

LENSWORK

63

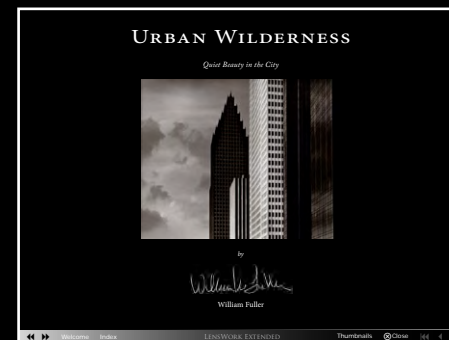
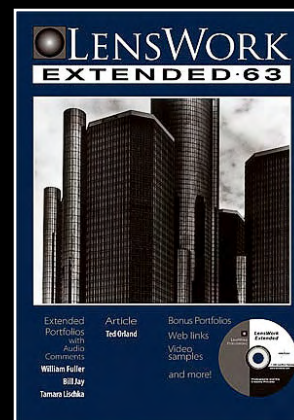
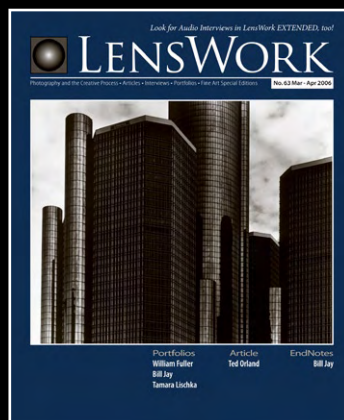
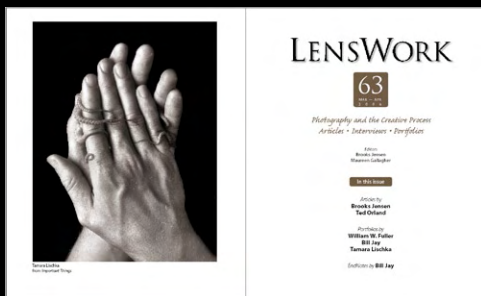
PREVIEW

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Welcome to the free preview of *LensWork 63*. 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.

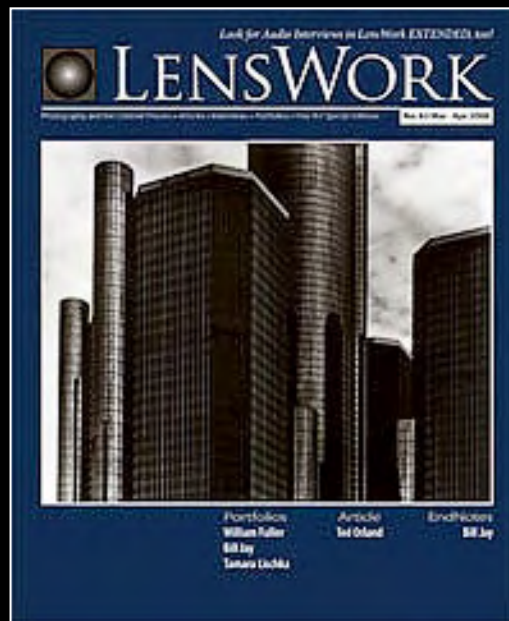
Sample Pages from
LENSWORK



Sample Pages from
LENSWORK
EXTENDED

Overview of LENSWORK

63



Articles

Editor's Comments

Ten Photographs

Which ten photographs demonstrate why you are passionate about fine art photography? Our editor goes first ...

EndNotes by Bill Jay

Making Sense Out of the World

by Ted Orland

What are we doing when we make art? Resolving uncertainty? Giving form to our experiences? Seeking emotional release? Declaring what we believe important? Expressing our belief system?

Lessons from Jazz:

Two Experiments in Photographic Improvisation

by Brooks Jensen

Borrowing from the worlds of jazz and cooking, Jensen applies framework to infuse freedom and momentum into his photographic projects.

Portfolios



William F. Fuller

Urban Wilderness: Quiet Beauty in the City



Tamara Lischka

Important Things



Bill Jay

Men Like Me

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

LENSWORK EXTENDED 63

featuring...

Audio Library



Interview with David Hurn/MAGNUM and Bill Jay



LensWork Commentaries with Brooks Jensen

Bonus Gallery

How to Build a Bonus Gallery PDF

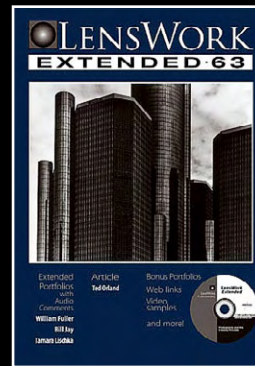


Babies by Tamara Lischka



Slit Canyons by Bruce Barnbaum

LensWork #63	LensWork #63 In Print	LensWork Extended #63
William W. Fuller	18 images	46 images Plus audio supplement
Bill Jay	16 images	33 images Plus audio supplement
Tamara Lischka	14 images	21 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.

