



MAY 2011 NEWSLETTER

HEIDI KANA EMIDY: MULTIFACETED PHOTOGRAPHER



Challabamba Orphan
©Heidi Kana Emidy

In this Issue

- Heidi Kana Emidy: Multifacted Photographer
- Will Dunningway Tests Vintage Lens
- June-July Workshop PDFs
- Interactive 2011 Schedule
- May 2011 Newsletter Specials
- MSDS Sheets Now Available Online
-

THE PHOTOGRAPHERS' FORMULARY, INC.
 P.O. Box 950, 7079 Hwy 83 N
 Condon, Montana, USA 59826-0950
 E-mail: [Anthony.Mournian.editor](mailto:Anthony.Mournian@photoformulary.com)
 Website: Photoformulary.com
 Tel: (800) 922-5255 or (406) 754-2891
 Fax: (406) 754-2896

HEIDI KANA EMIDY: MULTIFACETED PHOTOGRAPHER

Hanging on the walls of a modest San Diego restaurant, the **Nazca Grill**, is a collection of images taken by photographer Heidi Kana Emidy. Emidy, born in Tupper Lake, New York, raised in Argentina, Brazil and Peru and graduated from high school in San

2011 PHOTOGRAPHERS' FORMULARY SUMMER WORKSHOP SEASON IS HERE!

The 2011 summer workshop season is upon us. It seems to creep up before we know it, and then in a time much too short it is behind us once again.

The first Summer 2011 workshops begin in early June. Only a few days remain in which to sign up for June workshops; a bit more time before the cutoff for July workshops.

A copy of the 2011 schedule is attached to this newsletter. Download it and print it out, then take action!

If you are sitting on the fence, trying to decide which workshop you'd like to take, don't put it off any longer. Call today, and guarantee your place in the workshop of your choice. Call **1-800-922-5255**. Today.

Diego, has been a photographer for most of her life.

Heidi lives a portion of the year in San Diego, where she devotes herself to her work as a holistic healer, and where she assembles videos of her images from mountain villages and remote locations in Peru.

The photographs at the Nazca Grill are a small sample of Emidy's work. They show women spinning the wool of the Peruvian

Alpaca and Llama in preparation for weaving colorful blankets, shawls and scarves. From colorful balls of yarn dyed in herbs the women fashion traditional patterns on simple looms.

Peru is a country rich in precious metals, but poor in arable land. Though the country is large in square miles, many areas are un-

suitable for growing crops. The towering Andes are rock, with a thin layer of soil in narrow valleys. There are no wide open spaces or broad plains as we have in the United States for growing crops, and what little arable land in the Andes Mountains exists is often on precipitous slopes requiring careful terracing to accommodate plantings.



Yarns Colored with Herbal Dyes
©Heidi Kana Emidy

Emidy has used her camera in Peru to document her work with the village of **Challabamba** east of the mountain city of **Cusco** as she works with a **Padre Mateo**, the priest of the local church, and members of the village hierarchy to build, staff and sustain an orphanage. Some children have lost their parents to disease and death, while others have simply been

abandoned to fend for themselves or to be cared for by the kindness of strangers.

The orphanage, **Casa Hogar de San Martin de Porres** will be home to sixty children, providing food, shelter, clothing and education. Because there is *no* education provided by the Peruvian government, Casa Hogar will provide it for primary and secondary grades, as well as self-sustaining small trade training for secondary grades and young adults.

The mayor of Challabamba, with the Governor of the district of Paucartambo, donated

the land to Padre Mateo to build Casa Hogar. The goal of Emidy's non-profit, **Divine Space**, is to build and to sustain **Casa Hogar** for the future by providing donations, volunteers, education, and developing self-esteem in every child with needs.

Over the years Heidi has traveled up and down the three regions of Peru, *la cordillera, la costa and la selva*, photographing stunning landscapes, Inca ruins and remote Quechua villages.

Capturing smiling faces of little children has never been a problem, nor has it been difficult for Spanish speaking Heidi to gain the confidence of the women in the villages as she photographs them at work spinning, dying and weaving their colorful

blankets and *serapes* on their “back strap” looms. Watch a male weaver at work at the **Center for Traditional Textiles** in Cuzco. A single strand of weft took him two minutes!!

