

# Why Choose LensWork?

"I get several photography magazines and **LensWork is the one I notice I most eagerly open.** You're doing good work." -- *Pat Breslin*

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

"Thanks!!! **LOVE LensWork;** wish it was weekly..." -- *Scott*

"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 amateur. 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*

"I also wanted to compliment you and a wonderful publication. It is **clearly better than any other similar publication** - especially *Aperture* (the "new" version)." -- *Jack B. Combs*

"**I LOVE your publication** - a friend of mine just gave me the most recent issue." -- *Lorraine Shaw*

"I just picked up a copy of your magazine and I want to know, where have you been all my life? This says No. 36 on the front, does this mean I've missed 35 of these? **I enjoyed every bit of this issue, from cover to cover.** Just wanted to say hi and I'm sorry I didn't know about you before." -- *Katharine Thayer*

"The concept of what you are doing is fantastic; and, of course, it is more than a concept." -- *Bill* "P.S. **Appreciate most of all the "brains" so evident in the operation.**"

"I just wanted to write and say "Thank You" for producing a magazine of **such high quality.** The May-June issue was the second issue of Lenswork that I had purchased and once again **no word has gone unread.** I am new to the world of Photographic Art and Photography but the insight that I get from the pages of *LensWork*, both written and visual far exceed the price of purchase. Thank you once again!" -- *Jason Gray*



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ADD TO CART

\*For 2-year US subscriptions, or subscriptions to Canada/Mexico or Overseas, see our website at [www.lenswork.com](http://www.lenswork.com)

"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*

"This 'preview' is a delightfully tantalizing treat, one which certainly brightened up my morning. On the other hand, it's cruel torture - now I've got to **race frantically out to the mailbox, day after day, eagerly hoping that the next issue of your excellent magazine will be waiting there ready to be devoured,** only to be disappointed by 'regular' mail. If you were trying to show just enough of the magazine to drive viewers into a frenzy to see the whole issue, well, you've succeeded. Thanks for putting out such a fine magazine." -- *Paul Butzi*

"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.*

"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*

"Just finished looking through / reading *LensWork* No. 32. I wanted to say what a great publication you have here. **Thought-provoking editorials, thorough interviews, and splendid portfolios.**" -- *Miles Budimir*

*New Panorama Folio by Huntington Witberill!*



# LENSWORK

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

No. 52 Apr - May 2004

Articles  
Brooks Jensen  
Sean Kernan

Portfolios  
Magnum Photos  
Norman F. Carver, Jr.  
Victoria Ryan

EndNotes  
by Bill Jay



# LENSWORK

52  
APR — MAY  
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*Photography and the Creative Process*  
*Articles • Interviews • Portfolios*

*Editors*  
Brooks Jensen  
Maureen Gallagher

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**Sean Kernan**  
**Brooks Jensen**

*A Special Presentation of*  
**Magnum Photographers**

*Portfolios by*  
**Norman F. Carver, Jr.**  
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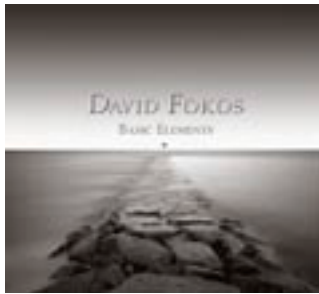
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*Editors' Afterword*

LensWork Current Offerings ...



**Gift Subscriptions**  
*Starting at \$29*



**The LensWork Interviews**  
*DVD/CD Two Disc Set*  
*Starting at \$9.95*



**Huntington Witherill**  
**Panorama**  
*Gelatin Silver Folio*  
*12 Panorama Images*



**Gelatin Silver Special Editions**  
**Samples**  
*Unmatted \$19 each*

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# EDITOR'S COMMENTS



## *Community of Peers*

I am of the baby boom generation and there is no question that my life is considerably different than that of my parents. One of the more interesting ways that my generation is so different is the nature of our friendships. For my parents, a lot of their friends were their neighbors. Geographic proximity was the most important criteria that influenced who occupied their circle of peers. Their friends were often defined as those who lived nearby or those who worked in the same office. This circle narrowed a little by those who then shared a common interest.