Overview of LENSWORK

Overview of LENSWORK EXTENDED

Sample Pages from LENSWORK

Sample Pages from LENSWORK EXTENDED

Sample Pages from LENSWORK 63

Overview of
LENSWORK

Look for Audio Interviews in LensWork EXTENDED, too!



LENSWORK

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

No. 63 Mar - Apr 2006



Portfolios
William Fuller
Bill Jay
Tamara Lischka

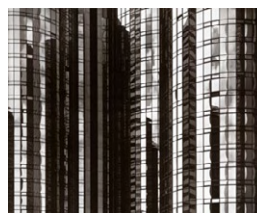
Article
Ted Orland

EndNotes
Bill Jay

— ■ TABLE OF CONTENTS ■ —

8
Editor's Comment
Ten Photographs
Which ten photographs demonstrate why you are passionate about fine art photography? Our editor goes first ...

13
Portfolio : William W. Fuller
*Urban Wilderness:
Quiet Beauty in the City*



33
Ted Orland
Making Sense Of The World
What are we doing when we make art? Resolving uncertainty? Giving form to our experiences? Seeking emotional release? Declaring what we believe important? Expressing our belief system?

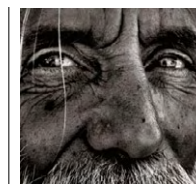
Current LensWork Offerings
Start on Page 88!

41
Portfolio : Tamara Lischka
Important Things



57
Brooks Jensen
*Lessons From Jazz: Two Experiments in
Photographic Improvisation*
Borrowing from the worlds of jazz and cooking, Jensen applies framework to infuse freedom and momentum into his photographic projects.

69
Portfolio: Bill Jay
Men Like Me



86
End Notes by Bill Jay

— 7 —

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 63

Overview of
LENSWORK



Tamara Lischka
from *Important Things*

LENSWORK

63
MAR — APR
2006

Photography and the Creative Process
Articles • Interviews • Portfolios

Editors
Brooks Jensen
Maureen Gallagher

In this issue

Articles by
Brooks Jensen
Ted Orland

Portfolios by
William W. Fuller
Bill Jay
Tamara Lischka

EndNotes by **Bill Jay**

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 63



Born in Cleveland, Ohio, in 1948, William W. Fuller grew up in Waukegan, Illinois and Pittsburgh, Pennsylvania. Like most kids in the fifties and early sixties, he avidly recorded vacations and family pets with a Brownie. An elective introductory course in photography at Penn State under Henry Wessel inspired Fuller with the creative potential of the camera. Although he studied literature with thoughts of pursuing poetry as a vocation (and earned Bachelor of Arts degrees in English and Speech from Penn State in 1970) the idea of a photograph as a poem or a thematic group of images as prose diverted him from a career in writing.

Aimless after college Fuller worked on Cape Cod in the summers and in California during the winters. Extended visits into Mexico and frequent trips across the United States whetted his desire to explore with a camera. In 1975 he chanced into a job selling New England scrimshaw to stores, galleries, and museum gift shops. He then bought a house near Payson, Arizona, built the first of his darkrooms, and began many years of extensive travel.

Like many people who travel, Fuller felt the need to record the experience. In 1980 he bought a Tachihara field camera to pursue with more precision the themes and ideas that had been evolving. A year later he acquired some acreage and built a more elaborate darkroom, and in 1991 when he married, an ever-expanding house. Now with more time to print, Fuller anticipates developing those early ideas of photography as poetry and literature. He looks to three sources for his knowledge and inspiration: His "addiction to used bookstores for art and photography books," along with "the opportunity to visit this country's remarkable art museums," and finally "the contemplation and forethought required in large format photography."

Fuller and his wife Mary Ellen live near the small town of Pine in central Arizona. Their daughter, Willa, is a freshman at the University of Oregon.

Represented by: Etherton Gallery, Tucson, Arizona; Kathleen Ewing Gallery, Washington, D.C.

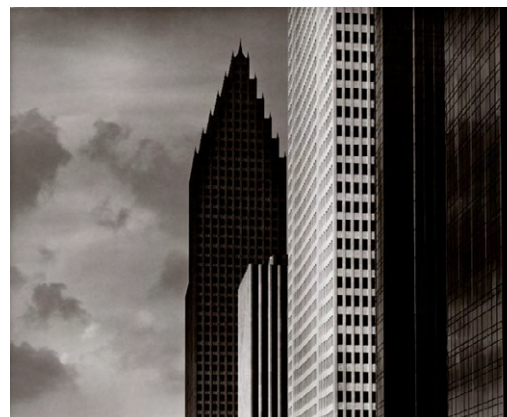
Works with: Tachihara 4x 5 view camera. Prints in traditional gelatin silver.

