

LENSWORK 75 PREVIEW

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Welcome to the free preview of *LensWork 75*. This PDF file offers an overview of the look at the content of *LensWork* in print and *LensWork EXTENDED* on DVD as well as sample pages.

Sample Pages from
LENSWORK

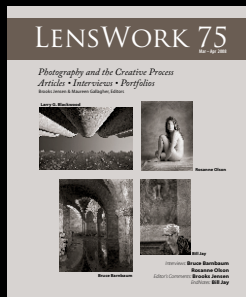


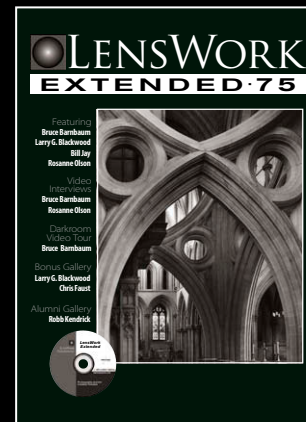
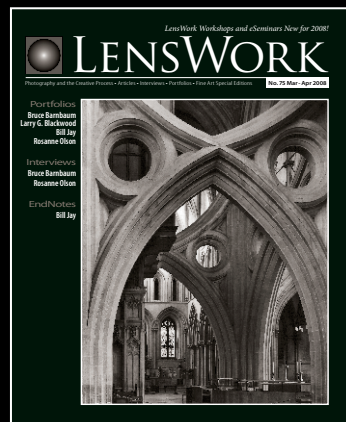
TABLE OF CONTENTS

Editor's Column
The LensWork Workshops and Seminars
For 2008, we are offering a series of workshops and seminars. Here is an outline of the new programs and content.

Portfolio
Larry G. Blackwood
Rosanne Olson

Interviews
Bruce Barbausa
Rosanne Olson

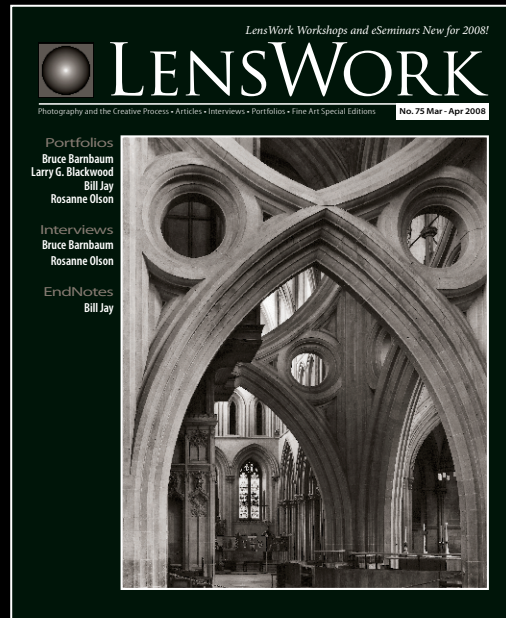
EndNotes
Bill Jay



Sample Pages from
LENSWORK
EXTENDED

Overview of LENSWORK

75



Articles

Editor's Comments
Announcing the LensWork Workshops

Interview with Bruce Barnbaum
Barnbaum has photographed stone for over 40 years and his new exhibit shows the range of this work. This interview covers his long-standing relationship with stone in various forms.

Interview with Rosanne Olson
With the publication of her new book, Olson discusses in this interview the process of photographing and sharing the personal stories of women.

EndNotes by Bill Jay

Portfolios



Bruce Barnbaum
Cathedrals



Larry Blackwood
Elevations: Grain Elevators



Bill Jay
Album



Rosanne Olson
This is Who I Am

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED



LENSWORK EXTENDED 75

featuring...

Nocturnes
by Chris Faust

Bonus Gallery



Ice Abstracts
by Larry G. Blackwood

*Alumni Gallery:
Tintypes*
by Robb Kendrick



Interview with Bruce Barnbaum
Interview with Rosanne Olson

Videos



Two extraordinary photographers, two very special interviews. In addition to these video interviews, we also include a darkroom tour with Bruce Barnbaum in the facility in which he creates his own work and teaches his workshops.

