



M A R C H 2 0 1 3

Volume 10

Number 3

## Paul Elledge, a Diverse Photographer

### PAUL ELLEDGE, A DIVERSE PHOTOGRAPHER

Interviews with a photographer frequently begin with, "How did you find your profession, or how did it find you?"

Paul Elledge's answer was surprising. "My dad was a photojournalist. He worked for the State of Illinois in Springfield.

*One day when I was the third grade he took me with him for a 'Take your child to work' day.*

*President Richard Nixon was coming to town to give a speech and my dad was assigned to photograph him.*

*I got to go 'behind the ropes,' and into all the places no one else could go. It was total access to the President of the United States. It was an epiphany for me."*

That was the day Elledge decided he wanted to become a photographer. His father encouraged him, often coming home with a partially exposed roll of film in his camera. He would invite Paul to

go out into the yard to take the last few frames.

His father taught Paul how to develop, then how to print. When Elledge was in the eighth grade his father and he built a darkroom in the basement of the family home. A gift of a professional enlarger from his father made the room complete. The enlarger stayed with Elledge through high school and college, and moved with him from the family home to his profes-

sional studio in Chicago where he still uses it occasionally. During high school Elledge was "into" music big time. Much as he enjoyed music and all its trappings, he re-

alized he wasn't a great musician. He came to realize, however, he could use his photography and artistic vision to create images to support his friends' bands. He could have the best of both worlds, music and photography. He photographed his friend's rock bands and created images for their albums. While he wasn't good



©Paul Elledge

*In this Issue*

- Paul Elledge, a Diverse Photographer
- March Newsletter Specials
- Our Four Opening Workshops
- 2013 Interactive Schedule
- Interactive Application



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#### *Editor's Note:*

This is an interactive newsletter. To view larger versions of photographs, please click on the thumbnail and a larger image will automatically load.



©Paul Elledge

enough as a musician to be a part of the bands, he could at least be a part of their success.

Elledge didn't follow his father's footsteps into the land of photo-journalism, preferring instead to focus on portraits. He's made portraits of the rich and famous, and of friends and neighbors. Always seeking to draw out the life and personality of his subjects, he gets in close, so close he is impossible to ignore. As a result his portraits not only have great detail, they also reveal his subjects as if they had been photographed with a large format camera.

To get his start Elledge worked as an assistant. His dream, eventually realized, was to work with Marc Hauser, a Chicago photographer well known for his portraits.

After a year assisting another photographer, Elledge got his chance to work with Hauser. He must have impressed Hauser favorably because as time went by Hauser would refer jobs to Elledge for which he didn't have time, or preferred not to take himself.



©Paul Elledge

More helpful yet was Hauser's willingness to share his knowledge and his skills. Hauser taught Elledge the business, and he sent him business by introducing him to clients and recommending him for work. Hauser and Elledge became and remain friends to this day.

Born near Springfield, Illinois, in the heartland of the United States, Elledge came from a family of immigrants with a history of almost two hundred years on the North American Continent. As he puts it, his family was about as homogenized as you can get, with almost zero ethnic diversity.

When Elledge went off to college he decided to change that. He sought out friends and relationships with students from as many



©Paul Elledge

backgrounds as he could discover. He found diversity exciting, eventually marrying a young woman with family roots in Italy.

He and his bride went to Italy on their honeymoon to meet his new family. He was bowled over by the culture. How cheese was made by hand; how grapes were grown, harvested and made into wine; how people lived their every day lives. Italy fascinated him then, and does now. A current project is photographing small islands off the coast of Italy. Elledge visits Italy yearly to add to his collection. Photographs of the islands and the people have been the subject of exhibitions, of which one of the



©Paul Elledge

most recent was at the San Diego *Mia Francesca* family of restaurants in 2012.

At first Elledge took the snapshots of a tourist, but soon realized what he was seeing in the village of *Vesale* in central Italy would change forever. He decided to document the lives of villagers, not as a street photographer waiting for the decisive moment of *Cartier-Bresson*, instead moving in close to his subject and involving them in the making of the photograph. Not what he terms an "*observational photographer*," Elledge prefers making portraits in the studio environment. Without a studio around him in Italy, he made his portraits by moving in close, using a Canon 50 mm lens *f*1.2 and shallow depth of field. This simple technique allowed him to engage his subjects, obtain detail, and involve his subject directly in the making and taking of the portrait.

