

A P R I L 2 0 1 1

KEITH PITMAN: WORKING IN LARGE FORMATS



A Working Photographer
©Keith Pitman

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KEITH PITMAN: WORKING IN LARGE FORMATS

In these days of digital darkrooms and armchair image editors, it's a pleasant surprise to find an online example of a "traditional" wet darkroom, complete with enlargers capable of printing negatives from 35mm to 8x10. High in the Rockies to the west of Denver, Colorado, photographer Keith

AN IMPORTANT NOTE TO OUR CUSTOMERS ABOUT OUR PRODUCTS

At the Photographers' Formulary we strive to sell the finest quality and highest grade of photographic supplies and chemistry. Our chemistry is manufactured and intended for use by photographers seeking to print and process photographic images of museum quality, to the highest archival standards.

Our products, however, are **not** intended for human consumption or use in horticulture, cosmetics, food preservatives or holistic remedies. If you need products or chemistry for any of those purposes we must kindly suggest that you seek assistance from other sources. We're sorry, but we can't help you.

The Photographers' Formulary

Pitman makes his home with his wife, Barbara and their cat, Tristan.

After forty years in the business world Pitman has moved on to his true passion, black and white photography. Using 4x5 and 4x10 large format cameras, he pursues his art in every available moment.

Shooting in 4x10 format requires an entirely different setup from that required by a 4x5 "shooter." So Pitman has put together two complete outfits to prevent, as nearly as possible, forgetting a crucial piece of equipment

when changing formats. His light meter is one of the few things he doesn't feel he needs to duplicate, perhaps because it's always around his neck!

Pitman explains he also carries a small "survival" kit in his pack consisting of headlight, space blanket, compass, and matches. He recalls with some irony, "I once got caught out at nightfall and spent the night in the woods. I did not have a kit like this and it was a long and chilly night."

To simplify life he "steps" all his lenses to 67 mm, avoiding the inevitable moment when he might otherwise be unable to match a filter to a lens face.

Keith's present darkroom, (his fifth,) is equipped with two enlargers, a Saunders LPL Dichroic 4x5 enlarger and a Zone VI with 5x7 and 8x10 heads. He uses the Zone VI for 4x10 and 5x7 negatives, and the Saunders/LPL for 4x5 and smaller negatives.

The darkroom is built around them, using a salvaged stainless steel sink on the "wet" side to develop prints which he processes and mounts to archival standards.

Keith enjoys finding the unexpected and doesn't appear to mind the inconvenience of cold weather or difficult shooting conditions. Most of his work is the tradition of rust, ramshackle, rot and ruin, the

formula Gordon Hutchings uses with great success in his work.

Pitman is willing to go out on a cold winter's day if it means he can capture the beauty of a waterfall shimmering in a long exposure, as twin ribbons wind their way down a frozen embankment. His eye for beauty takes in more than the "lay of the land," as he watches for and captures landscapes strong in bold contrasts, yet delicate in detail.



"Darkroom 2"
©Keith Pitman



"Darkroom 1"
©Keith Pitman

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His photograph of "*Chimayo Windows*," taken on a shooting tour with other photographers, captures the mystery of the small chapel in Chimayo, New Mexico where even the dirt is thought to have miraculous qualities,

Long shadows cast by roof beams known as "*vigas*," lend drama to a simple composition of an adobe wall caught in the light of a dying day.

His *Chamonix 410* camera allows Pitman to capture wide angle shots that might otherwise require significant cropping using a conventional 4x5 setup.



"Chimayo Windows"
©Keith Pitman



"Take Out"
©Keith Pitman

There's a flash of humor in his 4x10 "*Take Out*" shot of an ancient stake-bed truck hooked to a small trailer diner, and perhaps a bit of tongue in cheek with his photograph of the "*ATF*" store somewhere in the mountains of Colorado. (Click here to see *ATF*.)