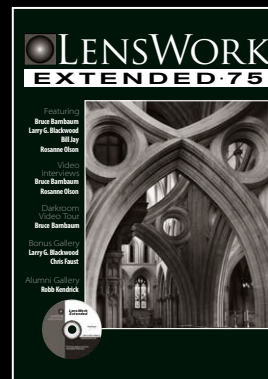
LensWork #75	<i>LensWork #75</i> In Print	<i>LensWork Extended #75</i> on Disc
Bruce Barnbaum	16 images	40 images Plus video interview
Larry G. Blackwood	17 images	58 images Plus audio interview
Bill Jay	8 images	44 images Plus audio interview
Rosanne Olson	8 images	24 images Plus video interview
Bill Jay's <i>EndNotes</i>	2-pages	3-pages
Audio interviews with photographers		✓
<i>Ice Abstracts</i> by Larry Blackwood		Bonus Gallery ✓
<i>Nocturnes</i> by Chris Faust		Bonus Gallery ✓
<i>Tintypes</i> by Robb Kendrick		Alumni Gallery ✓
Bruce Barnbaum Darkroom Video Tour		✓
Anthony Mournian Video Interview		✓
LensWork Podcasts		✓

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED



Extended portfolios, more images • Short audio interviews with photographers • Audio comments on individual images • Videos on photography and the creative process • Direct links to web sites, email addresses • Video interviews with photographers • And more all on a single DVD using the Acrobat 7 Reader.

Sample Pages from LENSWORK 75

Overview of
LENSWORK

LensWork Workshops and eSeminars New for 2008!



LENSWORK

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

No. 75 Mar - Apr 2008

Portfolios

Bruce Barnbaum
Larry G. Blackwood
Bill Jay
Rosanne Olson

Interviews

Bruce Barnbaum
Rosanne Olson

EndNotes

Bill Jay

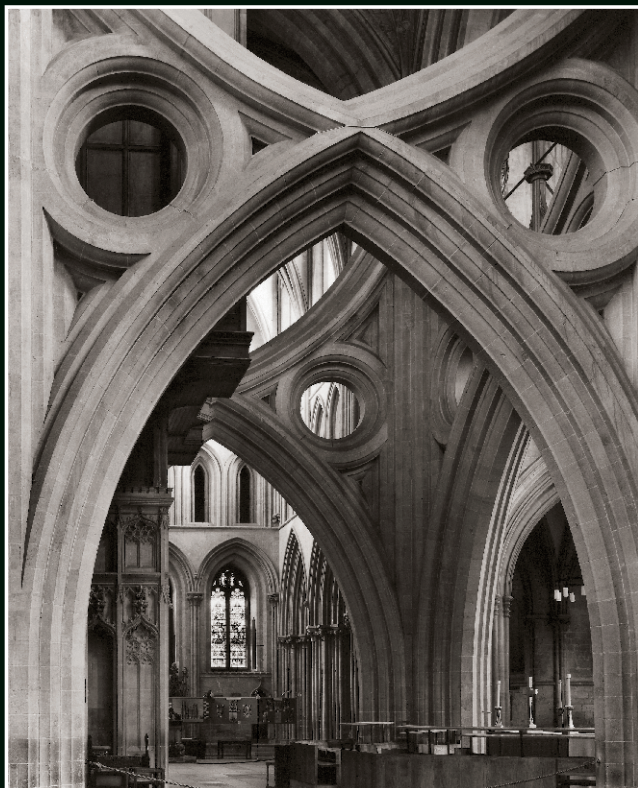


TABLE OF CONTENTS

8	53
Editor's Comments	Interview with Bruce Barnbaum
The LensWork Workshops and eSeminars	Barnbaum has photographed stone for over 40 years and his new exhibit shows the range of this work. This interview (a companion to his <i>Cathedrals</i> portfolio that follows) covers his long-standing relationship with stone in various forms.
New for 2008, we are offering a series of workshops and eSeminars. Here is an outline of the new programs and content.	
13	61
Portfolio : Larry G. Blackwood	Portfolio : Bruce Barnbaum
Elevations: Grain Elevators	Cathedrals of Stone
The ubiquitous grain elevator — symbol of so many small towns and farming communities. This portfolio examines these icons as <i>texture</i> as well as symbol.	Part of his body of work photographing stone, these cathedral photographs remain some of Barnbaum's most gripping and mesmerizing work.
31	79
Interview with Rosanne Olson	Portfolio : Bill Jay
With the publication of her new book, Olson discusses in this interview the process of photographing and sharing the personal stories of women.	Album
37	92
Portfolio : Rosanne Olson	EndNotes by Bill Jay
This Is Who I Am:	
Our Beauty In All Shapes and Sizes	
Culture pushes us to define ourselves in certain ways, but Olson finds that our outer appearance and inner self rarely conform to our culture's ideals.	

Turn the page for additional content
in LensWork EXTENDED #75 on computer disc!

3

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

EDITOR'S COMMENTS

The LensWork Workshops and eSeminars

Over the years we've published *LensWork*, the most commonly asked question has been *When are you guys going to offer workshops?* Well, at long last we have an answer – now. We'll be offering five different workshops in 2008 to be held here in Anacortes, Washington. But, that's not all.

By using the technology available to us in *LensWork Extended* — our PDF-based publication on computer disc — we can do more than just offer live workshops. We can extend the reach of our workshops to all of our subscribers around the world.

So, we are excited to officially announce two new integrated programs — *The LensWork Workshops*, and *The LensWork eSeminars*.

