

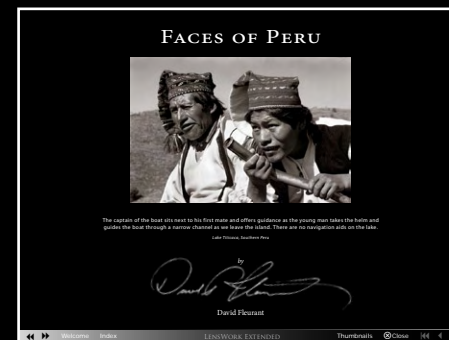
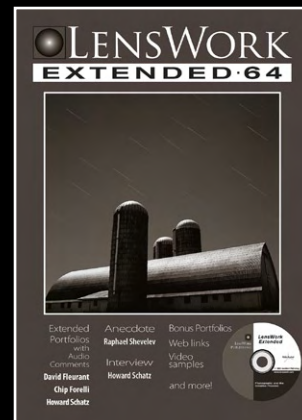
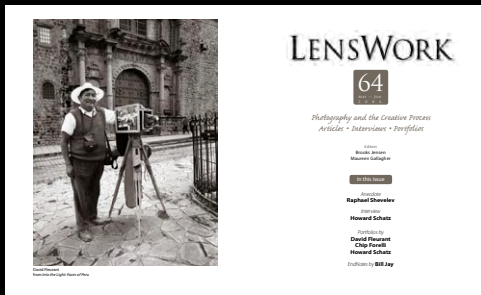
LENSWORK 64 PREVIEW

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Welcome to the free preview of *LensWork 64*. This PDF file offers an overview of the look at the content of *LensWork* in print and *LensWork EXTENDED* on CD as well as sample pages.

Sample Pages from
LENSWORK



Sample Pages from
LENSWORK
EXTENDED

Overview of LENSWORK

64



Articles

Editor's Comments

The days when a pile of prints defined the role of a fine art photographer are long gone. Now we must become "directors" of our projects

EndNotes by Bill Jay

Anecdote: Through the Eyes of Others by Raphael Shevelev

Shevelev disregards the advice of "serious" photographers to see for himself what *they* did not (and wins the trip and the girl in the process).

Interview with Howard Schatz

With the release of his 16th book in 13 years, Schatz is easily one of the most prolific and creative photographers working. Our editor learns more about his methodical approach, and partnership with his wife, Beverly Ornstein.

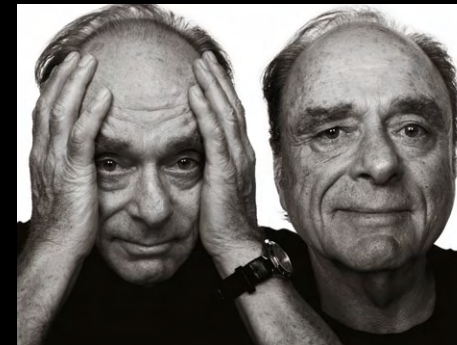
Portfolios



David Fleurant
Into the Light: Faces of Peru



Chip Forelli
Intrinsic Landscapes



Howard Schatz
In Character: Actors Acting

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

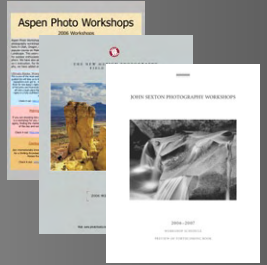
Sample Pages from
LENSWORK
EXTENDED



LENSWORK EXTENDED 64

featuring...

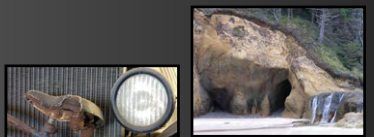
Extended Extras



Workshop Brochures



The Experiment



How will your creative vision differ from that of other photographers working with the same image? In a recent podcast, our editor proposed an experiment: three images for all comers to use as a basis to create art. Here are the results!