Email: williamwfuller@yahoo.com

12

URBAN WILDERNESS

Quiet Beauty in the City



by

William W. Fuller

13

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 63

Overview of
LENSWORK

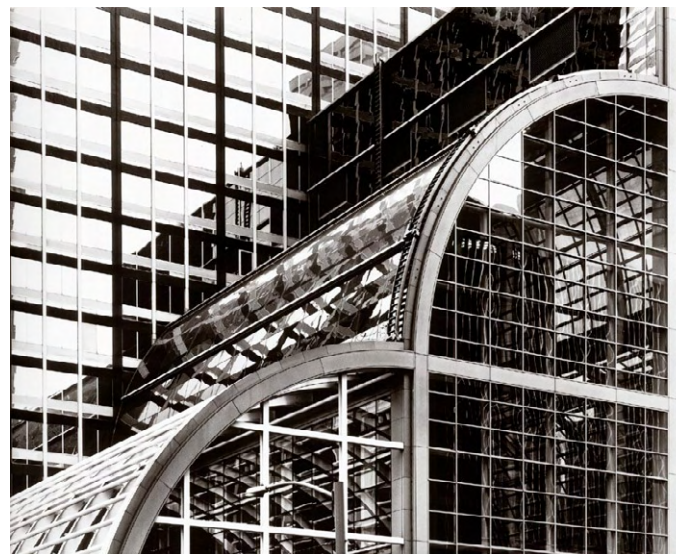
LENSWORK



Chicago Athletic Association, Chicago, Illinois, 1981

16

LENSWORK



Denver, Colorado, 2001

17

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 63



Tamara Lischka was born in 1970 in Guatemala City, Guatemala, while her parents were working on their anthropology dissertations. Upon returning to the United States, her parents proceeded to make many moves around the U.S., including Arizona, Arkansas, Colorado and Massachusetts. Eventually she would settle in the Pacific Northwest.

Lischka has been taking photographs since she was in grade school. While her photographic education is largely informal and self-taught, she states that "my best photo class was with Willie Williams, at Haverford College, while I was attending Bryn Mawr College in Pennsylvania." Though she was drawn to photography in college, she was equally passionate about the sciences and earned a Bachelor of Arts degree in biology from Reed College (Portland, OR) in 1992. For the next eight years she worked as a senior research assistant in molecular biology at Oregon Health Sciences University, studying the genetic basis of drug and alcohol abuse. While working in biology Lischka continued to work with her photography part-time. Eventually, wanting to get away from the radioactive and mutagenic chemicals in the research lab, she left her job in biology and devoted her full attention to art.

For two years Lischka has been affiliated with Photolucida; first as Board President, and currently as Executive Director. The organization sponsors a biannual review event in Portland, Oregon, every other March. Stating "I enjoy connecting photographers with people who can help their careers," she is well-suited to the event that attracts hundreds of photographers prepared to present work over five intensive days to important editors, publishers, gallery and museum directors, and others in the photographic art world.

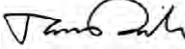
Lischka lives in Portland, Oregon, with her husband, Michael Kelly, and their son, Silas. They are expecting another son in March.

Web site: www.tamaralischka.com
Represented by: Graphistock, New York, NY; Gallery Sink, Denver, CO; Galeria de Arte Fotografico San Miguel de Allende, Mexico
Works with: Generally 35mm camera (sometimes medium format). Prints in gelatin silver.

— 40 —

IMPORTANT THINGS



by

Tamara Lischka

— 41 —

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 63

LENSWORK

When I was a child I occasionally found Mermaid's Purses – egg cases for sharks and skates – which had washed-up on the beach. I wanted to open the purses, to find out if the leathery sacks actually contained a baby shark or not. I would spend long minutes filled with anxiety about what I would see if I did: Would the fish still be alive? Would it squirm or move? Having destroyed its haven, could I really just stand there and watch the fetus die? Eventually such thoughts eclipsed all curiosity, and I would put the purse back down on the sand and leave it undisturbed.

Perhaps my early fascination with Mermaid's Purses or my interest and education in biology plays into this series, but the inspiration came from the heart of a mother. This series is a sort of continuation of my earlier work in photographing hands that appeared in *LensWork #40* ("Figuratively Speaking"). I started this group of images in 2002 after my son became very sick. At that time he was just an infant – precious and small – and when his breathing became compromised I felt I was about to lose him. Following the ambulance ride to the hospital he was immediately placed in the Intensive Care Unit. Gratefully, he only stayed a few nights in the hospital, though I was taken through a life-altering experience that permanently changed my feeling on how delicate and precarious life is. In the aftermath of this experience I visualized hands holding a heart. I wasn't able to obtain a heart to photograph my vision, though through biologist friends I was able to obtain fetuses which held a similar feeling for me. There is a tenderness in the hands that hold these "Important Things" which reflects how I felt those nights at the hospital, and is an intimate view into a private and profound moment in my life.