Elledge didn't ignore the landscape of *Vesale*. Using the same 50 mm lens, he has taken thousands of photographs of the Italian lifestyle, countryside, coastline and



©Paul Elledge



©Paul Elledge

architecture. In 1989 with the support of a client, the [Mohawk Paper Mills](#), Elledge published a book, *Recipes for Life*, of his Italian photographs. Eighty limited edition hardback copies were gift wrapped and given to favored guests at a Mohawk Paper dinner party. A soft cover version of some of the same photographs was published in a print run of 40,000 copies.



©Paul Elledge

The photographs of Italy in this issue are from the area of Isola Giglio, where the cruise ship [Costa Concordia](#) ran aground, capsized and sank in January 2012. The *Costa Concordia* left a computer programmed route and sailed too close to the island, striking ground and embedding a large boulder in its hull. Though the *Concordia* had previously sailed close to the island without incident, those "close sails" had been in daylight and had been without incident. Within



©Paul Elledge

hours of grounding the *Concordia* partially sank and rolled over on its side. While only thirty-two persons of more than 4200 passengers and crew lost their lives, it was a maritime disaster of international proportions.

The Isola Giglio images illustrate the breadth of Elledge's photographic interests and talents. A mix of landscapes and portraiture, they were drawn from the collection of negatives and images Elledge has taken on his yearly visits to Italy. One look at Elledge's portrait of the rugged sailor with "*Caronte*" emblazoned across the bill of his cap is enough to tell the tale of a



*Caronte*

©Paul Elledge

man with the sea in his blood. Elledge isolates the sailor with tight composition and shallow depth of field, leaving us with nothing to focus on except the man's face and personality. His portrait clearly includes the subject as an active and willing participant, expressing a moment in the life of Isola Giglio.

Often using the same technique for a landscape or a still life he employs for portraits, Elledge moves in on his subject, opens the lens and takes his best shot. While some of the Isola Giglio photographs are traditional landscapes with greater depth of field, many involve a simplified image of a boat, a doorway or other common object of living. A small boat moored beneath



©Paul Elledge

a stone bridge is separated from the background by limiting the depth of field, and a photograph of a sailor mending a net zeros in on the sailor's thumb and forefinger as they work the net. Both are examples of the old adage, "*Simplify, simplify, simplify!*"

A visit to Elledge's website is an invitation to wander through galleries of Isola Giglio photographs, images of Extroverts (one of which is Willie Nelson taken so close every hair of his grey mustache is sharp as a tack,) or as sobering as the sad face of a child in Rwanda. Elledge has traveled far and wide, always embracing the diversity he discovered outside his neighborhood in Springfield, Illinois.

For many years Elledge processed and printed his own film. He avoided the move from film to digital until he figured out how to make the end result look enough like film to satisfy his artistic eye. That professional grade enlarger from childhood gets less use these days, but though not totally displaced



©Paul Elledge



©Paul Elledge

as a primary tool, the enlarger has been sidelined by the iPhone as Elledge continues to expand his horizons.

You can see more of Elledge's work at his site, [www.iphoneonceaday.com](http://www.iphoneonceaday.com), or at his main site, [www.elledge.com](http://www.elledge.com).



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*Thank you,  
The Photographers' Formulary*

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### CONTACT US WITH QUESTIONS OR COMMENTS

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# the Photographers' Formulary

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## NEWSLETTER SPECIALS

Specials for the darkroom! Priced to Sell!

All items *limited to stock on hand*

### YANKEE HAND TANKS & REELS



**Cat. No.:14-1215**  
Regular \$9.95  
50% off: \$4.98!  
Promo Code: M1215



**Cat. No.:14-1220**  
Regular \$29.95  
50% off: \$14.98!  
Promo Code: M1220



**Cat. No.:14-1225**  
Regular \$19.95  
50% off: \$9.98!  
Promo Code: M1225

The Yankee Clipper II Daylight Developing Tank contains an adjustable reel which will work with all roll films from 110 to 220, including 35mm-36 exposure. Its patented Speed-O-Matic reel loads rapidly. The tank has a translucent flange for developing color reversal films. The included agitator has a built-in thermometer. The Clipper II has a capacity of 5 to 15 ounces of chemical and includes loading test strip and instructions.

<http://stores.photoformulary.com/-strse-928/Film-Developing-Tanks/Detail.bok>

### YANKEE SL3 SAFELIGHT

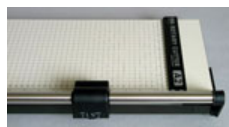


**Cat. No.: 14-1230**  
Regular \$24.95  
50% off: \$12.48  
Promo Code: M1230

The Yankee Circular Darkroom Safelight is a serviceable lamp for use in photographic workrooms. It consists of a bullet-shaped shell equipped with a screw socket cap that fits a standard Edison light bulb socket. A lock ring and gasket at the bottom of the lamp hold the safelight filter and provide a light-tight fitting. A 15 watt lamp is not included, but is required. This Yankee safelight features sturdy metal construction and pebble-gray finish. Its parabolic shape allows for even illumination.