Does the world need another photography workshop program? Well, not if it's just another Zone System workshop or Photoshop class. There are enough of those to go around. Our objectives in offering workshops are twofold:

Offer information that is not being taught elsewhere.

Offer workshops born from our own experience and expertise — printing, publishing, and marketing.

So that's the focus of our programs. Our workshops are unique and offer hard-won information from our experiences as publishers of *LensWork* and *LensWork Extended*. These workshops may not be for everyone, but if you are interested in getting your work out into the world, there's a lot to learn before you invest your time and money in printing, publishing, or marketing your photography.

The Workshops

The *LensWork Workshops* will take place here in beautiful Anacortes, Washington, a couple of hours north of Seattle, on Fidalgo island — the gateway to the San Juan Islands. Our beautifully restored 1891 building that looks out to Mount Baker and the tidal waters of the Puget Sound will be our workshop home. Anacortes is a beautiful spot to visit with lots of great restaurants, parklands and trails, quaint shops, and a thriving art community — and it's a great place to photograph, I might add. There's easy transportation from Sea-Tac airport, and lots of choices

LENSWORK

of accommodations for every budget and whim.

The five individual workshop topics will take place here in our downstairs gallery. Each is an independent offering, but you'll notice there is some interconnectedness and commonality of theme — that is, getting your work out into the world so it can be appreciated.

The five workshops are ...

Printing and Publishing: The Fine Art Photo Book or Poster

In this workshop we'll present everything a photographer needs to know about printing your fine art photographs in book form, posters, or other commercial offset lithographic printing. You'll find out how to develop your own duotone and tritone curves, how to measure and control the target densities in your project — in particular how to bridge from Photoshop to ink-on-paper successfully. We'll discuss halftones versus stochastic printing, prepress and image preparation, basic book design using press signatures, paper choices and how they affect image quality, posters and limited edition lithographs, aqueous, UltraKote and varnish coatings. We'll cover ISBN numbers and barcoding, binding alternatives, cost analysis, press checks, and most importantly how to find, interview, and select a printer for your project — and whether to use overseas or

domestic printing. There is a lot to learn before you take your project to press, and in this workshop we'll share what we've learned in printing *LensWork* over the last 15 years, publishing fine art photographs every 60 days. And by the way, we'll discuss color as well as black and white.

PDF Publication

As an alternative to publishing photography in print, the advantages of electronic publication are numerous — for example, an affordable publishing budget, an incredibly low per-unit cost, easy distribution, and the inclusion of multimedia components. And unlike paper-based publications, PDF publishing offers — for all practical purposes — unlimited space accommodating even the largest projects without busting the budget. In this workshop, you'll learn the process of building and publishing your photography project as an Acrobat PDF publication. Starting from a pile of prints or digital files, we'll work through the process from software choices and image preparation, to layout and design, color management issues for PDF publications, master file creation, navigation controls, embedding and linking multimedia components, disc versus Internet distribution, CD versus DVD, replication, duplication and ISO standards, password protections, PC and Mac compatibility, and more. Here again, there is a lot to learn about this new publishing medium and in this

Sample Pages from LENSWORK 75

Overview of
LENSWORK

■ LENSWORK ■

workshop, we'll share what we've learned in the course of pioneering and publishing *LensWork Extended*.

The "Folios" Workshop

In the 1980s I began searching for a method to bind into book format individually printed gelatin silver photographs I was producing in my darkroom. I took classes in how to make handmade artist's books, I visited the Center for Creative Photography in Tucson and scoured their archives of artist's books, and even hired tutors to work with me individually. The result of all this research was that I eventually rethought the entire pursuit and designed an entirely new approach to finishing a project of fine art originals. I call them simply "folios" — from the Latin root *folium* meaning a single leaf or sheet of paper. Folios are a cross between a *book* and a *portfolio*. Like a book, folios have room for many pages, many images, and even text, or text signatures. Unlike a book, they are not bound, but rather are individual sheets. Like a traditional portfolio, my folios contain original artwork, but are not matted. And the folio cover is a more flexible enclosure that's more accommodating to small hand-held prints than the traditional portfolio clamshell box. In this workshop, we'll explore this folio idea, and walk through the process of designing, producing, and finished a folio of your fine art photographs — including the embossed art paper folio enclosures

you've seen in both the *LensWork* and *Brooks Jensen Arts* folios.

The Photography "Project" Workshop

With the advent of so many means to produce project-oriented work, the process of working through a project from concept to finished piece can be a challenge — especially for photographers who are so used to working with the individual "greatest hits" type image-making that has dominated fine art photography for so many decades. What if your subject leads you to more than one image — indeed beyond the image and into a larger scale project? How does one define a project? How do you manage it? How do you overcome the barriers? How do you get unstuck? How do you keep the momentum flowing and the project progressing toward it's conclusion? As far as that goes, how do you conclude it? And *when?* These and other issues are all part of the learning curve for project-oriented photography — the kind of work that often ends up as a monograph, PDF publication, an exhibition, or a web presentation.

