

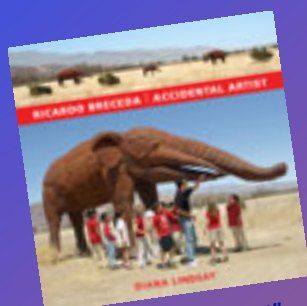


Volume 9

Number 6

JUNE 2012 NEWSLETTER

DIANA LINDSAY: ACCIDENTAL PUBLISHER



"Accidental Artist"
©Diana Lindsay

In this Issue

- Editor's Note
- Diana Lindsay: Accidental Publisher
- Richard Breceda: Accidental Artist
- 2012 Photo Contest Winners Revisited
- June Monthly Specials
- Upcoming Workshops
-

Editor's Note:

The June issue of the Photographers' Formulary newsletter departs from its usual format of featuring a single photographer. **Diana Lindsay: Accidental Publisher**, and **Richard Breceda: Accidental Artist**, reflect a pairing of talents.

Ms. Lindsay is a book publisher and a well published photographer. Mr. Breceda is a talented and innovative artist in metals, capable of designing and building almost anything you can imagine out of metal.

We hope you enjoy their stories.

ps: **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

Breathes there a photographer who hasn't at least once dreamed of publishing a book of their work, achieving fame and fortune as copies of their magnum opus roll off the printing presses?

The fact is, most photographers would give their right arm to have their work published, and appear on the bookshelves of Barnes & Noble, Waldenbooks, B. Dalton Booksellers, Crown Books or Amazon Books.

With the advent of the internet and the rise of Amazon Books, only Amazon and Barnes & Noble survive. But even as competition narrowed, driving Crown,

B. Dalton and Waldenbooks out of the market, the number of books has increased. Maybe there's a chance for you after all!

So how does an unknown author or photographer get a book published?

There's more to it than than luck, and that's what publisher Diana Lindsay discussed during a recent interview.

As a graduate student in history at San Diego State University, Ms. Lindsay wrote her thesis, "*Our Historic Desert: the Story of Anza-Borrego Desert State Park*," about an area a few miles south of Palm Springs in San Diego County, California.



"Our Historic Desert"
©Diana Lindsay

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She presented the manuscript to one of the members of her thesis committee, Dr. Abraham Nasatir, for consideration and approval. Unbeknownst to her, he forwarded a copy to Richard F. Pourade, editor emeritus of the San Diego Union and the editor of Copley Books.

Not long after, an unsolicited contract from Copley Books for the publication of her thesis arrived in the mail. Lindsay was stunned. She hadn't considered publishing the thesis as a book and had no more clue of how to go about it than you or I might have.

Dr. Nasatir explained to Lindsay that Copley Books was a regional publisher interested in books dealing with the history of San Diego; her thesis fit nicely with that goal.

Lindsay began her career in the publishing industry as a sales representative for both Copley Books and Wilderness Press after she complained to them about their poor distribution of her books.

When Copley Books shut down their operation in 1984, Lindsay found herself without a job. She decided to become an independent book wholesaler. Somehow Barnes & Noble learned she was wholesaling books (but they didn't know it was out of her garage!)

Barnes & Noble's New York office called one day to ask if Lindsay would become their wholesaler for regional books published by small publishers, first in

San Diego, then eventually in California and the Southwest. Suddenly she had a real business and had to get out of her garage and into a real warehouse.

She became Sunbelt Publications,

leasing warehouse space, hiring staff, and handling sales and distribution for Barnes & Noble, as well as beginning to publish books on her own.

When asked, *"How does a photographer go about getting a book of their works published; what should they do first, who do they contact, what do they ask?"*, Diana didn't hesitate.

She laid out a series of steps most likely to help an aspiring photographer get a book into the hands of someone who will help them get it published.

First, she said, *"You have to establish your credentials."*

For a photographer this means getting your work published in newspapers or magazines. It includes entering your work in contests and winning a few prizes, and becoming recognized by your peers as a skilled photographer. It means developing a well practiced eye.