Andalucia of the Mind
by Anna P. Cabrera and M. Angel Albarràn



Bonus Gallery

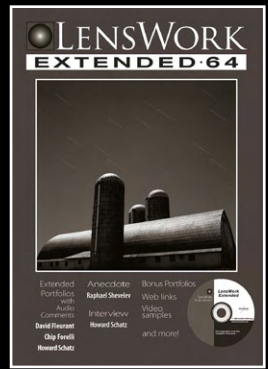


Pool Light
by Howard Schatz



Labyrinth
by Joe Lipka

LensWork #64	LensWork #64 In Print	LensWork Extended #64
David Fleurant	18 images	88 images Plus audio supplement
Chip Forelli	18 images	42 images Plus audio supplement
Howard Schatz	14 images	26 images Plus audio supplement
Selected technical data		✓
Bill Jay's EndNotes	2-pages	3-pages
Editor's comment	✓	✓
Audio Interviews with photographers		✓
Bonus Articles		✓
Book excerpts		✓
Bonus Gallery PDFs		✓



Extended portfolios, more images • Short audio interviews with photographers • Audio comments on individual images • Videos on photography and the creative process • Printable high resolution fine art images • Direct links to web sites, email addresses • Video interviews with photographers • And more all on a single CD using the Acrobat 6 Reader.

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 64

Overview of
LENSWORK

LENSWORK

Photography and the Creative Process • Articles • Interviews • Portfolios • Fine Art Special Editions

No. 64 May - Jun 2006



Portfolios
David Fleurant
Chip Forelli
Howard Schatz

Interview
Howard Schatz
Anecdote
Raphael Shevelev

EndNotes
Bill Jay

— ■ TABLE OF CONTENTS ■ —

8

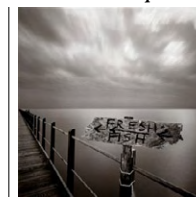
Editor's Comments

The days when a pile of prints defined the role of a fine art photographer are long gone. Now we must become "directors" of our projects.

37

Portfolio : Chip Forelli

Intrinsic Landscapes



15

Portfolio : David Fleurant
Into the Light: Faces of Peru



57

Interview with Howard Schatz

With the release of his 16th book in 13 years, Schatz is easily one of the most prolific and creative photographers working. Our editor learns more about his methodical approach, and partnership with his wife, Beverly Ornstein.

34

Raphael Shevelev

Anecdote:

Through the Eyes of Others
Shevelev disregards the advice of "serious" photographers to see for himself what *they* did not (and wins the trip and the girl in the process).

65

Portfolio : Howard Schatz

In Character: Actors Acting



88

EndNotes by Bill Jay

Information about
LensWork EXTENDED and other
Current LensWork Offerings
Start on Page 90!

— 7 —

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 64



David Fleurant
from *Into the Light: Faces of Peru*

LENSWORK

64
MAY — JUN
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Photography and the Creative Process
Articles • Interviews • Portfolios

Editors
Brooks Jensen
Maureen Gallagher

In this issue

Anecdote
Raphael Shevelev

Interview
Howard Schatz

Portfolios by
David Fleurant
Chip Forelli
Howard Schatz

EndNotes by **Bill Jay**

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

EDITOR'S COMMENTS

Photographer As Director

My entire photographic career, I've maintained the myth that the role of a fine art photographer is to show up at the publisher's or gallery owner's doorstep with a stack of prints. If the photographer was sophisticated they might be *matted* prints, but in the case of publishing they certainly don't need to be. In my fantasy of assumptions, gallery owners are just waiting for that new photographer to show up with the stack of print and will volunteer to mat and frame them at gallery expense. In my fantasy of assumptions, the publisher — after ooohing, aaahing, and gasping at the magnificence of the prints — would enthusiastically agree to publish a book and make the photographer famous and wealthy. There may have been a time in the history of photography when such was the relationship between the gallery or publisher and the photographer, but I can tell you with complete assurance that those days, if they ever existed, are long past.

To be a photographer in today's world, at least a photographer who pursues publication and distribution of their fine art photographs, requires a considerably greater

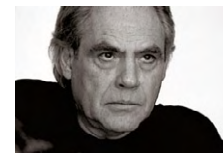
skill than mere photography. The role of the photographer has changed. To draw a parallel to film, today the role of the fine art photographer more resembles the role of the *director* and that of the *cameraman*. In an earlier article, I talked about the directorship of Kevin Costner in the movie *Dances With Wolves*. I proposed in that article that, just as in film directing, it isn't necessary for the photographer to do all the work any more than it was for Kevin Costner. Instead, it's possible to hire experts, craftspeople who know even more about their specialty than do the directors who engage them. In this article I'm going a bit further: I'm proposing that the role of the director is more than *project boss*. A fine art photographer needs to be a visionary, a logician, a bulldog, a motivator, a financier, a budget director, and a lighting expert — as well as the camera operator. You can probably also add typographer, web designer, PDF expert, advertising representative, and who knows how many more roles. Making pictures is fun, and for many of us is enough. Some don't care if their work is ever matted, framed, published, seen or distributed. But, if you are looking for an audience