In this workshop, I'll be joined by a true contemporary master of photography, Huntington Witherill. His experience and examples offer a practical look at how an accomplished and productive photographer has done it — in fact, done it *successfully* for years. Bring your projects to this workshop — both finished and just

12

■ LENSWORK ■

begun — and we'll focus on the processes needed to bring your photographic projects to completion.

Finding an Audience for Your Work

So, now you have it completed — the project, the exhibition, the book, the PDF, the website — so now what? How do you find an audience — or even a *paying* audience — for your work? That is the topic for this workshop. Our assumption is that your photography is not your career — that is, that you are not looking for your photography to replace your day job. Instead, this workshop is for the committed and passionate photographer whose personal work deserves a wider audience. We'll explore traditional venues as well as new ones. We'll explore income-producing venues, as well as non-profit ones. If your work is stuck in the Light Impressions boxes in your closet and you'd like to get it out and get it seen, there are lots of ways to connect with an audience and that is the focus of this workshop. We'll discuss means and money, pricing and selling, galleries and websites, you and the audience your work deserves. There's never been a better time to be a photographer, nor a larger audience of people who enjoy photography. Finding and connecting with an audience for your work is the focus of this workshop.

Well, that's the line up for our workshops for 2008. Full details about all these

workshops including a more detailed description of topics, dates, travel information, tuition, and accommodations can be found at workshops.lenswork.com.

The "eSeminars" Program

Our new LensWork eSeminars will provide smaller scale tutorials and instructional videos presented in the same PDF format we use for *LensWork Extended*. This will allow those of you who cannot travel to Anacortes for a live workshop to have access to some of the same materials. The Workshops and the eSeminars are not duplicates of each other, but they will share some common topics. Quite honestly, they are simply different experiences and different ways of learning — so, we'll use computer-based eSeminars for topics that lend themselves to this approach.

Some eSeminars will be included in *LensWork Extended* in their entirety. Others will be available on computer disc. Samples will appear from time to time in *LensWork Extended*. Keep your eye on future issues of *LensWork Extended* for more eSeminar information and samples.

So, that's what's new! Two new programs for 2008. Thanks — and we'll hope to see you here in our beautiful little corner of the great Pacific Northwest.

13

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 75

Overview of
LENSWORK

ELEVATIONS

Grain Elevators



by



Larry G. Blackwood

15

LENSWORK



19

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 75

Overview of
LENSWORK

▪ LENSWORK ▪



22

▪ LENSWORK ▪



28

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 75

Overview of
LENSWORK

THIS IS WHO I AM

Our Beauty in All Shapes and Sizes



Dana, 30

by

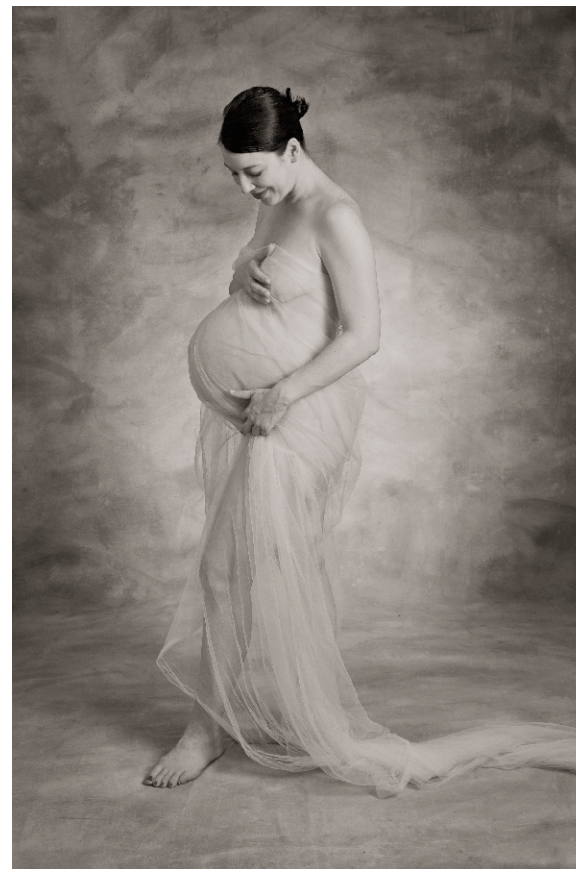


Rosanne Olson

*Images and text excerpted with permission from her book
This Is Who I Am
Artisan Books © 2008. All rights reserved.
\$25.95 — Hardcover — ISBN 978-1-57965-363-7
Available at amazon.com or by calling 1-800-772-7202*

— 39 —

• LENSWORK •



— 43 —

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 75

Overview of
LENSWORK

▪ LENSWORK ▪

JAN, 88

I used to be a dancer. I was with modern dance companies as well as commercial companies before World War II. I'm happy that my body still moves around well, though I've never particularly loved it. The most you can ask is that you keep in shape.