What does it take to make an award winning photograph? Your image has to stand on its own. It needs lighting to create a magical

moment and careful framing and composition to capture it. Texture and contrast, plus something to grab the viewer and to keep the

viewer engaged all help to tell your story.

Develop a body of work around a single subject or theme. It's not enough to have a collection of "pretty pictures." Your photographs

must create an interest in viewers and readers who might pick up your book.

Then, though your photo-

graphs may be good, but not great, you have to hone your writing skills.

A volume of photographs by a well known and established photographer, such as an Ansel Adams, can stand on its own. The rest of us need something more.

A well written story accompanied by good, but not great photographs still stands a chance of finding a publisher if the writing is strong and the photographs are attractive and supportive of the story. If you are a strong photographer, but have weak writing skills, then find yourself a good writer to tell your

story about your photographs.

Ms. Lindsay says it's often easier to call yourself a writer and supplement

your text with photographs than to promote your work solely as a photographer.

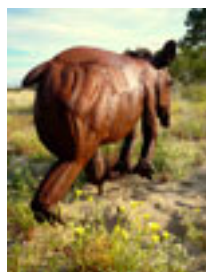
Next, look for a publisher with a niche or interest in your type of photography. It's more likely to find a publisher for your photographs of snowboarders in Colorado among publishers of sport or ski



Diana Lindsay
©Anthony Mournian



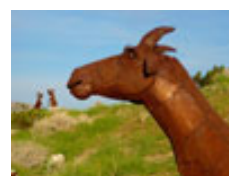
"Camelops"
©Diana Lindsay



"Tapir"
©Diana Lindsay



"Horses"
©Diana Lindsay



"Borrego"
©Diana Lindsay

magazines than in travelogues of South America.

Finding publishers with an interest in your type of photography can be as easy as a trip to the public library. Look through the lists of publishers in Photo Digest as well as the Writers' Guide. Start with a few key strokes and mouse clicks on Google, using key words such as "publisher lists," "book publishers," and "Publishers Guide."

Assume you make it through all these hoops and your book goes to press. You end up with a garage full of your books in cartons. Now what?

Book publishing does not end when the cartons of books arrive on your driveway.

Now comes the other half of what Lindsay views as the vital partnership between author and publisher. You, the author or you the photographer, have to get out there

and sell. Publishers are looking for and interested in talented people who can produce the material for a book, then get out there and move their books.

Unsold books are dead inventory. Books sitting quietly on the shelves of bookstores or in warehouses of publishers don't make money for the publisher or the author, and they are better off never having been printed.

What's the lesson in all this? Getting the book off the press is

only the starting point for a successful photographer or writer.

Unless you are willing to be an aggressive salesperson for your own book, you shouldn't bother with all the effort. Be willing to lecture; be willing to make appearances, be willing to help your publisher sell your book.

Successful authors get invited back; folks with king size egos who expect their book to fly off the shelves are pipe dreamers and need not apply.

Diana's most recent book, "*Ricardo Breceda: Accidental Artist*," tells the story of a boot salesman turned metal artist.

Breceda, born in Mexico, immigrated to the United States many years ago. He worked in construction, was severely injured on the job and had to change careers after a lengthy recuperation.

He began selling boots and leather goods, occasionally bartering a pair of boots for something he wanted or needed. One day he traded boots for a welding machine. He didn't know how to use it, but he figured he could find someone to show him.

Beginning with simple tasks such as cutting steel and welding up a metal box, Breceda moved quickly to more complex projects. His home was along a freeway, Interstate 215, providing him a showcase to drivers passing by.

In 2001 Ricardo took his eight year old daughter, Lianna, to see the movie, *Jurassic Park*. Lianna,

like every eight year old, was fascinated by the fantastical creatures and when asked what she would like for Christmas, told her daddy, "*I want a Tyrannosaurus Rex.*"

Ricardo was happy to fill her wishes, but was surprised when she added she wanted him to build the dinosaur and she wanted it life size.

