



LENSWORK

Photography and the Creative Process • Articles • Interviews • Portfolios

QUARTERLY

Essays

Brooks Jensen
Duane Michals
Michael A. Smith

Interview

Linda Butler

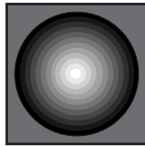
Portfolios

Wynn Bullock
Linda Butler
Michael A. Smith



LENSWORK

Q U A R T E R L Y



Photography and the Creative Process
Articles • Interviews • Portfolios

No. 24

Feb — Apr 99

© 1999 LENSWORK Publishing
All rights reserved

ISSN #1075-5624

Reproduction either in whole or part without consent of copyright owner is strictly prohibited. Articles reproduced in LENSWORK QUARTERLY with permission of the author or copyright holder.

Views expressed in editorial copy are not necessarily those of LENSWORK Publishing or its advertisers. All letters addressed to LENSWORK QUARTERLY or its editor are assumed to be intended for publication unless specifically requested otherwise.

Printed in the U.S.A.

LENSWORK Publishing
PO Box 22007
Portland, Oregon 97269-2007

USA Toll Free 1-800-659-2130
Voice 503-659-2130
FAX 503-659-5945

EMail editor@lenswork.com
Web site at www.lenswork.com

Distributed by:

Ingram Periodicals

1240 Heil Quaker Blvd.
La Vergne, TN 37086
800-627-6247, FAX 615-793-6043

Small Changes

PO Box 19046
Seattle, WA 98109
206-382-1980, FAX 206-382-1514

Advertising representation by:

Richard Wartell, Judi Block Associates
PO Box 26328
Phoenix, AZ 85068-6328
602-864-7433, FAX 602-864-7470
EMAIL: rwartell@writeme.com

FEB - APR 99

LENSWORK QUARTERLY #24

LensWork Quarterly (ISSN 1075-5624) is published four times yearly (February, May, August, and November) by LensWork Publishing, PO Box 22007, Portland, OR 97269-2007. Subscriptions are available within the United States for \$29 for 1-year (four issues) or \$55 for 2-years (eight issues). Canada and Mexico subscription rates are \$39 for 1-year (four issues) or \$75 for 2-years (eight issues). Overseas subscription rates are \$49 for 1-year (four issues) or \$95 for 2-years (eight issues). Periodicals Postage Rates paid at Portland, Oregon. Postmaster: Send address changes to LensWork Publishing, PO Box 22007, Portland, OR 97269-2007.

TABLE OF CONTENTS

9

Editor's Comments

Following the overwhelming response to the debut of the *LensWork Special Edition Prints Collection* in the last issue, our Editor announces the addition of prints from a number of important photographers, including Wynn Bullock, and his wife, Edna. Now, nearly 25 years since Wynn's death, his images are once again coming up in the developer — and it's impossible for our Editor to contain his excitement.



13

Portfolio : Wynn Bullock

23

LensWork Interview with Linda Butler

With the recent completion of her third book of photographs, we're delighted to talk with Linda about her method of choosing subjects, time-frames involved with her projects, and the discoveries she's made about her process along the way.

33

Portfolio : Linda Butler

Italy: In The Shadow of Time

53

Duane Michals

Dr. Duanus's Infernal Tongue-In-Cheeky Journal

Michals melds running thoughts with rhyming reason to encourage a young photographer to reject photographic fashions for what is in his own mind.

57

Michael A. Smith

Letter To A Young Photographer

A letter written seven years ago still speaks to the important questions photographers ask while finding their own voice.

63

Portfolio : Michael A. Smith

81

Brooks Jensen

Quod Erat Faciendum or "It Is Finished"

While it is said that the painter must know when to *stop*, it has become the photographer's challenge to know how to *finish*. Our Editor offers *why* and *how* you might accomplish this satisfying task.