I think women worry far too much about their bodies and then don't do anything about it. I've always been busy doing body things like dancing and swimming and hiking. Now I walk the dog, and I still do some stretching before I get out of bed in the morning.

I was diagnosed with early-stage Alzheimer's over a year ago. My long-term memory is pretty good but my short-term memory is affected. It's frustrating and depressing, but I say get over it. If you dwell on it you can really get into a state of mind where everything is wrong. That's a big waste of time and energy. I'm trying hard not to think about myself these days, and I also don't care what other people think about me.

44

▪ LENSWORK ▪



45

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 75

Overview of
LENSWORK

ALBUM



by

Bill Jay.

Bill Jay

Eve Arnold

81

LENSWORK

Ansel Adams was described as a “beaky raven of a man” (I think I wrote that) and the out-doorsy metaphor might have been appropriate when he was lean and black-headed, but in later years he was more rotund and grizzled, so you change the description to a “satisfied American eagle of a man.”

I met Ansel on a score or more of occasions during the seventies and eighties and photographed him during a few of the more informal times. He was unfailingly generous, warm, funny, considerate, and all the other adjectives you can think of to describe the nicest of human beings — even in the face of rudeness and crude disagreements with his ideas. I remember a conference in the mid-seventies which happened to take place at Asilomar, a resort near Ansel’s home. He was invited to address the couple of hundred young academic photographers in the audience. He began by stating that the craft of photography was the key to good images — and the audience booed him. What colossal arrogance! But Ansel was more



Ansel Adams telling a risqué joke with such gusto that he is dripping his drink down his pants, much to the fascination of the cat. 1980.

generous than me. He seemed to understand that they were rebelling against the old order, which he acknowledged to represent, and quietly but firmly continued

83

Overview of
LENSWORK
EXTENDED

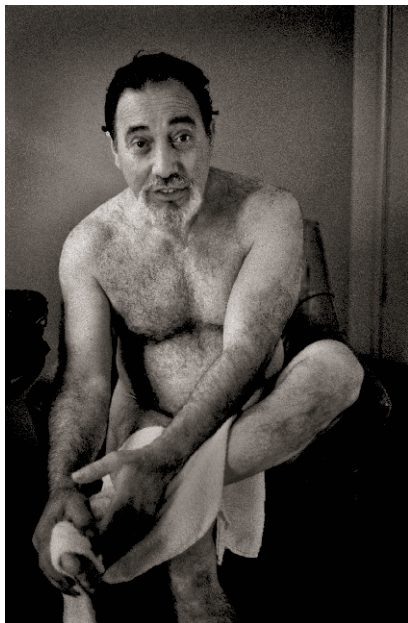
Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 75

Overview of
LENSWORK

LENSWORK



Morrie Camhi in his hotel room. April 1983.

Morrie Camhi was above all a warm and witty friend, the type of person to whom I would latch onto at a boring conference (and there were plenty of those). He was always an entertaining and stimulating companion. But he did, with cheeky forethought, cause me some

puzzlement and awkwardness on occasion. After this picture was taken, colleagues encountered on my travels would often take me aside: "I didn't know you were gay; why didn't you tell us?" "I'm not gay," I'd say, but no one seemed convinced. This went on for months. Eventually, the origins of the story emerged. Morrie kept showing this picture to fellow photographers, telling them with a wink-wink, nudge-nudge that it was "taken at a time when Bill Jay and I were shackled up together." Message received — and transmitted on the photograpevine.

And Morrie told no lie. It was taken when we "shacked up together," but the explanation was more innocent. We were both visiting a conference in a strange city, in April 1983, and decided to share a hotel room for a couple of nights. I photographed him after his morning shower.

I miss our chats in local cafés or lounging around a pool, when Morrie would tell stories about the people in his photographs. No matter how odd, even bizarre, these people seemed to behave, or how gleefully Morrie recounted their absurdities, there was never any hint

85

LENSWORK

of condescension in his anecdotes, just acceptance and affection for the human condition.

Morrie was born in New York City in 1928 and became a commercial photographer in Petaluma, California. In 1972 he sold his business in order to concentrate on personal work, teaching at City College of San Francisco "just to make ends meet," he would say. But I did not believe him, because it was too evident that he enjoyed being with his students.

His main contributions were three books: *The Jews of Greece* (Jews in Thessaloniki who had escaped the Holocaust); *The Prison Experience* (photographs of and messages from Vacaville prison); and *The Farm Workers* (photographs of California Chicano farm workers).

