

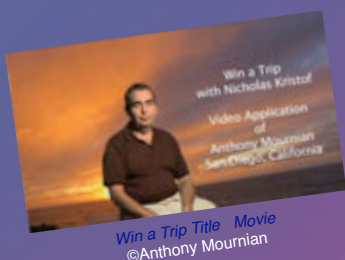


Volume 9

Number 2

# FEBRUARY 2011 NEWSLETTER

## FORMULARY NEWSLETTER EDITOR ASKS FOR YOUR HELP



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### FORMULARY EDITOR ASKS FOR YOUR HELP

By Joaquín Caracol, Formulary NL Contributor  
January 17, 2011

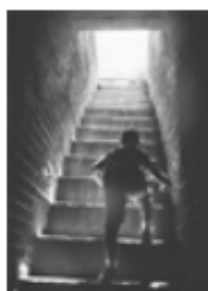


Nicholas Kristof  
©Damon Winter/ NY Times

Early in December 2010 New York Times columnist Nicholas Kristof announced his fifth "Win a Trip with Nick"

### EDITOR'S REQUEST

Formulary newsletter editor, Anthony Mournian, wants to go to Africa this summer with New York Times columnist, [Nicholas Kristof](#).



Climbing the Great Wall  
©Anthony Mournian

Kristof is taking along a college student and a person over the age of sixty. Mournian is no longer a college student, but he is well over sixty! [Please watch a three minute movie here](#) on YouTube, and when you have finished watching, please leave a comment on the YouTube page.

Thank you for your help,  
Anthony Mournian

contest. The Times, like every other newspaper, has felt the influence of the Internet on advertising, circulation and most important, revenue and wants to increase readership in print and online. The contest is part of a campaign engineering the change from print to multimedia.

The Internet, with its low cost and instant worldwide distribution, has cut a swath across the field of print journalism, and this has not been without consequence. Many newspapers have disappeared from the news rack on the corner. Others have seen their page count and page size shrink by significant numbers. Newspapers as we knew them in the 20th century are *in extremes*.

Kristof is a prolific writer and winner of the 1990 [Pulitzer Prize](#) for his journalistic reporting of the

[student and worker protests](#) and government massacre of [Tiananmen Square](#). He and his wife, [Sheryl WuDunn](#), were on the scene in Beijing, China, when Kristof heard of the showdown between [Tank Man](#), a single courageous, and forever unknown, citizen standing up to a line of



"Tank Man," Tiananmen Square, June 4, 1989  
©Jeff Widener, Associated Press

Peoples' Liberation Army tanks in [Tiananmen Square on June 5, 1989](#). Kristof didn't take the [iconic photograph](#), but his reporting of the showdown for the New York Times is every bit as memorable.

Kristof has been to almost every country on Planet Earth. He reports

on social and economic conditions in developing nations and has a keen eye and ear. Each summer since 2007 he has invited college students to apply for his “*Win a Trip with Nick*” and to travel with him to remote and sometimes dangerous locales. The students report on what they observe, blogging, photographing and videotaping for the New York Times.

This summer 2011, Nick has decided to take two people with him. One will be a college student, the other a “student of life” sixty years or older. It promises to be an action packed summer for whom-ever is selected. [Watch Kristof’s video announcement here.](#) . .

How does this tie into the Photographers’ Formulary?



Operation Crossroad Africa 2011 Logo

Anthony Mournian, editor of the Formulary newsletter, heard about the contest

and he wants to be the representative of the Over Sixty set who travels to Africa with Nick.

Mournian first traveled to Africa in 1963 with [Operation Crossroads Africa](#), a non-profit precursor to JFK’s [Peace Corps](#). He and a group of thirteen college students from across America traveled to [Nigeria](#) for work projects in two villages. Digging earth, mixing clay and casting more than 5,000 bricks, they watched a patch of bare earth become the foundation for a dining hall at a school for girls.