<http://goo.gl/qMUhd>

Working with Padre Mateo and the mayor of Challabamba is only one facet of Heidi's activities in Peru. To the east of the Andes lies the Amazon basin. Heavily forested along the river, finding wood for fuel is no problem. But to the west of the Andes fuel is scarce. Wood on an open fire is still the most common means of cooking and heating, and open fires pose a grave danger to little children as well as adults.

Emidy has acted as translator, photographer and medical assistant in bringing medical care to remote villages. She saw a need and opportunity to change the way villages used their limited supply of wood for fuel.

Through the darkness of the first night of a visit with a medical team to the village of **Pucallpa** in the **Tarapoto** region in northern Peru she heard the cries of a small child in pain. The next morning she found the child in a hut with severe burns to the upper part of

his body. He had been burned by an open fire. She and the medical team cared for the child for several days before moving on, but not before Heidi saw a way to prevent similar injuries to villagers, adults and children alike.

The **Patsari Stove** is a simple appliance, most of which is made from local materials mixed and assembled on the spot. The stove, developed by **Grupo Interdisciplinario de Tecnología Rural**

Apropiada (GIRA) of Mexico, has an efficient combustion chamber and is made of more durable materials, including a prefabricated metal chimney and hotplates. See how they are built:

<http://goo.gl/NASTm> or <http://goo.gl/CGIax>

A standard design, and a mold to assure uniformity of size and

shape, is used to build the stove. The stovepipe acts as a “chimney,” drawing smoke up and out of the cooking area. Smoke, a significant health hazard anywhere, goes up the pipe and out through the roof of the dwelling.

The Patsari Stove's design reduces the amount of wood fuel used to cook a meal, and eliminates the dangers of an open fire. It reduces smoke in the cooking area, which in turn reduces respiratory problems for cooks or “*cocineras*,” and little children inevitably underfoot.

In this photograph, of a little boy less than four years old, painful “acid rain” burns cover his face and scalp.

These are chemical burns which come with the seasonal rains, and are probably a disastrous by-product of chemicals used in making “pressed wood” from trees cut in nearby forests.

Visit Heidi's website at <http://divinespaceperu.org/>, and her video channel on YouTube at <http://www.youtube.com/user/divinespaceofkana>.



The Andes, Approaching Cuzco
©Heidi Kana Emidy



Challabamba Orphan
©Heidi Kana Emidy



Child burned on Open Fire
©Heidi Kana Emidy



Completed Patsari Stove
©Heidi Kana Emidy



“Acid Rain”
©Heidi Kana Emidy

A Note about Wet Plate Collodion with Will Dunningway

A workshop in Wet Plate Collodion with Will Dunningway begins with a lesson in the history of photography and the cameras and lenses to make the first photographs. By the time Will finishes the first classroom session you'll feel you might as well have been beside Daguerre or Fox Talbot as they made their first exposures and as they arrived at their widely different means of capturing time in a bottle.

Dunningway, an historian from boyhood, found his calling as a Wet Plate Collodion photographer at a Civil War reenactment. While acting as a soldier he observed the "Company Photographer" taking photographs with what looked like a large box, then disappearing into a small tent-like structure only to emerge in minutes with a completed photograph on a piece of glass or enamel blackened tin plate.

The process fascinated Will. Self taught in many things, he began reading about the Wet Plate process and began to acquire the equipment to make it all happen. He decided if he was going to be a Wet Plate photographer he was going to do it the old fashioned way, using cameras and lenses from the middle to late 19th century.

That was more than twenty years ago. Since then he has bought and sold vintage cameras, and he has tested lens after lens in his search for the ultimate pieces of equipment. He has become an acknowledged master of the Wet Plate Collodion process.

This year Will again teaches Wet Plate Collodion photography at the Formulary, during the week of July 10 to July 15. He'll bring his portable darkroom and an impressive array of cameras, lenses and Wet Plate paraphernalia, as well as a supply of simple box cameras converted for use as small wet plate cameras.

Will's recent tests of four lenses is described in the article below. Read it, then sign up for his workshop ASAP because enrollment closes in less than a month. It's a workshop you won't forget as you work with Will's time tested equipment and produce your own Wet Plate Collodion masterpiece to take home.