Personally, I particularly loved his portraits of women in their homes who had posted advertisements for themselves in the Man Wanted personal columns of local newspapers, which he then printed with their self-descriptive ads. Like Morrie Camhi himself, this project was poignant and provocative — a social document with humorous undertones.

Morrie Camhi died in 1999 at the age of 71 after a two-year battle with cancer.



Michael Kenna is now one of the most successful art-photographers in America, with twenty-plus monographs already published, and an avid and growing number of collectors awaiting new prints. Not bad for an English boy growing up in the grimy, industrial town of Widnes, Lancashire. This was not a hotbed of art or photography. In fact, there was only one photography gallery in the whole of England at the time, and that was in London. After three years studying photography at the London College of Printing (a commercial photography program), Michael worked in the profession, before moving to San Francisco in 1978, where he became Ruth Bernhard's printer.

At this time I was hearing an increasing amount about a "fellow Brit" who was making a name for himself in the world of gallery art. We met for the first time at his home in San Francisco in July 1983, where I photographed him with his pet parrot. We looked at a lot of prints. They were already suffused with his trademark misty minimalism. But I could never have predicted how they would seize the imagination of collectors.

I wrote the introduction to one of his books of night photographs, but I was well aware that this genre was such a small part of his project-based work, which has encompassed Japan, concentration camps in Europe, Easter Island, nuclear power

86

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 75

Overview of
LENSWORK

CATHEDRALS OF STONE



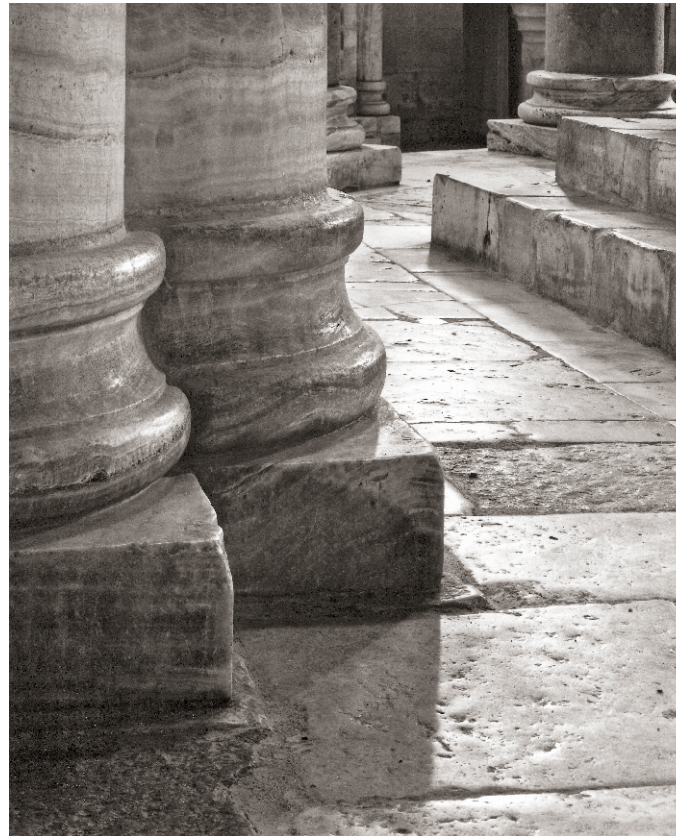
by

A stylized, handwritten signature in black ink, which reads "Bruce Barnbaum".

Bruce Barnbaum

63

LENSWORK



65

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 75

Overview of
LENSWORK

▪ LENSWORK ▪



66

▪ LENSWORK ▪



67

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK EXTENDED 75

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

LENSWORK EXTENDED · 75

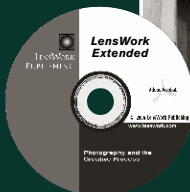
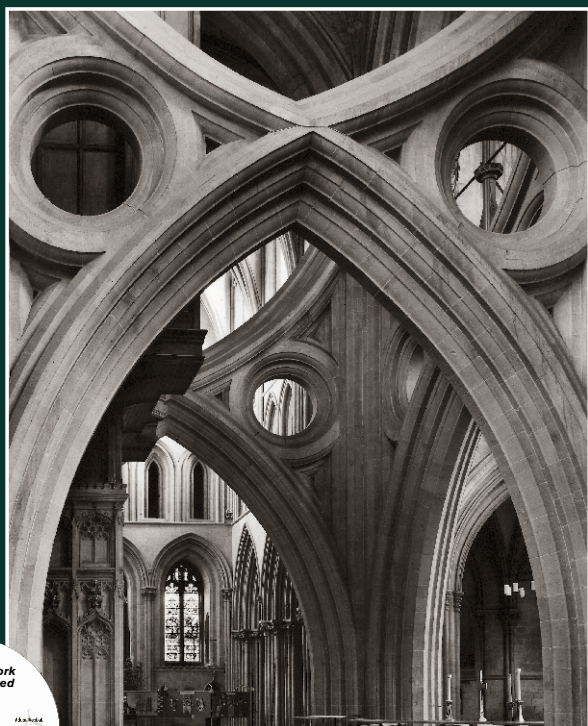
Featuring
Bruce Barnbaum
Larry G. Blackwood
Bill Jay
Rosanne Olson