Not all landscapes require a wide angle or a grand sweep of the skyline. On a trip to *Great Sand Dunes National Park* near *Mosca*,



"In the Dunes"
©Keith Pitman

Colorado, Pitman stumbled on a small but intimate landscape of a lone bush in the middle of the dunes. In 2004 the *Great Sand Dunes*, previously a National Monument, became a national park by an act of Congress. Apart from preserving the natural beauty of a highly un-

usual setting, the national park protects an unusual aspect of the dunes, a large water reserve just below the sand. According to *park literature*, dig down a few inches almost anywhere in the park and you will find wet sand.

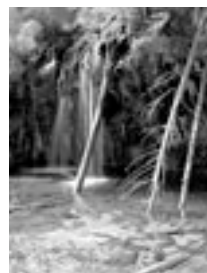
Pitman and his wife, Barbara, visit the area every few years. They enjoy the wide open space in and around the dunes, and the



"Prairie House"
©Keith Pitman

bonus of Kodak moments in almost any direction they turn.

Pitman's 4x10 caught "*Prairie House*" with almost the touch of a watercolor's delicate brushstrokes. High clouds appear to drift slowly overhead, as the lone building prepares to gather against approaching weather.



"Hanging Lake"
©Keith Pitman



"Hanging Lake in Winter"
©Keith Pitman

His two images of *Hanging Lake*, in *Glenwood Canyon*, *Colorado*, one taken in perhaps late fall, the other in freezing winter, demonstrate the difference a day can make in a photograph. Both are dramatic in their bold contrast and shimmering detail, yet draw much different responses from the viewer.

Keith visited *Hanging Lake* the first time at the behest of John

Sexton's wife, [Anne Larsen](#). Though he had driven through Glenwood Canyon many times, and seen the sign for Hanging Lake, it wasn't until Pitman had seen Sexton's photograph that he knew he had to see for himself. He describes it as "A small but spectacular site."

The only photograph on Pitman's website to include people is titled, "[Café de France](#)," and was one of the high points of a two week photographic trip



-Café de France-
©Keith Pitman

to southern France. Pitman recalls his 4x5 camera was set up on the tripod and he was getting ready to make an exposure

when he heard a voice behind him speaking in French.

Keith turned to a much older gentleman and explained he did not speak French; the man immediately switched to English.

The old man told Pitman, "I, too, photographed the Café de France. I am Willy Ronis." Pitman didn't know who [Willy Ronis](#) was at the time, but had a friendly conversation with him about Pitman's view camera. Ronis wanted to know if it was old. (It wasn't.)

Later that day Pitman bought a book of Ronis' images of life in post WWII Paris and Provence and discovered Ronis was a street photographer well known in France and published worldwide.

Ronis, born in 1910, lived to the ripe age of 99, breathing his last in 2009. Though as a child he hoped to become a composer of music, Ronis' career was turned to pho-

tography by his father, a portrait photographer. Perhaps his best known image is titled "[Provençal Nude](#), taken in 1949. It shows Ronis' wife, Anne-Marie, washing herself beside a window looking out over a garden, and exemplifies the free and easy atmosphere of Provence. Ronis was surprised by its popularity and once commented, "The destiny of this image, published constantly around the world, still astonishes me."

Visit Keith Pitman's website gallery [here](#). . . . for a delightful and expansive tour of Colorado and the southwestern United States.

www.keithpitman.com



"Petroglyphs"
©Keith Pitman



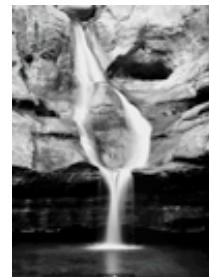
"Flame Ruin"
©Keith Pitman



"Hilltop Mine"
©Keith Pitman



"Three Ruins"
©Keith Pitman



"Cedar Falls"
©Keith Pitman



"ATF"
©Keith Pitman



THE PHOTOGRAPHERS' FORMULARY ALTERNATIVE PROCESSES PHOTOGRAPHY CONTEST

Final Call for Entries 2011 Alternative Processes Photography Contest

This is it.

The last day to enter is April 1, 2011. Send your entry to arrive at the Photographers' Formulary NOT LATER THAN April 1, 2011

Click anywhere on this page to download the rules, and get busy!

Send your entry in today!