Much lighter in content, I am currently working on a series of babies. The images are close-up and much different than traditional portraits, radiating babiness, their personalities, and bonding relationships to their parents. Of particular interest is that I have enjoyed photographing this same son, Silas, for part of this series. [These images can be seen on *LensWork Extended CD #63*.]

42

LENSWORK



43

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 63

Overview of
LENSWORK

▪ LENSWORK ▪



44

▪ LENSWORK ▪



45

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 63



Bill Jay was born in Maidenhead, England, in 1940. After a grammar school education and two years at the Berkshire College of Art he joined the staff of a photographic magazine, quickly becoming its features editor. After working for several other photographic periodicals he became the first editor/director of *Creative Camera* magazine. He then founded *Album* magazine and under his editorship and direction it gained the reputation of being of the finest photographic publications of the 20th century.

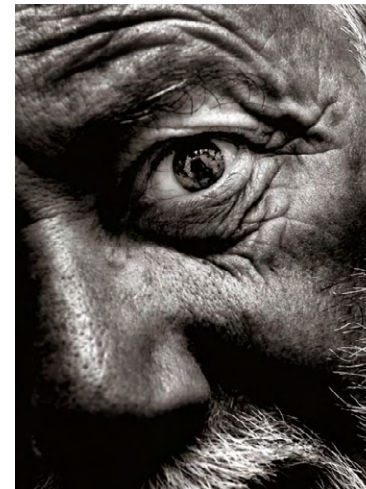
During this time, Jay was active in a wide range of projects, attempting to instill life and energy into the British photographic community. He was the first Director of Photography at the Institute of Contemporary Arts, London; gave over 400 lectures to art schools, camera clubs, universities and business conventions; wrote literally hundreds of articles for his own and other photographic journals; taught at several colleges and pursued research into Victorian photographers.

In 1972 he left England to study photography at The University of New Mexico with Beaumont Newhall and Van Deren Coke. He was awarded a Master of Art in 1974 and a Master of Fine Art in 1976. In 1974 he instigated a program in the history of photography at Arizona State University, which continued through his retirement in 2000. For four years he was a member of the board of directors of The Society for Photographic Education.

Jay's writings have been published in numerous books, including three anthologies: *Cyanide and Spirits*, *Occam's Razor*, and *Sun in the Blood of the Cat*. His personal photographs were published in a book, *Photographers Photographed*, in 1983. *LensWork* readers will know Jay from his regular column, *EndNotes*, which appears in each issue. Now retired, he revels in the additional time with his three daughters and continues to write articles on a wide range of topics, from 19th century biographies and processes to current critical issues. And, of course, to take photographs.

— 68 —

MEN LIKE ME



by

Bill Jay

Bill Jay

This portfolio is excerpted from Jay's newest book:
Men Like Me (Nazraeli Press, 2005 - Hardbound, ISBN #1-59005-134-3).

— 69 —

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

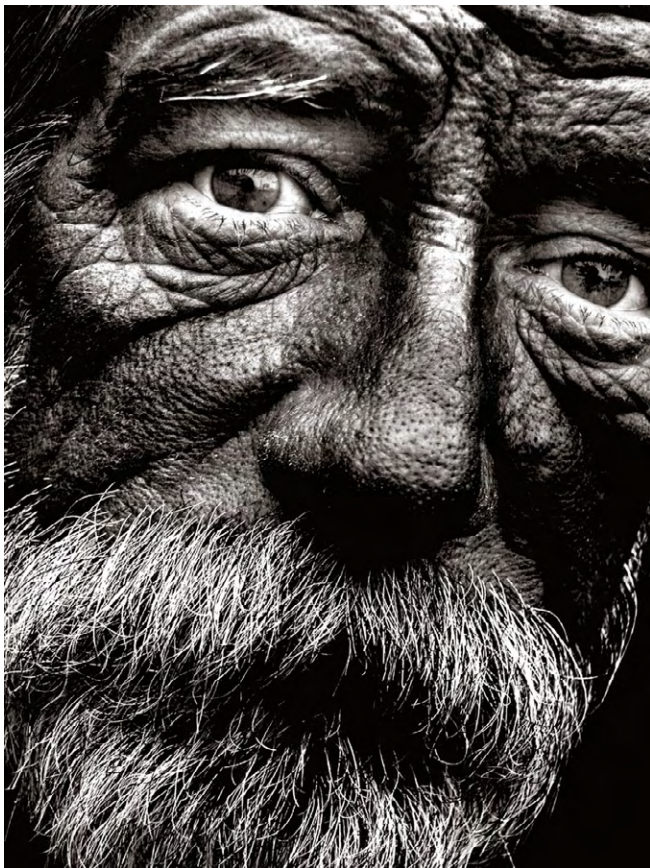
Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK 63