97

LensWork Special Editions Print Catalog

EDITOR'S COMMENTS



Just 90 days ago, in the last issue of *LensWork Quarterly*, we announced the launch of the *LensWork Special Editions Print Collection*. We had no idea the overwhelming amount of support and enthusiasm we would gather for this project in such a short period time. We could not have guessed that this humble addition to LensWork Publishing would gain such momentum in just 90 days.

As I write this in the beginning of January, we already have 24 photographers signed up for the program, including such masters of photography as Wynn Bullock, Jay Dusard, Oliver Gagliani, Bruce Barnbaum, and many others. We're moving into a new building, we've hired additional staff, and developed a method to produce over 200 fine art prints, archivally washed and toned, *every day!*

Longtime readers of *LensWork* will know that one of my personal favorites in the history of photography is photographer

Wynn Bullock. His was the photography that first lit my fire of interest back in the early 70's. I spent many, many hours in the library looking at books of his photographs and was delighted to dedicate *LensWork Quarterly* #7 to his work. For that issue, released in the fall of 1994, I had the privilege of interviewing Wynn's wife, Edna, and their daughter, Barbara Bullock-Wilson. That issue is long sold out but we've reproduced this interview on our web site as a free download for those of you who didn't have a chance to see it.

One of the most amazing experiences of my life took place just a few weeks ago. Working in cooperation with the Bullock Photography Trust, we were given authorization to publish a series of Wynn Bullock and Edna Bullock images as *LensWork Special Editions Prints*. These are authorized photographic reproductions using the *LensWork Special Editions Print Collection* digital negative technique.

Early in December, we scanned a number of Wynn Bullock original prints – some of the classic Wynn Bullock images – *Child in the Forest*, 1951; *Navigation without Numbers*, 1957; *Driftwood*, 1951; *Sea Palms*, 1968, and others. After we had produced the digital negatives for the *LensWork Special Editions Print Collection* I went into the darkroom and personally printed each of these images. You can't imagine what a thrill it was for me to see *Child in the Forest* in my developing tray, an image that I have spent literally dozens of hours admiring. I'm humbled by the power of this work, by the creativity of Wynn's vision, and by the gift of his artwork that remains with us, long after he has passed on.

I mentioned to Barbara Bullock-Wilson that when I was in the darkroom printing the proofs for the *LensWork Special Editions Prints*, I was overcome with an emotion of respect and admiration for her father's life in photography. I don't claim any particular affinity for the mystical side of life, but I did feel that his presence, through these photographs, was with me in the darkroom. Barbara told me that Edna often felt Wynn's spirit in their darkroom when she took up photography after Wynn had passed away. Who knows? All I can say for sure is that seeing these prints brought

to life again through this spectacular new technology gives all of us an opportunity to appreciate this master's work again.

Let me share with you an anecdotal story about Wynn Bullock's image *Child in the Forest*. When I was visiting Barbara and Gene (Barbara's husband), scanning Wynn's original prints for the *LensWork Special Editions Print Collection*, we spread out several photographs from the archive of *Child in the Forest* – all originals made by Wynn. Gene then brought out one additional version from his personal collection and told me a fascinating story. When Gene married into the family, Wynn gave him a *Child in the Forest* as a gift. For years Gene and Barbara kept this photograph on display in their bathroom. On one occasion Wynn was visiting and excused himself to use the bathroom where he remained for quite a long time. When at last Wynn emerged he told Gene that he would like to have that photograph back. He explained that this was the best version of *Child in the Forest* he had ever made. Now, this photograph was in my hands. Clearly, it was an extraordinary rendition of this image — the best I had ever seen. It has an amazing sense of light and a delicacy that makes the print glow. *This* is the original we scanned for the *LensWork Special Editions*

Print Collection. We reviewed a number of versions of each image and similarly scanned the best for each of the images in the *LensWork Special Editions Print Collection* — and doesn't this make sense! With the technologies available today, we can reproduce with exceptional fidelity what photographers consider to be their *best* work. This, too, is reason I think Wynn Bullock was with me in the darkroom.