Not one to ignore a challenge,



"T. Rex"
©Diana Lindsay

Ricardo agreed and began gathering scrap material in his front yard. As he worked, the dinosaur began to grow along the freeway fence.

A life size dinosaur is nearly impossible to ignore, or at least it was for one driver on his way to his home in Palm Springs, California. The man pulled into Ricardo's property and offered to buy Lianna's dinosaur. The offer was too good to refuse, and besides, Ricardo could always build another for Lianna.

Lianna eventually got her Tyrannosaurus Rex, but it was Number Two, rather than Number One.

Practice makes perfect and soon Ricardo found himself building more metal sculptures. His talents blossomed. His sculptures improved, moving from crude representations

to polished artifacts.

Then Ricardo received a visit from Dennis Avery, a resident of Borrego



"Braceros in Vineyard"
©Diana Lindsay

Springs, and everything changed overnight.



"El Indio"
©Diana Lindsay



"Accidental Artist"
©Diana Lindsay

Avery, heir to the Avery Dennison Label fortune, owns almost four square miles of raw land in Borrego Springs. He bought the parcels to keep them out of development, and wanted to put some kind of ornamentation on the land.

In late 2007, Avery pulled into Ricardo's yard, with "*Fossil Treasures of the Anza-Borrego Desert*," one of Sunbelt Publications' books, in hand. Avery asked Breceda if he could build a sculpture to order. "Sure," said Breceda, "*Show me a picture and I can build it.*" Avery showed him a drawing of a four-tusked elephant-like creature called a *gomphothere*, and challenged Breceda to produce it.

Not overnight, but in short order, Breceda built a family of three gomphotheres and delivered them to Avery on April 10, 2008 for installation on one of Avery's parcels of land.

By the next day Avery's office in San Diego was filled with members of the press wanting to know more about the sculpture. Avery, no shrinking violet to free publicity, immediately ordered more sculptures, and Breceda just as quickly went to work producing creatures from the history of the Anza-Borrego area.

What happened in the next few months is almost unbelievable. By April 2012, little more than three years after he completed his first commission for Dennis Avery, Ricardo Breceda had completed

and installed one hundred and thirty one life size metal sculptures!

The sculptures began with creatures from the paleo-history of the Anza-Borrego region. When those subjects were exhausted Avery turned to more recent objects of local and natural history of the region, ordering sculptures depicting workers in a vineyard, gold miners, prospectors, Fr. Pedro Font, (chaplain for Juan Bautista de Anza a Spanish explorer who pioneered a route across the southwest to the Pacific Ocean,) and a family of fourteen borregos, or bighorn sheep who roam the rugged desert terrain.

As the months rolled by, and as Ricardo worked almost night and day to fill Avery's orders, there came a third category of sculptures. *Whimsey* became the order of the day with Breceda being asked to design and build dinosaurs and other creatures having no connection with the Anza-Borrego, and often no connection with reality. Into this category fell mythological creatures as well as dinosaurs from the Jurassic Period.

On July 9, 2011, in preparation for 2012, the Chinese Year of the Dragon, Ricardo's then most recent creation was installed. A 350-foot fire eating dragon now undulates across the desert floor, passing under a road and sporting the tail of a rattlesnake, the scales of a reptile and the ferocious head of the dragon.

At the time "*Accidental Artist*" was published, the dragon was Ricardo's latest. When asked

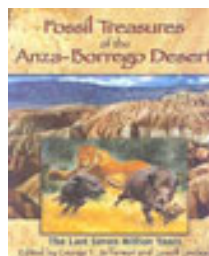
about future works Ricardo replied, "*The next one will be my best.*" Since then he has produced two more sculptures, a scorpion and a grasshopper, bringing the current count to one hundred and thirty one sculptures in the Anza-Borrego Valley.

Dennis Avery's generosity in commissioning the works, Ricardo Breceda's artistry in producing the sculptures and Diana Lindsay's book publicizing them have created a new interest in the tiny city of Borrego Springs, and a trickling but growing stream of tourism to see an astounding collection of work at an unexpected destination.