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Last day
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on or before

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Workshops

in Montana shall be held harmless for any damage or loss to each and every entry. Please ship "***Delivery Confirmation Requested***" to assure that you are notified of the date we receive your entry. No notice of receipt will be sent by the Photographers' Formulary. It is the entrant's responsibility to arrange for tracking or delivery confirmation.

Winning entries will be displayed in the gallery of the Workshops in Montana for one year. License to use copies of the winning images for advertising and/or publicity purposes is granted to the Photographers' Formulary and the Workshops in Montana. Copyright to images submitted remains in the entrant photographer.

**This offer is void where
prohibited.**

Mail your entry here:
PHOTOGRAPHERS' FORMULARY, INC.
P.O. Box 950, 7079 Hwy 83 N
Condon, Montana, USA 59826-0950

Website: Photoformulary.com
Tel: (800) 922-5255
or (406) 754-2891
Fax: (406) 754-2896

June 2011 Antique Artisan Paper/ Dry Plate with Denise Ross



of emulsion-making, making handmade paper, and contact printing. Students participate in every aspect of the workshops from mixing chemicals to darkroom cleanup, and will return home ready to get started on their own work.

Week One- Making Antique Artisan B&W Silver Gelatin Contact Printing Paper
Week Two - Dry Plate Photography
- with Denise Ross

Making emulsions for black and white contact printing paper is Silver Gelatin 101. The basics of all emulsion-making follow from the simple skills needed to make b&w paper. In this class, you learn to make a beautiful, versatile printing paper and the ABC's of contact printing and development. At the same time, you learn additional vocabulary and techniques to help you go forward toward broader and deeper silver gelatin mastery. You'll discover how to turn your own home workspace into an emulsion-making 'lab'.

Learning to make antique silver gelatin emulsions presents art photographers with unprecedented opportunity. Silver gelatin film and paper were the very definition of photography for over a century. Today, silver gelatin is becoming an alternative process. The potential to place your own creative stamp on the 'newest old process' - as it is evolving - is almost limitless. You can practice a completely handcrafted workflow of dry plate-to-custom paper, or bring one silver gelatin element into play with any other photographic process or technique, including the use of digital/mkjet negatives. Whether you decide to follow in the historical footsteps of the old masters, or strike off into the 21st Century in the hyper-competitive world of contemporary photography you will be able to set yourself apart as one of the new masters of a process.

Bring old clothes and shoes, comfortable eye protection, and a selection of negatives. Everything else needed to learn emulsion-making, including additional negatives in various formats, will be provided. A glass emulsion well kit is included with the course.

Tuition: \$725.00 for Making Antique Artisan B&W Silver Gelatin Contact Printing Paper
Tuition: \$725.00 for Dry Plate Photography

Biography: Denise Ross has been a photographer and scientist for quite a while. She is the founder and editor of *The Light Farm*, the online journal dedicated to the renaissance of handcrafted silver gelatin emulsions. Denise was a speaker at APIS 2009 (Alternative Photography International Symposium) in Santa Fe. Her work has been featured in *PHOTO Techniques* magazine ('Collector Prints' feature), *MAGNA Chrom*, alternative photography, and *View Camera* magazine, as well as a number of spiffy, juried shows.

Please visit www.thelightfarm.com for more information about antique artisan silver gelatin emulsion-making and photography. [Click here](#) to read more about **Week Two: Dry Plate Photography**.



July 10-July 15 The Art of Collodion with Will Dunitzway

WET PLATE COLLODION PHOTOGRAPHY

"The interplay of old glass, chemicals, wood, brass, weather, and immediacy of development is a dance, a rhythm... a flow, mixed with luck and sweat speaking about the past, present and to the future... is wonderful to me. This is a language modern photography, for the most part, no longer speaks. I am not threatened by digital cameras, as many traditional photographers are, I recall a time when others like myself were seeing this new thing called 'film' and worrying about the end of their craft. Modern and technology are relative terms that speak more about the society that created them than the actual devices themselves. For me, the dialog between old and new, film and digital, silver gelatin and ink jet, is largely irrelevant. What is real to me is when the pouring of collodion on glass comes together with the capturing of an image inside an old box made of wood, glass, and cloth. It's then I feel a kinship with those who have come and gone long before I walked the earth. "Veteran west coast Collodion artist, Will Dunitzway. Students will learn the making of Ambrotypes (glass direct positives) and tintypes (Ferrotypes, tin plate direct positives), and glass negatives. Students are guided through the process of emulsion-making, by-step from the mixing, pouring, exposing, and developing of the wet plate collodion. The manual, *Making the Wet Collodion Process* by Will Dunitzway is included along with a fee as specified by The Photographer's Formulary. This is specified by the Formulary. This is specified by the Formulary. This is specified by the Formulary.



