technical aspects of his film, paper and developer so well, he rarely thinks twice about that "technical stuff."



"Wooded Creek"
©2012 Elliot Puritz

Smith taught Puritz how to develop by inspection. Smith feels that the human eye is extremely sensitive to the green wavelengths of light after being in the dark, so using a green safelight for a quick look at a developing negative is almost like working in a well lit room. It's not, but the sensitivity to green does make it easy to distinguish between the highlights and shadows on a negative even in the dimness of the safelight. It doesn't take long to learn how to judge when a negative is fully and properly developed.

Some testing is involved which includes developing a series of negatives for varying periods of time, then making the "best print" you can from negatives pulled from the developer at the test



"Coquina Rock House with Vines"
©2012 Elliot Puritz

times. Most of the time Elliot continues to use the Jobo and Beyond the Zone System methods to develop his film.

Old habits of developing by time and temperature are comfortable,



"Wooden Bridge Through the Woods"
©2012 Elliot Puritz

but Puritz finds going into the field and metering for the shadows then developing by inspection for the highlights to be gratifying and FUN! The ability to develop 4-6 sheets at once in tray development saves time and considerable effort.

Elliot says, "There's something magical about using a green safe-light to evaluate an image on film in the darkroom." He enjoys the Zen-like experience of rotating sheets of film in the developer tray while in total darkness and away



"For Sale"
©2012 Elliot Puritz

from life outside the darkroom. Fortunate to have been able to spend time with Smith and Chamlee

Remember: This is an interactive newsletter. *To fully enjoy the photographs*, click on any thumbnail image and a larger version will download immediately. Click on any **BLUE** text and your browser will open a new link outside the newsletter

at their studio in Ottsville Pennsylvania, Puritz has made considerable progress in his "vision and technique". "It's amazing how one learns to actually SEE what one wants to photograph," Elliot says. "Naturally, the only way to learn is by making mistakes and trying again. . . . I am encouraged when I read that many of the icons of large format photography said they were fortunate to produce 10-20 really memorable prints in a year".



"Wooden Slide Lock"
©2012 Elliot Puritz

Elliot has found the large format photographic community friendly and accessible. Well known large format photographers working today have taken time to speak to him on the phone, offering advice and counsel about their methods. He's also spoken with advanced amateurs, and considers himself lucky to have made so many new friends. "I'll always be grateful for the generosity of so many people who made the effort to help me expand my horizons and improve my skills".

Most of Elliot's photographs are taken within a few miles of his Florida home. Northeast Florida remains rural, with many interesting subjects to record. Florida has an extensive series of beautiful, well managed State Parks. An advantage of working close to home is the ability to return to the same site to re-photograph a subject. "It is



"Kitchen Door"
©2012 Elliot Puritz

impossible to never make a mistake", he says, and taking another photograph of a subject allows him to learn.

Elliot's contact prints are made on Lodima paper. Lodima paper is manufactured and sold by Michael Smith and Paula Chamlee as a replacement for the revered Azo silver chloride paper manufactured for almost 100 years by Kodak before being discontinued in 1997. [Watch a YouTube movie of Michael and Paula](#) as they explain how they came to develop and produce this remarkable replacement.

Elliot likes the fact Lodima paper, like Azo, is capable of intense blacks, and has a long scale with



"Hardware Store Wall"
©2012 Elliot Puritz

excellent tonal values. Lodima fits well with Elliot's continuing quest of the elusive goal of successful pre-visualization. He says he's gotten better over the past three or four years, but it's frustrating to visualize a final image only to discover after he's developed the



"Block Wall with Window"
©2012 Elliot Puritz

negative and made his print,
"What was I thinking!"

"Waiting," a print of two white chairs among sea grass looking out to the Atlantic Ocean, is an example of a print that did turn out as Elliot intended. But it took multiple trips to get it the way he liked it. More than once too many clouds swallowed the image, so Elliot kept going back until he had a relatively cloudless day.

When the sun finally put highlights on the chairs in the right place, Elliot was there, and got what he had been waiting for. Now the brilliant whites of the wooden chairs contrast with the deeper tones of the sea grass and the gray tones of the sky. Chalk this one up as a success!

<http://www.youtube.com/watch?v=B5Qa21NRcPw&list>



Wisconsin Mammatus Cloud Formation

Susann Sklner of La Crosse, Wisconsin caught [this unusual cloud formation](#). Known as "Mammatus" clouds, for perhaps obvious reasons, and hanging beneath other clouds, they are filled with moisture. They can signal a coming storm, or arrive in its wake, but always they mean lots of moisture is in the air.

To view a slideshow of Mammatus clouds, [visit this website](#), and page through thirty images taken over many years. Read the descriptions of each one, written by Karl Fabricius.