Video
Interviews
Bruce Barnbaum
Rosanne Olson

Darkroom
Video Tour
Bruce Barnbaum

Bonus Gallery
Larry G. Blackwood
Chris Faust

Alumni Gallery
Robb Kendrick



EXTENDED *Portfolios*



Bruce Barnbaum
Stone
40 images
plus video interview



Larry G. Blackwood
Elevations: Grain Elevators
58 images
plus audio interview



Bill Jay
Album
44 images
plus audio interview



Rosanne Olson
This is Who I Am
24 images
plus video interview

Bonus Gallery

ALUMNI GALLERY



Larry G. Blackwood
Ice Abstracts
plus audio interview



Chris Faust
Nocturnes (wide-screen)
plus audio interview



Robb Kendrick
Texas Tintypes
plus audio segments

EXTENDED *Extras*

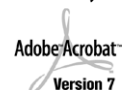
- LensWork Podcasts
- Video Interview with Bruce Barnbaum
- Video Interview with Rosanne Olson
- Additional Bill Jay *EndNotes*

Video Tour: *Bruce Barnbaum's Darkroom*

Barnbaum is well-known for his tireless decades of teaching photographic workshops. Some of his most popular workshops are offered in his own darkroom, a facility constructed specifically for the dual purpose of instruction as well as to function as Bruce's personal darkroom. In this video tour, we see both sides of this facility.



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 issue offering an engaging mix that only multimedia makes possible.



System Requirements: This DVD-ROM can be played on your PC or Mac computer using the free Adobe Acrobat Reader™ Version 7 or newer available via download from www.adobe.com.

\$12.95 U.S. / \$12.95 Canada
Photography • Art Criticism



Sample Pages from
LENSWORK
EXTENDED **75**

Overview of
LENSWORK



Overview of
LENSWORK
EXTENDED

STONE

Including Images from the LensWork #75 Portfolio "Cathedrals"

by

Bruce Barnbaum



Video Interview with Bruce Barnbaum, 32 min.

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

◀ ▶ Welcome Index Quit

LENSWORK EXTENDED #75

Thumbnails ◀ ▶

◀ ▶

enhanced.lenswork.com - **Preview of LensWork #75**

⊗ Close

◀ ▶

Sample Pages from LENSWORK EXTENDED 75

Overview of
LENSWORK

The exhibit called "Stone" includes realism and abstraction; the natural world and the man-made world. It's a perfect cross-section of my work, and leads the viewer through two photographic subjects that have very much in common, yet are so unique in their individual character.

I discovered Antelope Canyon — which was the beginning of my work in what I call the Slit Canyons — on January 1st, 1980. That's when I walked into Antelope Canyon for the first time. I began photographing it the next morning. The sandstone was incredibly musical, and completely captivating.

Later that year I found another kind of "stone" quite by accident. I had been invited to teach a workshop in Norway, and decided to travel via England. I planned to tour that country for nearly three weeks. At the time I had no particular desire to photograph the cathedrals. All that changed when I saw them. Again, my response to "stone" in the form of cathedrals was overwhelming. And again, I experienced



music — although this time in sweeping man-made structures.

Wells Cathedral is where my story of the cathedrals begins. I had been drawn to Wells Cathedral by tour book accounts of its magnificent west

facade, only to find it completely hidden by scaffolding when I arrived. It was being cleaned and restored. Though disappointed, I decided to take the time to see the interior, rather than simply head on to my next destination. As I entered, the central arch structure towered in massiveness and majesty. I had never before been staggered by any human work, but suddenly my knees buckled and I nearly fell to the floor. The awesome grandeur was totally unexpected. From that moment, not only did I want to photograph the cathedrals; I simply had no choice.

As a lover of classical music, these exquisite forms (found in the Slit Canyons *and* the cathedrals) create for me a never-ending array of melodies, harmonies and overtones. It is music captured in stone. The music is that of Bach, Handel, and Pachelbel, of Schubert and Brahms, of Fauré and Janáček — melodic and harmonious, complex yet simple, stately and solemn, and above all — *inspiring*.

[There are nearly 50 prints in the exhibit, with print sizes ranging from 6x7 to 30x40 inches.]