My generation is different. We often don't know our neighbors; coworkers can be in another building or another city; and, what defines our circle of friends is not their geographic proximity but rather their psychological proximity. Space has been overcome by technology. Our friends are those who share our interests, regardless of where they live, often even if they live across the country. Nationwide cell phone plans, instant email and chat software, cheap airfares – we no longer get excited over a long-distance call like our grandparents did.

Thirty-five years ago I waited anxiously for each issue of the Fred Picker newsletter. I knew at the other end of the mail was a master photographer who shared my passion and who invisibly connected me, I supposed, to lots of other photographers who also read his newsletter. We were bound by an invisible thread that connected us in our isolation. We could, and occasionally did, get together at workshops. But it was Fred Picker who connected us – along with the Friends of Photography, a dozen workshop brochures, a few MFA programs, and books. I didn't know any other photographers; I just assumed they were out there, somewhere. Thankfully times have changed.

It is a paradox of photography that it is a discipline that is best pursued alone yet at the same time is so enriched when one does not work in a vacuum. Darkroom work and field photography are almost always best as solitary activities. But this very isolation tends to work against the creative life. The interchange of ideas, the sharing of images, even the debates of artistic philosophy and technology are so important to pushing us beyond our limited thinking. This is one of the reasons

why I have been a long time advocate of reading books on art history – the changing perspective of time and medium can be so invigorating. Along the same lines, I cannot recommend too strongly the advantages of expanding one’s circle of input. Newsletters, Internet chat groups and news groups, online bulletin boards, blogs, magazines, and videos are now so prevalent compared to when I started in photography. Information is so readily available that I know the younger generation does not understand how wonderful and special this is.

I still have no neighbors who are fine art photographers. This has not changed in 35 years. However, unlike 35 years ago, I now have a large circle of friends who share my passion for photography. Some live across town, some live across the country or even in different countries. Each occupies their own world, but we are all bound together to the marvels of technology and the times we live in. They are a resource for inspiration and challenge. I cannot recommend *connection* too strongly. It is said, “No man is an island,” and photographers are no exception.

### *Newsletters*

Fred Picker’s *Zone Six Newsletter* has long ago ceased publication. There are, however, a number of newsletters I highly recommend. Mike Johnston, former editor of *Photo Techniques*, has one of the

newer ones ([www.37thframe.com](http://www.37thframe.com)). David Vestal still publishes *Grump* (PO Box 309, Bethlehem CT 06751-0309) and is one of the best and most acerbic reads around. Al Weber’s pithy comments are always worth reading ([www.stare.net/weber/newsletter/index.html](http://www.stare.net/weber/newsletter/index.html)). All three of these are published on an irregular basis and have just the right touch of knowledgeable expertise combined with irreverent and sometimes radical lessons. I’m sure there are others and I will be happy to publicize them if you drop me an e-mail at [editor@lenswork.com](mailto:editor@lenswork.com) and I’ll add them to our bulletin board.

### *Internet bulletin boards*

In the art world, it’s been my experience that everybody has an opinion and most of those opinions have some virtue. The Internet offers all of us a chance to publish our ideas and have our voices heard. It’s the ultimate democratic form of communication. Nowhere is this manifest better than in a bulletin board. Everybody can post their opinions, even if they’re stupid – which sometimes they are. It’s amazing, however, how many times a stupid opinion leads to a brilliant comment or observation. True, sometimes it leads to an Internet shouting match complete with \*%\$ swear words and all-out flaming. But I find that is rare in photography boards where most folks are truly interested in the benefits of community and share a common passion for photography.

There are dozens and dozens of photography bulletin boards. Some of the best are [www.apug.org](http://www.apug.org); [www.photo.net](http://www.photo.net); [www.dpreview.com](http://www.dpreview.com); and [www.usefilm.com](http://www.usefilm.com). Comments often tend to be oriented to gear and new photographers, but not always. Again, I know there are probably other good ones which I'd be happy to pass along. We have one, too, at [www.lenswork.com](http://www.lenswork.com) that follows the non-equipment oriented approach of *LensWork*.

### *Newsgroups*

A newsgroup is a big room full of a bunch of people all talking at once – or at least speed typing. At least this is the way they seem to me. Very energizing; very specialized; lots of good information; lots of questionable information; well worth the time to explore. Search the Internet for Photo Newsgroups. You'll find countless variations. I access them using Outlook Express' newsgroup function.

Email newsgroups are slightly different. You will receive email recaps on a regular – usually daily – basis. Check out [puresilver@tundraware.com](mailto:puresilver@tundraware.com); [silver-bits@tundraware.com](mailto:silver-bits@tundraware.com); and a Yahoo group known as DigitalBlackandWhiteThePrint.

### *Blogs*

A blog is sort of like an Internet diary – blog being short for *web log*. Often they are random comments offered up on a daily basis by people who have eclectic

ideas on things that happen in their life. I'm starting to see more blogs dedicated to photography and the creative life. Sometimes they can be an inspiration, sometimes an illumination, occasionally a bore, but almost always interesting. I started my own blog to discuss the multitude of little tidbits of information that come across my desk for which I don't have room enough or substance enough to include in *LensWork*. You can find the link to our LensWork blog at our website, [www.lenswork.com](http://www.lenswork.com).

A new twist on the blog is another extension of the technology – the audio blog, and the visual blog. Audio blogs are comments that one listens to rather than reads. My LensWork blog is an audio blog – I am a horrible typist. A visual blog is exactly what you would think. A visual blogger posts photographs on their blog on a regular basis – new images, sometimes rough images asking for comment, sometimes finished images. I've even seen a private visual blog where a community of folks post their images in high resolution so their fellow group members can download it and print it on their desktop printer. The virtually distributed, free gallery where friends across the country can share their images via remote printing. I wonder, what would Stieglitz say?





# WORLD ARCHITECTURE



*by*

*Norman F. Carver, Jr.*

Norman F. Carver, Jr.



*Hilltown Cubism, Pereto, Central Italy*

# “AND SO, AS YOU GO FORWARD IN LIFE ...”

*A Graduation Address For Those Of You  
Who Weren't Paying Attention The First Time*

*by*

Sean Kernan

*This is a talk that was given at the commencement of the photography and film programs at Rockport College in Rockport, Maine. Why, you might wonder, would it be of concern to fully fledged photographers? Simple. The categorization of our learning into College and Afterward is a construct that ceases being useful when we finish college. We need to be ready to learn things whenever they present themselves. And even though we may be long out of school, the lessons never cease – even those of graduation talks.*

When I was asked to talk to you today my first thought was that I had to come up with a dose of wisdom to give you before you wander off into the Fog of Life. So you can save this for when your ideals and your reality diverge ... which they should start to do by late this afternoon, I promise. Listen carefully and you'll learn that a certain sphinx waits for you down the road with a serious question. It will insist on an answer, and I am going to tell you today what the question is. You'll have time to think about it. (Is this like cheating on a test? You decide.)

# BOTANICALS



*by*  
*Victoria Ryan*

Victoria Ryan



# MONEY GAMES

*by*

Brooks Jensen

Vintage prints. Limited editions. Sliding scales. Resumes and signatures. There are so many games that photographers and galleries play with the hope of increasing print prices. The variations are almost endless, but in the final analysis, when you boil it all down, the only really useful thing you can do to increase your print prices is to die. Announcing you are about to die is a close second.

This sounds, well, depressing. But, the unspoken truth is that all the money games and all the marketing schemes that are dreamt up to increase the value of photographic work have nothing to do with photography or the life of an artist. True, even we artists have to pay the bills. But where artwork and bill paying meet is this silly game that tries desperately to make artwork seem more valuable – perhaps I should say more valuable *than it really is*. It all seems so pretentious and blatantly commercial – with apologies to all those honest and trustworthy art galleries and brokers, and there are many. The true and best function of a gallery is to educate and help connect sellers and buyers. This is a worthy and respectable trade. Unfortunately, not everyone involved in the marketing of artwork has the best interest of everyone in mind. To be more generous, sometimes they are just naïve and don't understand business.

Far too often the motivations for those selling photography (both photographers and those who represent them) is based on the wrong premise – that increasing the price for a photograph is a good thing. Anyone who knows anything about business or economics knows that the most fundamental rule of profit is that lowering the price and broadening the market is the only true way to increase income. As soon as people start

# MAGNUM'S NEW YORKERS



*by*

Select Magnum Photographers

*Excerpted from an exhibition at  
The Museum of the City of New York  
February through September 2004*

*Girl in bus during snowstorm, 1967  
Erich Hartmann (American, b. 1922 Germany - d. 1999)*



*48th Street window washers, 1958*  
*Inge Morath (American, b. 1923 Austria - d. 2002)*



# The LensWork Folios



HUNTINGTON WITHERILL  
PANORAMA

What is better than a book of photographs? *LensWork Folios* are a collection of photographs printed on real silver photographic paper to archival museum standards! No ink-on-paper compromises! Nothing can replace the depth of tonality or presence of fiberbase silver photographic paper.

The *LensWork Folios* are sets of images – little photographic jewels that can be appreciated as hand-held art objects or even matted and framed if you choose to display them. Each photographic image is printed on double-weight photographic paper. The set of images is enclosed in a letterpress folio with embossed title. There is also a hand-printed title page and colophon which is numbered and signed by the photographer.

In contrast to today's gallery obsession with the *bigger-is-better* philosophy, we believe small and intimate photographs have a magical quality all their own. There is a tangible joy in holding in one's hands a finely crafted and beautifully seen photograph. Also, there is an experience in viewing a set of related images that cannot be duplicated with a single image on the wall.

# 12 IMAGE FOLIO HUNTINGTON WITHERILL

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[www.lenswork.com](http://www.lenswork.com)

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HUNTINGTON WITHERILL  
PANORAMA

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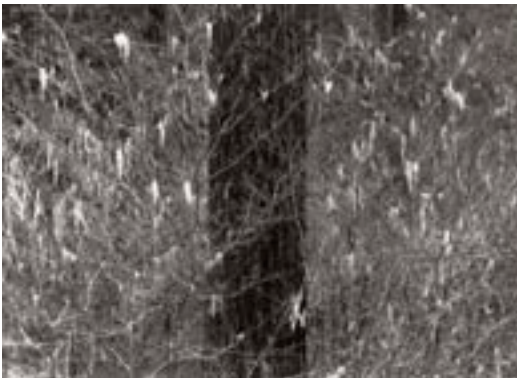
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LSS-032 Winter Trees #1, Mt. Erie, Fidalgo Island, WA 2003



LSS-033 Winter Trees #2, John Day River, OR, 1989



LSS-034 Winter Trees #3, Clackamas River, OR, 1990

## Gelatin Silver Sample Prints

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- **Order deadline:**  
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The *LensWork Special Editions* Program is unique and unparalleled. Because our gelatin silver *Special Editions* use a hybrid darkroom technique pioneered by *LensWork*, we know how important it is for the quality, silver fidelity and tonal range of our prints to pass the test of discriminating photographers. Our *Sample Prints* allow you to see, firsthand, the stunning quality of our images.

In addition, this group of images is a special example that is worth seeing because image #1 was photographed with a digital camera; the other two are from a 2<sup>1</sup>/<sub>4</sub>x3<sup>3</sup>/<sub>4</sub>" negative. If you have been interested to compare what is possible with the combined hybrid technologies of digital photography with traditional wet darkroom printing, there is no better example than these three sample prints!

\* Discount coupons may not be applied to the purchase of other sample prints.

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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](mailto:editor@lenswork.com)

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