cameras please. Students will use two original wet plate collodion cameras. This collodion workshop features 4 full days of intensive making of Ambrotypes, ferrotypes (tintypes), and glass plate negatives. Each student will make and take home at least a six or more self-portrait/still life tintype/Ambrotypes and or collodion glass negatives.

Note: If you wish to convert a dry plate camera using dry plate film holders, these can be adapted in most cases for you, or we will attempt to instruct you how to convert your back for wet plate use.

Note: All workshops are subject to minimum signups. Therefore, workshops may be cancelled due to low attendance. You shouldn't make any travel plans (plane tickets, lodging, etc) that can't be changed.

Tuition: \$725.00

Biography: Will Dunitzway lives in Southern California in the old orange growing town of Corona. Will has been a graphic artist and photographer for 35 years and a student of American History for most of his adult life. He came into contact with the wet plate collodion process while re-enacting the 125th Anniversary of the Battle of Gettysburg back in 1988. He watched with fascination as John Coffer and Claude Levet worked their collodion magic making Tintypes and Ambrotypes of the re-enactors there. He knew right then and there that he was watching the perfect blend of his abilities and interests. He talked with John and in the summer of 1990 apprenticed under him and later under Claude Levet. In the 14 years that followed, Will has become an expert in this historic collodion photographic process. He has taught the process at college photographic classes and various historical institutions including the State of California. On one occasion he produced red class Ambrotypes of Winona Ryder and other props for movie director, Francis Ford Coppola's *Dracula* production.



July 10-July 15 Digital Infrared Photography with Kathleen Carr

Explore the fascinating, ethereal, and otherworldly realm of digital infrared photography. Infrared is a wavelength above the visible spectrum that we can't see, but your digital camera can. You can use an opaque infrared filter, such as the Hoya 72IR on most digital cameras (with a tripod), or have a camera converted to infrared use. Digital infrared photography is a creative and fun photographic technique, especially great for magical results during the otherwise uninteresting mid-day light.



You'll also learn various techniques to enhance your infrared images in Photoshop, including hand coloring, layered effects, filters, and some digital printing tips.

Bring a digital camera, IR opaque filter and tripod, or converted IR camera for some creative adventures with infrared photography. (A list of sources will be provided upon enrollment, and a couple of older IR cameras are available to share). Included in the workshop are presentations, field trips and hands-on time for working on your images.

Since Kathleen moved to Hawaii in 2006, she rarely teaches on the mainland, so take advantage of this special opportunity to study with her.

Bringing your own laptop is preferred but if not possible please contact us.

Tuition: \$725.00

Biography: Kathleen T. Carr, BFA Photography, is a fine art photographer, author, and teacher, which has been working with infrared photography for over 25 years. She has exhibited widely at galleries and museums, and has been internationally published in numerous books and periodicals. Her books include *Polaroid Transfers and Polaroid Manipulations* (Amphoto Books), which provide illustrated procedures and dynamic examples of creative techniques by the author and over 20 transfer artists and photographers, and *To Honor the Earth* (HarperSanFrancisco). Kathleen's work can be seen on her websites at www.kathleentcarr.com or www.kathleencarr.com



July 17-July 22 The Bromoil with David Lewis

At the turn of the 20th century pictorialism reigned supreme and the bromoil and transfer processes were the most highly acclaimed means of expression by the leading pictorial photographers in North America and Europe. It was considered the most beautiful form of artistic expression. Today, major galleries and the serious photographic collector are quick to acquire vintage and contemporary bromoil and transfer prints.