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

◀ ▶ Welcome Index Quit

LENSWORK EXTENDED #75

Thumbnails ◀ ▶

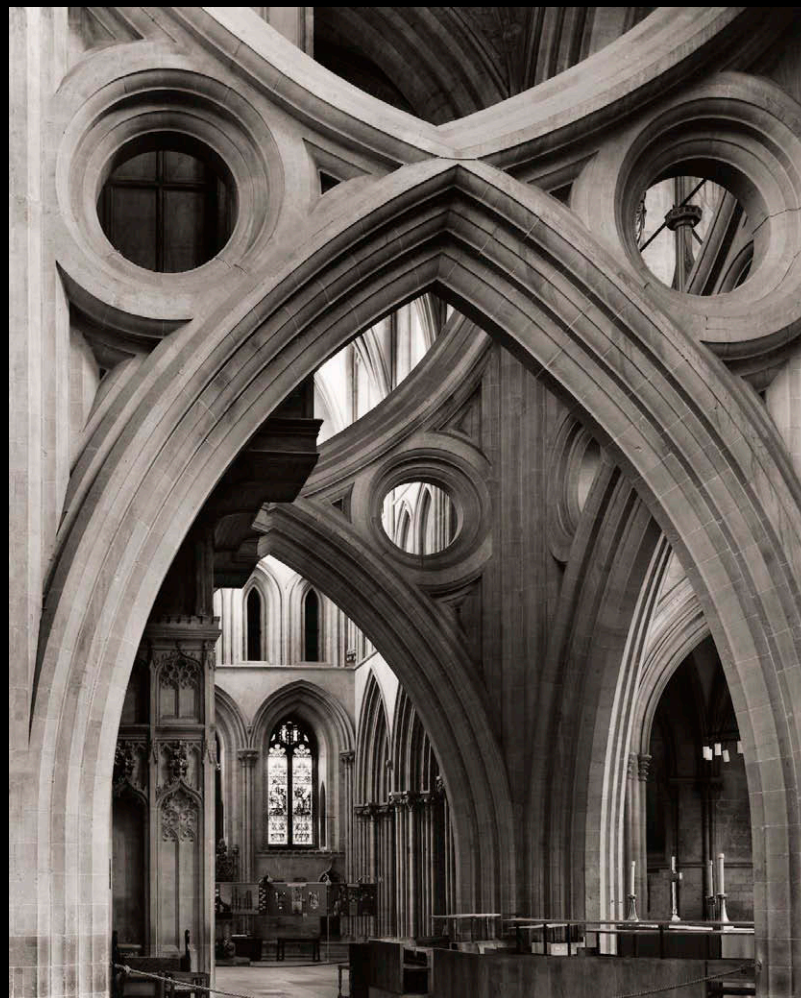
Sample Pages from
LENSWORK
EXTENDED **75**

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED



◀ ▶ Welcome Index Quit

LENSWORK EXTENDED #75

Thumbnails ◀ ▶

[Subscribe online](#)

[Renew online](#)

[Purchase this item from our online store](#)

[Purchase 11 Years of LensWork \(issues #1-56\) as PDF files on a single CD](#)

enhanced.lenswork.com – **Preview of LensWork #75**

⊗ Close

◀ ▶

Sample Pages from
LENSWORK
EXTENDED **75**

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED



◀ ▶ Welcome Index Quit

LENSWORK EXTENDED #75

Thumbnails ◀ ▶

[Subscribe online](#)

[Renew online](#)

[Purchase this item from our online store](#)

[Purchase 11 Years of LensWork \(issues #1-56\) as PDF files on a single CD](#)

enhanced.lenswork.com – **Preview of LensWork #75**

⊗ Close

◀ ▶

Sample Pages from
LENSWORK
EXTENDED **75**

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED



◀ ▶ Welcome Index Quit

LENSWORK EXTENDED #75

Thumbnails ◀ ▶

[Subscribe online](#)

[Renew online](#)

[Purchase this item from our online store](#)

[Purchase 11 Years of LensWork \(issues #1-56\) as PDF files on a single CD](#)

enhanced.lenswork.com – **Preview of LensWork #75**

⊗ Close

◀ ▶

Publishers & Editors

Brooks Jensen
Maureen Gallagher

Design & Layout

Brooks Jensen
Thea LaCross

The contents of this computer media
are copyrighted materials.

Please note that this computer file has been sold as a consumer product for the private non-commercial use of the purchaser only. Its contents are copyrighted in its entirety and may not be duplicated by any means for use other than the original purchaser. Each article, portfolio and photographic image is copyrighted by the author or photographer and may not be duplicated for any purpose or by any means without their consent.

© 2008 LensWork Publishing

LensWork Publishing
909 Third Street
Anacortes, WA 98221-1502 U.S.A.

USA TOLL FREE 1-800-659-2130

Voice 360-588-1343 FAX 503-905-6111

Email editor@lenswork.com

Visit our World Wide Web site at:

<http://www.lenswork.com>

including the the latest information about offerings from LensWork Publishing.

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