Though he never returned to Central Africa, Mournian has

spent a good many years visiting other parts of the globe. In spring of 2001 he joined Formulary instructor, [Karl Koenig](#), on a trip to Cuba to photograph the architecture of Havana. It didn’t take long to discover there’s much more to photograph in Cuba than the decaying architecture of foreign occupations spanning almost 400 years. Mournian photographed people, too, discovering the kindness and friendship of the Cuban populace.

Mournian photographed by day, then wrote letters home by night. In those days Cubans had no access to the internet, so other than the Cuban postal service, not known for its speed or reliability, the fax machine was the only method to get the news home in short order.

By the time 2008 rolled around email had become engrained in daily life. It was possible to send letters and photographs world

wide with a touch of a button. Viet Nam, Mournian’s destination for a month of wandering up the coast of the [South China Sea](#), was well equipped with internet cafes. There was one on every corner of even the smallest village, and the price was right: \$.50 an hour for access.

Working their way from Saigon to Hanoi, Mournian and his friend, retired chef [Michel Stroot](#), used every form of transportation except the ubiquitous and deadly motorbike. More than 12,000 people a year die from accidents involving the noisy demons, and that’s with a speed limit of 50 kmh or 35 mph on the open road.

Posts from almost daily extended emails entertained Mournian’s list of email contacts. The posts form the backbone for a book of travels Mournian hopes to e-publish in the months to come.

After Viet Nam there was China with his grandson, Paul in 2009 and Peru with Paul and his father,

## REMINDER: THIS IS A “DYNAMIC” AND “INTERACTIVE” NEWSLETTER



Photographers’ Formulary at Dawn  
Click on the image to see a larger version

Thumbnail images are “linked” to larger versions. [Click on the thumbnail](#), and the larger version will magically appear. Try it now!

In Adobe Reader, click on the “pages” icon in the left margin and seen an index of the newsletter pages.

Don’t forget that [BLUE](#) type is [hot linked](#) to a remote URL. We don’t have enough space in the newsletter for everything we want to show you, so we create links to other websites which might be of interest to you. Enjoy exploring the newsletter and when you are done, call us at 800-922-5255 to place an order for chemistry for your next Alternative



Saigon Movie Crossing the Street  
Anthony Mournian, 2008



Un Buen Cubano  
Anthony Mournian, 2001



Long Thanh, Nha Trang, Viet Nam  
Anthony Mournian, 2008

Hector, in 2010. Each trip has had its own adventures which

Mournian

has tried to share with a growing list of readers.

In Nha Trang, Viet Nam, Mournian videotaped and interviewed [Long Thanh](#), one of Viet Nam's finest photographers. In Beijing he interviewed and videotaped [Chen Changfen](#), China's prize-winning photographer of the Great Wall who was first ordered by the government of Chairman Mao to photograph the Great Wall in 1965.



Chen Changfen, Beijing  
Anthony Mournian, 2009

Most recently, on their way to [Machu Picchu](#), Paul, his father, Hector and Mournian climbed 15,500' up the slopes of [Mt. Salcantay](#), one of Peru's tallest mountains.

It was far more daunting than they anticipated, but all three survived without lasting ill effects. There was the problem of altitude sickness, however, which made daily hikes of up to 22 kilometers or approximately 14 miles, seem endless.



Paul & Hector, Mt. Salcantay  
Anthony Mournian, 2010

But once the trail dropped below 10,000' above sea level colors brightened and food tasted better.

What's all this have to do with Nicholas Kristof?

Mournian made a [three minute movie for YouTube](#) as part of his video application for Win a Trip 2011 and he wants you to watch it. When you are done, he'd like you to [leave a comment on YouTube](#). With your help Mournian will be on his way to Africa this summer as Nicholas Kristof's Over Sixty Senior Representative for summer travels to a developing nation.