A bromoil print is one in which the original black and white silver image is bleached out and replaced with a stiff high tack litho oil pigment. The ink is stippled onto the damp gelatine surface with special stag-foot shaped brushes, creating a beautiful etching like quality. During the inking up stage, the photographer has the artistic control to alter tonal values to enhance the print and create atmosphere and recession.

Traditionally, a b/w negative was used to make the enlargement however in recent years the process and the results have been truly new. You can make digital negatives for the bromoil process and or black and white negatives to the glass with additional information. Individuals whom wish to learn the bromoil process and now desire to produce a portfolio of work working on a personal project with the

The darkroom and materials will be available for everyone attending the bromoil workshop at "The Formulary" after the day's teaching is over. There will be as much time as you require for creating digital negatives, printing through the evening or inking up your matrices. David will be available for consultation at 10:00pm each night.

Tuition: \$725.00

Biography: David W. Lewis M. photog., Cr. photog., MPA., CPA. Is one of the last surviving masters of the pigment control processes of Oil, Bromoil and Transfer and is certainly responsible for the revival of these rare processes. With 40+ years of experience in the pigment processes, David is recognized internationally as a leading workshop instructor. A dedicated industrial pictorialist in the true sense of the word, his technical perfection in the bromoil and transfer processes allows him to freely express himself and his images have been described as dreams locked in pigment. He is constantly redefining his craft to its highest potential and his work has been exhibited in major art galleries and museums throughout North America, Europe and Asia. In 1995 David published *The Art of Bromoil & Transfer*, the most definitive, fully illustrated publication on the bromoil and transfer processes in over 30 years. His company offers a complete line of materials necessary for the bromoil processes including brushes, pigments, B/W non-super-coated chlorobromide bromoil paper and etching presses. In his latest book, *The Passion Pit*, a tribute to the drive-in theatre, David offers a nostalgic journey through exquisitely reproduced B/W photographs and bromoils of a simpler time, sure to conjure up your own memories of this unique North American culture. "Corporate Wasteland" was published in the fall of 2007 by Cornell University in the U.S.A. and Between the Lines in Canada.



Click on a Miniature Workshop PDF
and automatically download the full
size version



Photographers' Formulary 2011 Workshop Schedule
AS OF MARCH 17, 2011

This is an **Interactive Schedule**. Press on any **blue Workshop Title** to receive an expanded description and Artist's Biography

June 5-10, 2011

Handcrafted Emulsion Making for Paper

- Denise Ross

June 12-17, 2011

Handcrafted Dry Plate & Film Emulsion

- Denise Ross

June 19-24, 2011

Glacier Nat'l Park & Montana Rangelands -

- Bruce Barnbaum

The Gum/Platinum Print & Making Digital Negs Using QTR

- Kerik Kouklis

June 26-July 1 2011

Planning & Printing the Fine Photograph -

- Bruce Barnbaum

Carbon Transfer -

- Sandy King

July 10 - July 15, 2011

The Wet Plate Collodion Process

- Will Dunningway

Digital Infrared Photography

- Kathleen Carr

July 17 - July 22, 2011

Silver Halide Black and White

- David Vestal

The Bromoil

- David Lewis

July 24 - July 29, 2011

Digital Platinum & Palladium Printing

- Dan Burkholder

Encaustic Techniques for Photographers

- Jill Burkholder

July 31-August 6, 2011

Alternative Large Format Techniques

- Steve Anchell

August 7-August 12, 2011

Gum Printing, Then and Now

- Christina Z Anderson

August 14-19, 2011

Photographing Children - Becoming a Personal Photographer

- Marjorie Nichols

Mammoth Plates

- Luther Gerlach

August 21-26, 2011

Daguerreotype A Contemporary Approach - Jerry Spagnoli

August 21-26, 2011

Photographic Image Transfers & Photo Encaustic

- Anna Tomczak

August 28-September 2, 2011

Outdoor Photography the Digital Way

- Rick Sheremeta

Teaching - What Counts

- David Spear

September 4-September 10, 2011

Making & Toning Lith Prints from Scratch - Session 1

September 11-September 16, 2011

Making & Toning Lith Prints from Scratch - Session 2

- Tim Rudman

September 18-September 23, 2011

Making & Toning Lith Prints from Scratch - Session 3

- Tim Rudman

September 25-September 30, 2011

Lith Printing - Continued Personal Development: Alumni Groups

- Tim Rudman

Treat yourself to a fabulous opportunity!