8

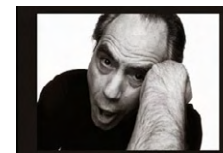
LENSWORK

for your work, there are new demands that today's photographers face that require our attention and our efforts.

In this issue of *LensWork*, all three photographers are their own directors, and although their work is considerably different from one another's the importance of their role as director for their project is similar. It's worth looking at their variations and thinking about our own work. We didn't choose these three portfolios with this lesson in mind — it just coincidentally worked out this way. The connection between the three photographers wasn't obvious to me until I interviewed Howard Schatz for this issue. I'd interviewed him before and I knew his approach and strategy when directing photographic models. He talks with them, he motivates them, he gives them suggestions and roles to play, he provides them with an ideographic backdrop and context for each exposure. His role as the director is equally important — if not more important — than his role as the photographer. It's his directorship that gives the photograph "direction" — that is to say, *specificity*. He doesn't simply watch whatever happens in front of him; he influences it — and then photographs it. This is the nature of his work with models, and in his latest book with actors. He takes this approach to another level in the work we present in this issue of *LensWork*, work excerpted from his new book *In Character: Actors Acting*. The book not only includes the photographs he made as the actors were performing as a result of his direction, but he includes his directions, too — text that accompanies each photograph that tells us precisely what he told the actors to portray as he photographed them.



Video stills of Howard Schatz directing (literally) Robert Klein from the video on *LensWork Extended #64*



Robert Klein photographed by Howard Schatz from *In Character: Actors Acting*

9

Sample Pages from LENSWORK 64

Overview of
LENSWORK

LENSWORK

I found this work to be mesmerizing, not only because the photographs were interesting, but because the interplay between his direction and the resulting photograph was equally fascinating.

But his “directorship” of this project didn’t end with the exposures. There is another, less superficial aspect to his role in directing this project.

The role of the director in a project includes every phase from conception to completion — and it’s this aspect of directing that is an even more tangible lesson from Schatz’ example. Showing up at a publisher’s with a pile of prints is an important first step for a photographer, but it leaves far too much unsaid, unplanned, unexecuted. As directors, our responsibility to our project — to our photography — extends beyond the mere production of the photographic prints. In Howard Schatz’ case, this included even the book design. Schatz not only conceive the project and worked with his production staff to arrange for the shooting sessions, he brainstormed the various directional scenes, he motivated the actors, photographed them, and then edited the photographs, designed the book, and oversaw its completion. The role of the director, whether it’s in film or in fine art photography, is that of a “make it happen” sort of individual. It is overcoming barriers. It is anticipating difficulties

and strategizing solutions. It is playing with ideas, considering alternatives, making decisions and ultimately commitments that shape the final project’s form and audience’s perceptions. Schatz’ book design, as he discusses in our interview, included numerous iterations including explorations and decisions about using color versus black-and-white, layout alternatives, cover designs, etc. In accepting the role of directing the project he assumed control of the creative vision and the practical execution.

In some regards, every fine art photographer assumes aspects of directing their project. For most of us, there is a simple and unavoidable reality that we work in isolation. There is no corporate boss or investment partner prompting us to create our own artwork. We do so through internal motivations. But, it’s been my experience that many photographers either ignore or are unaware of their responsibility and role as the director for their project. At best, they might be their own director on an unconscious level. At worst, the project never receives the directorial commitment required to bring it to full fruition. It is a great joy — both as an editor and as a fellow photographer — to observe the improvement in a project when the photographer takes conscious control of the directorship of the project and completes it to a more professionally finished level of production.