Some photographers are concerned about letting others print from their negative — and rightly so. It's difficult to know if one is preserving the photographer's intent. Of course, Brett Weston went so far as to destroy his negatives so as to prevent people from attempting to print to his creative vision. I understand his concern; in fact I know from firsthand experience how difficult it is to craft a stunning image from a recalcitrant in-camera negative. When I work with my in-camera negatives, my ability to make two identical prints on two successive days is very questionable. Materials change, my moods change, and worst of all the simple act of dodging, burning and bleaching in

the darkroom make replication almost impossible. I think photographers are wise to question the ability of others to interpret their negatives accurately. But now, with the introduction of this new technology where digital negatives can be made directly from scans of the original photographs, this is not an issue. We now have a way to match the artist's intent.

Back in *LensWork Quarterly* #7 when we publish the interview and articles about Wynn and his work, we were not yet including portfolios. We're delighted now to make amends and publish seven of Wynn's classic images in a special presentation in this issue, and simultaneously announce that these seven images are now available as authorized photographic reproductions in the *LensWork Special Editions Print Collection*.

A handwritten signature in black ink, appearing to read 'Brett Weston', with a long horizontal line extending to the right.



Barbara: One of the things I really appreciated and admired about Dad's working method, is that he was never content to rest on something that he did well. He never stopped growing — never.

Edna: *Change* was the Big Word in his life.

Discussing Wynn Bullock

*From an interview with
Edna Bullock and
Barbara Bullock -Wilson
in LensWork Quarterly #7*

WYNN BULLOCK

1902 - 1975



*A Special Presentation of Classic Images
from this Master Photographer*

The LensWork Special Edition Prints

1999

*Photographs © 1993 by Wynn Bullock from Wynn Bullock: The Enchanted Landscape (Aperture)
Wynn Bullock: The Enchanted Landscape and Wynn Bullock, Master's of Photography Series books
will be available from Aperture in May, 1999. To order call (800) 929-2323 or fax (212) 598-4015.*

Also available from Aperture

*Wynn Bullock: The Enchanted Landscape Limited Edition Original Photographs Portfolio
To order call (212) 598-4205*





Child in the Forest, 1951

AN INTERVIEW WITH LINDA BUTLER



Brooks Jensen: We're pleased to have you back on the pages of *LensWork Quarterly* again, Linda, particularly because we're to look at and talk about your new book, *Italy: In The Shadow of Time* *. I'd like to begin by having you tell us a little bit about your photographic history and some of your other projects before we delve into this book specifically.

Linda Butler: Well, the first time I seriously used a camera was when I was twenty years old. I spent a year as a student abroad in Japan. I had a 35mm Pentax I explored that culture with. When I came back to the United States I was so disappointed with the black and white and color development over here, plus I was involved in other things, so I put the camera aside for quite a few years.

* Published by Rizzoli, New York, ISBN 0-8478-5784-0
For additional information, go to www.LindaButlerphoto.com

ITALY

In the Shadow of Time



by

Linda Butler

Linda Butler



Remains of a Chapel, near Genova

DR. DUANUS'S INFERNAL TONGUE-IN-CHEEKY JOURNAL

Fartster \ Färt-ster \ n: *one who confuses fashion with art*

by

Duane Michals



Recently a young fellow phoned me to ask if I would look at his art photographs. I answered yes, and when he arrived all dressed in black, the color du jour of the hip, I knew he was a fartster on the right track. The works I viewed were giant color prints of famous faces making lewd gestures in public places. Andy would have loved it and approved. I suggested if the idea was to be pursued, they should all be photographed in the nude. The operation scars of the stars would be cool. I'd like to see Madonna's appendectomy. *Interview* would say it passed the test of what was shocking and next. I saw at once he knew shock was the way to go: decapitation, children sexual, anything black and blue or, erectional, vomit and piss, spiked red hair, men dressed up like Cher. Anything obscene, just don't ask: what does it mean?