Workshop Details and Pricing Info on the website

www.workshopsinmt.com

Choose the workshop icon or please call 800-922-5255

For your copy of the *Interactive Workshop Application Form*, please [Press Here...](#)

If you would like to subscribe to the monthly email version of this newsletter, please send us an email: Formulary@Blackfoot.net. You will be added to the mailing list and will receive the monthly specials that are included only in the emailed version.

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Formulary office hours are 7:00 a.m. to 5:00 p.m., MST, Monday-Friday. Formulary internet hours are 24/7!

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The Photographers' Formulary 19th Century Processes

APPLICATION FORM

MAIL OR FAX TO: PHOTOGRAPHERS FORMULARY INC.
P.O. BOX 950 • CONDON, MONTANA 59826-0950
Ph: (800) 922-5255 • Fax: (406) 754-2896 www.workshopsinmt.com • formulary@blackfoot.net

Name _____ Male ___ Female ___ Age ___

Permanent Mailing Address _____

City State/Prov. Zip/Postal Code _____

Bus. Phone () _____ E-mail _____

Home Phone () _____ Fax: () _____

How did you hear of our Workshops? _____

Occupation _____

Years in Photography ___ Camera Formats used _____

I would like to stay on site at the B&B for 5 nights (NON-SMOKING) all amenities.

___ \$250.00 per person, Double Occupancy (+ Tax) ___ \$450.00 Single Occupancy (+ Tax)

___ I will find my own housing ___ Camping (\$50.00 includes showers + Tax)

Prefer to share a room with a friend in a workshop? ___ Yes ___ No Friend's name _____

Do you require a vegetarian lunch and dinner? ___ Yes ___ No

Do you request the roundtrip shuttle from Missoula A/P ___ Yes ___ No

WORKSHOP TITLE & INSTRUCTOR	DATE	TUITION	HOUSING	Total
\$100.00 ROUNDTRIP SHUTTLE from Missoula Airport =				
** MEALS Required \$275.00 x (number of workshops) =				
KIT FEE TO BE DETERMINED (generally \$50 to \$150 - We will try to post to our web site when known) =				

Alternate Workshops:	Application Fee (required) ** \$20.00	
	Subtotal	
___ Visa ___ MasterCard ___ Discover ___ AMEX ___ Check or Money Order enclosed payable in US dollars Exp. Date: _____ Security Code _____ Credit Card No.: _____ I have read the terms applicable to my workshop concerning payment, liability and Cancellations. Signature for deposit _____ Date: _____	7% Lodging Tax** Total Due	
	Less Deposit Enclosed	-\$220.00
Signature for remaining balance: _____	Balance due 30 days Prior to start of workshop	

Spring Cleaning time at the Formulary

Because of the excellent response to the March Newsletter Specials, we decided to extend the sale of all March Newsletter products for the entire month of April!

ALL kits with GOLD have been reduced by 25%.

The price of gold rose, and we are passing on the savings to you. Look through the list and you'll find something you like. Now's the time to buy at a great price.

We're also offering 20% off our new *TF-5 fixer*, developed by long time Kodak chemical engineer, Ron Mowrey.

Finally, we're offering Sodium Thiosulfate, *technical grade only*, in two sizes. Buy 10 lbs at \$2.00 a pound (\$20.00 total), or buy 20 lbs at \$1.75 a pound, (\$35.00 total.) Please note, this is not photo grade, and should not be used in any application other than as hypo or fix. Shipping on this item is boxed, by USPS or UPS. *If you have any questions regarding this product, please call us at 1-800-922-5255 before placing your order.*

Thanks, and have a good time going through the list of Specials!