Call the Formulary today to sign up at [1-800-922-9255!](tel:1-800-922-9255)



Cartoon of William Dunnington by the world famous MAD Magazine cartoonist, George Woodbridge

From: Will Dunnington
<silverandsun@mac.com>
19th Century lens study series No. 13. Four New York 1849 -1859 Petzvals

Greetings. Introducing *Miss Jenna Carter* for this 19th Century lens study series, No. 13. Here are another four New York made 1849-1859 Petzval lenses. I made these images March 15, 2011. The session started late and I was unable to fully accomplish in the time presented, hence the look of the fourth plate with an uneven exposure. The



The first year **CC Harrison, No. 973** was overexposed as shown in the lower right

corner, and was the only plate I had to tweak in Photoshop to see correctly. *Note. No Photoshop on the other images.*

All these lenses proved about equal. They had the same exposure factor of 8-9 seconds wide open. The sweet spots were all about equal in size. The clarity in the eye of Jenna was equal as well. In the

plate made by the **CC Harrison, No. 2723** full plate, Jenna moved slightly.



The back focus was around 7 1/2" on the half plate and 9" on the whole plate

Again it is was the 'Chapman' lens that excelled above all the others. This Chapman lens was named, 'George Chapman'. He was the son of Levi Chapman. After his father Levi became bankrupt in 1857, George took over the family business. Whomever was doing the glass for Levi and George Chapman was a master. It would be interesting to know who this man or men might be.

This **George Chapman** was made in New York, and is a half plate, petzval portrait lens, No. 1687 from 1858-59 -



This lens is similar to the 'Extra Half Size' (fills a 5x7 plate) Levi Chapman I got recently. Not only was this lens extremely sharp, it delivered some very delicate mid tones.

I am finding that the New York made Petzval portrait lenses are similar in quality. They all seem to share the same sweet spot and fall off ratio. The exposure factor in the plate sizes seems to remain

the same between half plate and 8x10 lenses in the shade with reflected north sky divine light. 9 seconds will almost always reward you with a nice exposure in this indirect north sky.

The NY lenses will however vary from lens to lens in sharpness. For example, not all CC Harrison's are great, nor are **Holmes Booth & Haydens.**



I wonder if the human factor was in play then as it is today - It is interesting to ponder why one lens is great and

yet another made by the same man is not so great? This is purely conjecture but what if Mr. Charles Usener from HBH had a carriage waiting for a trip up the Hudson that weekend. He would have rushed the final polishing of the glass lens in a hurry to get on the road.

This is NOT a scientific study. I am a collodion photographer using these various lenses for the first time in 100-150 years and these thoughts are merely observations on the character differences from lens to lens. I have limited the variables by keeping the chemistry and techniques without changes. I am like a food critic. I cannot tell you how the food was prepared, but will have defined opinions based on my experience in the field for now over 22 years.

The Lenses used in this Study

CC Harrison No.2723



*full plate, portrait
petzval Worm drive focus
on fat body, NY lens from π
1853 (SOLD)*

Holmes Booth & Hayden



*half plate, portrait
petzval NY lens No.1431
from 1854*

*The George Chapman
(son of Levi Chapman),*



*made in New York, half
plate, petzval portrait
lens, No. 1687 from
1858-59*

*CC Harrison first year
production No. 973*



*half plate, portrait
petzval, NY lens from
1849-1850 (SOLD)*

June 26-July 1 Carbon Transfer with Sandy King



In this workshop, the student can expect to learn:

What materials, including light sources, are necessary for printing with alternative processes, and how to use them?

Learn how to make necessary materials which are no longer available commercially, including carbon tissue.

Learn to expose and develop in-camera negatives for printing with alternative processes.

Learn how to make digital negatives.

Learn how to sensitize carbon tissue and prepare it for printing.

Learn how to expose carbon tissue and transfer it to a suitable base.

Learn how to develop the carbon image.

Learn how to clear the print and carry out final finishing, including touch-up work.

Students are encouraged to bring negatives suitable for alternative printing in 4x5" to 8x10" size to the workshop. Negatives which print well on a grade #0 or #1 silver paper, or in pt./pd. should print well in carbon.