10

LENSWORK



Without question, the most frequent style of submission we receive at *LensWork* is a “pile of prints.” Typically, we’ll receive the photographer’s biography and perhaps an artist statement to go with it, but almost never more than that. This was not the case with the submission we received from David Fleurant. Here, again, is a photographer who understands the role of director and accepted that responsibility. His project, too, was submitted as much more than a mere pile of prints. The submission we received from David included over

80 photographs printed, more or less, as designed book pages. Each image was centered on the page, elevated with a drop shadow, and included formatted text to accompany each photograph. Each sheet was, essentially, a page out of a book — complete, requiring no interpretation on our part to envision how the photographs might marry with text and layout into a completed design. As a photographer, Fleurant completed that step for us, essentially making it easier for us as editors to see his completed vision for the project. It was necessary for him to go beyond being merely a photographer, and instead move his project through the layout and design process to a completed presentation. There was a title page, an introduction, the individual images pages — in short, everything we’d likely see in a book except the binding. He’d done all the work himself on his inkjet printer.

Both Schatz and Fleurant worked not only as photographers, but also as editors and designers. In doing so, it became much easier for us to see on paper what they envisioned in their creative minds. I could almost use that phrase as the definition of the role of director: a person who moves a project from *conception to visibility*.

11

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 64

LENSWORK



Notice in this definition I did not say a person “who moves the *images* from conception to visibility.” That is the role of the photographer (or the cinematographer). Any project worth looking at is likely to be more than just the sum of the images. When a project requires direction it’s because the images need organization, need context, need, to some degree, translation from mere images to a form and format that is digestible by a viewer.

This brings me to the work of Chip Forelli. Forelli is one of those incredibly talented and very fortunate commercial

photographers who creates without the line that divides *commercial* work from *personal* work. Forelli sees the landscape in a wonderful and unique way — a way that has application in both the commercial and fine art worlds. I was impressed in my conversation with Forelli that he, too, had an element of directorial management in his work. He explained that showing his work to gallery owners had led to frustration because they had a difficult time comprehending a way to market his work. His work needed a method of organization that helped them present it to their clients other than a random collection of images.

Listening carefully to their feedback, he then began to organize his work into three categories — industrial landscapes, inhabited landscapes, and intrinsic landscapes. Once he started thinking about his work in these three categories and visualizing how others would perceive his work if he were to organize them this way, he discovered that such a presentation made his work more accessible to viewers. He “directed” their vision by defining how to think about his work in ways that made it more comprehensible. For Forelli’s work, text was not necessary, but *context* was.

In all three of the photographers in this issue — actually, in all projects — this

12

LENSWORK

is the most important act of directing: The goal of the director is to make the work more easily understandable and therefore more meaningful to the viewer. In Fleurant’s case, this required individual images with text that deepened our understanding of the photographs. In Howard Schatz’ case, this required creative layout and the inclusion of his verbal directions so that the actors’ expressions were more meaningful to us. In Forelli’s case, it required organizing the images in a way that simplifies the viewer’s challenge of seeing through his eyes. These are only three examples, and only a fraction of the possibilities, but do illustrate the importance of directing, of packaging, of formatting, of finishing — however you want to think of it, it is a “moving beyond the simple pile of prints” to a result that is more complete and more meaningful to the viewer.

I suspect all fine art photographers throughout the ages have, albeit unconsciously, adopted some aspect of the role of the director. From Henry Fox Talbot’s *Pencil Of Nature* to Eugene Smith’s *Country Doctor* to Paul Capinigro’s *The Wise Silence* — it’s clear that photographers have a long history of executing ideas and unified projects. Perhaps the role of director is not as new a concept as I had first thought, but it is an idea that is important for us photographers to re-learn. What is the nature of your project? What is the

finished form that you envision? What are the barriers to be overcome? What will it require for you to complete it? Whose help will you need? How long do you have to finish it? What is the budget? What are you willing to sacrifice? These are the kinds of questions that require the answers of a director and are the kinds of questions that I am suggesting are important ones that go beyond the process of simply photographing.

Years ago I developed an outline which I still use today. Here it is, just in case you might find it useful in your work, too.

Steps in a Project

- Brainstorm it.
- Research it.
- Conceptualize it.
- Visualize it.
- Commit to it.
- Fund it.
- Engage it.
- Produce it.
- Polish it.
- Wrap it up.
- Distribute it.

As director of your own projects, they are yours to take as far as you can and are willing to.