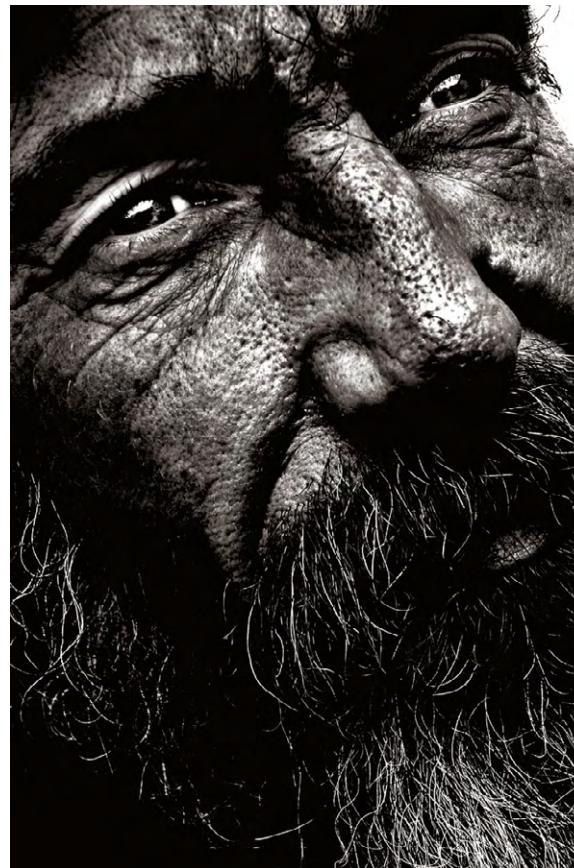
Overview of
LENSWORK

▪ LENSWORK ▪



72

▪ LENSWORK ▪



73

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from LENSWORK EXTENDED 63

Overview of
LENSWORK

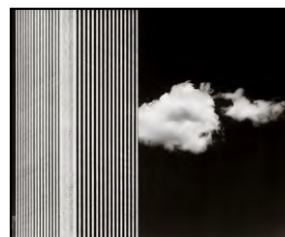
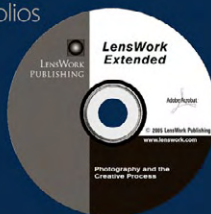
LENSWORK EXTENDED 63



Extended
Portfolios
with
Audio
Comments
William Fuller
Bill Jay
Tamara Lischka

Article
Ted Orland

Bonus Portfolios
Web links
Video
samples
and more!



William W. Fuller : *Urban Wilderness*
46 images, plus audio interview



Bill Jay : *Men Like Me*
33 images, plus audio interview



Tamara Lischka
Important Things
21 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

100 images
from the *LensWork* #63
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.

\$12.95 US. / \$17.50 Canada
Photography • Art Criticism



Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

Sample Pages from
LENSWORK 63
EXTENDED

Overview of
LENSWORK

URBAN WILDERNESS

Quiet Beauty in the City



by

William Fuller

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

◀ ▶ Welcome Index

LENSWORK EXTENDED

Thumbnails ⊗ Close

◀ ▶

[Subscribe online](#)

[Renew online](#)

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

[Purchase 10 Years of LensWork \(issues #1-50\) as PDF files on a single CD](#)

enhanced.lenswork.com – **Preview of LensWork #63**

⊗ Close

◀ ▶

Sample Pages from LENSWORK EXTENDED 63

Overview of
LENSWORK

I live in a remote area of Arizona, thirteen miles from the nearest town, and until recently about one hundred miles from a movie theater. Perhaps this is why I find big cities fascinating. In my travels over the past thirty years I've had the good fortune to capture some of my fascination on film.

Exploring the behemoth yet beautiful buildings on foot with a 4x5 camera is an enlightening experience in the hidden nature of things. Using the swings and tilts of the camera, or seeking vantage points above the frenetic activity on the streets, allows me to find compositions that record the quiet beauty that can still be found in the din of city-life. I am able to project the feelings I have for the space and wilderness where I live onto a seeming alien and opposite landscape. The vast expanse and towering walls that are an indelible part of the Southwest are there in the city as well. One needs only to look.

