1.Front.Leonor copyb.pdf 1 9/29/11 9:25 PM

# The HAND

$10 US

2.Contents.Inside_Covech copybb.pdf 1 9/29/13 9:50 PM

# Contents

Issue #2, October 2013

Christine Zuercher *River Baptism (With Mars Imagery) 2* Gum Bichromate www.christinezuercher.carbonmade.com

Pgs. 2-14: **Art**
Pgs. 15-17: Artist spotlight: **Leonor Jurado**
Pgs. 18-31: **Art**
Pgs. 32-36: ***How Many Photographers Does it Take to Shoot a Gas Mask?*** by Melanie Garrett
Pgs. 37-44: **Art**

# The HAND Manifesto

The Hand's Grasp (A Mano- Festo)

The Hand will explore the weird, the wonderful, the peculiar and the poetic. The Hand will be heavy on images and light on text. The Hand will connect printmakers and photographers in our common love for multiples. The Hand will give chances to artists in all stages of their careers, giving hope to the young and sustenance to experienced.

The Hand will rest on your shoulder, slap you in the face, then rub your back gently. The Hand will hold your cheek and lift your face up to the light. The Hand will check your temperature and give you medicine.

The Hand Magazine seeks entries around the world from printmakers and photographers whose work emphasizes the hand made. Any art that incorporates any printmaking or photographic process is acceptable. Photographers who work with hand applied emulsions, daguerreotype, wet plate, gum, cyanotype, ambrotype, tintype, lith printing, traditional darkroom, or any combination of those are encouraged to submit images. Printmakers working in any medium on any surface are welcome and beloved. Digital work is also accepted. Let's join hands.

Front Cover: Leonor Jurado *Untitled,* Laser transfer, acrylic, and porcelain

3.Editor'sNote copy.pdf 1 9/27/13 7:21 PM

# Editors' note:

Welcome to The HAND Magazine's 2nd Issue, October 2013! This issue is just as exciting for us as the first one was because it includes two new features that we hope to make standard in the future. First, this issue is in color! Second, this issue includes our first featured artist, Leonor Jurado. The HAND is committed to supporting artists. To that end, we have commissioned Ms. Jurado to create five unique, limited edition prints for us and they are only available through The HAND Magazine. The image on page 13 has been hand-transfered onto a wooden circle and coated with sweet-smelling Palo Santo balm. The set comes with a stand and a stick of Palo Santo wood you can burn as incense. It's a beautiful collection. For information on purchasing and availiability, see our website and click on the, Limited Editions, page.

Jurado's work is especially perfect forThe HAND. It encapsulates the founding principle of the magazine, which is that the presence of the artist's hand in the making and aesthetic of works of art is important, and that the visualization of the experience of making art has a positive impact on how we experience the art as viewers. Jurado embodies the contemporary practice of art making, combining both digital and analogue techniques, creating her own surfaces and even going so far as to embue her work with experiential elements such as touch (through her use of hand-made papers, wood and porcelain as supports) and smell. The HAND will continue to offer these limited edition artworks by commissioning new artists. So please let us know if you are interested!

We are also very pleased to include images from the Wet Plate Collodion Mask Series. This is a fantastic project, spearheaded by North Dakota native Shane Balkowitsch, that has grown to include dozens of amazing images by some of the biggest names in the world of wet plate. The collaborative nature of the project- in which a number of gas masks are passed from artist to artist- is also right up our alley. The accompanying article by Melanie Garrett, poetically describes this collaborative project.

As artists ourselves, we love the fact that working on this magazine has allowed us to come in contact with artists we have long admired. We hope that we can continue to collaborate with those people and meet many more new friends and colleagues as well! Finally, James Meara is now based in Santa Fe, NM, which makes editing not quite as fun as it was the first issue. But we still have a blast putting this together AND we now have a West Coast office!

Once again, we would like to welcome you to The HAND and thank you for your support. We hope you return. Please spread the word. Let's join hands.

Sincerely,

Adam Finkelston
Founder, Publisher, Co-editor

Adam Finkelston is a photographer and art educator based in Roeland Park, KS. He has shown his photographs in solo exhibitions in Kansas City, MO and in juried and group exhibitions throughout the United States.

www.adamfinkelstonphotography.com

James Meara
Co-editor, Lead Designer

James Meara is an artist based in Santa Fe, NM whose work primarily involves printmaking, but also drawing, painting, photography, & multi-media processes. Meara has been involved in both group and solo shows locally and nationally.