**September 11-16 or September 18-23, 2011**

### **Making and Toning Lith Prints – From Scratch- with Tim Rudman**

#### **Only a few spaces left. Act today.**

This class is suitable for both newcomers to the process and established Lith printers, although some basic darkroom experience is required. Lodging on site are available on a first come basis. Here's an opportunity to learn the delicate and beautiful art of Lith printing. The process has nothing to do with Lith negatives, line work or other graphics applications. Instead, it is a very creative and expressive form of interpretative printing using 'normal' negatives and black & white papers and may significantly expand your artistic and creative capabilities. Lith Prints are typically very warm-toned prints with a unique combination of wonderfully subtle low contrast properties in the highlights, warm mid-tones, and high contrast colder tones in the shadows. However, it is an extremely flexible process and many variations may be wrought. Lith prints tone exceptionally well in selenium and gold toners. Not all papers will Lith print well. Current and new materials will be explored - along with ways of making others do better!

Participants will learn the underlying principles of making a Lith print and then, step by step, how to take control of the process in order to predict outcome and explore its creative potential. Single and multiple toning techniques will be practiced together with some more advanced procedures, such as '2-bath' lith printing techniques, bleach-back and bleach and redevelopment using both 'normal' and Lith developers ('2nd pass Lith'). By the end of the week you may be surprised, both by how well you have mastered the techniques, and by how differently you view your images. The emphasis of these workshops will be on informality, co-operation and fun, and stressing the learning value of 'playtime', safe individual risk-taking and group sharing. The darkrooms at 'The Formulary' are always open and after the day's teaching is over there will be as much time as you want for 'unstructured' printing and processing through the evening and night! We will pick up on any learning points from this work at the start of each day.

**Be sure to specify which week you would like to register for  
Tuition: \$995.00**





**June 2011** - Denise Ross of *The Light Farm* and the Photographers' Formulary Workshops teaches two comprehensive silver gelatin emulsion-making courses. **Week one** covers *handcrafted and hand-coated contact printing paper*. **Week Two** covers *glass dry plate and artisan film emulsion-making and photography*. The classes are designed to be taken individually or back-to-back, with a minimum of overlap. Both classes are *hands-on* and *cooperative*. 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/inkjet 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](http://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**.



**June 19-24, 2011 & June 26-July 1, 2011**  
**Glacier National Park and Montana Rangelands &/or Seeing, Planning**  
**and Printing the Fine Photograph**  
**with Bruce Barnbaum**



This pair of workshops is offered as one, or you can take either one without the other (we recommend both)! [Glacier National Park](#), with its stunning mountains, lakes, rivers and wildlife, and the magnificent rolling

rangelands to the East, form the setting for the first workshop. Straddling the [summer solstice](#), we'll have long days to hike, drive and photograph in the greatest of the great outdoors. It's the perfect time for the workshop, when variable weather makes for photographically exciting times. Such days are almost a guarantee in late June. We'll be doing a lot of photography during this week in these stunning landscapes, and discussing everyone's photography indoors throughout the week, with the idea that during the second workshop, we can develop and print photographs made here.

For the first workshop we will stay in the tiny (almost nonexistent) [town of Babb](#) on the East side of the park, in good accommodations with very excellent restaurants nearby. Cost for the housing and meals on this workshop are still pending. We will post that information when we have it.

The [Photographer's Formulary](#), 80 miles south of Glacier National Park, in the [Swan Valley](#) is the host for the second workshop. The Formulary is the premier supplier of current and former processes of traditional film photography, recognizing that nothing in today's digital world would improve the works of Ansel Adams, Edward and Brett Weston, Gordon Parks, Imogen Cunningham, Henri Cartier-Bresson, and other greats in the history of photography. Traditional photographic tools give a photographer all he or she needs to make exceptional photographs; none of the new digital toys have materially advanced photography. In essence folks, this is where it's at!

**Tuition for the *Glacier* workshop is \$895.00**

**Tuition for both the *Glacier* and *Seeing* workshops is \$1525.00**

**Biography:** Bruce Barnbaum of Granite Falls, Washington entered photography as a hobbyist in the 1960s. After 40 years, it is still his hobby; it has also been his life's work since 1970. He has taught workshops since 1972. Bruce's educational background includes Bachelor and Master degrees in mathematics from UCLA in 1965 and 1967. After working for several years as a mathematical analyst and computer programmer for missile guidance systems, he abruptly left the field and turned to photography in late 1970.

