

LENSWORK

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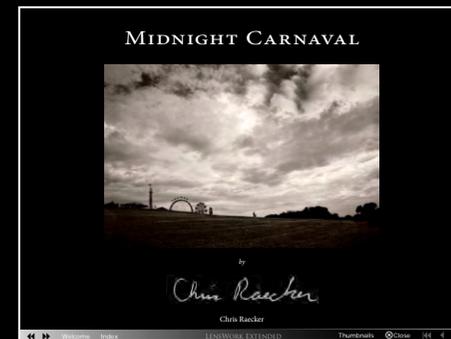
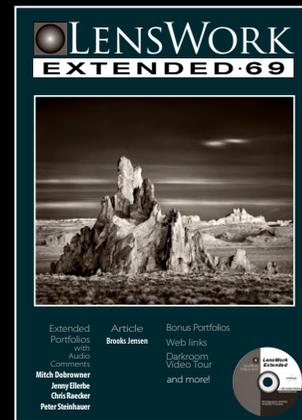
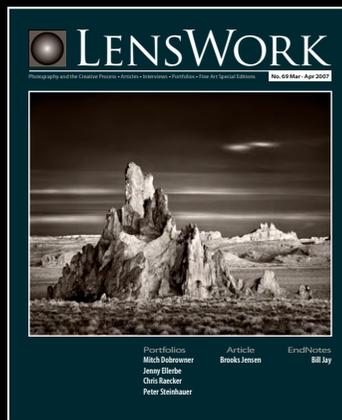
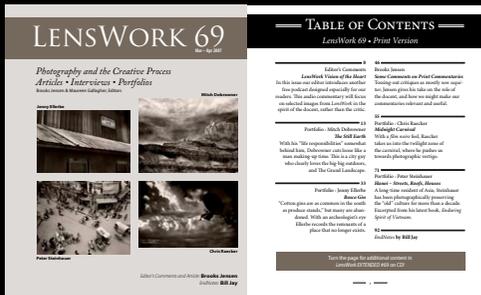
PREVIEW

Overview of
LENSWORK

Overview of
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EXTENDED

Welcome to the free preview of *LensWork 69*. 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.

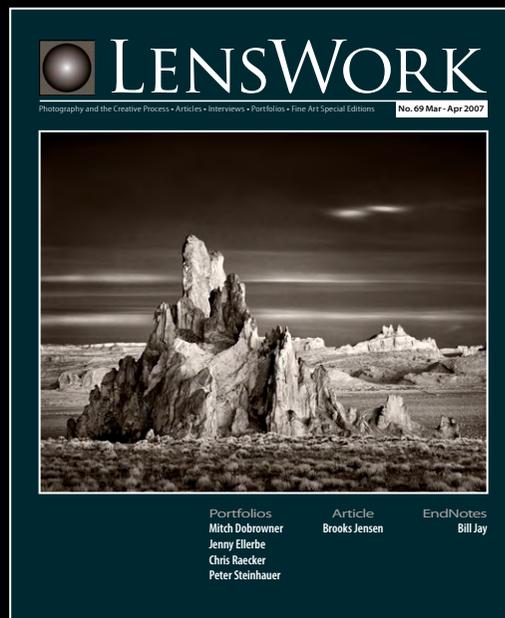
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Articles

Editor's Comments

LensWork Vision of the Heart

In this issue our editor introduces another free podcast designed especially for our readers. This audio commentary will focus on selected images from *LensWork* in the spirit of the docent, rather than the critic.

EndNotes by Bill Jay

Article by Brooks Jensen

Some Comments on Print Commentaries

Tossing-out critiques as mostly *non sequitur*, Jensen gives his take on the role of the docent, and how we might make our commentaries relevant and useful.