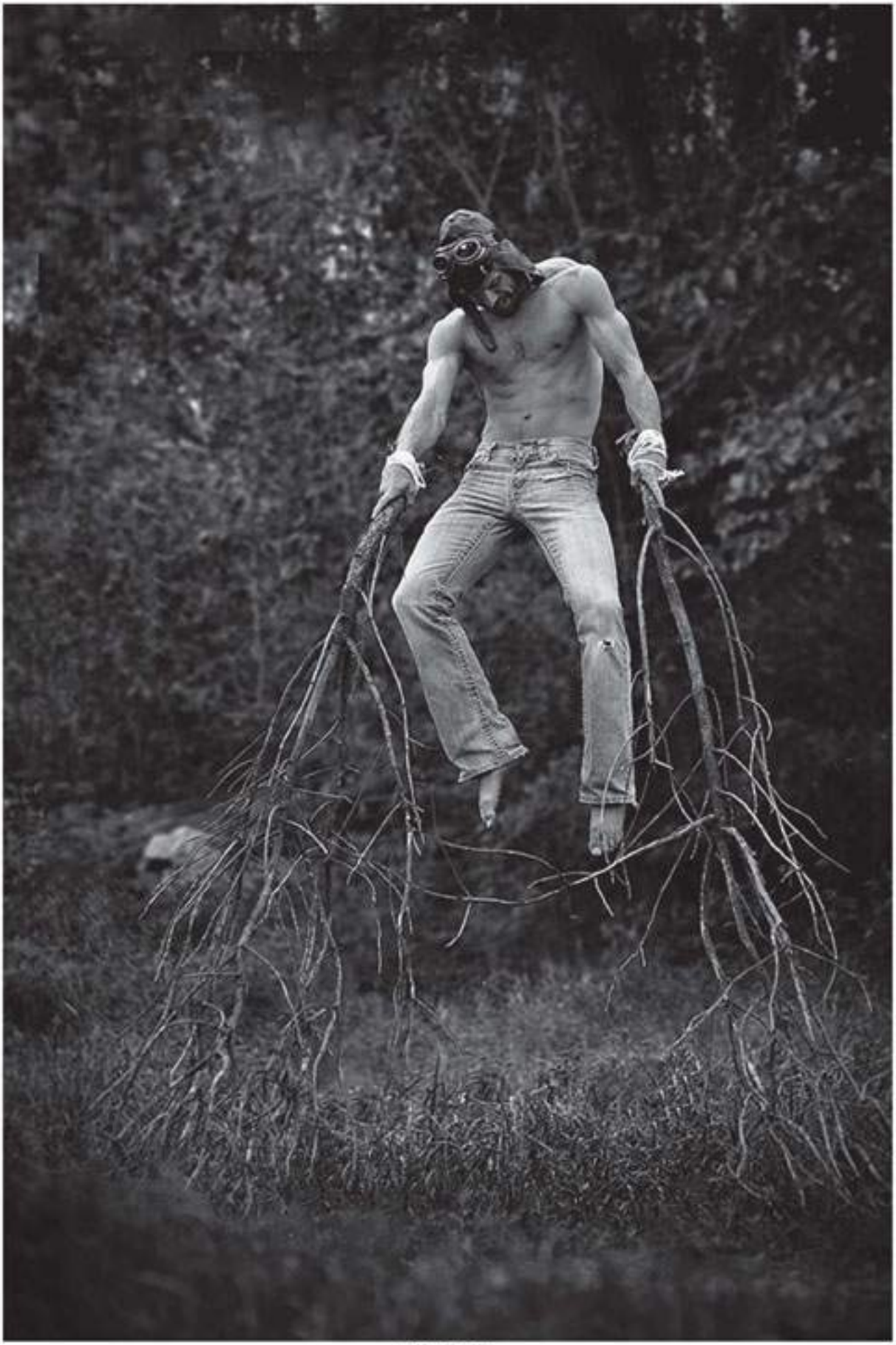
www.jamesEmeara.com

4.Bloom&Carns copy.pdf 1 9/20/13 5:06 PM

Ray Carns
*The Sun's Arc Overhead*
Archival Pigment Print
www.raycarns.com

Brigette Bloom
*Cave Levitation*
Painted Polaroid
www.brigettebloom.com

5.Colby.Flight copy.pdf 1 9/28/13 5:07 PM



Troy Colby
*The Struggle For Flight*
Inkjet Print
www.troycolby.com

6.Boley.Liz1 copy.pdf 1 9/28/13 5:08 PM

4

Tyler Boley
*Liz 1*
Inkjet Print on Watercolor Paper
www.tylerboley.com

7.Boley.Liz3 copy.pdf 1 9/28/11 5:09 PM