*This article originally appeared in
21st: The Journal of Contemporary Photography, ISBN 1-892733-00-5*

LETTER TO A YOUNG PHOTOGRAPHER

by

Michael A. Smith

March 17, 1992

Dear Hans,

It was with great pleasure that we received your letter last week and learned that you and Nicole are well and that your photography continues to provide much satisfaction and new challenges.

Here, Paula and I have been far too busy, as usual. A few months ago we returned from another long photographing trip out West, and since then have been working day and night on the new book which will accompany my twenty-five year retrospective at the George Eastman House in June. I suppose having a firm deadline is a good thing. Paula tells me that without it I would be revising endlessly, trying forever to perfect the book. It seems that I am compelled to make things as fine as I can possibly conceive of them. I find, at times, that this uncompromising attitude is a curse as well as a blessing.



I have always felt that it is *how* one sees
rather than *what* one sees
that makes any photograph interesting.

A Portfolio



by

Michael A. Smith

Michael A. Smith



QUOD ERAT FACIENDUM

“It is Finished”

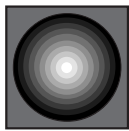
by

Brooks Jensen



Picasso advised that the most valuable lesson a painter could learn was knowing when to stop. In the case of photographers, stopping is not the issue — the shutter takes care of that in jig time. But from my observation *finishing* is the lesson of challenge for photographers.

When Picasso died he supposedly left behind 90,000 completed pieces of artwork. Humph! This is nothing, we proud photographers say! Consider Gary Winogrand who left 10,000 rolls of undeveloped film. Nothing illustrates the problem better than this. You see, this is the curse — photography is so easily confused with *photographing* — the confusion of verb and noun. Photography takes form in finished edition prints, books, posters, exhibitions, and most commonly individually matted and framed original photographs. To be blunt, if you “take pictures” you are not yet a photographer. It is only when you *finish them* that you qualify for the moniker. And finishing requires the C-word — *commitment*.



LENSWORK

SPECIAL EDITIONS PRINT COLLECTION

Fine Art Photographs
At Real People Prices™

DEBUT CATALOG

February 1999

L
E
N
S
W
O
R
K

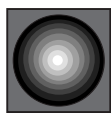
S
P
E
C
I
A
L

E
D
I
T
I
O
N

P
R
I
N
T
S

C
O
L
L
E
C
T
I
O
N

Now! Fine Art Photographs at



LENSWORK

SPECIAL EDITIONS PRINT COLLECTION

- ***Gelatin silver photographs***
- ***Archivaly toned and processed***
- ***Special selection from LensWork photographers and the Masters of Photography***
- ***Printed to the photographer's specifications***
- ***Each print numbered and signed by the photographer *****
- ***Printed on 11" x 14" paper
Image size up to 10" x 13"***

(Additional details on page 108)

Only \$39 - \$99*

Just a quick note to let you know that the special edition print I ordered arrived today in fine condition. The quality of the print is exceptional! In fact, it is incredible.

Jim Wells
Walton, IN

Incredible quality. They truly are indistinguishable from my original photographs.

David Grant Best
Anacortes, WA

Absolutely fantastic.

Jay Dusard
Douglas, AZ

It's about time someone figured out a way whereby everyone could have access to fine art photographs ... You're to be commended for making it happen.

Ed Alexander
via email

For a complete and current listing of available prints, see our on-line, real-time catalog at www.lenswork.com

* Please add \$6 per print shipping and handling within US (\$10 Canada/Mexico; \$15 each Overseas)

** Living photographers only, obviously!

Real People Prices

Each gelatin silver print in the Collection was made from a digital negative, scanned from the artist's original fine art photograph. *LensWork Special Edition Prints* are printed by hand on gelatin silver photographic paper, toned and archivally processed to the artist's specifications and approval. We reproduce with exceptional fidelity what photographers consider to be their *best work* — with rich photographic black, pure, clean whites, and the subtleties of all the gray tones in between. Limited Edition prints bear the photographer's actual signature, and edition information.