<http://www.environmentalgraffiti.com/featured/apocalyptic-mammatus-clouds-gather-over-usa/>

the Photographers' Formulary

S E P T E M B E R 2 0 1 2 NEWSLETTER SPECIALS

NOTE: These Specials are Limited to Stock on hand



DAHLE 14" ROTARY CUTTER

Cat. No.: 75-0962 **Promo Code:** D30

Regular Price: \$225.95

Back to School 30% off = \$157.50

Dahle 14" Rotary Trimmer is designed for professional use and is indispensable in advertising agencies, graphic design and photographic studios, as it gives a burr-free cut on thick medium materials. Its features include ground upper and lower steel blades along with an automatic paper clamp. The rugged base helps maintain its stability while the clearly marked surface grid gives you precise registration points. Safety is ensured by totally enclosing the blade in a plastic housing. The cutting table pre-printed with reference grid lines and the adjustable backstop fits either side. The scale bar calibrated in both inches and centimeters and the entire unit can be wall mounted.

<http://stores.photoformulary.com/-strse-790/Dahle-14%26%2334-scln--Rotary-Trimmer/Detail.bok>

MEYERS 13" ROTARY CUTTER

CAT. NO.: 75-0960 **PROMO CODE:** M130

Regular Price: \$124.00

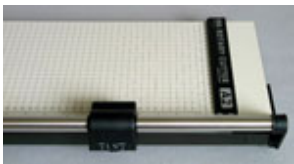
Back to School-30% off = \$86.80

MEYERS 15" ROTARY CUTTER

Cat. No.: 75-0961 **Promo Code:** M230

Regular Price: \$155.95

Back to School-30% off = \$109.17



The Myers rotary action trimmer has the cutting capacity of a traditional knife guillotine cutter. It boasts a white-coated hard-wearing steel baseboard with clear guide rules for A series and B series paper sizes. The self-sharpening steel rotary blade is housed in an easy to hold cutter head for comfort and total safety.

<http://stores.photoformulary.com/-strse-788/Myers-Rotary-Trimmers/Detail.bok>



PREMIER 18" ROTARY TRIMMER

CAT. NO.: 14-0911 **PROMO CODE:** P30

Regular Price: \$99.95

Back to School-30% off = \$69.97

The Premier 18" Rotary Trimmer is designed to cut single sheets of paper or film cleanly and precisely. It is completely safe and simple to use. Its compact portable design makes it perfect for use where space is limited.

<http://stores.photoformulary.com/-strse-916/Premier-18%26%2334-scln--Rotary-Trimmer/Detail.bok>



PREMIER HANGING BAG DRYER

CAT. NO.: 14-0908 PROMO CODE: H30

Regular Price: \$249.95

Back to School-30% off = \$174.97

The Premier Hanging Dryer is flexible and mobile. It features a transparent polypropylene hanging bag with a full-length zipper closure. It sports an ABS wall-mounting support frame
<http://stores.photoformulary.com/-strse-912/Premier-Hanging-Bag-Dryer/Detail.bok>



AMBER PLASTIC 1000ML BOTTLES

CAT. NO.: 50-1410 PROMO CODE: A20

Regular Price: \$.95

Back to School-20% off = \$.76

Need some storage bottles? We've got 'em and we want to move them out. These are 1st quality heavy duty amber plastic to light protect your chemistry, and to keep them safe on your storage shelf. Twist caps assure firm closure.

<http://stores.photoformulary.com/-strse-959/Bottles-Black-%26-Amber/Detail.bok>

(The bottles come without the Formulary label)

IMPOSSIBLE PROJECT RELEASES 8X10 FILM PRODUCT

Can't wait to get your hands on a ten pack of Impossible Project 8x10?

Download the manual [here](#), then spend some time reading it carefully.

For all who thought instant film died with Polaroid, do not despair! There's a new game in town. It's not a dime a dance, but then no film is inexpensive today. Try some, and experience the thrill of shooting 8x10 instant film again!

Photographer Tim Mantoani of San Diego, California was among the chosen few to test the first batch of the new film. Here's what Tim has to say about it:

"I had a chance to test out the new Impossible 8x10 black and white film. This film is not a peel apart film. I found this film to produce some wonderful images when used in flat lighting conditions with low contrast since it appears to have a limited dynamic range. I tested the film outside in late day sunlight and quickly found this out. I would also note that you should copy your images quickly to a digital medium as my images did shift in color over a period of about a week. Also, please note that I was a "tester" for the first batch of this film and the technical specs and color shifting issues may have been worked out in the process of manufacturing the batches that are currently for sale. Bottom line is that I had a blast shooting 8x10 instant film again and produced some great images with the new Impossible 8x10 film."

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