Portfolios



Jenny Ellerbe
Bosco Gin



Mitch Dobrowner
The Still Earth



Peter Steinhauer
Hanoi - Streets, Roofs, Houses



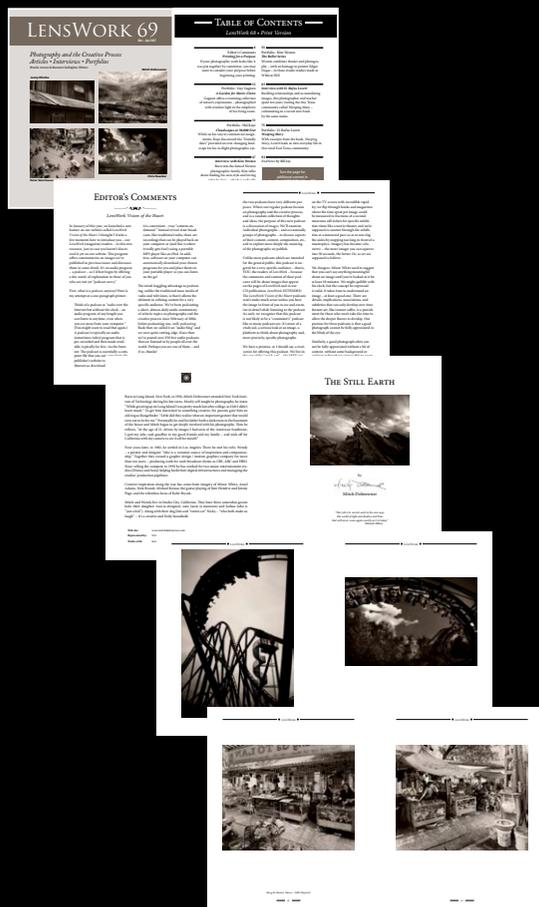
Chris Raecker
Midnight Carnival

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featuring...

A LensWork Video Tour **Video** Tyler Boley's Studio and Darkroom

In this tour of his workspace and digital printing studio – *Custom Digital*, his fine art black and white carbon pigment ink printing services in Seattle – he discusses the digital workflow, large scale printing problems and logistics, and the challenges of keeping pace in the fast-changing world of digital printing.



Bonus Gallery

How to Build a Bonus Gallery PDF



Imagination
by Dominic Rouse

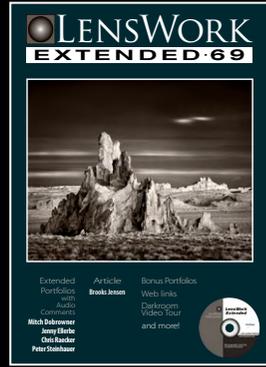


Landscapes of the Pacific Northwest
by Tyler Boley



Mandala Flowers
by David Bookbinder

LensWork #69	<i>LensWork</i> #69 In Print	<i>LensWork Extended</i> #69 on CD
Mitch Dobrowner	17 images	52 images Plus audio interview
Jenny Ellerbe	11 images	49 images Plus audio interview
Chris Raecker	13 images	29 images Plus audio interview
Peter Steinhauer	19 images	58 images Plus audio interview
Bill Jay's <i>EndNotes</i>	2-pages	3-pages
Audio interviews with photographers		✓
David Bookbinder <i>Mandala Video</i>		✓
LensWork Podcasts		✓
LensWork <i>Vision of the Heart</i> Podcasts		✓
<i>Mandala Flowers</i> Bonus Gallery by David Bookbinder		✓
<i>Imagination</i> Bonus Gallery by Dominic Rouse		✓
<i>Landscapes of the Pacific Northwest</i> Bonus Gallery by Tyler Boley		✓
<i>Video Tour of Tyler Boley's Digital Darkroom and Studio</i>		✓



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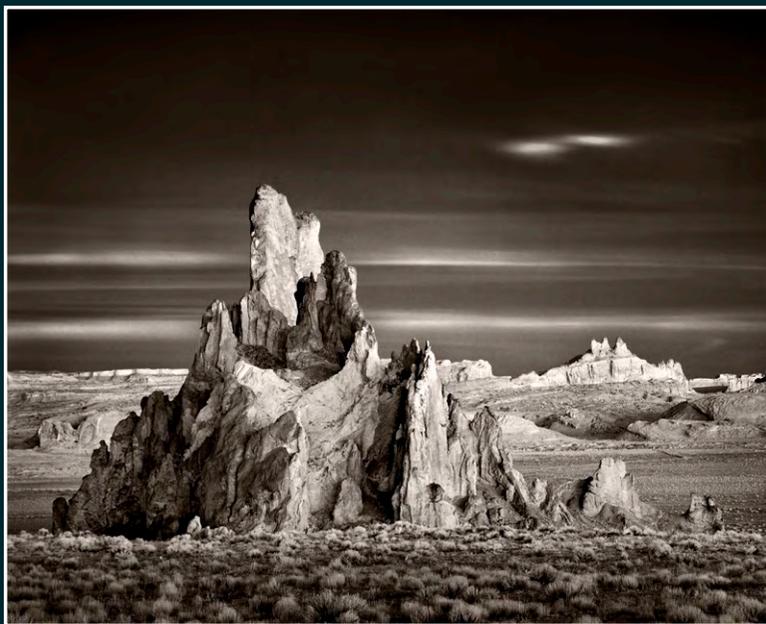
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Photography and the Creative Process • Articles • Interviews • Portfolios • Fine Art Special Editions

No. 69 Mar - Apr 2007



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Jenny Ellerbe
Chris Raecker
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Turn the page for additional content in
LensWork EXTENDED #69 on CD!

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EDITOR'S COMMENTS

LensWork Vision of the Heart

In January of this year, we launched a new feature on our website called *LensWork Vision of the Heart*. I thought I'd take a few moments here to introduce you – our *LensWork* (magazine) readers – to this new resource, just in case you haven't discovered it yet on our website. This program offers commentaries on images we've published in previous issues and discusses them in some detail. It's an audio program – a *podcast* – so I'd best begin by offering a few words of explanation to those of you who are not yet “podcast savvy.”

First, what is a *podcast*, anyway? Here is my attempt at a one-paragraph primer.

Think of a podcast as “radio over the Internet but without the clock – an audio program of any length you can listen to anytime, even when you are away from your computer.” (You might want to read that again.) A podcast is typically an audio (sometimes video) program that is pre-recorded and then made available, typically for free, via the Internet. The podcast is essentially a computer file that you can copy from the publisher's website to your computer (known as *downloading*) whenever

it is convenient – true “content-on-demand.” Instead of real-time broadcasts, like traditional radio, these are recordings that can be played back on your computer or (and this is where it really gets fun!) using a portable MP3 player like an iPod. In addition, software on your computer can *automatically* download your chosen programs for you and place them on your portable player so you can listen on the go!

The mind-boggling advantage to podcasting, unlike the traditional mass media of radio and television, is that it allows the ultimate in refining content for a very specific audience. We've been podcasting a short, almost-daily audio commentary of eclectic topics on photography and the creative process since February of 2004, before podcasting was, well, *podcasting*. Back then we called it an “audio blog” and we were quite cutting-edge. Since then we've posted over 350 free audio podcasts that are listened to by people all over the world. Perhaps you are one of them – and if so, thanks!

So, a logical question to ask would be: *Why another podcast?* Quite simply,

the two podcasts have very different purposes. Where our regular podcast focuses on photography and the creative process, and is a random collection of thoughts and ideas, the purpose of this new podcast is a discussion of *images*. We'll examine individual photographs – and occasionally groups of photographs – to discuss aspects of their content, context, composition, etc., and to explore more deeply the meaning of the photographs we publish.

Unlike most podcasts which are intended for the general public, this podcast is targeted for a very specific audience – that is, YOU, the readers of *LensWork* – because the comments and content of these podcasts will be about images that appear on the pages of *LensWork* and in our CD publication, *LensWork EXTENDED*. The *LensWork Vision of the Heart* podcasts won't make much sense unless you have the image in front of you to see and examine in detail while listening to the podcast. As such, we recognize that this podcast is not likely to be a “commuter's” podcast like so many podcasts are. It's more of a study aid, a serious look at an image, a platform to think about photography and, more precisely, specific photographs.

We have a premise, or I should say, a *motivation* for offering this podcast. We live in the age of the “quick cut” – the MTV age – where images are, in our opinion, cheapened by being so disposable. Images flash

on the TV screen with incredible rapidity; we flip through books and magazines where the time spent per image could be measured in fractions of a second; museums sell tickets for specific exhibition times like a movie theater, and we're supposed to saunter through the exhibition at a measured pace so as to not clog the aisles by stopping too long in front of a masterpiece. Imagery has become *volu-metric* – the more images you can squeeze into 30 seconds, the better. Or, so we are supposed to believe.

We disagree. Minor White used to suggest that you can't say anything meaningful about an image until you've looked at it for at least 30 minutes. We might quibble with his clock, but the concept he expressed is valid. It takes time to understand an image – at least a good one. There are details, implications, associations, and subtleties that can only develop over time. Instant art, like instant coffee, is a punishment for those who won't take the time to allow the deeper flavors to develop. Our premise for these podcasts is that a good photograph cannot be fully appreciated in the blink of the eye.

Similarly, a good photograph often can not be fully appreciated without a bit of context, without some background or understanding that is impossible to grasp in a glance. In this podcast, we'll take a bit of time with an image to look at it more

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closely, to hear the photographer's point of view – often in their own voice – to savor the subtleties and enjoy a photograph to its full – well, or at least fuller – potential. To accomplish this, we strongly recommend that you listen to these podcasts with the image in front of you so you can follow the conversation and see what is being discussed.

Images selected for this podcast will all be from *LensWork* or *LensWork EXTENDED*. Sometimes, we'll discuss images from past issues which, we understand, might not always be readily available from your personal library. (Back issues of the magazine are available from *LensWork* as long as we have inventory, and all issues of *LensWork* are perpetually available in our Back Issues #1-56 CD or, starting with issue #57 on *LensWork EXTENDED*.)

An obvious question is why not just make the images available on the web? Well, first, we don't have copyright permission to do so. When we publish images, we're granted what is called a "one-time" copyright permission from the photographer to include their images in *LensWork* and *LensWork EXTENDED*. We are not allowed any other publication rights. As photographers ourselves, we value and fiercely protect the photographers' copyrights and to reproduce their images online for this podcast would, quite

simply, be a violation of the permission they've granted us.

So why not just ask for their permission to do so? We thought about this, but web-based images are typically small so they'll visibly fit on all computer monitors. Unfortunately, with web images you can't zoom-in to see details like you can on our CD on-screen versions. Besides, we've already published the images we'll discuss in this podcast in both the magazine and on our CDs. As a podcast specifically dedicated to *LensWork* and *LensWork EXTENDED* subscribers and readers, we feel it's a much better solution to simply ask you to look at them there where they are reproduced using state-of-the-art technologies rather than a smaller, compromised image distributed via the web. It makes no sense to us to talk about the quality of an image when viewing a "least common denominator" reproduction of it via the Internet. The Internet makes sense for distributing this free podcast, but not for distributing the copyright protected images. It may be less convenient to view the images on the pages of *LensWork*, but the overall experience of viewing the images there while listening to the free podcast available online will be the best of both worlds.

We call this podcast *LensWork Vision of the Heart* – which, I suspect, might need some explanation. We believe photog-

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raphy is not simply a tool to record the way the world looks. It's more than that – *much* more than that. Our mission statement in every issue of *LensWork* states that "photography is more than mere craft. Photography is, or can be, a way of life. Beyond cameras and equipment, beyond film and chemistry, beyond pixels and technology lie the mysteries of the creative life shared by those who strive to communicate and express themselves clearly . . ." Inherent in this statement is that photography – at least the photography we focus on in *LensWork* – is a creative personal expression.

Our premise for this podcast is that this expression comes not from the external world, but rather from the heart of the photographer. The best photographs are not those images captured with our eyes, but rather those captured with our heart. In Japan, they use the term *kokoro* to refer to the heart-mind where we both understand *and feel*. It is beyond intellect, that is to say, beyond words and formulas. When photography is at its best, it touches the heart-mind, because it *comes* from the heart-mind.

In *LensWork* #67, we published a portfolio by photographer Eugene H. Johnson. The title of his portfolio – and the first image in that portfolio – was *Vision of the Heart*. This phrase, this title, struck a profound chord in me. In four simple

words, it describes everything that photography is to me – a *vision of the heart*. With his permission, I could think of no better phrase to describe this podcast – so, *LensWork Vision of the Heart* was launched in late January 2007 and began, appropriately, with a discussion of Eugene Johnson's image that is the namesake of this podcast. Since then, we've added more and invite you to take a look – or, perhaps I should say, *have a listen*.

One final comment: Let me be clear that these comments are *not* critiques. Quite frankly, I'm not a fan of critiques. I've spent a great deal of time in photo groups, workshops, and other venues listening to critiques that offer very little of value. There is value in *commenting* on work, but I believe this is an art form in itself that we could all use a little more practice in refining. To this end, we're including in this issue of *LensWork* an article that will expand this train of thought and, hopefully, offer an example of an alternative to a traditional critique. We are including here, in print, beginning on page 46 a transcription of the podcast commentary of Eugene H. Johnson's wonderful image. We include it here both as an example of print commentary and as an invitation to our other podcast episodes on our website at www.lenswork.com.



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Born in Long Island, New York, in 1956, Mitch Dobrowner attended New York Institute of Technology during his late teens. Mostly self-taught in photography, he states "While growing up on Long Island I was pretty much lost after college, as I felt I didn't learn much." To get him interested in something creative, his parents gave him an old Argus Rangefinder. "Little did they realize what an important gesture that would turn out to be for me." Eventually he and his father built a darkroom in the basement of the house and Mitch began to get deeply involved with his photography. Then he reflects, "At the age of 21, driven by images I had seen of the American Southwest, I quit my jobs, said goodbye to my good friends and my family – and took off for California with my camera to see it all for myself."

Four years later, in 1982, he settled in Los Angeles. There he met his wife, Wendy – a painter and designer "who is a constant source of inspiration and companionship." Together they owned a graphic design / motion graphics company for more than ten years – producing work for such broadcast clients as CBS, ABC and HBO. Since selling the company in 1992 he has worked for two major entertainment studios (Disney and Sony) helping build their digital infrastructures and managing the studios' production pipelines.

Creative inspiration along the way has come from imagery of Minor White, Ansel Adams, Nick Brandt, Michael Kenna; the guitar playing of Jimi Hendrix and Jimmy Page; and the relentless focus of Kobe Bryant.

Mitch and Wendy live in Studio City, California. They have three somewhat-grown kids: their daughter Asia (a designer), sons Jason (a musician) and Joshua (who is "just a kid"). Along with their dog Jimi and "rotten cat" Nicky – "who both make us laugh" – it's a creative and lively household.

Web site: www.mitchdobrowner.com
Represented by: Verve Gallery, Los Angeles, CA; images2gallery.com, Fort Lauderdale, FL.
Works with: Sony R1. Prints on textured cotton rag paper with an Epson 2400.

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THE STILL EARTH



by
Mitch Dobrowner
Mitch Dobrowner

*"Our job is to record, each in his own way,
this world of light and shadow and time
that will never come again exactly as it is today."
Edward Abbey*

Vasquez Point

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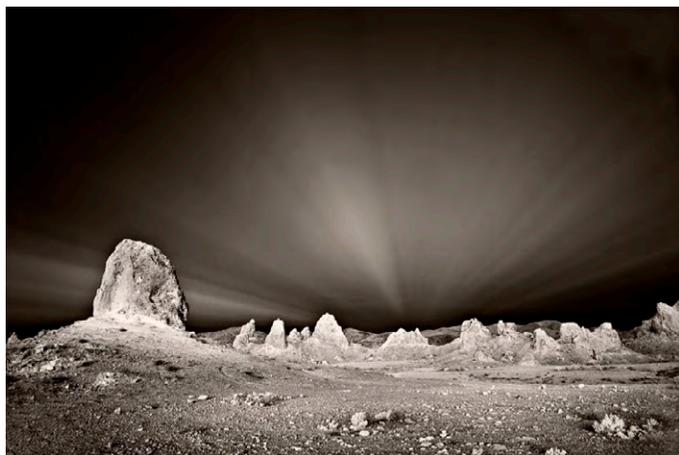
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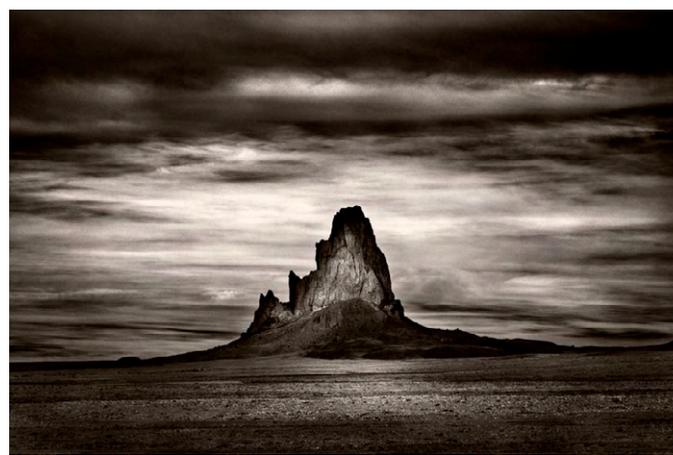
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Dawn Trona

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Agethla Peak

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Born in 1960 in Monroe, Louisiana, Jenny Ellerbe “always had a camera while growing up.” Looking back, she recalls that “As a child attending public schools in Louisiana in the 60’s and 70’s, I had absolutely no exposure to the arts. It wasn’t until I was an adult and living in Connecticut that a friend introduced me to the paintings at the Metropolitan Museum in New York City.”

She grew up wanting to be a writer, but after graduating high school she set aside those desires “to get an education that would earn a living.” She opted for nursing school, and after earning her Bachelors Degree in Nursing from University of Louisiana at Monroe, she went on to work as a Pediatric Intensive Care nurse for twenty years.

In 2001 she knew that her heart was no longer in her nursing career, so she left that profession and took part-time jobs while trying to find what she *did* want to do. She began submitting her writing to journals; one of her essays was accepted for publication by the *Arkansas Review*. When the editor asked if she had any photos to go along with it, she said that she did, but confessed that they weren’t very good. “So I decided to upgrade my gear and improve my photography skills in an effort to get my writing published. Once I became immersed in photography again, I pretty much forgot about everything else – writing included.”

It was then, at age 40, that she began to study photography seriously. She credits the technology of the Internet for “opening the floodgates.” She goes on to say that “My next epiphany was *LensWork* #50 [December 2003] and the work of Michael Kenna [*Calais Lace*]. Until then I had been studying photography on the Internet via my monitor screen. Seeing those gorgeous prints in *LensWork* for the first time blew me away. They inspired me to work harder to refine my images and to develop a better way of printing. I began collecting photography books by Kenna, Stieglitz, Weston and others – which I also continue to study.” Even so, she says “I think most of my inspiration comes from writers – usually essayists – like Annie Dillard and E.B. White.”

Web site: www.jennyellerbe.com

Works with: For this project she used a Canon 10D. She currently uses a Canon 5D. Prints are made on an Epson 4000 or 7000 using Piezography inks.

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BOSCO GIN



by

J. Ellerbe

Jenny Ellerbe

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Born in Waterloo, Iowa in 1959, Chris Raecker earned an Associate of Applied Arts degree in 1980 from Hawkeye Community College in that town. "The photography department had a national reputation and I was in a decisive mood at 18, so I took the Commercial Program."

Looking back on his childhood, he claims "I really can't remember a time that I wasn't a photography geek." He fondly remembers his first camera – a bright white Polaroid Swinger – an Iowa childhood Christmas gift from his Mom and Dad. "A three by four inch black and white print developed in sixty seconds, and a sticky goo preserved the images. What a smell! I was addicted for good." Nights were spent in a four-by-four foot basement darkroom. "Anything Porter's Photo Supply had in stock was hurled at each image."

Like so many photographers, it wasn't just the "greats" who inspired or influenced Chris. He recalls how "the intellect and calm, thoughtful demeanor of Jerry Grier" – his primary instructor at college – "had a powerful influence at an important time." He acknowledges that his older sister, Robin, "is the main reason I committed to do more personal work several years ago. For some reason she sees me as some kind of artist – demanding signed prints and that sort of thing." He also remembers with gratitude the "blind confidence" of Sam Genovese – the owner of an advertising agency in Crystal Lake – "who has been prodding me to make submissions to the outside world for years."

Following college, Chris worked as a journeyman product photographer from 1980-1994. Since then he has owned his own small studio, where he produces mostly commercial work for a handful of loyal agencies and designers in his local area. "I also rediscovered my darkroom in the form of a Macintosh."

Chris lives in Crystal Lake, Illinois – a suburb outside of Chicago.

Web site: www.ChrisRaecker.com
Represented by: Seeking representation
Works with: Kodak SLR/N digital camera. Prints with Epson 4000.

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MIDNIGHT CARNIVAL



by

Chris Raecker

Chris Raecker

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Peter Steinhauer was born into a family of six in Boulder, Colorado, in 1966. He attended the Art Institute of Colorado for two years, where he took a Photography 101 class to augment his design studies “and immediately fell in love.”

His migration to the Far East began in 1993 when he moved from Boulder to San Francisco to work as a photographer’s assistant. Later that year he moved to Hanoi, Vietnam, to begin work for his first book. Three years later he opened a commercial photography studio in Saigon. In 2000 he moved to Singapore to work commercially, then relocated in 2002 to Washington, D.C. In 2004 he returned to Ho Chi Minh City (formerly Saigon), but recently moved to Hong Kong.

Peter has been inspired by the former director of his photography school, Lee Park, and admires the photographic works of Eugene Atget, John Thompson, Michael Kenna, Irving Penn and Toshio Shibata. He also appreciates the creative works of Chinese film director Zhang Yimou and the music of Dead Can Dance.

His work has appeared in numerous magazines, including *Time* (3 covers), *Newsweek*, *Communication Arts*, *B&W*, and *LensWork* [#36 July-Aug, 2001]. The recipient of numerous awards, he received a Ford Foundation Grant in 2004 for his work in Vietnam. In 2005 the United States Embassy in Vietnam organized exhibitions of Peter’s work in fine art museums in Washington, D.C., Hanoi, and Ho Chi Minh City to celebrate the ten year anniversary of diplomatic relations between the United States and Vietnam.

Peter currently lives in Hong Kong with his wife, Phuong, and their daughter Mai Vy. They are expecting twins in June.

- Web site:** www.steinhauerphotography.com
- Books:** *Vietnam: Portraits and Landscapes* (Editions Stemmler, Zurich, 2002) *Peter Steinhauer: Enduring Spirit of Vietnam* (Fielding Lecht Gallery, USA, Art Vietnam Gallery, Hanoi, 2006)
- Works with:** For this project a Wista 4x5 cherry wood Field Camera. Briefly a Horseman 6x12. Currently a Mamiya 645AFD with a Leaf Aptus 22. Now prints with an Epson 9800.
- Represented by:** Art Vietnam Gallery, Hanoi; Tao Evolution Gallery, Hong Kong; Osage Gallery, Hong Kong, Shanghai, Beijing; Gajah Gallery, Singapore; Fielding Lecht Gallery, Austin, TX; Camera Obscura Gallery, Denver, CO; Bonnie Benrubi, NY.

HANOI

Streets, Roofs, Houses



by

Peter Steinhauer

Hang Bong Street, Hanoi – 1998

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Hang Be Market, Hanoi – 2002 (Dptych)

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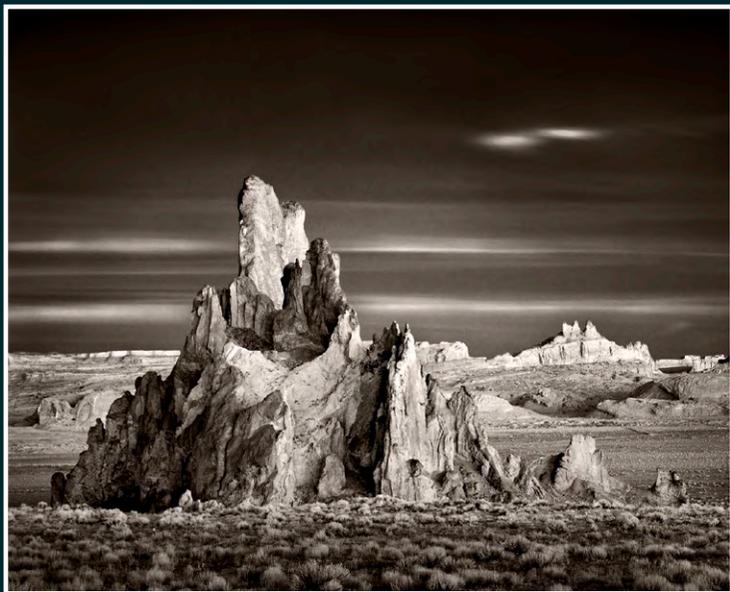
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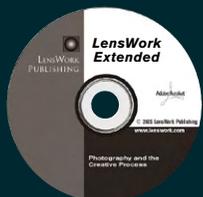
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Portfolios
with
Audio
Comments
Mitch Dobrowner
Jenny Ellerbe
Chris Raecker
Peter Steinhauer

Article
Brooks Jensen

Bonus Portfolios
Web links
Darkroom
Video Tour
and more!



EXTENDED *Portfolios*



Mitch Dobrowner
The Still Earth
52 images
plus audio interview



Jenny Ellerbe
Bosco Gin
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Chris Raecker
Midnight Carnival
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Bonus Gallery



Images of the Pacific Northwest
Tyler Boley



Mandala Flowers
David Bookbinder



Imagination
Dominique Rouse

EXTENDED *Extras*

- **LensWork Podcast**
- **LensWork Vision of the Heart Podcast**
- **Book excerpts**
- **Additional Bill Jay EndNotes**



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.

Video Tour: *Tyler Boley's Studio and Darkroom*

In this tour of Tyler Boley's workspace and digital printing studio – Custom Digital, his fine art black and white carbon pigment ink printing services in Seattle – he discusses the digital workflow, large scale printing problems and logistics, and the challenges of keeping pace in the fast changing world of digital printing.



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 “extended extras.” 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.

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