The Photographers' Formulary



TF-5 ARCHIVAL FIX

Regular Price	Special Price	Promo Code	Product Name
\$10.95	\$8.21	M03-0200	TF-5 ARCHIVAL FIX (4LT, SHIPS 1LT)
\$25.95	\$19.46	M03-0201	TF-5 ARCHIVAL FIX (16LT SHIPS, 1GAL)

FORMULARY TF-5 ARCHIVAL RAPID FIXER TF-5 is an extraordinary fixer for both paper and some films. TF-5 works well in batch processing, fixing resin coated paper in 30 seconds and fiber based paper in 60 seconds. You can also use TF-5 on TMAX films, fixing for 6 minutes to remove the magenta stain. We recommend 20 rolls of film to 1 liter working solution. TF-5 has little odor when mixed with distilled water. TF-5 is a non-hardening fixer which makes it excellent for prints that are to be toned or retouched. Most modern film emulsions have built-in hardener, eliminating the need for hardener in the fix. The stock solution which has a shelf life of 1 year is diluted 1:3 to make the working solution. The working solution has a shelf life of 6 months.

<http://stores.photoformulary.com/-strse-163/TF-dsh-5-ARCHIVAL-FIX/Detail.bok>



NELSON GOLD TONER

Regular Price	Special Price	Promo Code	Product Name
\$69.95	\$52.46	M06-0120	NELSON GOLD TONER (1 LT)
\$104.95	\$78.71	M06-0130	NELSON GOLD TONER (2LT)
\$161.95	\$121.46	M06-0140	NELSON GOLD TONER (4LT)

FORMULARY NELSON GOLD TONER is similar to Kodak T-21 and is unmatched in its versatility. Tones range from just a hint of warmth to rich sepia browns. Toning can be stopped at any time between 5 and 20 minutes. Final images are permanent and are formed by a combination of silver sulfide and gold. The toner keeps almost indefinitely and its capacity is extended by adding small amounts of gold chloride solution, which is included in the kit. The toner is relatively inexpensive per print. One liter of solution is used to tone about 300 to 400 8x10 prints (with replenishment), depending upon tones desired. The satisfying results of this toner have made it a popular toner over the years. The chemicals in this kit are used to prepare a working solution, and the kit contains sufficient gold chloride from a replenisher solution.

<http://stores.photoformulary.com/-strse-196/NELSON-GOLD-TONER/Detail.bok>



FORMULARY GP-1 TONER

Regular Price	Special Price	Promo Code	Product Name
\$31.95	\$23.96	M06-0170	FORMULARY GP-1 TONER (1LT)
\$118.95	\$89.21	M06-0180	FORMULARY GP-1 TONER (06-0180 10LT)

FORMULARY GOLD PROTECTIVE (GP) TONER is similar to Kodak GP-1 and offers maximum protection with little or no change to print color. However, with some prints a slight shift towards blue-black may be noted. Prints treated with Gold Protective Toner are even more stable than those toned with selenium or sulfide. This toner can also be used to protect negatives. The chemicals in this kit are used to make a working solution, which has a capacity of about eight 8x10 prints per liter.

<http://stores.photoformulary.com/-strse-199/FORMULARY-GP-dsh-1-TONER/Detail.bok>



GOLD 231 TONER

Regular Price	Special Price	Promo Code	Product Name
\$74.95	\$56.21	M06-0210	GOLD 231 TONER (1LT)
\$59.95	\$44.96	M06-0211	GOLD 231 TONER (1Lt Toner only)

FORMULARY GOLD 231 TONER produces a wide range of colors. When used alone, Gold 231 gives deep blue tones. When used after sepia toning, red colors are produced whose brilliance are determined by the type of paper used. Partial toning in Hypo-Alum Toner followed by Gold 231 gives blue-black shadows and soft reddish highlights. Gold 231 toner contains ammonium Thiocyanate and gold chloride. The chemicals in the kit are used to make a working solution. The capacity is determined by the method of toning.