<http://stores.photoformulary.com/-strse-926/Yankee-SL3-Safelight/Detail.bok>

### MYERS TRIMMERS



**Cat. No.: 75-0960 13" Myers**  
Regular \$124.95  
50% off: \$62.00  
Promo Code: M0960

**Cat. No.: 75-0961 15" Myers**  
Regular \$155.95  
50% off: \$77.98  
Promo Code: M0960

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

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

### PREMIER 18" ROTARY TRIMMER



**Cat. No.: 14-0911**  
Regular \$99.95  
50% off: \$49.98  
Promo Code: M0911

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

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

## DAHLE 14" ROTARY TRIMMER



**Cat. No.: 75-0962**  
Regular \$225.95  
50% off: \$112.98  
Promo Code: M0962

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

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

## PREMIER HANGING BAG DRYER



**Cat. No.: 14-0908**  
Regular \$249.95  
50% off: \$124.98  
Promo Code: M0908

The Premier Hanging Dryer is flexible and mobile. It features a transparent polypropylene hanging bag with a full-length zipper closure. It sports an ABS wall-mounting support frame and filters the incoming air, with bottom venting and a temperature selector switch. The dryer has a capacity of nine 35mm 36-exposure rolls or several 4x5 cut film hangers. The dryer requires 120 volts AC, is rated at 1500 watts, and draws up 13 amps; a three-prong grounded power cord is supplied.

<http://stores.photoformulary.com/-strse-912/Premier-Hanging-Bag-Dryer/Detail.bok>

## PREMIER 4-1 MAGNETIC EASEL



**Cat. No.: 14-0237**  
8x10 size only  
Regular \$39.95  
50% off: \$19.98  
Promo Code: M0237

The Premier Magnetic Easel has perfectly aligned masks positioned for 1/4" margins. No adjustments needed. Magnetic latching locks instantly, keeping paper secure. Special focusing base. All steel construction. Rubber feet prevent slipping. The easel is made from steel and powder-coated in matte black paint. This is the perfect beginner easel: simple in design, construction, use and it's durable. With this easel, and a bit of practice, you can achieve perfect, borderless prints. Or you can center the exposure on the paper, resulting in a bordered print. The patented angles of the Delta retainer bars assure precision registration of each sheet of paper. The top easel bar is gently sloped and the left edge is flat to allow sliding of the paper in and out with ease. The non-skid bottom prevents the easel from slipping out of position. Each easel comes with three magnets: a 4, 8 and 10. Use one, two or three magnets to hold your paper in place.

<http://stores.photoformulary.com/-strse-820/Premier-4-dsh-1-Magnetic-Easel/Detail.bok>

## May 10 – May 13 October 4 – October 7

### Intro-Silver Gelatin B&W

#### With Ray Nelson

You will learn to make 8x10 black & white photographs on silver gelatin photographic papers in a traditional "wet" darkroom. You will mix photographic chemistry, lay out your processing steps, expose photographic paper, and create traditional black & white photos. You will first make a "contact sheet" to better view your negatives, and then use the contact sheet to select a negative suitable for printing. You may as well know up front. Not every negative is a masterpiece; some print better or more easily than others. Some negatives will never make a photograph. Some will, but that's for you to decide.



You will use graded & variable contrast papers and expose and develop your photograph. You will learn a systematic way to arrive at your preferred exposure. You will evaluate your work to refine and improve results. You will learn to "dodge & burn", use filters, paper flashing, and other techniques to affect your photograph. You will learn bleach & redevelopment and toning techniques to further refine your prints and improve their archival stability. You will leave with quality black & white prints suitable for framing.  
Friday – Meet & Greet and Familiarization with Facilities & Equipment  
Saturday – Lecture & Practice, Lab Procedures & Safety, Chemistry, Papers, Supplies. Making a Contact Sheet & Using it to select a negative to print, A procedure to create your work print, Photograph Printing - Refining your print technique  
Sunday – Lecture & Practice  
Photograph Printing - Refining your print technique, Print Toning, Bleach & Redevelopment  
Monday – Practice & Wrap up, Photograph Printing & Print Toning

#### What to Bring:

Notebook, pen/pencil, Willingness to learn, Patience  
A more specific list of all equipment and materials will be sent to you via e-mail in advance of your course.