Bruce is recognized as one of the finest photographers and darkroom printers on this planet, through his B&W work, and increasingly through his color imagery. His work is represented by more than ten galleries throughout the United States and Canada, and is in the collections of museums and private collectors worldwide.

His photography expands upon the dynamics he finds in nature and the works of man, relating forces to the sweeping forms that dominate his vivid imagery. Visually, Barnbaum emphasizes the best of humanity and nature, sometimes with bold realism, often with degrees of abstraction to heighten the mystery. He understands light to an extent rarely found. He combines this understanding with a mastery of composition, applying them to a wide range of subject matter. His photographs often contain ambiguities concerning either the size of the scene photographed and/or its orientation, forcing the viewer to pause and think, and to become part of the creative process.

To apply for either or both workshops, contact Bruce Barnbaum by email at [barnbaum@aol.com](mailto:barnbaum@aol.com) or the Photographer's Formulary at [www.workshopsinmt.com](http://www.workshopsinmt.com). Call (800) 922-5255 to inquire or email:

[Formulary@blackfoot.net](mailto:Formulary@blackfoot.net)



# the Photographers' Formulary

F E B R U A R Y 2 0 1 1

## NEWSLETTER SPECIALS

Doing Cyanotypes for the 2011 Alternative Processes Photography Contest? Get your *wet* or *dry* Cyanotype kits now, and **take 15% off the regular price**. Working in film based photography? Buy TF-4 or TF-5 Fixers in the **one liter size** and **take 15% off the regular retail price**. Order now!

### ORIGINAL CYANOTYPES

CAT. No.: 07-0090 (DRY)

Regular \$19.95

Special Price: \$16.95

This is 15% off

Promo Code F0090



### ORIGINAL CYANOTYPES

CAT. No.: 07-0091 (LIQUID)

Regular \$19.95

Special Price: \$16.95

This is 15% off

Promo Code F0091



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.

### FORMULARY TF-4 FIXER (1 LITER SIZE ONLY)

CAT. No.: 03-0141

Regular \$10.95

Special Price: \$9.30

This is 15% off

Promo Code F141



TF-4 ARCHIVAL RAPID FIXER IS EXCELLENT FOR USE WITH PMK AND OTHER PYRO FILM DEVELOPERS. TF-4 is an extraordinary fixer for both paper and some films. TF-4 works well in batch processing, fixing resin coated paper in 30 seconds and fiber based paper in 60 seconds. You can also use TF4 on TMAX films, fixing for 6 minutes to remove the magenta stain. We recommend 20 rolls of film to 1 liter working solution. TF-4 does not require a stop bath nor a hypo clearing agent, and has little odor when mixed with distilled water. TF-4 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.

### FORMULARY TF-5 FIXER (1 LITER SIZE ONLY)

CAT. No.: 03-0200

Regular \$10.95

Special Price: \$9.30

This is 15% off

Promo Code F200



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.

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OR COMMENTS at 800-922-5255

or email at the Photographers' Formulary  
[formulary@blackfoot.net](mailto:formulary@blackfoot.net)

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## THE 2010 WINNERS OF THE PHOTOGRAPHERS' FORMULARY ALTERNATIVE PROCESSES PHOTOGRAPHY CONTEST



*Balanced Rock' Highwood Mountains*  
©Gayle Eidson



*Nature's Blueprint*  
©Priscilla Monger



*Horseshoe Lake, Jasper National Park*  
©Clive Figueiredo

### Third Call for Entries for the 2011 Alternative Processes Photography Contest ***ACT NOW! THE 2011 CONTEST IS BIGGER AND BETTER THAN EVER!***

Three months to go and counting. Get your entry ready now. April 1, 2011 is the last day on which entries will be received for the *Third Annual Photographers' Formulary Alternative Processes photography contest*.

***Now we need YOU!***

**Who can enter:** Any amateur or professional who is not or has not been an employee or instructor at the Photographers' Formulary or at the Workshops in Montana.