<http://stores.photoformulary.com/-strse-203/GOLD-231-TONER/Detail.bok>



GOLD TONER FOR POP

Regular Price	Special Price	Promo Code	Product Name
\$32.95	\$24.71	M06-0220	GOLD TONER FOR POP (1 Lt)

FORMULARY PRINTING-OUT-PAPER GOLD TONER. To some individuals, POP papers seem to have a rather unpleasant yellow-brown color. Gold toning prior to fixing produces red to purple tones depending on the time. This toner is simply a gold chloride borax solution. One liter of solution is used to tone about ten 8x10 prints. The chemicals in the kit are used to make a working solution, which keeps well.

<http://stores.photoformulary.com/-strse-205/GOLD-TONER-FOR-POP/Detail.bok>



CAW/POP TONER

Regular Price	Special Price	Promo Code	Product Name
\$104.95	\$78.71	M06-0230	CAW/POP TONER (1Lt)

FORMULARY/CAW POP TONER Gelatin chloride printing-out-papers (P.O.P.) customarily used a thiocyanate and gold toning formula, rather than the above gold-borax formula. This kit contains requisite chemicals to compound the toning formula recommended by the Chicago Albumen Works for their gelatin chloride P.O.P. The two stock solutions will keep indefinitely. Enough for about 50 8x10 prints.

<http://stores.photoformulary.com/-strse-206/CAW-fdsh-POP-TONER/Detail.bok>



TONER-FIXER FOR POP

Regular Price	Special Price	Promo Code	Product Name
\$34.95	\$26.21	M06-0240	TONER-FIXER FOR POP (1Lt)

FORMULARY POP COMBINED GOLD TONER-FIXER is simple and dependable. It contains sodium thiosulfate and gold chloride. By combining the toner and the fixer for printing-out-paper, considerable time is saved. The chemicals in the kit are used to make 1 liter of working solution, which has a capacity of about thirty 8x10 prints. Care must be taken to ensure that the prints are fixed. If the desired tone is reached quickly, prints must be fixed in a separate bath.

<http://stores.photoformulary.com/-strse-207/TONER-dsh-FIXER-FOR-POP/Detail.bok>



POP LEAD-GOLD TONER

Regular Price	Special Price	Promo Code	Product Name
\$76.95	\$57.71	M06-0250	POP LEAD-GOLD TONER (1lt)

FORMULARY POP LEAD-GOLD COMBINED TONER-FIXER contains alum, lead acetate, gold chloride, and sodium thiosulfate. This toner-fixer produces rich brown tones. The solution is long lasting and has a capacity of about 8 8x10 prints per 100 ml of working solution. Prints must be toned for at least 10 minutes to allow the gold to tone and the print to fix.

<http://stores.photoformulary.com/-strse-208/POP-LEAD-dsh-GOLD-TONER/Detail.bok>



POP SALTED-PLAIN KIT

Regular Price	Special Price	Promo Code	Product Name
\$58.95	\$44.21	M07-0110	POP SALTED-PLAIN KIT (20 8x10's)

FORMULARY SALTED (PLAIN) PAPER KIT is a modern version of Fox Talbot's printing paper. Salted paper prints have a beautiful delicacy in the lighter tones while the deeper shadows seem flat. The original paper surface is preserved and has an effect on the final print this process is the forerunner of Albumen, Collodion, and Gelatin.

<http://stores.photoformulary.com/-strse-231/POP-SALTED-dsh-PLAIN-KIT%2C-Printing/Detail.bok>



SODIUM THIOSULFATE HYPO, PENTA TECH GRADE

Regular Price	Special Price	Promo Code	Product Name
.....	\$20.00	10-1366 10LB	SODIUM THIOSULFATE HYPO, PENTA TECH GRADE
.....	\$35.00	10-1367 20LB	SODIUM THIOSULFATE HYPO, PENTA TECH GRADE

Sodium Thiosulfate Hypo Penta, Tech Grade
Packaged in a box only, shipping via USPS only

Please note: This product is NOT Photo Grade. It can be used with safety as FIX, but only after filtering through a coffee filter. There are impurities in this product which must be filtered out before use. If you have ANY questions before buying, please call us at 1-800-922-5255.

<http://stores.photoformulary.com/-strse-981/SODIUM-THIOSULFATE-HYPO%2C-PENTA/Detail.bok>