13

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 64

Overview of
LENSWORK



Born in 1948, David Fleurant has been a life-long resident of Rhode Island. Coming of age during the Vietnam war, he states that he enlisted in the Navy at 18 years old "to avoid the draft." This decision, he recalls, "brought four and a half years of art studies to an end." He soon found that photography was compatible with shipboard life, and while at sea he began his pursuit in earnest, stating that "in the late 60s and early 70s I read every photography magazine I could get my hands on."

Upon completing his service in 1971 David worked at various jobs for a few years, then in 1974 enrolled at the Rhode Island School of Photography. Upon graduation in 1976 he embarked on a photographic career which has been "filled with many interesting twists and turns, but has never failed to interest or challenge me."

His artistic sensibilities were influenced early-on by his painting teacher, Hermond Itscovitch, as well as the photographic work of James Nachtwey, Nick Brandt, Richard Avedon, Ansel Adams, Eugene Smith, Eddie Adams, and others.

David currently divides his time between Gibbs College (where he teaches computer graphics and photography), traveling, and to a lesser degree working in his commercial studio. An exhibit of this work was featured at the Peruvian Embassy in Washington, D.C., in April, 2006.

David lives with his wife, Estela, and son Erik in Warwick, Rhode Island, on the shores of Narragansett Bay.

Web site: www.fineartphotography4u.com
Represented by: The Journey Home Gallery, Rhode Island;
ImageState Stock of Great Britain
Works with: Film cameras (Combo 4x5, Pentax 6x7, Contax G2 and Nikon F 35mm). Uses film scanners and Photoshop CS to create files for Epson printer.

— 14 —

INTO THE LIGHT

Faces of Peru



by

David Fleurant

The captain of the boat sits next to his first mate and offers guidance as the young man takes the helm and guides the boat through a narrow channel as we leave the island. There are no navigation aids on the lake.

Lake Titicaca, Southern Peru

— 15 —

Overview of
LENSWORK
EXTENDED

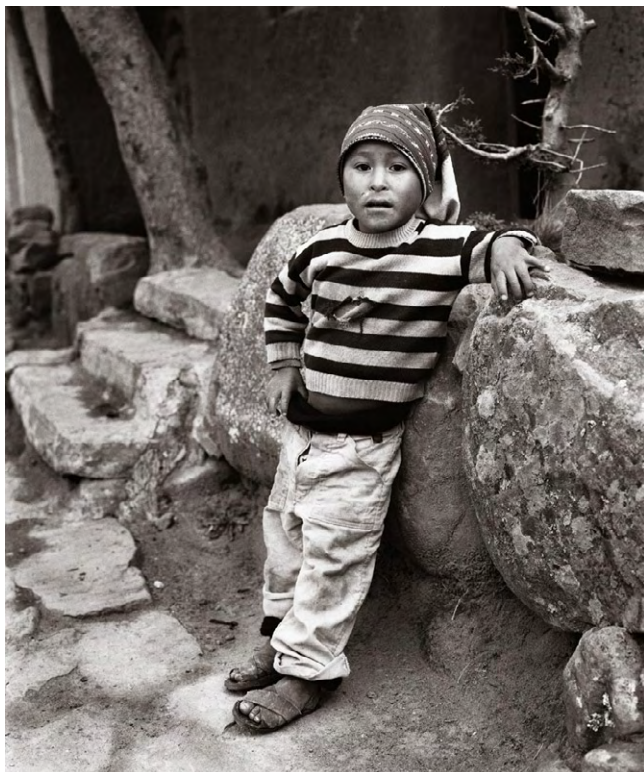
Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 64

Overview of
LENSWORK

▪ LENSWORK ▪



A young Quecha boy in a striped sweater. When I saw him, he reminded me of a pirate.
Taquili, Lake Titicaca, Puno District, Peru

18

▪ LENSWORK ▪



A Quecha Indian man on the Island of Taquili.
Lake Titicaca, Puno District, Peru

19

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 64

Overview of
LENSWORK



Born in Brooklyn, New York, in 1950, Chip Forelli played music professionally while earning a Bachelor of Art degree in architecture from New York Institute of Technology. Stopping by the NYIT darkroom one day to see a friend who was enrolled in the Commercial Arts Program, he recalls "I was absolutely intrigued, and ended up taking photography as an elective. It wound up being the only class that I arrived early and stayed late. I should have known at that point that photography, not architecture, was in my future."