Logistically speaking, the nature of my day-job gives me rare photographic opportunities. For a good part of the last thirty years my home has been a cab-over type camper on a ¾ ton pickup, small enough to parallel park but comfortable for extended periods. I can reload film holders under blankets at night and still accommodate a succession of German Shepherd traveling companions. Although I am rarely in the same spot two nights in a row, I have often been able to revisit potential subjects. Over time, family and home have supplanted business and travel, but new circumstances arise. In Paris for our daughter's eighteenth birthday I loaded film in a hotel bathroom with towels under the door. However, my habit of photographing on trips and printing at home has left untapped many visual opportunities closer to home. Many images in this series are from Chicago, Pittsburgh, or Miami – none from nearby Phoenix – so work evolves and continues.

To portray cities in composition as art – not as documentary or strictly architectural photography – seems rare. Many photographers have included the city in their vision and have influenced me (Harry Callahan, George Tice, Max Yavno) yet few have concentrated their work just on the remarkable form that cities offer. The solitude, the space, and the awe I've experienced outdoors in the wilderness are felt – and I hope seen – in the work I've done in the cities.



Renaissance Center, Detroit Michigan 1996

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

◀ ▶ Welcome Index

LENSWORK EXTENDED

Thumbnails ⊗ Close

◀ ▶

◀ ▶

[Subscribe online](#) [Renew online](#) [Purchase this item from our online store](#) [Purchase 10 Years of LensWork \(issues #1-50\) as PDF files on a single CD](#)

enhanced.lenswork.com – Preview of LensWork #63

⊗ Close

◀ ▶

Sample Pages from
LENSWORK
EXTENDED **63**

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED



Chicago Athletic Association Chicago, Illinois 2005

◀ ▶ Welcome Index

LENSWORK EXTENDED

Thumbnails ⊗ Close ◀ ▶

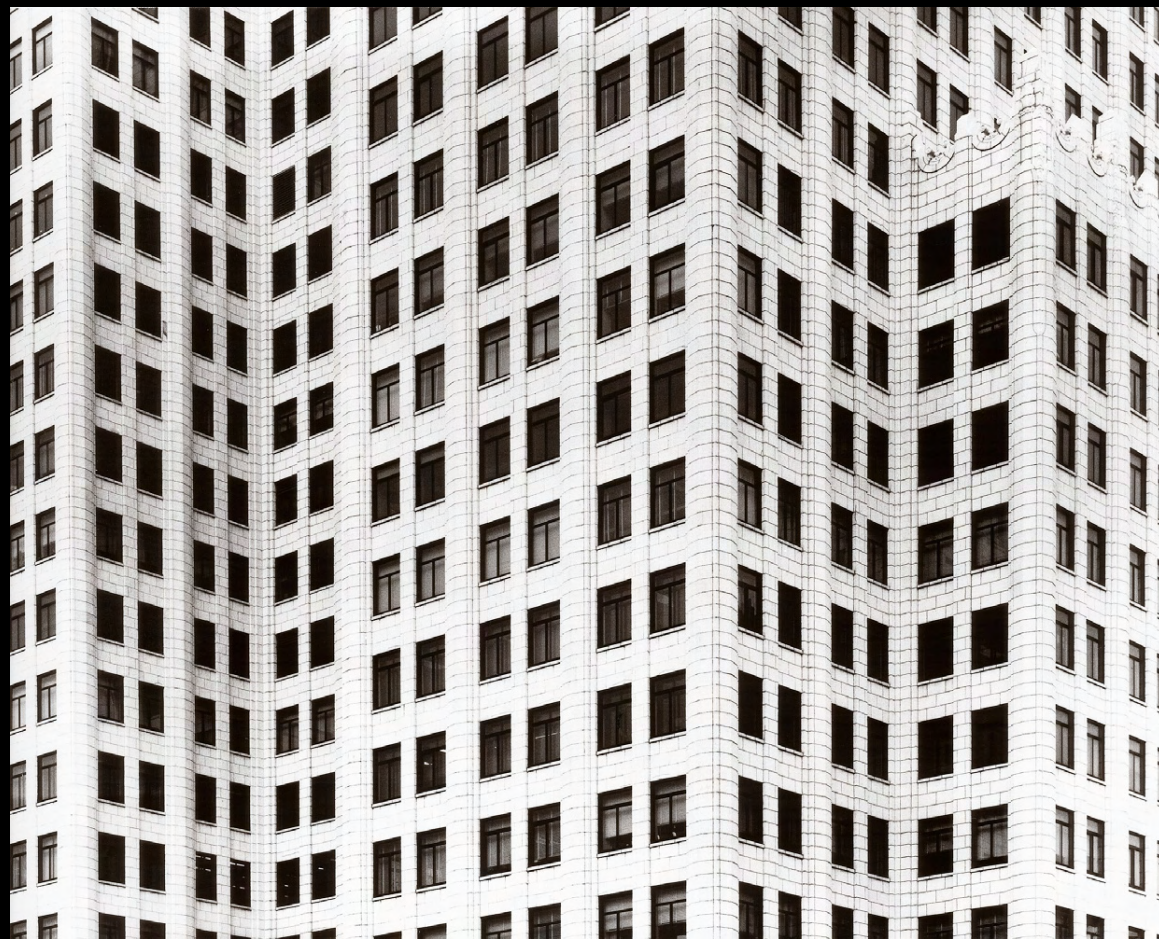
Sample Pages from LENSWORK EXTENDED 63

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED



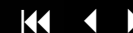
St. Louis, Missouri 1995

◀ ▶ Welcome Index



LENSWORK EXTENDED

Thumbnails ⊗ Close



[Subscribe online](#)