Tuition: \$725.00

Biography: Sandy King is the author of numerous published works on photographic esthetics and techniques, including *The Photographic Impressionists of Spain: A History of the Esthetics and Techniques of Pictorial Photography*, *Schmidt De Las Heras Fotografias 1940-60*, and *The Book of Carbon and Carbo: Contemporary Procedures for Monochrome Pigment Printmaking*. Sandy has great knowledge of alternative printing processes and has published numerous articles on the subject, including articles on carbon in *Photo Vision*, *View Camera*, and *Silvershots*, and on Kallitype, pyro staining developers and UV light sources at various on-line photography sites. He is a master of carbon printing and a landscape photographer who works primarily with medium format as well as large format and ultra large format. He also dabbles in developer formulation and is the creator of the popular Pyrocoat-HD and Pyrocoat-MC formulas.



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 10-July 15 The Art of Collodion with Will Dumniway

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 Dumniway. 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 step-by-step from the mixing, pouring, exposing and development of



plates poured with wet collodion. The manual, *Making the Wet Collodion Process* by Will Dumniway is included along with a fee as specified by The Photographers Formulary. This is specified up cameras please. Students will use two original wet plate collodion lenses. This collodion workshop features 4 full days of intensive making of Ambrotypes, ferrotypes (tintypes), and glass plate negative make and take home at least a six or more self-portrait/still life 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 Dumniway 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 Coffey and Claude Levett 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 Levett. 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 17-July 22 Silver-Halide - Black & White with David Vestal

Silver halide black and white - that's a sneaky way to say traditional b/w photography. There's nothing new or exotic about it. It's just photography as practiced for the last hundred years, using b/w films, printing papers and chemicals you can still buy in photo stores. Kodak no longer makes black and white printing papers, but Ilford and others work hard to fill that gap. Kodak still makes Tri-X and T-Max films, and many other companies produce their own b/w films. The darkroom lives on and gives us simpler control over picture quality. In digital photography everything must frequently be learned all over again, thanks to rapid obsolescence. The 8 inch floppy disk, advanced in its day, is no longer in general use. Digital hardware and software become obsolete all too quickly. I don't mean to knock digital photography, which I also practice and like, but just think: you don't need a computer to process your silver-halide photos by reliable methods that have been refined and standardized over many years. Silver-halide b/w is much easier to learn than Photoshop, and it changes far more slowly. What you learn this year will stay good as long as the tools and materials are available. A darkroom can be improvised rather easily in a kitchen, bathroom or bedroom. I used all three before I finally made my own darkroom.



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

traditional film, paper and processing chemicals has "Alternative process." If you are an aficionado of the easy way, but no one need be restricted to it. I'll go on from there any way you choose. This year due to health problems. I hope he will be back next it generously. For now I'll borrow his description of up them going well.

with emphasis on handcraft. Stay in a swell room, or with your own camera and wet plate printer and feed you like royalty. The meals alone are worth the tuition. Outstanding, well equipped darkrooms, and a great chemical supply house. The Formulary is a special place. The surrounding landscape is mountains and lakes. Glacier National Park is just to the north. Bud and Lynn Wilson have built a wonderful complex that combines a peaceful meadow and lodge setting tucked up against rugged peaks. Wildlife is abundant, horses and dogs are very much at home, rooms are comfortable and modern, or you can camp on a quiet glen. There is always time to sit back and take it easy. The labs are spacious and open during off hours. Those attending are expected to work, but there is no pressure and there's ample time to discuss and evaluate photographs. Vestal and Weber (wrote *All*) enjoy working with students; they've been around a while and are easy going and knowledgeable. You'll miss the usual disagreements between Al and me this time. He and I think differently and we both get decent work done. There's more than one good way to photograph. I hold that your way, not AF's or mine is the best way for you to work. I'm here to help you find it and to develop it if you've already found it.

Tuition: \$825.00

Biography: David Vestal, born in California, 1924, studied painting in Chicago and later in New York. I studied with Sid Grossman, starting in 1947 at Photo League. I worked as assistant for Dan Weiner, Karen Radwin, and finally Ralph Steiner. I spent a few years of shooting products for fashion magazines, and on and on. I wrote a couple of instruction books. I've always concentrated on personal photography. Grants helped: two Guggenheims and a Fulbright. I've taught photography since 1956. Continues to photograph in b/w, writes and teaches.