Forelli went on to assist photographers for six years in New York before establishing his own studio there in 1982. While very active in stock photography, teaching, and print sales, Forelli's travels also take him on assignment where he most recently spent six months on a fine art/industrial project photographing on oil drilling platforms on the Pacific Ocean. He's also worked on prestigious advertising campaigns for BMW, Land Rover, AT&T and Eastman Kodak, as well as pro bono work for Doctors Without Borders.

Forelli has lectured at Photo Expo and the Art Director's Club and teaches at the International Center of Photography in New York City, New Jersey Heritage Workshops, Peter's Valley Workshop program and the Maine Photographic Workshops. This fall he is leading an independent workshop in Tuscany, Italy. Forelli co-founded the New York Photographers' Forum to help uncover the work of new photographers, and regularly juries exhibitions. He admires the work of Fay Godwin, Ansel Adams, John Blakemore, Paul Caponigro, Bruce Barnbaum and Michael Kenna.

In 1993 Forelli moved his family and studio two hours from New York to the Delaware Valley, in Damascus, Pennsylvania. There he lives with his "supportive, artistic wife," Gloria, and their sons, Jake, Cris and Ryan.

Web site: www.chipforelli.com
Represented by: He is self-represented. Please visit his web site.
Works with: Linhof Technika 4x5, Hasselblad, spot meter, wristwatch with an alarm, and a good book (for long exposures).

36

INTRINSIC LANDSCAPES



by

Chip Forelli

37

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 64

Overview of
LENSWORK

▪ LENSWORK ▪



40

▪ LENSWORK ▪



41

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 64

Overview of
LENSWORK

IN CHARACTER

Actors Acting



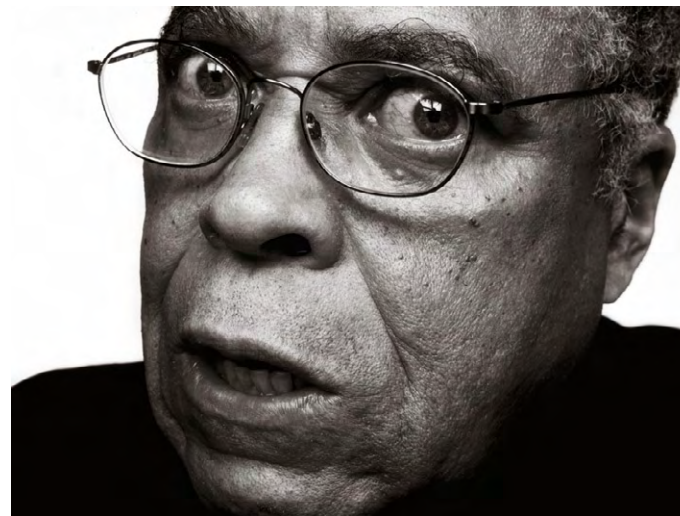
from a new book by

Howard Schatz

From *In Character: Actors Acting* (ISBN: 0821229079 Bulfinch 2006)

65

LENSWORK



James Earl Jones

You are a district attorney whose star witness has just perjured himself.

67

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 64

Overview of
LENSWORK

LENSWORK

LENSWORK



Michael York

You are ... a demented elderly woman whose children are trying to put you in a nursing home.

... being introduced at a gathering; embarrassed by excessive flattery.

... a train commuter alone at midnight retrieving your car from a deserted lot, seeing a man brandishing a butcher knife.

... a fraternity fellow laughing with your "brothers" about sexual exploits.

68

69

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK EXTENDED 64

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

LENSWORK EXTENDED 64



Extended Portfolios with Audio Comments
David Fleurant
Chip Forelli
Howard Schatz

Anecdote
Raphael Shevelev
 Interview
Howard Schatz

Bonus Portfolios
 Web links
 Video samples
 and more!



