

LENSWORK

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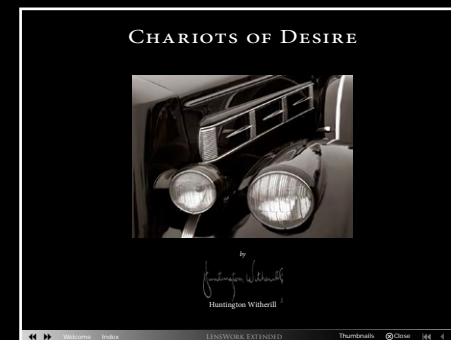
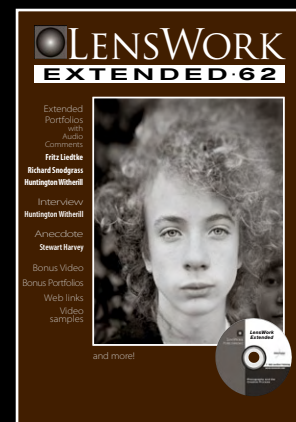
PREVIEW

Overview of
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Overview of
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EXTENDED

Welcome to the free preview of *LensWork 62*. 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.

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Articles

Editor's Comments
Commitment

Depth of work seems to be in direct relationship with the commitment made to the subject. Longevity and intensity of commitment characterize the best work.

EndNotes by Bill Jay

Trolling For Fools
by Brooks Jensen

Is elitist pricing killing the photographic art market? Jensen leaves no doubt about his position on the matter of sky-high prices for questionable or non-collectible work. Is anyone paying?

Interview with Huntington Witherill

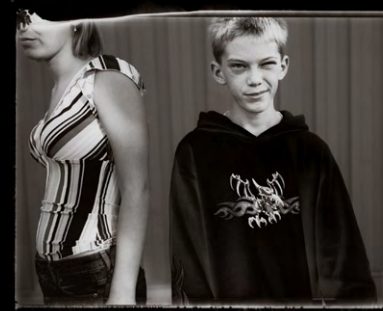
A prolific photographer with numerous and varied projects to his credit, Witherill discusses the challenges and evolutionary process of capturing form and light from collectible cars.

Anecdote: A Blessing by Stewart Harvey

Portfolios



Richard Snodgrass
After Image: Mill Life Remembered



Fritz Liedtke
Welcome to Wonderland



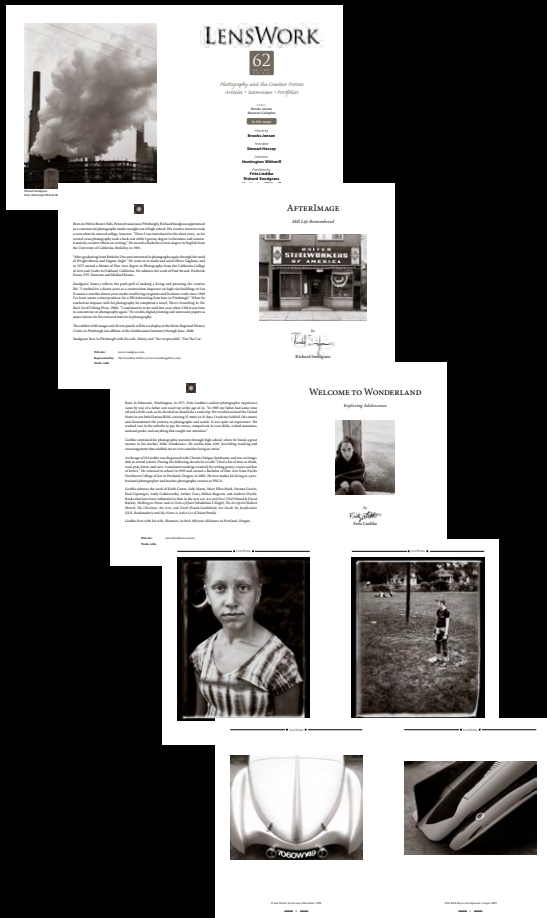
Huntington Witherill
Chariots of Desire

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LENSWORK EXTENDED 62

featuring...