Tyler Boley
*Liz 3*
Inkjet On Watercolor Paper
www.tylerboley.com

6.Devin.SelfPortrait copy.pdf 1 9/26/13 5:29 PM

Chadric Devin
*Self Portrait*
Van Dyke Brown Print on Athletic Tape
chadricdevin@gmail.com

9.Lambert copy.pdf 1 9/29/13 7:27 PM

David Lambert
*Purple*
Archival Inkjet Print and Cyanotype
www.dlambertphotography.com

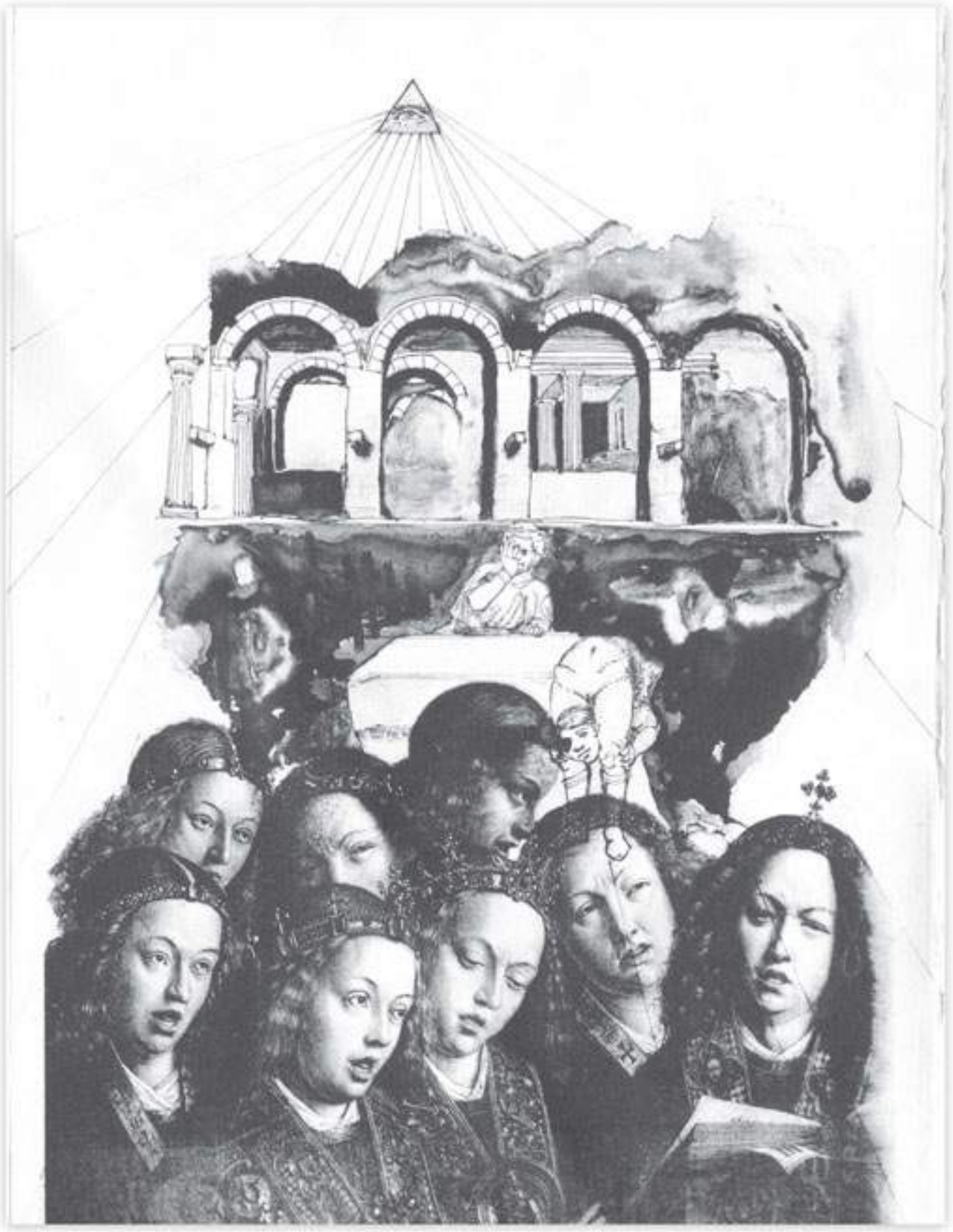
10.Klimek copy.pdf 1 9/29/13 7:27 PM

Elizabeth Klimek
*Landscape 14* (top) & *11*
Paper Lithograph with Screenprint
www.elizabethklimek.com