[Renew online](#)

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

[Purchase 10 Years of LensWork \(issues #1-50\) as PDF files on a single CD](#)

enhanced.lenswork.com – **Preview of LensWork #63**

⊗ Close



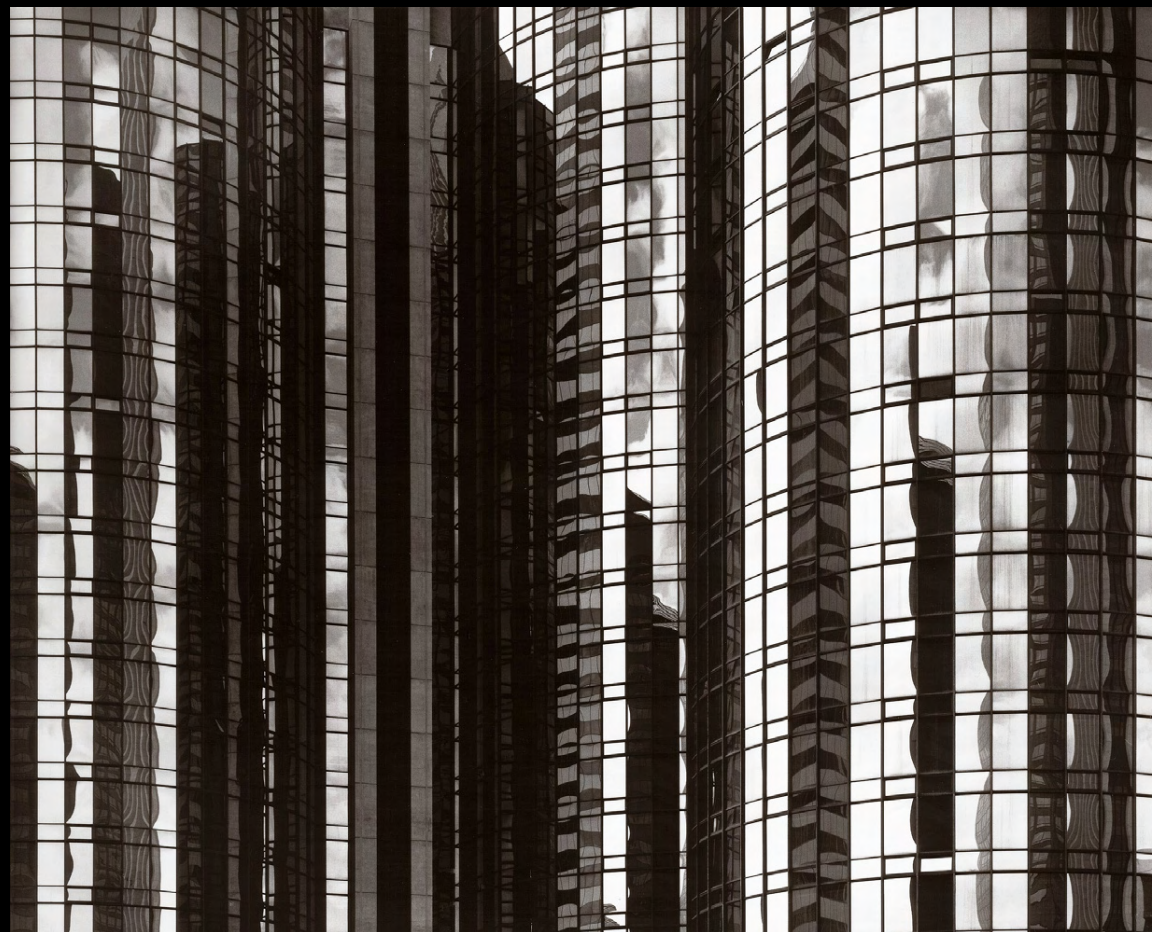
Sample Pages from
LENSWORK
EXTENDED **63**