**What's it all about?** Tuition for a free workshop of your choice during the summer of 2011. Additional prizes will be awarded for Second and Third place winners.

**What's the entry fee?** It's free. Follow the rules below for acceptable entries, and send yours in now. ***One (1) entry*** per contestant will be accepted.

**Last day to enter:** *All entries must be **RECEIVED** at the Photographers' Formulary not later than April 1, 2011.* No late arrivals will be accepted for judging. No exceptions. **Winners will be notified on or before May 1, 2011** to give the winner choice of ***any workshop during the summer of 2011.***

**Acceptable entries:** Original works only. NO entries on CDs will be accepted. Prints must be properly mounted; matting is not required.

***Treat your print professionally. If you win, your entry will be on display for a full year, and you want it to speak well of your abilities. Dry mount your entry so that you can be proud of it.***

***All entries must be sent with return postage or shipping prepaid. Any entry received without pre-paid shipping or postage will not be returned.*** All entries must be insured by the entrant to the value of the work claimed by the entrant. The Photographers' Formulary and the 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.

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

**This offer is void where  
prohibited.**

Anthony Mournian, Editor  
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or (406) 754-2891  
Fax: (406) 754-2896



## Photographers' Formulary 2011 Workshop Schedule

**AS OF JANUARY 18, 2011**

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

<i>June 5-10, 2011</i> <b>Handcrafted Emulsion Making for Paper</b> - Denise Ross	<i>July 17 - July 22, 2011</i> <b>Silver Halide Black and White</b> - David Vestal	<i>August 21-26, 2011</i> <b>Daguerreotype A Contemporary Approach -</b> Jerry Spagnoli
<i>June 12-17, 2011</i> <b>Handcrafted Dry Plate &amp; Film Emulsion</b> - Denise Ross	<b>The Bromoil</b> - David Lewis	<b>Photographic Image Transfers &amp; Photo Encaustic</b> - Anna Tomczak
<i>June 19-24, 2011</i> <b>Glacier Nat'l Park &amp; Montana Rangelands -</b> - Bruce Barnbaum	<i>July 24 - July 29, 2011</i> <b>Digital Platinum &amp; Palladium Printing</b> - Dan Burkholder	<i>August 28-September 2, 2011</i> <b>Outdoor Photography the Digital Way</b> - Rick Sheremeta
<b>The Gum/Platinum Print &amp; Making Digital Negs Using QTR</b> - Kerik Kouklis	<b>Encaustic Techniques for Photographers</b> - Jill Burkholder	<b>Teaching - What Counts</b> - David Spear
<i>June 26-July 1 2011</i> <b>Planning &amp; Printing the Fine Photograph -</b> - Bruce Barnbaum	<i>July 31-August 6, 2011</i> <b>Alternative Large Format Techniques</b> - Steve Anchell	<i>September 11-September 16, 2011</i> <b>Making &amp; Toning Lith Prints from Scratch - Session 1</b> - Tim Rudman
<b>Carbon Transfer -</b> - Sandy King	<i>August 7-August 12, 2011</i> <b>Gum Printing, Then and Now</b> - Christina Z Anderson	<i>September 18-September 23, 2011</i> <b>Making &amp; Toning Lith Prints from Scratch - Session 2</b> - Tim Rudman
<i>July 10 - July 15, 2011</i> <b>The Wet Plate Collodion Process</b> - Will Dunniway	<i>August 14-19, 2011</i> <b>Photographing Children - Becoming a Personal Photographer</b> - Marjorie Nichols	<i>September 25-September 30, 2011</i> <b>Lith Printing - Continued Personal Development: Alumni Groups</b> - Tim Rudman
<b>Digital Infrared Photography</b> - Kathleen Carr	<b>Mammoth Plates</b> - Luther Gerlach	

**Treat yourself to a fabulous opportunity!**  
**Workshop Details and Pricing Info on the website**  
[www.workshopsinmt.com](http://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](#). . .**

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