"Dragon"

©Diana Lindsay



"Fossil Treasures"

©Diana Lindsay



"Gomphothere"

©Diana Lindsay



"Serpent"

©Diana Lindsay



"Serpent 2"

©Diana Lindsay



"Padre"
©Diana Lindsay



"Bracero"
©Diana Lindsay



"Dinosaurs"
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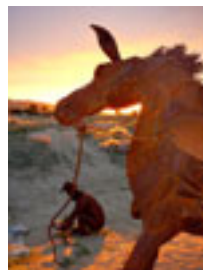
"Elephant 1"
©Diana Lindsay



"Elephant"
©Diana Lindsay



"Spinosaur"
©Diana Lindsay



"Miner"
©Diana Lindsay

“Pop Bottles”

1st Place: ©Philip Schwartz with a Carbon Transfer using a digital negative



Encountered along old Route 66 in Moriarty, New Mexico.

Cans and plastic have replaced glass bottles and wooden crates, so there is definitely an element of nostalgia here. The slogan is wonderfully naive ("Fresh up with 7 Up -- It likes you"). What really commanded my attention were the basic elements: light, forms, and textures in a strong composition. The glass reflections, the product logos, and the weathered wooded crates with faded text made for a compelling image. The long scale, from pure white to deep black and the ability to render all that detail made this a perfect subject for a carbon transfer.

“Mysterious Stairs”

2nd Place: ©Herbert Swick with a Lith Print



"Mysterious Stairs" is a lith print, using techniques learned at Tim Rudman's excellent workshop at the Photographer's Formulary in September 2011. My image was captured on Ilford Delta Pro 100 film with a Mamiya 645 camera. The print was made on Fomatone MG Classic multigrade paper, exposed for +1 3/4 f-stops, with no filtration. I used a two bath development process, with Moersch Poychrome + Siena developers. The print was then duo toned, first with gold toner, then with 10% selenium at 68 degrees. Times for all steps in the printing process were determined by visual judgment rather than fixed time intervals.

“Jordon Pond”

3rd Place: ©Vicki Reed with an Encaustic Lith on rice paper



Jordon Pond is located in Acadia National Park in Maine. I became interested in encaustic photographs a few years ago and began experimenting with the process. Last year I studied with Jill Burkholder and began combining the process with my lith photographs. I loved the patina of the wax surface and the multiple layers and textures I can create with the wax and various papers. Jordon Pond was taken shortly after sunrise with a vintage Rollei Camera and was printed using the Lith Process. The original photograph was scanned and printed on rice paper and embedded in wax on a wood panel. The surface was incised and pigment was applied.



the Photographers' Formulary

J U N E 2 0 1 2

NEWSLETTER SPECIALS

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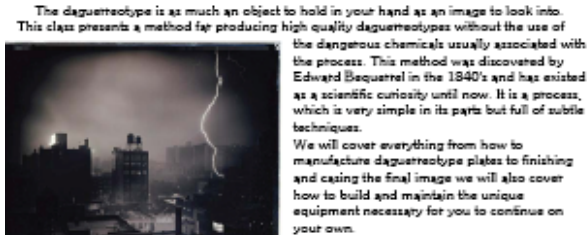
<http://stores.photoformulary.com/-strse-105/Pyrocat-HD-In-Glycol/Detail.bok>

Four Upcoming Workshops

July 29 – August 3

Daguerreotype: A Contemporary Approach

With Jerry Spagnoli



The daguerreotype is as much an object to hold in your hand as an image to look into. This class presents a method for producing high quality daguerreotypes without the use of the dangerous chemicals usually associated with the process. This method was discovered by Edward Bequerrel in the 1840's and has existed as a scientific curiosity until now. It is a process, which is very simple in its parts but full of subtle techniques. We will cover everything from how to manufacture daguerreotype plates to finishing and casing the final image we will also cover how to build and maintain the unique equipment necessary for you to continue on your own.

Production of film positives will be presented, for those who wish to use the contact printing method of exposing the plate, and how to modify a conventional film holder for those who wish to expose their plates in a camera. As a finishing touch, you will learn several methods for making cases to hold the finished image.