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED



Bonaventure Hotel Los Angeles, California 1984

◀ ▶ Welcome Index

LENSWORK EXTENDED

Thumbnails ⊗ Close ◀ ▶

Sample Pages from
LENSWORK
EXTENDED **63**

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED



San Diego, California 1993

◀ ▶ Welcome Index

LENSWORK EXTENDED

Thumbnails ⊗ Close ◀ ▶

Sample Pages from
LENSWORK
EXTENDED **63**

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED



San Francisco, California 1987

◀ ▶ Welcome Index

LENSWORK EXTENDED

Thumbnails ⊗ Close ◀ ▶

Sample Pages from
LENSWORK
EXTENDED **63**

Overview of
LENSWORK

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED



San Francisco, California 1988

◀ ▶ Welcome Index

LENSWORK EXTENDED

Thumbnails ⊗ Close

◀ ▶

[Subscribe online](#)

[Renew online](#)

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

[Purchase 10 Years of LensWork \(issues #1-50\) as PDF files on a single CD](#)

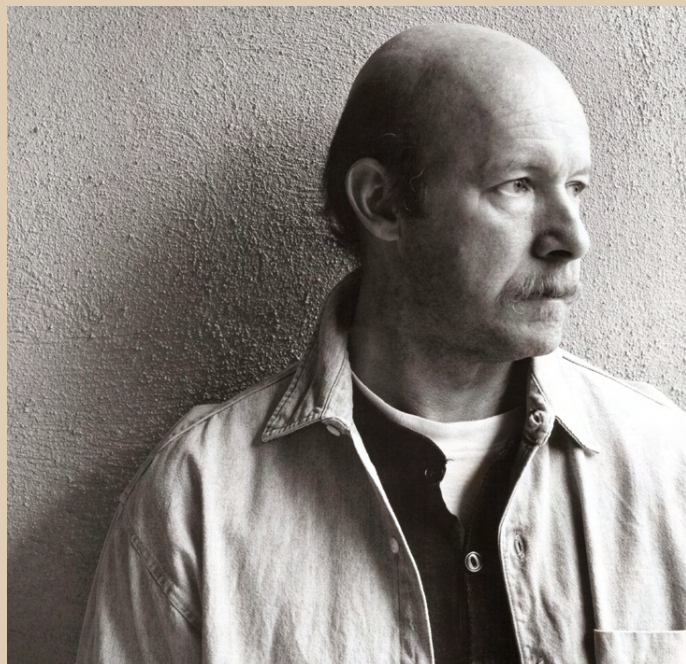
enhanced.lenswork.com – **Preview of LensWork #63**

⊗ Close

◀ ▶

Sample Pages from LENSWORK EXTENDED 63

Overview of
LENSWORK



Born in Cleveland, Ohio, in 1948, William W. Fuller grew up in Waukegan, Illinois and Pittsburgh, Pennsylvania. Like most kids in the fifties and early sixties, he avidly recorded vacations and family pets with a Brownie. An elective introductory course in photography at Penn State under Henry Wessel inspired Fuller with the creative potential of the camera. Although he studied literature with thoughts of pursuing poetry as a vocation (and earned Bachelor of Arts degrees in English and Speech from Penn State in 1970) the idea of a photograph as a poem or a thematic group of images as prose diverted him from a career in writing.

Aimless after college Fuller worked on Cape Cod in the summers and in California during the winters. Extended visits into Mexico and frequent trips across the United States whetted his desire to explore with a camera. In 1975 he chanced into a job selling New England scrimshaw to stores, galleries, and museum gift shops. He then bought a house near Payson, Arizona, built the first of his darkrooms, and began many years of extensive travel.

Like many people who travel, Fuller felt the need to record the experience. In 1980 he bought a Tachihara field camera to pursue with more precision the themes and ideas that had been evolving. A year later he acquired some acreage and built a more elaborate darkroom, and in 1991 when he married, an ever-expanding house. Now with more time to print, Fuller anticipates developing those early ideas of photography as poetry and literature. He looks to three sources for his knowledge and inspiration: His "addiction to used bookstores for art and photography books," along with "the opportunity to visit this country's remarkable art museums," and finally "the contemplation and forethought required in large format photography."

Fuller and his wife Mary Ellen live near the small town of Pine in central Arizona. Their daughter, Willa, is a freshman at the University of Oregon.

Represented by: Etherton Gallery, Tucson, Arizona; Kathleen Ewing Gallery, Washington, D.C.
Works with: Tachihara 4x 5 view camera. Prints in traditional gelatin silver.
Email: williamwfuller@yahoo.com

Overview of
LENSWORK
EXTENDED

Sample Pages from
LENSWORK

Sample Pages from
LENSWORK
EXTENDED

◀ ▶ Welcome Index

LENSWORK EXTENDED

Thumbnails ⊗ Close ◀ ▶

Publishers & Editors

Brooks Jensen
Maureen Gallagher

Design & Layout

Holly Chadwick

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.

© 2006 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