Audio Library

LensWork Commentaries
with Brooks Jensen



Interview Sample Clip

Lost in America:
André Kertész



Bonus Gallery



October Seas
by Brooks Jensen



A Western Waltz
by Dick Garvey

LensWork #62	<i>LensWork</i> #62 In Print	<i>LensWork</i> Extended #62
Fritz Liedtke	16 images	30 images Plus audio supplement
Richard Snodgrass	16 images	80 images Plus audio supplement
Huntington Witherill	18 images	40 images Plus audio supplement
Selected technical data		✓
Bill Jay's EndNotes	2-pages	3-pages
Editor's comment	✓	✓
Audio Interviews with photographers		✓
LensWork Special Editions hi-rez printable images		2
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.

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Look for Audio Interviews in LensWork EXTENDED, too!



LENSWORK

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

No. 62 Jan - Feb 2006

Portfolios
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Richard Snodgrass
Huntington Witherill

Interview
Huntington Witherill

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Bill Jay



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Richard Snodgrass
from *AfterImage: Mill Life Remembered*

LENSWORK

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JAN — FEB
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Photography and the Creative Process
Articles • Interviews • Portfolios

Editors
Brooks Jensen
Maureen Gallagher

In this issue

Article by
Brooks Jensen

Anecdote
Stewart Harvey

Interview
Huntington Witherill

Portfolios by
Fritz Liedtke
Richard Snodgrass
Huntington Witherill

EndNotes by **Bill Jay**

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Born in 1940 in Beaver Falls, Pennsylvania (near Pittsburgh), Richard Snodgrass apprenticed in a commercial photography studio straight out of high school. His creative interests took a turn when he entered college, however. "There I was introduced to the short story, so for several years photography took a back seat while I got my degree in literature and concentrated my creative efforts on writing." He earned a Bachelor of Arts degree in English from the University of California, Berkeley, in 1963.

"After graduating from Berkeley I became interested in photography again through the work of Wright Morris and Eugene Atget." He went on to study and assist Oliver Gagliani, and in 1973 earned a Master of Fine Arts degree in Photography from the California College of Arts and Crafts in Oakland, California. He admires the work of Paul Strand, Frederick Evans, P.H. Emerson and Michael Kenna.

Snodgrass' history reflects the push-pull of making a living and pursuing the creative life. "I worked for a dozen years as a construction inspector on high-rise buildings in San Francisco; another dozen years on the road living on grants and freelance work; since 1988 I've been senior writer/producer for a PR/Advertising firm here in Pittsburgh." When he reached an impasse with his photography he completed a novel, *There's Something In The Back Yard* (Viking Press, 1988). "I continued to write until last year, when I felt it was time to concentrate on photography again." He credits digital printing and watercolor papers as major factors for his renewed interest in photography.

The exhibit of 80 images and 20 text panels will be on display at the Heinz Regional History Center in Pittsburgh (an affiliate of the Smithsonian Institute) through June, 2006.

Snodgrass lives in Pittsburgh with his wife, Marty, and "the irrepressible" Tim The Cat.

Web site: www.rsnodgrass.com
Represented by: The Sewickley Gallery (www.sewickleygallery.com)
Works with: This project photographed with a Deardorff 4x5, printed digitally on art paper. Currently works with single-lens Rollei, scans negatives and prints digitally.

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AFTERIMAGE

Mill Life Remembered



by

Richard Snodgrass

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Pittsburgh tries to reinvent itself with robotics and software. The area remains the specialty steel center of the world, but smoky skies no longer apply. Neither does the phrase "Hell with the lid off," nor the favorite catch phrase of out-of-down sportscasters, "The Steel City." People who come here are surprised at the blue skies, the beautiful city, the clean air. Outside contractors and relocated businesses are amazed at the work ethic; to the people who remain, hard work is their heritage. The towns and the way of life I photographed no longer exist as they did. But their afterimage remains. Haunts those of us who choose to live here. Drifting ghost-like along the rivers, vaporous against the hills. Refuses to die. Surprisingly, can fill us still with pride.