To order
Call LensWork Publishing at 1-800-659-2130
Or use our website order form at
www.lenswork.com

 **LENSWORK**
SPECIAL EDITIONS PRINT COLLECTION

SAMPLE PRINT OFFER

Buy this sample print for \$15
and receive a coupon for
\$15 off your next
LensWork Special Editions Print.



This is a new technology and a certain skepticism is warranted and understandable. Until you see a sample print, you simply cannot imagine how incredibly good this technology is.

With this in mind, we're offering a special sample print for you to examine. Test our claim of superb, indistinguishable-from-the-original quality!

Sample print *Ship Rock, New Mexico, 1989*
by David Grant Best

THE WYNN BULLOCK COLLECTION

AUTHORIZED PHOTOGRAPHIC REPRODUCTIONS*

*All images approximately
8x10" on 11"x14" paper
as shown in
Child in the Forest*

*Master Series Prints are
unsigned and unlimited*



LWS 019
Child in the Forest, 1951
Wynn Bullock
\$99



LWS 024
Erosion, 1959
Wynn Bullock
\$99



LWS 023
Driftwood, 1951
Wynn Bullock
\$99

**Authorized by the Bullock Photography Trust*



LWS 021
Point Lobos Tide Pool, 1957
Wynn Bullock
\$99



LWS 020
Navigation Without Numbers, 1957
Wynn Bullock
\$99



LWS 022
Stark Tree, 1956
Wynn Bullock
\$99



LWS 025
Sea Palms, 1968
Wynn Bullock
\$99

OLIVER GAGLIANI



LWS 014
(Attic) 72-818, 1972
Oliver Gagliani
Unlimited, signed
\$99



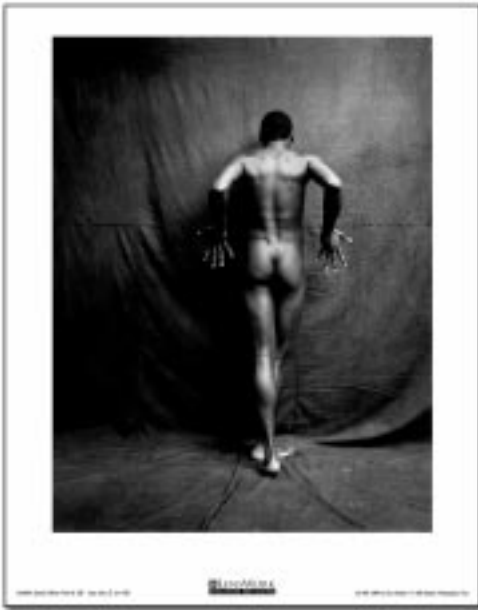
LWS 015
(Piano) 72-780, 1972
Oliver Gagliani
Unlimited, signed
\$99



LWS 013
(White Door) 73-150, Eureka, NV, 1973
Oliver Gagliani
Unlimited, signed
\$99

EDNA BULLOCK

AUTHORIZED PHOTOGRAPHIC REPRODUCTIONS*



LWS 026
Jeff #9, 1984
Edna Bullock
Unlimited, unsigned
\$69



LWS 028
Michi, 1993
Edna Bullock
Unlimited, unsigned
\$69

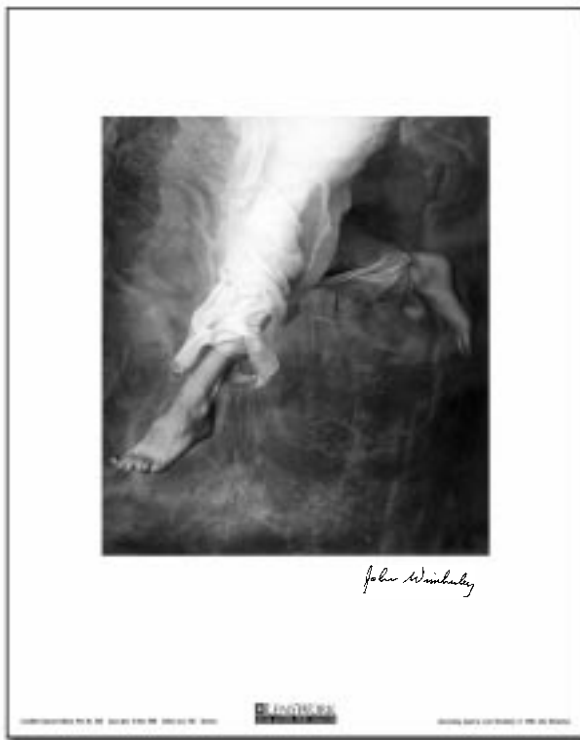


LWS 029
Three Nudes on Dunes, 1990
Edna Bullock
(Cover image from the book *Edna's Nudes*)
Unlimited, unsigned
\$69

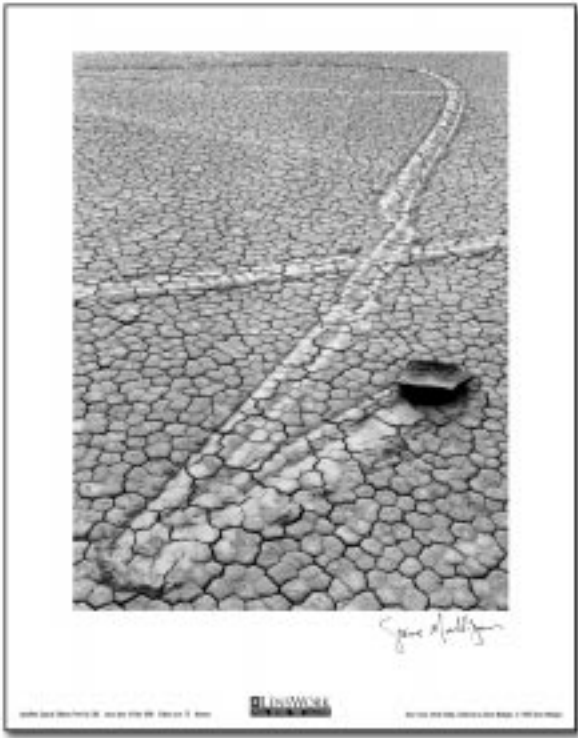
*Authorized by the Bullock Photography Trust



LWS 001
Suspended
Maureen Gallagher
(published in *LensWork Quarterly* #13)
Numbered and signed
Edition Limited to 250
\$39



LWS 006
Descending Angel
John Wimberley
Numbered and signed
Edition Limited to 100
\$69



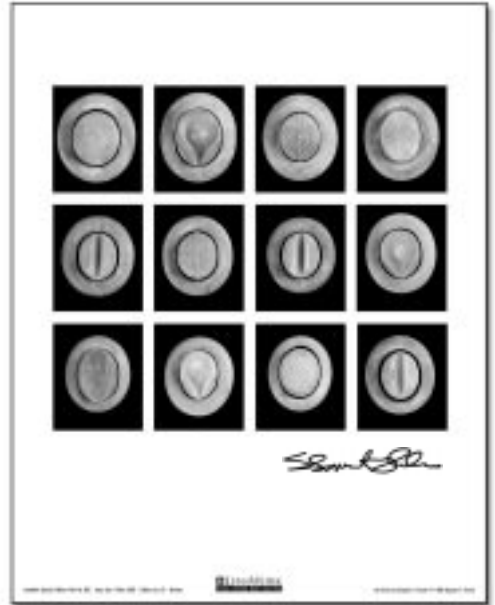
LWS 003
Race Track
Steve Mulligan
(Cover image, *LensWork Quarterly* #17)
Numbered and signed
Edition Limited to 75
\$69



LWS 007
Sauk Mountain, Pasture
David Grant Best
Numbered and signed
Edition Limited to 60
\$49



LWS 008
Temple Roof, Kokenji Temple, Japan
Brooks Jensen
Numbered and signed
Edition Limited to 60
\$49



LWS 005
Hat Forms
Stephen F. Procko
(published in *LensWork Quarterly* #20)
Numbered and signed
Edition Limited to 60
\$49



LWS 010
Jellyfish
Alan McGee
(published in *LensWork MultiMedia* #22)
Numbered and signed
Edition Limited to 60
\$49

LWS 002
Tree Shadow
Larry Wiese
(published in *LensWork Quarterly* #22)
Numbered and signed
Edition Limited to 100
\$69



LWS 011
Doors & Steps
Larry Wiese
(published in *LensWork Quarterly* #22)
Numbered and signed
Edition Limited to 60
\$49

LWS 004
Undercurrent
Phil Harris
(published in *LensWork Quarterly* #14)
Numbered and signed
Edition Limited to 60
\$49



THE PROCESS OF MAKING THE LENSWORK SPECIAL EDITIONS PRINTS

LensWork Special Editions Prints are all produced in a traditional black & white darkroom, by hand, using the best materials and processing techniques now available.

To begin, the photographer's original fine art photograph is scanned into an ultra-calibrated computer system. The image is fine-tuned in Adobe Photoshop to perfectly match the photographer's original photograph — with sensitivity to tonalities, scale, cropping and detail.

The image is then inspected in the computer at high magnification, where dust spots or marks that might have been introduced in the scanning process are eliminated.

The computer image is then output at a service bureau using a Postscript output image-setter. The resulting *LensWork* negative is a 425-line screen half-tone reproduction of the image suitable for printing in our darkrooms. An image setter is the same device used in the printing industry to make film for plate-making in the printing of books and magazines. The finest printing presses, however, can print *at best* an image of 300-line screen.

In the darkroom, we *can* print the tiniest 425-line screen dots, since photographic paper can resolve this extremely fine dot and make it

visible. Remarkably, the tiny dots are so small that they are virtually invisible to the naked eye, and barely visible when examined through a powerful viewing magnifier. The resulting "photographic prints" preserve the look and feel of continuous tone photographs even though they are half-tone reproductions. The *LensWork Special Editions Prints* reproduce with exceptional fidelity what photographers consider to be their *best* work — with rich photographic black, pure, clean whites, and the subtleties of all the gray tones in between.

These life-size digital negatives are contact-printed in a traditional black & white darkroom to the highest standards, using archival processing and selenium or polysulfide toning. The *LensWork Special Editions Prints* are then air-dried and flattened.

Limited edition prints are then assigned a number within the Edition, and sent to the artist for approval and signature. Each *LensWork Special Editions Print* is signed by the photographer as a testament of their approval (living artist's only) or approved by the artist's estate or trust.

Each print is protected in an acid-free, mylar and 4-ply matte-board presentation folder made to archival standards for safe storage.

[Click here](#) for subscription rates

Subscribe!

[Click here](#) for more information on our World Wide Web site.

 **LENSWORK**
Photography and the Creative Process • Articles • Interviews • Portfolios **QUARTERLY**

 **LENSWORK**
EXHIBITIONS • AUDIO INTERVIEWS • ARTICLES **MULTIMEDIA EDITION**

Focused clearly on the creative process, LensWork Quarterly side-steps techno-talk and art-speak to offer a stimulating mix of articles, interviews, and portfolios for the photographic artist. Beautifully produced, this anthology-style journal and its cousin multimedia CD-ROM version pair intelligent, insightful and entertaining reading with photographic works from well-known and emerging artists alike.

LensWork Quarterly and the *LensWork MultiMedia Edition* are “parallel published” four times a year — February, May, August, and November.

LensWork Quarterly

Each issue of *LensWork Quarterly* is printed in a **96-page** paperback book format on bright white, 80-pound paper.

A limited edition only is printed to fulfill the needs of our subscribers, distributors, retailers

and a few on-hand back issue quantities.

Paper back issues are available from our offices while supplies last. When these are gone, they are not reprinted.



LensWork MultiMedia Edition

Each MultiMedia Edition CD-ROM contains additional portfolios not available in the printed version of LensWork, along with exciting multimedia enhancements and the full 96-page text of *LensWork Quarterly*.

Extra portfolios not in the printed version of LensWork include work by photographic masters, photographers previously published in LensWork and new photographers specifically chosen for the CD-ROM version because of their unique and stunning work.

Hear the photographers informally discuss their work, working methods, challenges, and approach to their creative life. Nothing can replace the subtle passion and enthusiasm of hearing photographers speak about their love of photography and their work.

You'll also find special features like **book reviews** with audio interviews of the authors, **special presentations** by master photographers and interviews with gallery owners, foundation directors, and other key people in today's photographic world.

LensWork Order Form

Print this form and mail or fax.

The following items are currently available. Please use the order form below to place your order. Shipments are by US Postal Service or UPS, depending on the size of the order. Delivery can be expected within two weeks of receiving your order.

Subscription					
<i>(Check page 2 for Canada, Mexico and Overseas pricing)</i>					
Qty	Description	Medium	Format	US Price	Total
	1-year subscription	paperback book	96-pages	\$29	
	2-year subscription	paperback book	96-pages	\$55	
	1-year subscription	MultiMedia Edition	CD-ROM	\$49	
TOTAL \$					_____
We will start your subscription with the next available issue. If you prefer, you may start with the current issue by adding \$2 for individual shipping and handling.					

Single Issues / Back Issues		
<i>(Check page 2 for Canada, Mexico and Overseas pricing)</i>		
Qty	Description	US Price
_____	Paper format; 8½ x 7" paperback book; articles, essays and portfolios BE SURE TO CHECK AVAILABILITY BEFORE ORDERING. www.lenswork.com Which back issues do you want? _____	\$8.95 each
_____	MultiMedia Edition on CD-ROM BE SURE TO CHECK AVAILABILITY BEFORE ORDERING. www.lenswork.com Which MultiMedia Editions do you want? _____	\$14.95 each
PRODUCT TOTAL		\$ _____
Shipping & handling for book back issues only \$2 per issue (maximum of \$20)		S&H TOTAL
		\$ _____
ORDER TOTAL		\$ _____

Name _____

Address _____

City _____ State _____ Postal Code _____ Country _____

Phone (____) _____ - _____ Email _____

_____ Enclosed is my check or money order

_____ Please charge my VISA or MASTERCARD Card # _____ Exp. Date ____ / ____

(Signature required on all credit card orders)

Print this form and mail to
 LensWork, PO Box 22007, Portland, OR 97269-2007
 FAX to 503-659-5945

or you can call your credit card order directly to us a 1-800-659-2130 or 503-659-2130.

* Prices and availability subject to change without notification.

For Canada, Mexico or Overseas subscription rates are as follows:

LensWork Quarterly in book format

1-year

Canada/Mexico USD\$39

Overseas USD\$49

2-year

Canada.Mexico USD\$75

Overseas USD\$95

Back issues

USD\$8.95

Freight USA/Canada/Mexico \$2 each, maximum of \$10

Overseas \$5 each, maximum \$25

LensWork MultiMedia Edition on CD-ROM

1-year

Canada/Mexico USD\$66

Overseas USD\$83

Single issues

USD\$14.95

Freight USA/Canada/Mexico \$2 each, maximum of \$10

Overseas \$5 each, maximum \$25

This page last updated Jul 25, 1998



Visit our web site at www.lenswork.com