11.Hagen copy.pdf 1 9/29/13 7:26 PM

Denis Hagen
*Context* (top) & *Apart From That*
Color Digital Multiple Layer Photo
www.vtphotoworkplace.com/id60.html

12.Cook.Diasies copy.pdf 1 9/29/13 7:25 PM



Adreena Cook
*Choir of Sissies*
Lithograph
www.flavors.me/adreenac

11.Cook.Reliquary copy.pdf 1 9/29/13 7:24 PM

Adreena Cook
*Reliquary For The Jawbone of St. Anthony*
Etching
www.flavors.me/adreenac

14.Zuercher copy.pdf 1 9/23/13 7:38 PM

Christine Zuercher
*River Baptism (With Mars Imagery) 1*
Gum Bichromate
www.christinezuercher.carbonmade.com

15.Leonor.Jarde copy.pdf 1 9/29/13 7:37 PM

# Leonor Jurado

## Artist' Statement

My work has always been focused on maintaining the soul that exists within an object that has been thoughtfully and painstakingly manipulated by hand. Digital photography has eliminated much of the process of development, printing, and creative use of physical materials, not to mention the careful thought that used to take place while shooting. It has also eliminated the curiosity and mystery of what the finished product could be. This feeling of discovery that exists within the process and the meditation of working with my hands is more important to me than even the photograph itself, as any image can be made soulful when the energy of the artist has been placed into it with their hands instead of digital machines.

Perhaps this is why photographs of hands themselves are such a powerful image to me. Through our hands we place intention into the objects we create, we express ourselves nonverbally, and we manipulate our environment.

The images I used in this series were captured and printed digitally. In order to recapture the process of truly engaging with them, I made porcelain pieces by hand, then photographed the ceramics collaged with the photos, then hand transferred the new image to wood. The transfers are imperfect, making each piece a one of a kind. The ceramic piece is very textured, as captured in the photo of it, and transferring it onto wood both confuses and engages the textural perception of it. The hands in the center enhance the uncanny nature that is created within the mixed media.

To finish my process of infusing my hands into these, I decided to collaborate with Jill McKeever, an artisan perfumer and creator of For Strange Women perfume. She sourced a sustainable distillation of Palo Santo wood from Ecuador, where I was born. This is known as Holy Wood there, and is often burned ceremoniously for Catholic as well as Shamanic rituals. Jill created a solid perfume with the Palo Santo in a base of beeswax, which I applied by hand to the entire piece, coating the wood with a scent that lends an entirely new layer of spiritual, cultural, and deeply personal meaning to the collage piece.

16.Leonor.text copy.pdf 1 9/29/13 7:30 PM

Leonor Jurado
*Untitled*
Laser transfer, acrylic, and porcelain
www.leonorjurado.com



* previous page

Leonor Jurado
*Untitled*
Laser transfer, acrylic, and porcelain

17.Leonor.vertical copy.pdf 1 9/29/13 7:30 PM

Leonor Jurado
*Untitled*
Laser transfer, acrylic, and porcelain
www.leonorjurado.com

Leonor Jurado
*Untitled*
Laser transfer, acrylic, and porcelain
www.leonorjurado.com

19.Bartolomeo.Hydrangeas copy.pdf 1 9/29/13 7:20 PM

16

Mariana Bartolomeo
*Hydrangeas*
Tri-Color Gum Bichromate Print
www.mariana.bartolomeo.com