Photographers' Formulary 2011 Workshop Schedule
AS OF APRIL 14, 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.

Please call toll free, 800-922-5255. From outside the US, dial 406-754-2891. Send faxes to 406-754-2896. Our emails are Formulary@Blackfoot.net and fineartphotosupply@fineartphotosupply.com.

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

To unsubscribe, send an email to Formulary@Blackfoot.net, and your name will be removed. Thank you.



MAY 2011 SPECIALS

DRY CYANOTYPE

Cat. No.: 07-0090



Regular \$19.95
Special Price: \$14.96
- this is 25% off
Promo #M07-0090

LIQUID CYANOTYPE

Cat. No.: 07-0091



Regular \$19.95
Special Price: \$14.96
- this is 25% off
Promo #M07-0091

FORMULARY CYANOTYPE is one of the oldest photographic processes and one of the least expensive. Cyanotypes have a long full scale and distinctive blue color. The process can be used to produce a pale white image on a blue background or a blue image on a white background. This process is a contact print process and can be transferred to a variety of media; paper, cloth, leather, ect. This kit will produce 24 8x10 prints. Liquid kit comes packaged as 500 ml each of solutions A & B in black bottles.

NEW CYANOTYPE KIT

Cat. No.: 07-0095



Regular \$19.95
Special Price: \$14.96 -
this is 25% off
Promo #M07-0095

FORMULARY NEW CYANOTYPE KIT was formulated by Dr. Michael Ware. The formula was published in the Jan/Feb 1997 issue of Photo Techniques. According to Dr. Ware, the New Cyanotype processes uses a single sensitizer solution, having a long shelf life, to make prints of an excellent stable blue color and a long tonal response, with a speed much faster than the traditional process. It also loses little, if any, blue color in the final wash water, and is much more suited to a greater variety of papers. This kit will produce approximately 50 8x10 prints if the sensitizer is applied with a glass coating rod.

CRANES PAPER

Cat. No.: 07-0141 (9x11x10)

Regular \$8.50
Special Price: \$6.38
Promo #M07-0141

CRANES PAPER

Cat. No.: 07-0142 (9x11x25)

Regular \$16.95
Special Price: \$12.71
Promo #M07-0142

Crane's paper is recommended for alternative process printing by expert printers. It is 100% cotton fiber, acid-free and neutral pH. It is available pre-packaged in 9x11 and 11.5x14.5 sizes, as well as full sheets. We can also custom cut to any desired size less than the 26x40.

8x10 CONTACT PRINT FRAME

Cat. No.: 07-2000

Regular \$59.95



Special Price: \$44.96
Promo #M07-2000
PRINT FRAMES

are made at the Formulary from high quality Cherry, with a felt-lined, hinged back board for print inspection. Pressure clips hold your negative secure while printing. All frames are made one inch bigger than the size quoted. (i.e. an 8x10 frame actually has a glass size of 9x11 so that you get a full 8x10 print).



Product Instruction and Material Safety Data Sheets Now Available Online

Instructions and Cautions for use are shipped with every product from the Photographers' Formulary. We want you to have a safe experience using our products, and we want you to know how to mix the chemistry for best results.

Now the Formulary is able to offer you even more information about our inventory of chemicals and alternative photographic processes.

For every chemical product there is a **Material Safety Data Sheet (MSDS.)** Depending on the chemistry, these sheets can be quite extensive. While it's been beyond our capability to place a printed copy in each shipment, we now are able offer them to you online.

Go to the Formulary website. Type in the **product catalog number**, or look up the product or kit name you are buying. Open the URL for the chemical product. Immediately below the "Add to Cart," you'll see "**MSDS Sheet.**" Click on the words "**MSDS Sheet**" and the **MSDS** will automatically download to your computer. It's that easy.

That's all there is to it. The information is free. You can read it on your screen, or you can print out a copy to take into the darkroom. Each **MSDS Sheet** contains information about chemical safety, mixing instructions, life of the solution and how to use the chemistry.

We hope you find this feature useful. Use it often, and tell your friends about it.

The Photographers' Formulary
Online Store
1-800-922-5255