EXTENDED *Portfolios*



David Fleurant
Into the Light: Faces of Peru
 88 images, plus audio interview



Chip Forelli
Intrinsic Landscapes
 42 images, plus audio interview



Howard Schatz
In Character: Actor's Acting
 25 images plus audio interview

Bonus Gallery



Joe Lipka
Labyrinth



Howard Schatz
Pool Light



**Anna P. Cabrera and
 M. Angel Albarran**
Andalucia of the Mind

EXTENDED *Extras*



Video:
On the Set with Robert Klein

- **The Experiment** - a collection of reader image submissions in response to the recent podcast.
- **An Excerpt from the Tao of Digital Photography Blog** - the 10 "epiphanous" photographs that have helped form and shape Andrew Ilachinski photographic I/eye's evolution.
- **Workshop Brochures** - featuring upcoming workshops from programs around the country.

LensWork Extended is a true multimedia publication that dramatically expands the contents of our 96-page magazine, *LensWork* — then loads-in lots of audio, video, and "extended extras." In the spirit of the paper publication, the focus continues on the creative process, with each CD offering an engaging mix that only multimedia makes possible.

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 Version 6

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Sample Pages from
LENSWORK
EXTENDED **64**

Overview of
LENSWORK

FACES OF PERU



The captain of the boat sits next to his first mate and offers guidance as the young man takes the helm and guides the boat through a narrow channel as we leave the island. There are no navigation aids on the lake.

Lake Titicaca, Southern Peru

by


David Fleurant

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

◀ ▶ Welcome Index

LENSWORK EXTENDED

Thumbnails ⊗ Close

◀ ▶

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Sample Pages from LENSWORK EXTENDED 64

Overview of
LENSWORK



A shy Quecha girl in a beautiful knit hat.

Amantani, Lake Titicaca, Peru

I did not always want to be a photographer. Before I came to know the camera I was sure I would spend my life as a painter. Seeing my passion for painting, my parents enrolled me in art classes at a young age. My mentors were all much older than me, and I loved it. I was on a path that appeared certain and well-guided. But life has much more in store for us than anything we can predict.

At the age of 18 I enlisted in the Navy, and while serving aboard the Destroyer USS Rush I discovered quickly that oil paints and canvas didn't blend well with ship-board life. My new creative love became photography. While in the Navy I traveled extensively and photographed many cultures in the Mediterranean, Europe, North Africa, England, Norway and the Caribbean. This exposure broadened my view of the world, and perhaps led me to my next love.

In 1992 I married Estela, who is Peruvian. The following year I made my first visit to Peru to meet my new in-laws. I wasn't out of the airport yet when I realized I had just landed in a country still in the midst of revolution, and had just been given the opportunity to tell a story of everyday lives that are changing rapidly. Estela has been a great sounding board for many of my ideas.

In the early days (1993 to 1995) travel to Peru was long and difficult; today it is much easier. Where it was once somewhat dangerous, most of that has changed. To be closer to the people and culture I prefer to travel using local transportation – such as busses, trains, or in the back of a truck with locals. I spend most of the time in the high country – well-above 10,000 feet elevation, where the air is thin – so I'm mindful about how much gear I carry with me: while the Contax is quick, inconspicuous and travels light, the Pentax is big and heavy, but makes *big beautiful* negatives.

For me, the process of doing personal work is like therapy. I've become less and less interested in using my camera to sell somebody's soap. While I appreciate what I've earned from commercial work it's like a diet of air; it never fills me up. I continue to work on this project, but have also been photographing in a small village in Portugal, near the Spanish border, where we own a home. And then there is the high-plateau vineyard in Peru that beckons. Of course, there will always be more projects to photograph than there is time to do it. Such is life.

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

◀ ▶ Welcome Index

LENSWORK EXTENDED

Thumbnails ⊗ Close

◀ ▶

Sample Pages from LENSWORK EXTENDED 64

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED



My brother-in-law, Walter, is at work in his studio at home in Lima. He makes costumes for showgirls that work in clubs and television throughout South America.

Lima, Peru

◀ ▶ Welcome Index

LENSWORK EXTENDED

Thumbnails ⊗ Close

◀ ▶

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⊗ Close

◀ ▶

Sample Pages from
LENSWORK
EXTENDED **64**

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED



A little Quecha girl on one of the manmade floating grass islands of Uros. A reed grass boat is in the background.

Lake Titicaca, Puno District Peru

◀ ▶ Welcome Index

LENSWORK EXTENDED

Thumbnails ⊗ Close

◀ ▶

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⊗ Close

◀ ▶

Sample Pages from LENSWORK EXTENDED 64

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED



New Year's day and these Quecha girls are warming up in the morning sun before the festivities start. Dressed in their Sunday best, they flirt with the photographer.