Tuition: \$795.00

Biography: Jerry Spagnoli has worked with photo-based imagery for the past 20 years. For twelve years he has explored the potential of the daguerreotype as an expressive medium.

The method he is presenting was developed for the Academy of Art College in San Francisco and has been refined to present a thorough introduction to this unique medium. You can see his work in his new book, "Daguerreotypes", published by Steidl. His work is held in the collections of the Museum of Modern Art, The Oakland Museum, The Chrysler Fine Arts in Boston, The Fogg Museum

[Visit Jerry Spagnoli's Website](#)



Don't even TRY to read these mini workshop Descriptions!
Download a **full size version** of the Workshop PDF by clicking anywhere on the smaller versions on this page

August 5 – August 10

Gum Printing Then and Now

With Christina Anderson

Gum prints are essentially photographically controlled watercolors made by a 19th



archival.

For those of you wanting to delve into this process, from low tech to high tech, from monochrome to tricolor, from historical to contemporary, this is the class for you. Christina will guide you through the pleasures (and pitfalls) of the gum process from 1839 to the present day digital era. Bring a digital camera to use out in the field and/or digital photos you would like to translate into gum prints (your own personal laptop would be best); no need for large format negatives as the class will be outputting contact printing negatives digitally. Be prepared for an intensive and creative week that will probably turn you into yet another "gum bichromaniac"!

Tuition: \$795.00

Biography: Christina Anderson is an assistant professor of photography at Montana State University, Bozeman, Montana. Her specialties are experimental and alternative processes. She received her undergraduate degrees in French from the University of Minnesota, painting and photography from Montana State University, and an MFA in photography from Clemson University. She has written three books—*The Experimental Photography Workbook*, *Tutti Nudi*, and *Reflections on the Reemergence of the*



esses, Condensed: A
processes. In the works is a

August 12 – August 17

Platinum Printing in the 21st Century

With Tillman Crane

The 21st century has created opportunities for photographers in all formats, film or digital, to make platinum prints. In this workshop you will work with both the traditional and the NA2 platinum/palladium printing processes. Covered topics will include: paper choices, image color, contrast controls, basic hand coating methods, use of step wedges and masking techniques. With this workshop a first-time platinum printer will have the knowledge to make platinum prints in their own darkroom. The more experienced platinum printer can use this workshop to build their skill set and problem-solve printing issues. Students should bring negatives (4x5 to 8x10) or a CD of high quality scans. We will use Inkpress to make negatives on an Epson 3800 printer. The emphasis of this workshop is on making the platinum print so we will be using pre-determined curves and not individualizing curves for your home printers. Printing kits will be provided through Photographers' Formulary. The lab is open 24 hours a day. As darkness is at 10 pm this time of year, there will be time to photograph in this beautiful area and you are encouraged to do so. A darkroom is available for film processing.



This workshop provides both a great introduction in the art of platinum printing as well as an opportunity for the more experienced printer to hone their technique. With plenty of one-on-one guidance and a focus on making prints, this workshop is guaranteed to build your skills as a platinum printer.

For further information contact tillman@tillmancrane.com

Tuition: \$795.00

Biography: Tillman Crane is a photographer dedicated to the creation of platinum prints using large format cameras. Professionally involved in photography for over thirty years, he divides his time between shooting new images, working in his darkroom, teaching his craft and creating limited edition books of his images. Photographs are made one negative in the camera at a time, one print at a time, using a 19th century process. A

variety of bellows cameras and historic lenses are his tools in the field. He brings his vision of subject and light to life through his mastery of the platinum print process. With this hand-mixed, hand-coated process, small changes occur with each print and therefore no two are exactly alike. Each photograph is to be treasured as a beautiful monograph. Tillman has published four books of his images. He also creates one-of-a-kind books of selected platinum prints for the discriminating collector. These images are printed on fine watercolor paper and then gathered and sewn into a unique book. He is a sought after teacher throughout the U.S. and U.K. for his fully committed, yet easy going, workshops that push and inspire his students. In addition, he is available for individual tutorials. The Tillman Crane Gallery is located in Camden, Maine where he lives with his family. For further information visit:

www.tillmancrane.com



September 9 - September 14

The Gum-Platinum Print and Making Digital Negatives with QTR

With Kerik Kouklis

During this intensive 5-day workshop you will begin by learning to make high quality digital negatives using the Quad Tone RIF (QTR) program and Epson printers. You will learn how to