Be sure to specify which dates you would like to attend on this workshop.

**Tuition: 395.00**

**Biography:** Ray Nelson is a Missoula, Montana photographer whose interest is making black & white photographs of the natural world. Ray began experimenting with black & white photography in the 1970's while stationed with the US Army in Germany. The practical world of education, work, and family intruded on this interest for the next 20 or so years. Then a few trips to Montana's Rocky Mountain front with cameras rescued from an old trunk again sparked an urge to record just how magnificent the world around us really is. Ray works with 35mm, medium format, and large format equipment and is always pleased to share the secrets of film photography with those who share the same inspiration gained from Montana and the world around us.

To attend either or both of these workshops contact the Photographers Formulary, email Ray at [msonelson@aol.com](mailto:msonelson@aol.com), give Ray a call at 406-728-0914 in the evening.



## May 24 – May 27 October 18 – October 21

### Silver Gelatin Lith Printing

#### With Ray Nelson

You will learn to make 8x10 monochrome photographs on warm emulsion silver gelatin photographic papers in a traditional "wet" darkroom using lith printing techniques. If you are unfamiliar with lith printing you might visit <http://unblinkingeye.com/Articles/Lith/lith.html> to learn more.



You will mix photographic chemistry and lay out your processing steps for this sometimes colorful and always interesting and unique printing process. You will learn how to estimate and then refine your print exposure to establish print highlights and how to judge the appropriate developing time to establish your print's dark tones. You will evaluate your work to refine and improve results. You will learn to "dodge & burn", paper flashing, and other techniques to affect your results. You will learn bleach & redevelopment and toning techniques to refine your prints and improve their archival stability. You will leave with quality lith prints suitable for framing.

Friday – Meet & Greet and Familiarization with Facilities & Equipment  
Saturday – Lecture & Practice  
Lab Procedures & Safety, Chemistry, Papers, Supplies.  
Making a Contact Sheet & Using it to select a negative to print  
A procedure to create your work print  
Photograph Printing - Refining your print technique  
Sunday – Lecture & Practice  
Photograph Printing - Refining your print technique  
Print Toning, Bleach & Redevelopment  
Monday – Practice & Wrap up  
Photograph Printing & Print Toning  
What to Bring:  
Notebook, pen/pencil, Willingness to learn, Patience  
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Be sure to specify which dates you would like to attend on this workshop

**Tuition: 395.00**

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## May 17 – May 20

### Variable Contrast Printing

#### With Ray Nelson

You will learn to make 8x10 black & white photographs on silver gelatin photographic papers in a traditional "wet" darkroom. You will mix photographic chemistry, lay out your processing steps and expose photographic paper using a variable contrast printing system to create black & white photographs. If you haven't done so already you will start by making a "contact sheet" to better view your negatives, and then use the contact sheet to select a negative suitable for printing.



You will use variable contrast papers and expose and develop your photograph. You will learn a systematic way to arrive at your preferred exposure using variable contrast filtration. You will evaluate your work to refine and improve results. You will learn to "dodge & burn", use filters, paper flashing, and other techniques to affect your results. You will learn bleach & redevelopment and toning techniques to refine your prints and improve their archival stability. You will leave with quality black & white prints suitable for framing.

Friday – Meet & Greet and Familiarization with Facilities & Equipment  
Saturday – Lecture & Practice  
Lab Procedures & Safety,

Chemistry, Papers, Supplies.

Making a Contact Sheet & Using it to select a negative to print

A procedure to create your work print

Photograph Printing - Refining your print technique

Sunday – Lecture & Practice

Photograph Printing - Refining your print technique

Print Toning, Bleach & Redevelopment

Monday – Practice & Wrap up

Photograph Printing & Print Toning

What to Bring:

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## June 9 – June 14

### iPhone Artistry

#### With Dan Burkholder

Your iPhone can be a powerful creative tool, from incredible captures to amazing prints.

If you love Instagram and Hipstamatic but long for a more individualized look for your iPhone images, this is the class for you! We'll explore adventurous capture and editing techniques, combined with exciting alternative printing methods.

- Leap beyond simple, wide panoramas as you learn how to create stunning vistas with two-axis image stitching.
  - See how easy it is to create flip-books that turn your videos into real, hand-cranked flip-book movies. What fun!
  - Learn about hardware and apps that let you delve into those family history projects you've been putting off for years. You'll finally turn that shoebox of tiny prints into meaningful (and shareable) memories.
  - Print your iPhone images directly to Polaroid® film! Yes, no computers, cables or darkroom required. You'll make real prints to frame or share.
  - Explore sensuous printing options like vellums and metallic papers.
  - Learn how you can take your iPhone images deeper into the classic processes with digital negatives, eucastic

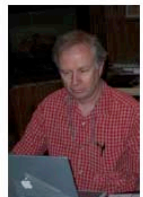


methods, canvas and more.

