



New Silver Series LensWork Special Editions Images by John Wimberley!



LENSWORK

Photography and the Creative Process • Articles • Interviews • Portfolios

No. 32 • Nov - Dec 2000

Introducing the LensWork Photogravures!



Article

Brooks Jensen

Interview

John Wimberley

Portfolios

Tony Makepeace

Ron Prager

John Wimberley

EndNotes

Bill Jay

LENSWORK



Photography and the Creative Process
Articles • Interviews • Portfolios

Editors
Brooks Jensen
Maureen Gallagher

In this issue

Article by
Brooks Jensen

Interview with
John Wimberley

Portfolios by
Tony Makepeace
Ron Prager
John Wimberley

New Special Editions Images by
John Wimberley, Maureen Gallagher, Larry Wiese, Russ Dodd

EndNotes by Bill Jay

© 2000 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 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 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

E-mail editor@lenswork.com
Web site at www.lenswork.com

NOV - DEC 2000
LENSWORK #32

LensWork (ISSN 1075-5624) is published six times yearly (in odd-numbered months) by LensWork Publishing, PO Box 22007, Portland, OR 97269-2007. Subscriptions are available within the United States for \$29 for 4-issues, \$42 for 6-issues, or \$79 for 12-issues. Canada and Mexico subscription rates are \$39 for 4-issues, \$56 for 6-issues, or \$109 for 12-issues. Overseas subscription rates are \$49 for 4-issues, \$72 for 6-issues, or \$139 for 12-issues. Periodicals Postage Rates paid at Portland, Oregon. Postmaster: Send address changes to LensWork Publishing, PO Box 22007, Portland, OR 97269-2007.

Advertising representation by:

Richard Wartell
c/o Judi Block Associates
P.O. Box 1817
Nipomo, CA 93444
Voice: 805 929-6290
Fax: 815 371-0757
E-mail: rwartell@writeme.com

— • TABLE OF CONTENTS • —

| | |
|--|--|
| 6 Editor's Comment Why This is the Best Time In History to Be a Photographer <p>As a part of a greater art history – not just of photographic history – our editor suggests that we acquaint ourselves with the great artists and their times, and recognize stylistic <i>change</i> as a natural force that is bringing us into a new era in photography.</p> | 37 Portfolio : Ron Prager Interstice |
| 11 Introducing the LensWork Photogravures <p>To compliment the <i>Silver Series</i>, <i>LensWork</i> introduces four new exceptional images in the <i>Special Editions Collection</i>.</p> | 53 Interview with John Wimberley <p>In a wide ranging and fascinating interview, Wimberley discusses the ethereal and the pragmatic with equal ease. Focusing on his personal and even spiritual motivations, Wimberley discusses an often taboo topic in today's art world – his relationship with the holy and his attempts to integrate his artwork and his inner life of ritual and myth.</p> |
| 17 Portfolio : Tony Makepeace Portraits from Nepal | 67 Portfolio : John Wimberley Portfolio |
| 29 Brooks Jensen Who is the Audience? <p>At the birth of photography, the two-dimensional art form was inexplicably linked to that of its older sibling: painting. Now in the modern age, it reveals a much closer relationship to its cousin: <i>music</i>.</p> | 84 Bill Jay's EndNotes |



EDITOR'S COMMENTS

Why This is the Best Time In History to Be a Photographer

I am concerned that too many may believe the ailing patient may be slipping fast. Magazines now regularly predict the death of film. The age of photography as an art form has come and almost gone, replaced by video, computers and other distractions. I disagree – an admittedly partisan attitude – partly because I don't wish to have wasted the past thirty years, and partly because all dinosaurs wish not to become *extinct* dinosaurs.

The problem with such hypothesis is, of course, that one can rarely see large trends when smack in the middle of them. Here, in the beginning years of the new century, it may be impossible for us to see the bigger trends. Nonetheless, there are several important clues that can be seen, the sum of which are pointing to – guess what – *change*.

The four thousand year old trend of humans and graphics exhibits a strangely inverse relationship. Four thousand years ago pictures were rare and potently powerful. Two thousand years ago images were less rare but still powerfully magical.