While previous experience in any of the alternative processes is helpful, it isn't a prerequisite to attend this workshop. Each student should provide negatives no larger than 8x10 as well as high quality scans or digital camera files that will be made into digital negatives. You can also scan negatives during the workshop, but this uses up valuable time. Be prepared to take your work in a new direction and never look back. This process is lots of fun and soon becomes addictive. Bring your previous printing skills, but be willing to try new approaches as well.

Tuition: \$795.00

Biography: Kerik Kouklis is a fine art photographer drawn to the landscape. Born and raised in California with a background in music and geology, Kerik combines a contemporary eye with 19th century processes to produce work that is uniquely his own. Using digital cameras, roll film cameras and very large view cameras, he often explores obscure, little-known places where he makes images that can be at once calm and unsettling. Kerik has become highly skilled and respected practitioner of the platinum/palladium process and the combined gum-platinum process. For the past 5 years he has also incorporated the wet plate collodion process in his work. Kerik has been teaching workshops in these processes since 1997, both in his home studio and at various locations around the US, Canada and the UK. His work is currently represented by galleries and by art dealers in California, Connecticut and New York.

[Visit Kerik Kouklis's Website](#)



NEW**	Week 1	May - June Introductory	Our Introductory Workshop Series Intro-Silver Gelatin B&W-May 18-21 Variable Contrast Print-May 25-28 Silver Gelatin Lith Printing-June 1-4 with Ray Nelson		Week 9	August 5-10 2012	Gum Printing Then and Now with Christina Z Anderson	
		June 10-15 2012	Large Format and The Digital Negative with Steve Anchell			August 12-17 2012	Platinum Printing in the 21st Century with Tillman Crane	
	Week 2	June 17-22 2012	iPhone and iPad Art Creative Vision with Theresa Airey		Week 11	August 19-24 2012	Carbon Transfer with Sandy King	Introduction To Polymer Gravure with Diane Alire
		June 24-29 2012	Infrared and Pigment Transfers with Theresa Airey			August 26-31 2012	Environmental Portraiture: Photographing The Book and It's Cover with Kurt Fishback	
	Week 3	July 8-13 2012	The Wet Plate Collodion Process with Will Dunniway		Week 12	September 2- 7, 2012	iPhone Photography with Dan Burkholder	
		July 15-20 2012	Fiber Arts and Bookmaking with Laura Blacklow	Image Transfers and Photo Encaustic with Anna Tomczak		September 9- 14, 2012	Gum Plat Print & Making Digital Negs Using QTR with Kerik Kouklis	
	Week 4	July 22-27 2012	Traditional Silver-Halide B&W Photography with David Vestal & Russ Hepworth		Week 13	October Introductory	Our Introductory Workshop Series B&W -35MM or Med Format Sept 28- Oct 1 Intro-Silver Gelatin B&W-Oct 5-8 B&W Large Format – Oct 12-15 Silver Gelatin Lith Printing – Oct 19-22 with Ray Nelson	
		July 29-August 3 2012	Daguerreotype: a Contemporary Approach with Jerry Spagnoli	Alternative Process Crash Course with Tom Persinger		Treat Yourself to a Fabulous Opportunity! Workshop Details and Pricing Info on the website www.workshopsinmt.com Click on the workshop icon or please call 800-922-5255		
NEW**	Week 5			Week 14				



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
Subject to change \$100.00 ROUNDTRIP SHUTTLE from Missoula Airport =				
Subject to change ** MEALS Required \$275.00 x (number of workshops) =				
LAB FEE (Determined by the chemistry used during the week and the amount of students) =				

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	