You'll leave this class with a visual bandolier of techniques to elevate your iPhone images above the ocean of "me-too" filter effects and borders!

**Tuition: \$895.00**

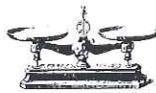
**Biography:** Dan Burkholder has a long history of looking beyond the photographic horizon to see, explore, and teach the next great thing in imaging. He has been teaching digital imaging workshops for 15 years venues spanning three continents and several island countries. His workshops are known for their energy, information, and humor. Dan's award-winning book, *Making Digital Negatives for Contact Printing*, has become a standard resource in the fine-art photography community. His book, *The Color of Loss*, documents the flooded interiors of post-Katrina New Orleans and is the first coffee-table book entirely produced using HDR methods; his new book, *iPhone Artistry*, is the most comprehensive and fun how-to book for iPhone photographers. Dan earned his B.A. and Master's degrees in Photography from Brooks Institute of Photography in Santa Barbara, California. His platinum/palladium and inkjet prints are included in private and public collections internationally. Dan's web site is [www.danburkholder.com](http://www.danburkholder.com). Dan's workshops are famous for their energy, information and humor.



at

NEW**	May Introductory	<b>Our Introductory Workshop Series</b> Intro-Silver Gelatin B&W- May 10-13 Variable Contrast Print- May 17-20 Silver Gelatin Lith Printing- May 24-27 With Ray Nelson		Week 8	August 4-9 2013	Amazing Tri-Color Gum & Casein With Christina Z Anderson	
	June 9-14 2013	iPhone Artistry: the Next Step With Dan Burkholder		Week 9	August 11-16 2013	The Experimental B&W Darkroom With Christina Z Anderson	
	June 16-21 2013	Your Style: Personal B&W Photography With David Vestal & Russ Hepworth	Carbon Transfer With Sandy King	Week 10	August 18-23 2013	Everything Albumen With Zoe Zimmerman	Introduction To Polymer Gravure With Diane Alire
	June 23-28 2013	Planning and Printing the Fine Photograph With Bruce Barnbaum		Week 11	August 25-30 2013	Photo Transfers and Mixed Media Photo Encaustic With Anna Tomczak	How To Holography With Ed Wesly
	July 7-12 2013	Gum Plat Print & Making Digital Negs Using QTR With Kerik Kouklis		Week 12	September 1- 6, 2013	The Wet Plate Collodion Process With Will Dunningway	
	July 14-19 2013	iPhone iPad and iR Art With Theresa Airey	The Bromoil Process for Digital Photographers With David Lewis	Week 13	September 8- 13, 2013	Care of Historic Photographs With Siegfried Rempel	
	July 21-26 2013	Platinum Printing In the 21 <sup>st</sup> Century With Tillman Crane		NEW**	Sept & Oct Introductory	<b>Our Introductory Workshop Series</b> Intro -35MM / Med Format Sept 27-30 Intro-Silver Gelatin B&W- Oct 4-7 Intro Large Format – Oct 11-14 Silver Gelatin Lith Printing – Oct 18-21 With Ray Nelson	
July 28-August 2 2013	Daguerreotype A Contemporary Approach With Jerry Spagnoli	Kallitypes Digital Prints And Hand Coloring Using Watercolors With Tom Persinger	<p>Treat yourself to a fabulous opportunity! Workshop Details and Pricing Info on the website <a href="http://www.workshopsinmt.com">www.workshopsinmt.com</a> Choose the workshop icon or please call 800-922-5255</p>				





The Photographers' Formulary 19th Century Processes

# APPLICATION FORM

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Ph: (800) 922-5255 • Fax: (406) 754-2896 [www.workshopsinmt.com](http://www.workshopsinmt.com) • [formulary@blackfoot.net](mailto: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:	<b>Application Fee (required) ** \$20.00</b>	
	Subtotal	
___ Visa ___ MasterCard ___ Discover ___ AMEX ___ Check or Money Order enclosed payable in US dollars	<b>7% Lodging Tax**</b>	<b>Total Due</b>
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: _____	<b>Less Deposit Enclosed</b>	<b>-\$220.00</b>
Signature for remaining balance: _____	<b>Balance due 30 days Prior to start of workshop</b>	