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WELCOME TO WONDERLAND

Born in Edmonds, Washington, in 1971, Fritz Liedtke's earliest photographic experience came by way of a father-son road trip at the age of 14. "In 1985 my father had some time off and a little cash, so he decided we should do a road-trip. We traveled around the United States in our little Datsun B210, covering 35 states in 31 days. I took my faithful 110 camera and documented the journey in photographs and words. It was quite an experience: We washed cars in the suburbs to pay for extras, camped out in corn fields, visited museums, national parks, and anything that caught our attention."

Liedtke continued his photographic pursuits through high school, where he found a great mentor in his teacher, Mike Demkowicz. He credits him with "providing teaching and encouragement that enabled me to even consider being an artist."

At the age of 19 Liedtke was diagnosed with Chronic Fatigue Syndrome, and was no longer able to attend school. During the following decade he recalls "I had a lot of time to think, read, pray, listen, and view. I continued working creatively by writing poetry, essays and lots of letters." He returned to school in 1999 and earned a Bachelor of Fine Arts from Pacific Northwest College of Art in Portland, Oregon, in 2002. He now makes his living as a professional photographer and teaches photography courses at PNCA.

Liedtke admires the work of Keith Carter, Sally Mann, Mary Ellen Mark, Emmet Gowin, Paul Caponigro, Andy Goldsworthy, Arthur Tress, Milton Rogovin, and Andrew Wyeth. Books that have been influential to him in the arts are: *Art and Fear* (Ted Orland & David Bayles), *Walking on Water* and *A Circle of Quiet* (Madeleine L'Engle); *The Art Spirit* (Robert Henri); *The Christian, the Arts, and Truth* (Frank Gaebelein); *Art Needs No Justification* (H.R. Rookmaker); and *My Name is Asher Lev* (Chaim Potok).

Liedtke lives with his wife, Shannon, in their 100 year old house in Portland, Oregon.

Web site: www.fritzphoto.com/art

Works with: Tachihara 4x5, occasionally a Mamiya RZ, and Nikon digital.
Prints in this series are toned gelatin silver and carbon inkjet.

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Exploring Adolescence



by

Fritz Liedtke

Fritz Liedtke

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Sonja

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Alyssa Alone

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CHARIOTS OF DESIRE



by

Huntington Witherill

Huntington Witherill

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Grille Detail, 1933 Marmon, 2001

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Trunk Detail, Letourneur Marchant, 1999

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Interview
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Bonus Video
Bonus Portfolios

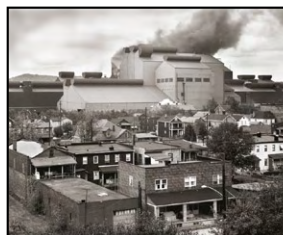
Web links
Video
samples



and more!



Fritz Liedtke : *Welcome to Wonderland*
30 images, plus audio interview



Richard Snodgrass : *AfterImage*
80 images, plus audio interview



Huntington Witherill
Chariots of Desire
40 images, plus audio interview

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 “goodies.” 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.

This issue includes:

Audio interviews with
all three photographers

150 images
from the *LensWork* #62
portfolios

Extended
EndNotes by Bill Jay

Sample Clips of
LensWork Interviews

The *Extended Gallery*

Bonus video

And more!

System Requirements: This CD can be played on your PC or Mac computer using the free **Adobe Acrobat Reader™ Version 6 or newer** available via download from www.adobe.com.