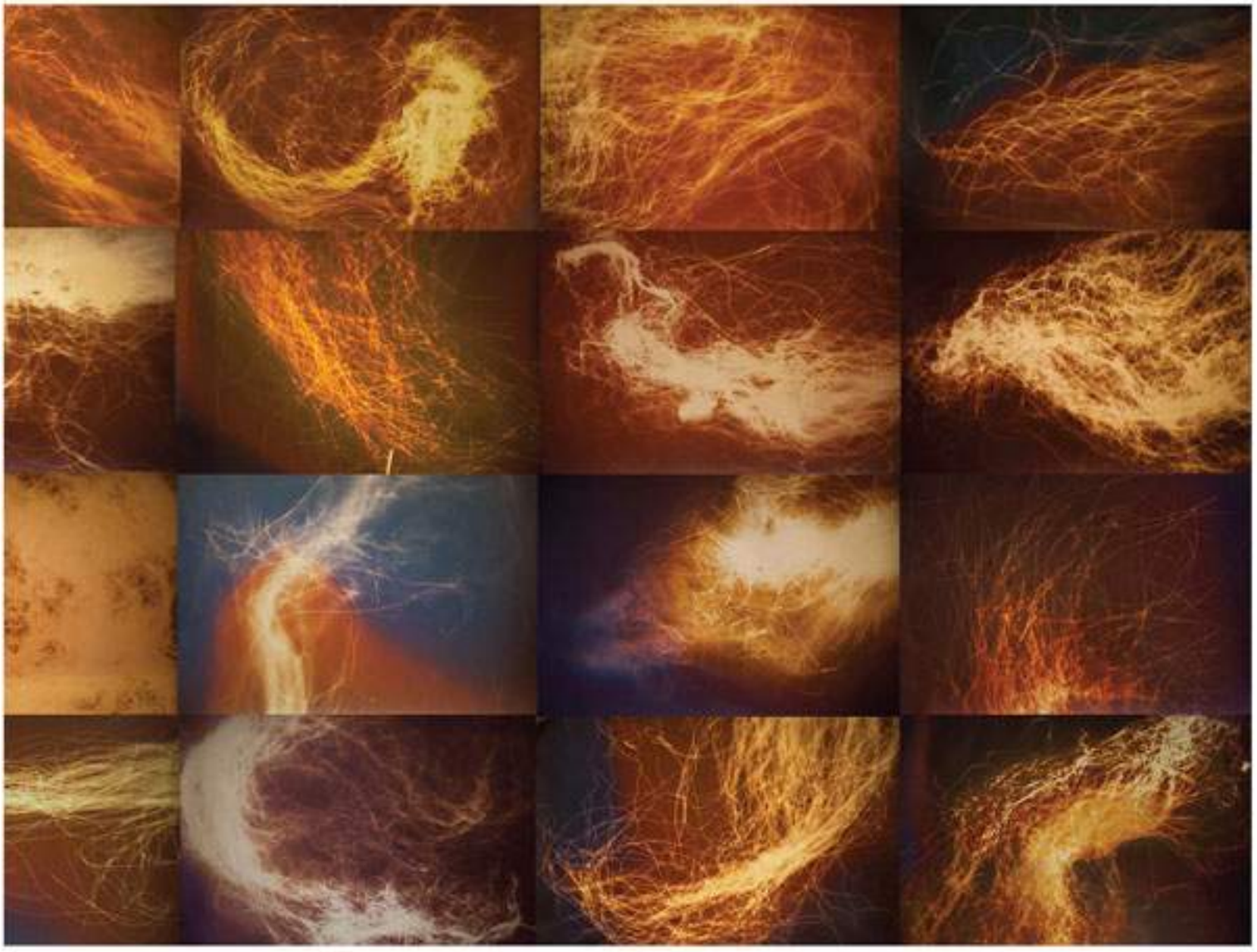
19.Bartolomeo.Wave copy.pdf 1 9/29/13 7:29 PM

Mariana Bartolomeo
*Hualien, Taiwan*
Tri-Color Gum Bichromate Print
www.mariana.bartolomeo.com

20.PritzlCoronalLeft copy.pdf 1 9/23/13 8:45 AM

Michelle Rogers Pritzl
*Coronal Mass Ejections: No. 1- 28*
Archival Pigment Print From Lumen Prints
www.michellerogerspritzl.com

21.PritslCoronal.Right copy.pdf 1 9/19/11 8:44 PM



22.Huston copy.pdf 1 9/29/11 8:44 PM

Heather Huston
*Lost Texts Readable* (top) & *Renaming The New*
Silkscreens
www.hhuston.com

23.Stevens.Davis copy.pdf 1 9/29/13 8:43 PM

Samuel F. Stevens and Dakota Davis
*Edit 5*
Archival Inkjet Print
www.flickr.com/photos/samuelstevens
www.dsdavisprocess.blogspot.com