Five hundred years ago painting was common and, in the Renaissance, broke away from iconography. In nineteen hundred gravures were special, magazines were entering their heyday, offset printing was just being born, and graphic arts became important. In the last hundred years we've seen the introduction of mass communications, Walt Disney, television, web presses, Kodak roll film, film with a lens (i.e. disposable cameras), cameras without film (digital cameras), desktop scanners and the World Wide Web. Pictures that were once special and rare are now everywhere, cheap, fleeting, and often ignored.

Photography is an art form that gained respectability with Alfred Steiglitz and rose in artistic stature through the seventies. It reached a market peak as collectible in the late seventies and early eighties. And then a corner was turned. Some say photography was then decapitated by image gluttony and visual boredom. Today, everything is a cliché, everything has been photographed *ad infinitum*, every interested collector owns all the

photographs they choose to. So, why make more photographs? It is a good question – one each of us should ask seriously, particularly about our own work. How many more photographs do we need of fall leaves, unusual rock formations, pastoral landscapes, body tattoos, the politically incorrect, the politically correct, the undecipherable symbol, every conceivable counter culture in the world, every vaguely indigenous peoples, every waterfall, and my favorite, kittens with yarn? The list of the over-photographed is so exhaustive. When some photographer happens to stumble on a new subject material such a discovery is usually enough to launch an incredibly successful career. It's only a matter of time before we start seeing portfolios of self-inflicted wounds and, with the advent of Photoshop, portfolios of things that never were. Can you doubt it's only a matter of time before we see the photograph of Elvis on a unicorn proudly showing off his pregnant swollen tummy wherein the alien space baby germinates? Forgive me, I am mistaken. This has already been done.

Why, then, am I optimistic about the future of photography? I am optimistic because history teaches us that we *should* be so. In fact, the history of art is nothing more than a series of spent mines – or perhaps I should say spent *minds*. The explosion of Greek art was a reaction to the exhaustion of Egyptian and

Babylonian art. The Renaissance was a response to the exhaustion of art of the middle ages. The Impressionists were bored with the formulaic salon rules. The Post Modernists were tired of realism. And the Surrealists were tired of it all. The last *great* photography master – Ansel Adams – so defined and codified the straight print that he essentially killed it as a creative medium.

The next generation of great photographers – that is to say, the next *movement* in photography – will be the genius of a new generation of creative artists who can radically redefine a new vision. Just as Ansel Adams redefined (in silver and in scale) his predecessors (Timothy O'Sullivan, Frederick Evans, Edward Steichen).

Nature, of course, abhors a vacuum – even a creative one. And, as the cliché goes, the only constant in the universe is change. I am optimistic because there are quite literally hundreds of thousands of photographers right now struggling with the issue of their own creativity – their own vision, each of whom are pushing the limits of what has been. If there is any room for discouragement, it is not that good photography is *not* being created. It *is* being created and will be created as long as our species has eyes. The real challenge is whether or not the rest of us will be able to see, understand, or even recognize the

next genius. There is no question we will fail to do so if we insist on applying the old standards and the old rules without learning from the history of art. This is a great challenge because the obvious pitfall is that it will be far too easy to be seduced by junk.

This is precisely why I believe among the most valuable things today's photographers can do is to accept their inclusion in the broader world of art. Photographers should study art history, with at least as much intensity as we all did the Zone System. Read Gombrich. Read Gowing. Read Malraux. Spend time with the painters and the sculptors and the writers and abandon the narrow perspective that

photography is independent of traditional arts. The alternative is to photograph more weathered barns, more cheesy nudes, more goofy rocks, and more dewy spider webs. If you do not know who Brueghel is you cannot truly understand Joel Peter Witkin. If you don't know Whistler or Ambrose Bierce, Ansel Adams will remain just a photographer.

We are on the brink of a great re-invention. And you and I can participate with vigor and enthusiasm, if we want to.

A handwritten signature in black ink, appearing to read "Bruce Weber".

Publisher's note

You may have noticed that the last issue of *LensWork* #31 (Sept-Oct, 2000) arrived in your mailbox or at your favorite bookstore later than usual. There was a very simple reason: *integrity*. The first printing of Issue #31 was rejected and destroyed in its entirety, and reprinted to the standards that our readers have come to expect. Although this decision resulted in a regrettable delay in delivery, we knew our readers would agree with this decision. We appreciate your patience.

Fine Art Photography at Real People Prices™

Now over 135 images in the Collection!

Online ordering on our website at
www.lenswork.com

Or, for a full multimedia catalog on CD-ROM
Call LensWork Publishing at 1-800-659-2130

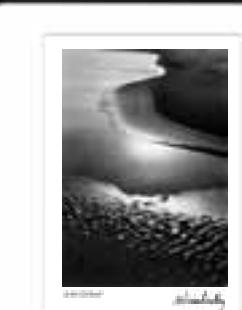
LWS134
Salt Creek #4, 1988
Signed by
John Wimberley
Limited to 250

Shown framed

9¾" x 14" image
Framed to 19¼" x 23¼"

\$99 image only *
\$148 framed 16x20 *
\$178 framed 20x24 *

* plus shipping & handling



Silver Series Under \$100*

LensWork Special Editions are an entirely new distribution paradigm for fine art imagery pioneered by LensWork. Each image is produced to the highest standards. The Silver Series are produced in a traditional black & white wet darkroom using state-of-the-art graphic techniques in concert with the finest materials and archival hand-processing. These images have all the deep blacks, smooth mid-tones and sparkling whites that are only possible with real silver photographic paper.

If you have always wanted to own fine art photographs for your home or office but have been put off by the high prices for gallery originals, the *LensWork Special Editions* Collection images are for you. This growing collection of fine art gelatin silver reproductions are signed by the photographers (living photographers only, of course!) and many of them are limited editions.

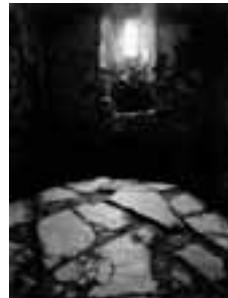
For a FREE complete catalog on CD-ROM with audio clips and lots of other useful information, order online at www.lenswork.com

New Gelatin Silver Special Editions!

See page 96 for image details and pricing.



Page 68



Page 72



Page 74



Page 73



Page 70



Page 80



Page 69



Page 83



Page 75

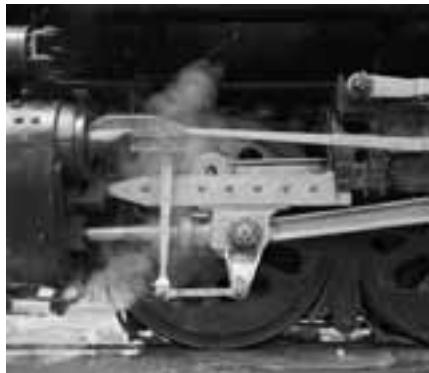
Introducing the
LensWork Special Editions

PHOTOGRAVURES

Limited Editions

Signed and numbered

Framing optional





Descending Angel by John Wimberley

Image size 14½" x 16½"
on 22"x30" deckle-edged etching paper

Signed by the photographer

Limited to 250

Introductory price \$225

Framed to 20"x24" add \$79

No. LPG-001
plus shipping and handling

Each *LensWork Photogravure* is hand-made with craftsmanship and care on a traditional hand-operated etching press. The editions are signed, numbered and limited. Traditional photogravures were small – limited to the size of the camera negatives. Using a variation of the technique we pioneered with our *Silver Series* images, we can make photogravure plates up to 16"x20". At this size, these images are simply breathtaking.

With this issue of *LensWork*, we are introducing three sizes of photogravures – all at introductory prices. The large size is represented by *Descending Angel* by John Wimberley and is a 14½"x16½" image on 22"x30" paper.

John's work is featured in this issue of *LensWork* along with an interview. This image, *Descending Angel*, was the first edition to sell out in our *Silver Series*.



Bixby Creek Bridge, Big Sur, CA 1996 by Larry Wiese

Image size 9" x 16"
on 16"x20" deckle-edged etching paper

Signed by the photographer

Limited to 250

Introductory price \$175

Framed to 20"x24" add \$79

No. LPG-002
plus shipping and handling

Bixby Creek Bridge, Big Sur, CA 1996 by Larry Wiese is a medium size panorama image – 9"x16" on 16"x20" paper. Larry Wiese's imagery exudes light from the surface of the paper. He is best known for his unique gelatin silver printing in deep, rich matte black papers. Now, for the first time, his work is available in a medium that enhances the lush quality of his vision. We first published Larry's work in *LensWork Quarterly* #22. You can also hear him talk about his work in our *LensWork Multimedia* title *Transition*.



Suspended by Maureen Gallagher

Image size 7 $\frac{3}{4}$ " x 9 $\frac{3}{4}$ "
on 11"x14" deckle-edged etching paper

Signed by the photographer

Limited to 250

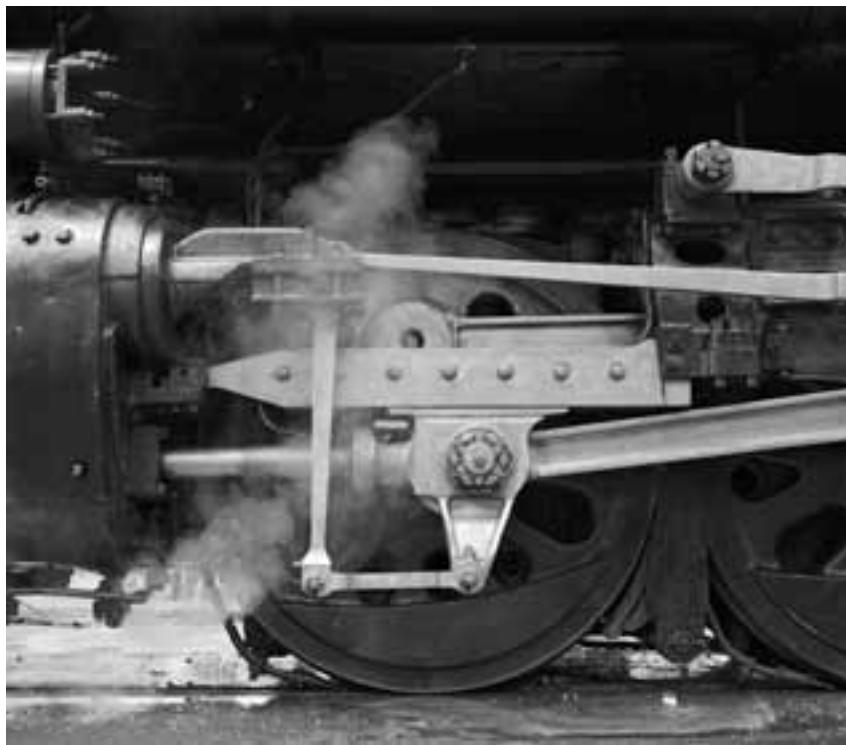
Introductory price \$99

Framed to 16"x20" add \$49

No. LPG-003
plus shipping and handling

Suspended by Maureen Gallagher is an 7 $\frac{3}{4}$ "x9 $\frac{3}{4}$ " image on 11"x14" paper. It is the single most popular image in our *Silver Series*, soon to sell out.

Now, as a photogravure, the full sensuality of the image, poised in deep black, is hauntingly beautiful as never before.



Driver, SP&S 700 by Russ Dodd

Image size 7½" x 8¾" on 11" x 14" deckle-edged etching paper

Signed by the photographer

Limited availability

Sample print \$39

This print includes a coupon for \$25 off
your next purchase of a LensWork Photogravure

Framed to 16" x 20" add \$49

No. LPG-SA1
plus shipping and handling, limit one per customer

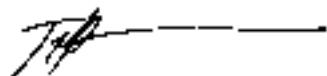
The art and craftsmanship required with photogravure is practically legendary. This is a medium not for the faint of heart. Because photogravure is so rare, we know many of our readers may not be familiar with it. This sample print is offered as an introduction to collecting and appreciating the magic qualities of this long lost art.



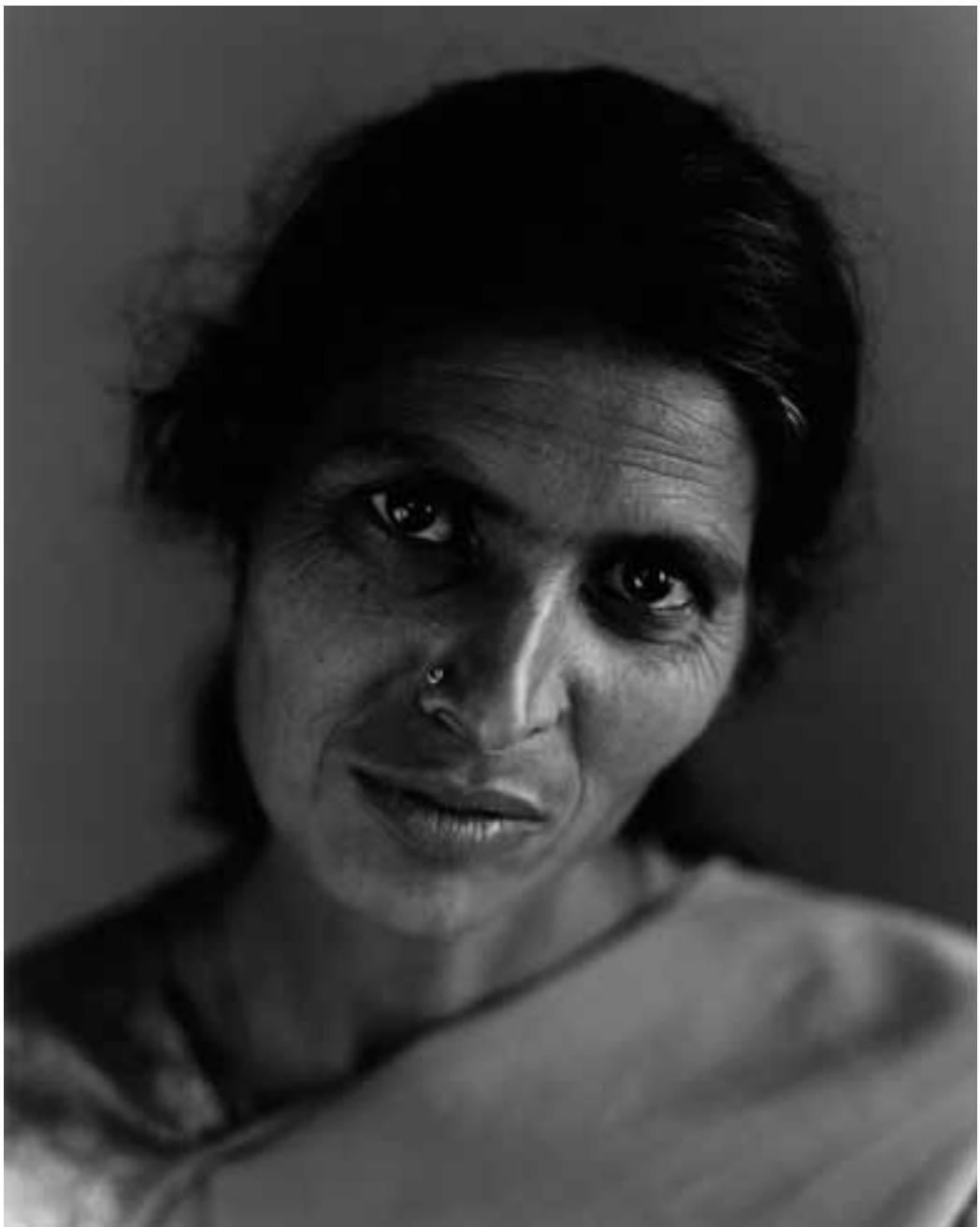
PORTRAITS FROM NEPAL



by



Tony Makepeace



Saraswati, Namsaling, Nepal



WHO IS THE AUDIENCE?

by

Brooks Jensen

I can't resist the temptation to blaspheme, so here goes: The Art World – no, let me be more specific – the Art *Marketing* World has it all wrong. Somehow photography got off on the wrong foot when it came to identifying who the market is for fine art photographs. As a result, all of us who are photographers struggle desperately to sell enough work just to cover our expenses. The idea of making a decent living is ridiculous. The idea of getting *rich* is absurd.

I think this is the case because photography is marketed with the wrong paradigm. This may sound simplistic, and perhaps it is, but it's worth thinking about nonetheless. Photography has been created and sold in the *art* paradigm. But what if it had followed the *music* paradigm instead?

I blame Alfred Steiglitz. At least, I think it was Steiglitz. (If it wasn't, please feel free to correct me.) Steiglitz wanted photography to be respected. He wanted it to be important. He wanted it to be *purchased*. Casting about for the best model to follow, he decided that photography was like painting. It was flat, could be framed, hung on the wall and used as decoration and *collectible investment*. That's where photography went wrong. Photography may be all those things, but photography is *not* painting. Photography *is* an art form and could be so



INTERSTICE



by

Ron Prager



From Brooklyn Bridge, 2000



INTERVIEW WITH JOHN WIMBERLEY

Brooks Jensen: Let me start by asking you about the image *Descending Angel*. It's clearly your most well known image, isn't it?

John Wimberley: Yes, it certainly is.

BJ: And it was recently on the cover of a book as I recall ...

JW: Yes. It was on the cover of *Visions of Angels*.

BJ: Well now it's on the cover of *LensWork*, too! Tell us how that image came about.

JW: Well, first, I really love that picture for the simple reason that I made that photograph in a completely different way! Usually my method is based on pre-visualization with very precise technical control. *Descending Angel* is basically a snapshot. That a snapshot is the picture I'm best known by tickles me. It's ironic. I'm normally out there carrying fifty-five pounds of camera gear in the landscape, yet the picture I'm known for is one where I am standing on a diving board, over a pool, pointing a 35mm camera down into the water. There was something about that place and that time that I simply felt I needed to make a picture at that moment. I didn't know what else to do so I pointed the camera and tripped the shutter. I just love the irony of it.





PORTFOLIO



by

John Wimberley

John Wimberley

*Hear an audio interview with John Wimberley and see more of his images
in the LensWork MultiMedia Library. Online preview at www.lenswork.com.*

LENSWORK
MULTIMEDIA LIBRARY





Reese River Valley #142, 1997

New Book!

ORCHESTRATING ICONS

by Huntington Witherill

Foreword by Paul Caponigro

This long awaited book of landscapes by one of the West Coast's most talented photographers features 82 exquisite tri-tone reproductions of Witherill's most compelling images.



"*Orchestrating Icons* presents the viewer with a feast of sights and insights. Throughout this book of isolated light gems and photographic equivalences, a vital visual interchange of forms and textures is evident. Huntington Witherill's observations of the rhythms in both music and nature cause forms and textures, textures and atmospheres, to do an astonishing dance of shape-shifting."

from the foreword by Paul Caponigro

Published by LensWork Publishing
August 2000

108 pgs, 82 tri-tone images
Foreword by Paul Caponigro
Hardbound with Gelatin silver tip-in
10½" x 12"
ISBN 1-888803-10-X
\$49.95 until 1/1/2001
thereafter \$59.95

Order online at www.lenswork.com
or use the order form following page 96.



LensWork Publishing
ORCHESTRATING ICONS

Also available

Twenty-five images from the book
as LensWork Special Editions
11x14" image size
Initiated by the photographer
Limited to 500 each
Gelatin silver, selenium toned
\$99

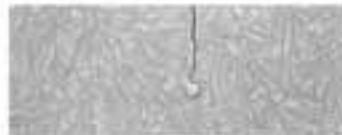
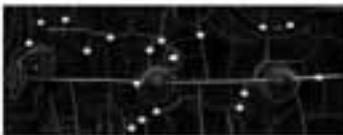
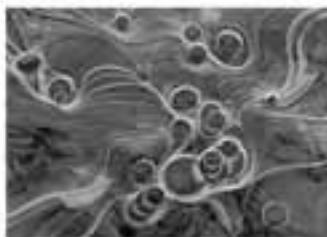
All LensWork Special Editions images can be
seen online at
www.lenswork.com



From the Editor's Comments in LensWork #31

"Working closely with Huntington Witherill, we've just published a new book of his landscape work entitled *Orchestrating Icons*. This book has been printed to the highest standards using 300 line-screen tri-tone, the finest paper, and exquisite binding. As books go, it is as rich as ink on paper can get. The book is a joy to see and hold, and Hunter's photographs are simply stunning – a spectacular example of a creative mind working in the landscape for over 30 years. Witherill's work, firmly rooted in the tradition of West Coast landscape photography, extends that vision into new palettes, new interpretations, and lyrical compositions that clearly illustrate he is one of the true masters of this genre of photography. (This, and he is still just in his fifties!)

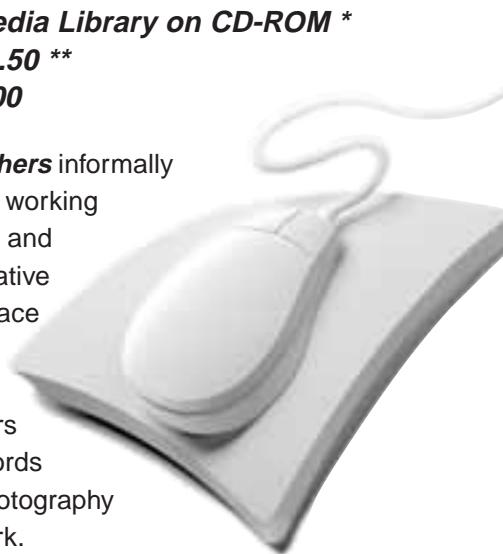
Brooks Jensen



The LensWork MultiMedia Library.

LensWork MultiMedia Library on CD-ROM *
Each Title Only \$3.50 **
Sample Disk \$10.00

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



Each *LensWork MultiMedia Library* title features a portfolio of photographs, an audio interview with the photographer and/or a full multi-media presentation. In addition, all back issues of *LensWork Quarterly* are available. And we're adding new titles regularly!

Using the remarkable Adobe Acrobat™ software (all you need is the *free* Acrobat Reader™), these presentations define an entirely new way to appreciate photography.

Choose the titles you want from the sample CD-ROM or from our web site. Call **1-800-659-2130** to order and we'll send you a custom CD-ROM with the titles you've ordered. It's just that simple!



LENSWORK

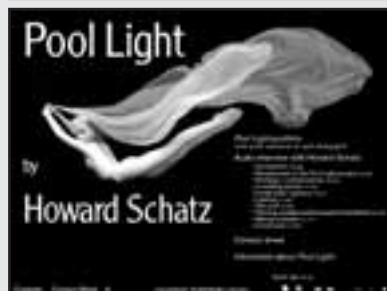
EXHIBITIONS • AUDIO INTERVIEWS • ARTICLES

MULTIMEDIA LIBRARY

**Minimum order four titles, plus \$2.50 shipping and handling, overseas \$5

* System requirements: Mac OS®, Windows 98®, Windows 95®, Windows 3.1®; CD-ROM Drive, Soundcard & Speakers; Adobe Acrobat® Reader (Ver. 3 or greater) freeware

Currently available in the
LensWork MultiMedia Library



For a detailed listing and audio preview
www.lenswork.com

FIVE HOURS ON THE ROCK

Alan McGee **S A N D**

The image shows the front cover of the book "Portrait of the Prairie" by Robert Rydell. The title is at the top in a serif font. Below it is a large, grainy black-and-white photograph of a prairie landscape with tall grasses and a distant horizon under a cloudy sky. At the bottom, the author's name "Robert Rydell" is printed above the large, bold title "Portrait of the Prairie".

The image shows the front cover of a book titled "Steven Katzman: The Boot Camp Series". The cover features two side-by-side black and white portraits of a man with short hair, looking directly at the camera with a neutral expression. The background is dark. At the top, the author's name "Steven Katzman" is written in a serif font, followed by the title "The Boot Camp Series" in a larger, bold, sans-serif font. Below the title, there is a small section of text that appears to be a quote or a blurb, though it's not clearly legible. The overall design is minimalist and professional.

Jean-Jacques Dicker
SIMPLY.COM

The image shows the front cover of a book titled "Human + Nature" by David Dobkin. The cover features a black and white photograph of a person standing on a rocky shore, looking out at a calm sea under a clear sky. The title is printed in a large, serif font at the top, and the author's name is at the bottom. The overall aesthetic is minimalist and contemplative.

A screenshot from the game 'Within These Walls'. The main view shows a close-up of a character's torso and shoulder area. A menu bar is visible at the top, and a detailed character model is shown on the right side of the screen.

LensWork Special Editions Images

New in This Issue!

PHOTOGRAPHURES

JOHN WIMBERLEY

| Pg Number | Title | Image Size | Price | Edition Size | Signature | Medium |
|-----------|--------------------------------|-------------|--------|--------------|-----------|--------------|
| 12 | LPG001 <i>Descending Angel</i> | 14½" x 16½" | \$275* | 250 | Signed | Photogravure |

LARRY WIESE

| Pg Number | Title | Image Size | Price | Edition Size | Signature | Medium |
|-----------|--|------------|--------|--------------|-----------|--------------|
| 13 | LPG002 <i>Bixby Creek Bridge, Big Sur, CA 1996</i> | 9" x 16" | \$175* | 250 | Signed | Photogravure |

MAUREEN GALLAGHER

| Pg Number | Title | Image Size | Price | Edition Size | Signature | Medium |
|-----------|-------------------------|------------|-------|--------------|-----------|--------------|
| 14 | LPG003 <i>Suspended</i> | 7¾" x 9¾" | \$99* | 250 | Signed | Photogravure |

SAMPLE IMAGE BY Russ DODD

| Pg Number | Title | Image Size | Price | Edition Size | Signature | Medium |
|-----------|------------------------------------|------------|-------|--------------|-----------|--------------|
| 15 | LPG00A <i>Driver, SP&S 700</i> | 7½" x 8¾" | \$39* | Limited time | Signed | Photogravure |

Sample image includes a \$25 off coupon that can be applied to your next purchase of a photogravure image!

S i l v e r S e r i e s

JOHN WIMBERLEY

| Pg Number | Title | Image Size | Price | Edition Size | Signature | Medium |
|-----------|--|-------------|-------|--------------|-----------|---------------------------|
| 68 | LWS126 <i>Adrian Valley #5, 1995</i> | 14" x 9.5" | \$99* | 250 | Signed | Gelatin silver photograph |
| 69 | LWS127 <i>Reese River Valley #142, 1997</i> | 14" x 9.5" | \$99* | 250 | Signed | Gelatin silver photograph |
| 70 | LWS128 <i>Carmel Valley from Halls Ridge, 1993</i> | 14" x 11.2" | \$99* | 250 | Signed | Gelatin silver photograph |
| 74 | LWS129 <i>Campito Mountain #49, 1991</i> | 14" x 10.4" | \$99* | 250 | Signed | Gelatin silver photograph |
| 75 | LWS130 <i>Crater Lake, 1977</i> | 14" x 9.5" | \$99* | 250 | Signed | Gelatin silver photograph |
| 83 | LWS131 <i>Windows '96</i> | 14" x 9.5" | \$99* | 250 | Signed | Gelatin silver photograph |
| 72 | LWS132 <i>Leamaneh Castle, 1986</i> | 14" x 11.2" | \$99* | 250 | Signed | Gelatin silver photograph |
| 73 | LWS133 <i>Leda's Landscape, 1984</i> | 14" x 10.4" | \$99* | 250 | Signed | Gelatin silver photograph |
| 80 | LWS134 <i>Salt Creek #94, 1988</i> | 14" x 10.4" | \$99* | 250 | Signed | Gelatin silver photograph |

FREE Catalog on CD-ROM complete with images, audio clips and more!

Order online at www.lenswork.com or mail the order coupon on the opposite page.

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

* Plus handling and shipping, see order form for specifics

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.

© 1998 LensWork Publishing

LensWork Publishing
PO Box 22007
Portland, OR 97269-2007 U.S.A.

USA TOLL FREE 1-800-659-2130

Voice 503-659-2130 FAX 503-659-5945
Email editor@lenswork.com

Visit our World Wide Web site at:

<http://www.lenswork.com>

including the LensWork WWW On-line Gallery,
LensWork Quarterly On-line Index,
the latest information about offerings from LensWork Publishing.