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Photography • Art Criticism

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CHARIOTS OF DESIRE



by

Huntington Witherill

Huntington Witherill

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The initial inspiration for the *Chariots of Desire* series came from a couple of Brett Weston's photographs which I had first seen during the mid-1980's. Brett was a car fanatic who seemed to be driving a new "ride" every time I saw him. The photographs he had shown to me depicted abstract details of his newly acquired Porsche automobile. I suspect it was the first time I had fully realized that the potential impact and aesthetic power of a photograph was not so dependant upon the actual subject matter, but rather more dependant upon the aesthetic expressions of light and form. Brett was *the* master of abstract photography. He was able to select tiny details of often mundane subject matter and transform those images into glorious expressions of light, form, and space. And, his images carried every bit of the drama and aesthetic impact of a grand landscape photograph. Once I started approaching this subject matter for myself, in the late 1980's, I quickly realized that there was oftentimes little difference in the actual visual structure and aesthetic expression achieved by depicting a car detail, as there was in depicting a landscape scene. Armed with this new realization, I began to focus my photography away from the strict pursuit of landscape subjects and more toward light and form. And in retrospect, it may have been a defining moment for me as it served to finally drum into my consciousness the idea that subject matter was a secondary concern. Light and form would thereafter be the predominate focus of my photography.

As one can imagine, the reflective nature of highly polished automobiles can be difficult to manage from a photographic standpoint. Focusing the viewer's attention on form and line while attempting to eliminate or disguise the often thousands of individuals milling around (and reflecting into) your subject matter, can be truly challenging. Photoshop and the digital realm have made the task of eliminating unwanted reflections easier, but it's always best to minimize these compositional intrusions *before* taking the picture. And of course, the most ubiquitously distracting element in nearly every one of the compositions will be the photographer himself!

I've been working on this series for 16 years now, having made my first concentrated efforts in 1989. I've always been enamored of fine automobiles, and photography seemed to be a particularly suitable way in which to collect them without also collecting a lot of oil all over the garage floor!



Grille Detail, 1933 Marmon, 2001

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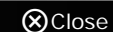
1933 Rolls Royce Aerodynamic Coupé, 2005



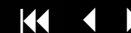
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1947 Talbot-Lago Type 26, 2003

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Saleen SR7, 2005

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Detail, Pungs Finch Ltd. Roadster, 1989

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Alco Detail, 1997

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Headlamps, Ferrari 360, 2005

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Photo courtesy of Richard Pitnick

Huntington Witherill was born in Syracuse, New York, in 1949. He moved with his family to California in 1953 and began training in classical music. Upon entering college as a music major, Witherill became interested in the study of two-dimensional design. This shift in artistic medium eventually led to a career in fine art photography beginning in 1970. He studied photography under such notables as Ansel Adams, Wynn Bullock, Steve Crouch, and Al Weber.

Over the past 35 years, Witherill's photographs have been exhibited in more than eighty-five individual and group exhibitions in museums and galleries throughout the world. His photographs represent a remarkably varied approach to the medium including landscapes, studies of pop-art, botanical studies, urban architecture and digital imaging. In 1999, Witherill was the recipient of the "Artist of the Year" award, presented by the Center for Photographic Art, Carmel, California.

Witherill's photographs are maintained within many important public collections including: The U.S. Department of State Art in the Embassies; Fundacióe Van Gogh d'Arles, Arles, France; The National Museum of Modern Art, Kyoto, Japan; The Everson Museum of Art, Syracuse, NY; The Asheville Art Museum, Asheville, NC; and The Monterey Museum of Art, Monterey, CA.

Since 1975, Witherill has taught photography for a variety of institutions and workshop programs throughout the United States, including the University of California, The Friends of Photography, The Oklahoma Arts Institute, and The Ansel Adams Gallery.

Web site: www.huntingtonwitherrill.com

Books: *Orchestrating Icons* (LensWork Publishing, 2000); *Botanical Dances* (LensWork Publishing, 2001); *LUX/ONE* (Center for Photographic Art, 1991).

Represented by: Verve Fine Arts Gallery, Santa Fe, NM; Ansel Adams Gallery, Yosemite National Park, CA; Ordovery Gallery, Solana Beach, CA.

Works with: Pentax 6x7 film camera, then a Rollei SL66, later a Mamiya 7 film camera, and more recently a Canon 35mm digital camera (20D and 5D). Archival pigment ink prints are made using an Epson 7600 printer.

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