Taquili, Lake Titicaca, Puno District, Peru

◀ ▶ Welcome Index

LENSWORK EXTENDED

Thumbnails ⊗ Close

◀ ▶

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⊗ Close

◀ ▶

Sample Pages from LENSWORK EXTENDED 64

Overview of
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On one of the Uros Islands (floating man-made grass islands), this Quecha man, about to have a small snack of lake fish, lies on the mattress of soft ground next to his house.

Uros Island, Lake Titicaca, Peru



A stone mason works on a wall used to divide one of the many farm fields in the hills around Arequipa.

Arequipa, Southern Peru

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

◀ ▶ Welcome Index

LENSWORK EXTENDED

Thumbnails ⊗ Close

◀ ▶

◀ ▶

enhanced.lenswork.com – Preview of LensWork #64

⊗ Close

◀ ▶

Sample Pages from LENSWORK EXTENDED 64

Overview of
LENSWORK



In the cool morning air, this Quecha boy catches a little warmth from the sun. At about 12,000 feet overnight temperatures are cold, even in summer.

Taquili, Lake Titicaca, Puno District, Peru



A young Quecha boy gives this visitor to his village the once-over.

Near Cuzco, Cuzco District, Peru



Boy selling oranges to travelers

Near Mancora, in Piura, north of Peru

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

◀ ▶ Welcome Index

LENSWORK EXTENDED

Thumbnails ⊗ Close

◀ ▶

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⊗ Close

◀ ▶

Sample Pages from LENSWORK EXTENDED 64

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED



This young boy is wasting no time in marketing his talent as he plays for pennies in the high mountain city of Cajamarca.

Cajamarca, Northern Peru

◀ ▶ Welcome Index



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Thumbnails ⊗ Close



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⊗ Close



Sample Pages from LENSWORK EXTENDED 64

Overview of
LENSWORK



Overview of
LENSWORK
EXTENDED


Sample Pages from
LENSWORK

Laughing mannequins look on as two firemen take a break, eat ice cream, drink some Chicha, and flirt with a young lady on the sidewalk in a Lima neighborhood.

Lima, Peru

◀ ▶ Welcome Index

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Thumbnails  Close

◀ ▶

Sample Pages from
LENSWORK
EXTENDED

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 Close

◀ ▶

Sample Pages from LENSWORK EXTENDED 64

Overview of
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Born in 1948, David Fleurant has been a life-long resident of Rhode Island. Coming of age during the Vietnam war, he states that he enlisted in the Navy at 18 years old "to avoid the draft." This decision, he recalls, "brought four and a half years of art studies to an end." He soon found that photography was compatible with shipboard life, and while at sea he began his pursuit in earnest, stating that "in the late 60s and early 70s I read every photography magazine I could get my hands on."

Upon completing his service in 1971 David worked at various jobs for a few years, then in 1974 enrolled at the Rhode Island School of Photography. Upon graduation in 1976 he embarked on a photographic career which has been "filled with many interesting twists and turns, but has never failed to interest or challenge me."

His artistic sensibilities were influenced early-on by his painting teacher, Hermond Itscovitch, as well as the photographic work of James Nachtwey, Nick Brandt, Richard Avedon, Ansel Adams, Eugene Smith, Eddie Adams, and others.

David currently divides his time between Gibbs College (where he teaches computer graphics and photography), traveling, and to a lesser degree working in his commercial studio. An exhibit of this work was featured at the Peruvian Embassy in Washington, D.C., in April, 2006.

David lives with his wife, Estela, and son Erik in Warwick, Rhode Island, on the shores of Narragansett Bay.



Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Web site: www.fineartphotography4u.com
Represented by: The Journey Home Gallery, Rhode Island;
ImageState Stock of Great Britain
Works with: Film cameras (Combo 4x5, Pentax 6x7, Contax
G2 and Nikon F 35mm). Uses film scanners
and Photoshop CS to create files for Epson
printer.

◀ ▶ Welcome Index

LENSWORK EXTENDED

Thumbnails ⊗ Close

◀ ▶

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Overview of
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Overview of
LENSWORK
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Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED