

Why Choose LensWork?

**"Thanks for producing what is, in my opinion,
the only mag worth subscribing to."
- Rob**

"Thanks. We are enjoying both the photography and commentary in LensWork **thought-provoking and like having another congenial colleague offering new thoughts and insights." - Ed and Dorothy Monnelly**

"I have been a subscriber for a while now and have to tell you **how starved the photography community would be without your publication. I am so very happy you are no longer quarterly. I have only one wish for you, and I mean this in a good way. May you never enjoy broad commercial appeal." - Marc Climie**

"I truly love your magazine, and **find it an inspiration to my own work in photography, although I am just a wanna be "artist" turned amatuer. Your magazine is a great comfort to me while I sit on board ships in the Arabian Gulf stinking of sweat and dreaming of cooler climes." - Timothy Gordish**

"As a person who has published a magazine for ten years, I understand your admirable efforts to publish the beautiful LensWork. What quality, **what good sense in texts, so much about real photography in such a discreet, non-agressive manner! I felt so refreshed! Thank you that you chose 10 years ago to follow your dreams and instincts!" - Voicu Bojan, Cluj, Romania**

"I REALLY LIKE YOUR MAGAZINE! I love to read the **in-depth interviews, and to hear what others are doing and thinking. It brings so much more to the field of photography when you can understand where someone is coming from. I also **enjoy the connection back to other arts.** After all, we do all speak a similar language and have common concerns when it comes to being creative." - Jim Graham**

**"Thank you for producing such a delightful magazine. I have subscribed to various magazines over the years, but have been tired of seeing the same old techniques. Finally I have found a magazine that reflects that which I am trying to achieve, which is to produce stunning, visually emotive photographs."
- Philip Hunter**

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 **LENSWORK**
PUBLISHING

Announcing LensWork Extended!



LENSWORK

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

No. 57 Mar - Apr 2005

Articles

Bill Jay

David Bayles &

Ted Orland

Portfolios

George Barr

Kristin Satzman

Arthur Tress



LENSWORK

57
MAR — APR
2005

Photography and the Creative Process
Articles • Interviews • Portfolios

Editors

Brooks Jensen
Maureen Gallagher

In this issue

Articles by

Bill Jay

David Bayles & Ted Orland

Portfolios by

George Barr

Kristin Satzman

Arthur Tress

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USA FAX Toll Free
1-800-866-7459

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

E-mail editor@lenswork.com
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Cover Image by Kristin Satzman
from *Sanctuary*

— ■ TABLE OF CONTENTS ■ —

7

[Editor's Comment](#)

LensWork Extended

We're listening. Our readers want more, and now we're delivering lots of additional visual and audio content through our sister publication on CD!

11

[Portfolio : Kristin Satzman](#)

Sanctuary



29

[David Bayles & Ted Orland](#)

The Nature of The Problem

Excerpted from their time-resistant book, *Art & Fear*, this piece has fun dispelling the notions about why art does (or more often does not) reach a level of true artistry.

33

[Portfolio : George Barr](#)

City Forms



71

[Bill Jay](#)

Magazine Memoirs:

Creative Camera and Album

Jay takes us on a whacky guided tour of the invigorating times of the 60s and 70s shared by many (now-notable) photographers, while recalling the success but eventual demise of two magazines along the way.

95

[Portfolio : Arthur Tress](#)

Wheels on Waves



EDITOR'S COMMENTS



LensWork Extended

I'm free, I tell you, free! Feels great! You spoke, we listened, and at last we have a way to respond to your requests for *more*.

With the publication of *LensWork* #57, we are announcing its new sister publication, *LensWork Extended*. Without question, during the last 12 years, the most frequent "criticism" we've received has been that readers want more – more pages in each issue and more frequent publication. We now have an answer to those requests in the form of this new publication – an extended, expanded, enhanced, cross-media and multimedia version of *LensWork*.

I can best describe *LensWork Extended* by illustrating it with a description of how the paper version of *LensWork* is produced. With each issue, the selected photographers send us far more images than we have room to publish. Sometimes, on rare occasion, you might see an entire portfolio; more often, we have room for only a fraction of the images we'd like to include. A case in point: in *LensWork* #54 we published the work of [James Whitlow Delano](#). Delano had sent us a disc with

163 images from his work China. If we had the space, we would have published all 163 of them – they were that good!

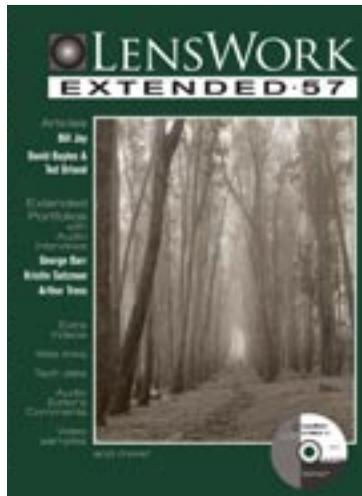
But due to the restrictions in publishing the 96 pages of *LensWork*, we were able to include only 20 of his images. A similar story could be told of [Bradford Washburn's](#) luminous *Mountain Photographs* in *LensWork* #50, [David Fokos'](#) landscapes in *LensWork* #51, the *Unknown Wynn Bullock* from *LensWork* #55 – the list could go on for every issue we've ever published. It's so frustrating to have to edit such wonderful work to such limited selections. But, the realities of publishing on paper are that the space available for content is determined by the square inches available on the pages. This is an insurmountable limitation that every publisher struggles with.

In the early stages of constructing each issue of *LensWork*, we begin by building the magazine, using every single image each photographer sends us. We place these images in an extended layout with the reality that we do not know, until the final cut, which images will actually appear in print. We assemble this first

draft of the magazine in its entirety, using *all* the images. At this point we often discover that we begin with a layout that would be 140 to 180 pages – a sizable problem when *LensWork* has exactly 96 available pages. We then begin the arduous and torturous process of eliminating pages so that we can reduce the publication to the 96 pages you see in print. Essentially, we *construct* the magazine in its entirety, and then *deconstruct* sections of it to make the final page count. What a shame! What a frustrating limitation. What a loss ...

But no more! A few years ago we started playing around with the idea of doing a second, sister publication to *LensWork* as you know it in print. This early thought process has now come to fruition with our announcement of *LensWork Extended* – a publication without space limitation, with audio and video capabilities, and with room to grow. In *LensWork Extended* we will be able to include all the images we select for publication without compromise, without the restrictions of print publication. On each disc there is enough room for hundreds of images and extended text in addition to audio and video elements not possible in paper. It is this revolutionary

new publishing technology that offers us the opportunity to share with you so much additional content that simply won't fit in the 96 pages of *LensWork*. Each new issue of *LensWork Extended* will be published on CD using Adobe Acrobat® PDF files, audio and video content, and will be viewable on any computer – PC, Mac, or Linux. In addition, pop the disc into your car or home stereo, and selected portions of the audio will be playable just like a music CD.



I first started thinking about digital publishing in 1996 when I read *The Road Ahead* by Bill Gates. In this seminal book, Gates discussed the coming changes in the dissemination of information, including the possibility of digital publishing. He emphasized the essential nature of digital publishing – huge space capabilities, interactivity, a medium that is inherently

searchable with instant cross-referencing, ease of storage, portability, and flexibility. He was among the first to discuss dictionaries that talk, books that are contiguous with the Internet, and data that is accessible when you want it even if you don't know where it is.

He also made an impression on me when

he proposed that digital publishing must, fundamentally, be recognized as a different form of publishing than merely reproducing book pages on the computer screen. Simple text-only pages are best as pages in a book. I agree with him that merely reproducing book pages on-screen is a waste of technology and underutilizes the unique attributes of digital publishing.

With this in mind, in the eight years since reading his book, I've thought a great deal about what a digitally distributed photography publication could be. Sure, it would include photographs and text like the pages of *LensWork*, but a digital publication can also include the spoken word and even video – photographers speaking in their own voices about their processes and creative life. Digital publications can contain extensive additional information in the form of notes, hypertext links, links to both e-mail and the Web, and so much more. Digital publications can be annotated by the reader with notes, and both the text and the notes can be instantly searched for information retrieval via keywords and phrases. *LensWork Extended* has all of these attributes and more.

Then there is the issue of *creative flexibility*. Twelve years ago, when Maureen and I started *LensWork*, desktop computers were the newest, latest thing, the Internet and e-mail didn't exist. Photographs meant *film*, and publishing meant *ink*.

How could we possibly have foreseen the changes that would take place in both publishing and photography in the last dozen years? How could any of us have foreseen these changes? The same can be said if we look *forward* a dozen years. What creative ideas will be mainstream then that today are not yet even dreams? I could not have, in my wildest dreams, predicted the invention of digital publishing, but here it is. I can predict that, if I get my way and God is willing, *LensWork* as you've noted will still be published and bringing to you portfolios and ideas about photography and the creative process. The heart and soul of our publishing effort is, and will remain, the magazine that is so close to our hearts. There is nothing quite like holding a book in one's hands. We've tried to make *LensWork* as aesthetically pleasing as we possibly can. *LensWork Extended* is not a replacement for the physicality of the paper issue. But we hope it truly is an *extension* of the content of the magazine, an extension without the limitations imposed by publishing in print. As new ideas, new images, new possibilities, and new technologies unfold, the creative flexibility we can bring to our readers through a digital publication gives us the same thrill we had in 1993 as we prepared the very first issue of *LensWork*.

Today we see *LensWork Extended* as:

- extended portfolios with more

images than appear in the print version of *LensWork*

- short audio interviews with each of the photographers we publish
- audio comments from the photographers on the production and inspiration of individual images
- occasional videos of photographers working in the field or captured in the midst of the creative process
- occasional extended articles and unedited interview transcriptions
- printable high resolution fine art images
- direct links to web sites and e-mail addresses
- an area for readers' images and PDF published projects
- the inclusion of (I hope this is not blasphemy) some color work portfolios
- for those technically minded, we will occasionally include digital EXIF data and even print variations
- more *EndNotes* comments from Bill Jay (he always sends more than we have room for)
- lots and lots of other goodies, bonus content, and special features, and
- content we cannot now predict as ideas and technological capabilities continue to evolve.

We believe *LensWork* (on paper) and *LensWork Extended* (on CD) each have unique qualities and that they complement each other. They each stand alone as an independent publication, but together our hope is that each new issue offers a rewarding, motivating, and inspiring experience that contributes to your creative process. This is the reason we will offer both *LensWork* and *LensWork Extended* as independent publications available as individual issues or by subscription. For those of you who see the advantages of each format and want both, we will also offer them as a packaged set by subscription.

We cannot thank you enough, our readers, for your passion about creative photography and your continued interest and support of our publishing efforts. We hope this newest member of the LensWork publishing family supports and extends the tradition of production quality and editorial content that you have come to appreciate and expect from us.



Creativity's Cup Runneth Over

LensWork's New Publication on CD



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 PDF files, audio and video content**

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The entire contents of LensWork plus ...

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- Short audio interviews with photographers
- More EndNotes comments from Bill Jay
- Audio comments on individual images
- Printable high resolution fine art images
- Direct links to web sites, email addresses
- Goodies!

Additional content by issue may include ...

- Videos
- Extended articles
- Unedited interview transcriptions
- Readers' images and PDF published projects
- Color work portfolios
- Technical data and print variations
- Features we cannot now predict as ideas and technological capabilities continue to evolve!



LensWork #57	LensWork #57 In Print	LensWork Extended #57
George Barr	15 images	37 images
Kristin Satzman	13 images	15 images
Arthur Tress	21 images	73 images
Bill Jay	Edited for space	Full article
Editor's comment	✓	Plus audio supplement
Audio Interviews with each photographer		✓
Extra articles		3
Bonus video samples		10
EndNotes by Bill Jay		✓
Press check photos		✓
Expanded bio information		✓
Selected technical data		✓
Photos of the photographers		✓
Sample Audio Commentaries		✓
LensWork Special Editions hi-rez printable images		✓

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SANCTUARY



by

Kristin A Satzman

Kristin Satzman



Reverence, El Cerrito Hillside

THE NATURE OF THE PROBLEM

by

David Bayles and Ted Orland

*Life is short, art long, opportunity fleeting,
experience treacherous, judgement difficult.*

[Hippocrates](#) (460–400 B.C.)

Making art is difficult. We leave drawings unfinished and stories unwritten. We do work that does not feel like our own. We repeat ourselves. We stop before we have mastered our materials, or continue on long after their potential is exhausted. Often the work we have not done seems more real in our minds than the pieces we have completed. And so questions arise: *How does art get done? Why, often, does it not get done? And what is the nature of the difficulties that stop so many who start?*

These questions, which seem so timeless, may actually be particular to our age. It may have been easier to paint bison on the cave walls long ago than to write this (or any other) sentence today. Other people, in other times and places, had some robust institutions to shore them up: witness the Church, the clan, ritual, tradition. It's easy to imagine that artists doubted their calling less when working in the service of God than when working in the service of self.

Not so today. Today almost no one feels shored up. Today artwork does not emerge from a secure common ground: the bison on the wall is someone else's magic. Making art now means working in the face of uncertainty; it means living with doubt and contradiction, doing something no one much cares whether you do, and for which there may be neither audience nor reward. Making the work you want to make means setting aside these doubts so that you may see clearly what you have done, and thereby see where to go next. Making the work you want to make means finding nourishment within the work itself. This is not the Age of Faith, Truth and Certainty.

Yet even the notion that you have a say in this process conflicts with the prevailing view of artmaking today – namely, that art rests fundamentally upon talent, and that talent is a gift randomly built into some people and not into others. In common parlance, either you have it or you don't – great art is a product of genius, good art a product of near-genius (which [Nabokov](#) likened to

CITY FORMS

Photographs Inside the City Limits of Calgary



by

A handwritten signature in black ink, consisting of a large, stylized 'G' followed by a series of loops and a horizontal stroke.

George Barr



MAGAZINE MEMOIRS

Creative Camera and Album

by

Bill Jay

The conference organizers have given me a specific brief, which I will do my best to fulfill: “We would like you to map important developments in photography from 1968 within the magazine and publishing world ... and most specifically your role within *Creative Camera*.”

The latter half of this charge necessitates that this essay will be in the nature of a memoir. As any historian will assert, the least useful sources for objective information are the participants in an event. So I am hesitant to assert that this will constitute The Truth about the early years of *Creative Camera* and what it was like to edit the magazine at the beginning of its life. Facts become warped by the passage of time; objectivity becomes swamped with subjective emotions; like images in a family album, memory is selective and emphasizes the positive.

I hope this will not be seen as an exercise in nostalgia because along with the heady excitements and occasional satisfactions

came a sobering dollop of embarrassments, strategic errors, and awkward failures. I was young, inexperienced and naïve, and passionate about photography. It was like being a teenager, head over heels in love with a girl whom everyone else considered a klutz. I was quick to rush to the defense of every, even imagined, slight to her honor. And who has not made a fool of himself in such circumstances? Photography was my first love. I could not understand why everyone else did not share my passion, let alone ignore her or, worse still, disparage her virtues.

It is difficult to impart a sense of this mixture of heady excitement and embarrassing righteousness without saying a few words about the state of the photography world in Britain during the mid-1960s, for those who have come to photographic maturity in a totally different environment, where photography is now a rich, diverse, respected and supported medium. ‘Twas not always so ...

* My contributions to this conference are dedicated to the memory of Van Deren Coke. He died on 11 July 2004 during my writing of this essay.

WHEELS ON WAVES



by

Arthur Tress

Arthur Tress



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