24.Heidmann.Katzer copy.pdf 1 9/29/13 8:42 AM

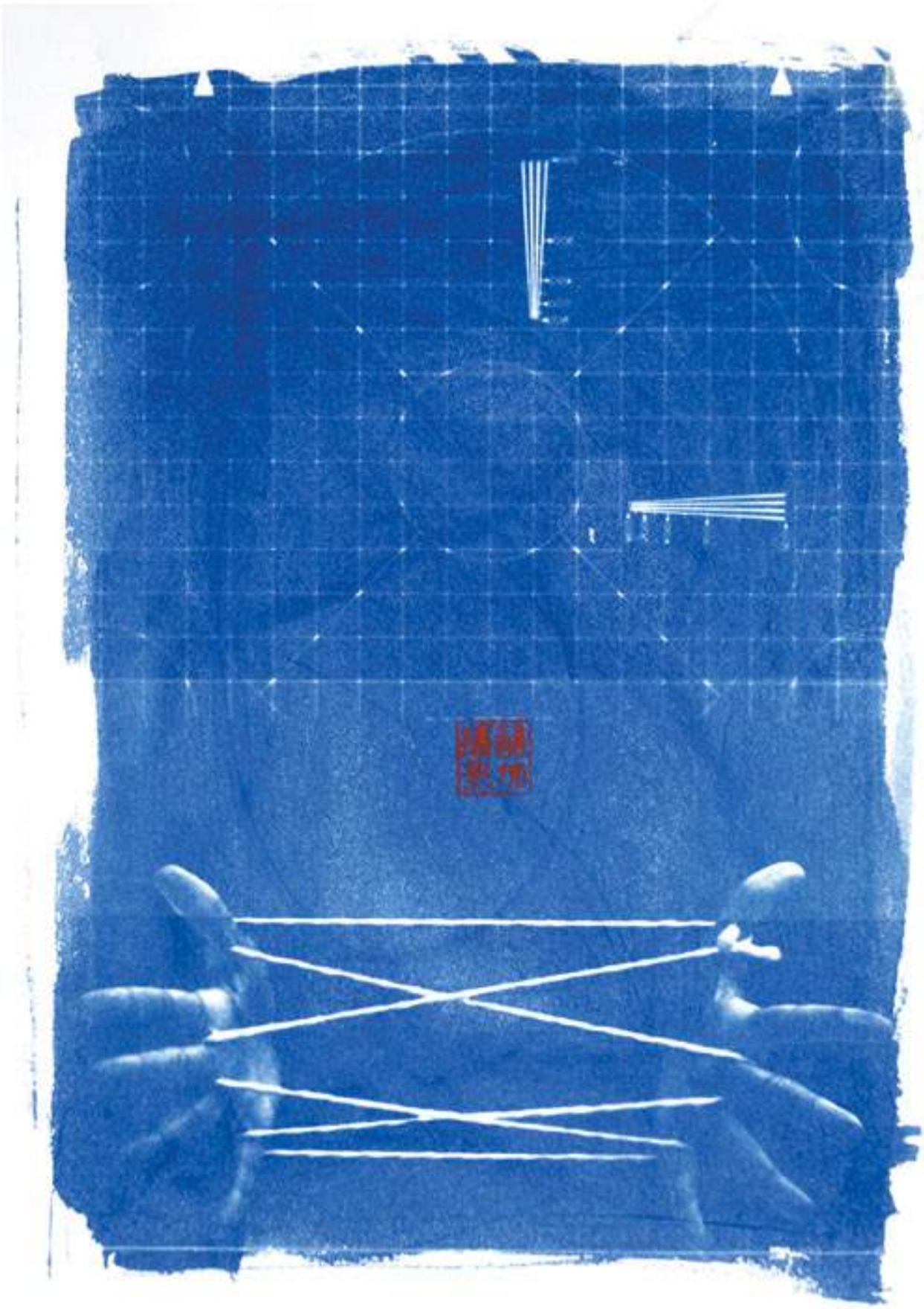
Sarah Katzer
*Stairs*
Cyanotype Invert on Unbleached Muslin
www.sarahkatzer.com

Stuart Heidmann
*Green Night*
Inkjet Print
www.stuartheidmann.com

25.Wanless copy.pdf 1 9/29/13 8:49 PM

Marydorsey Wanless
*Paranoia 1* (top) and *4*
Wet Plate Collodion Tintype
www.marydorseywanless.com

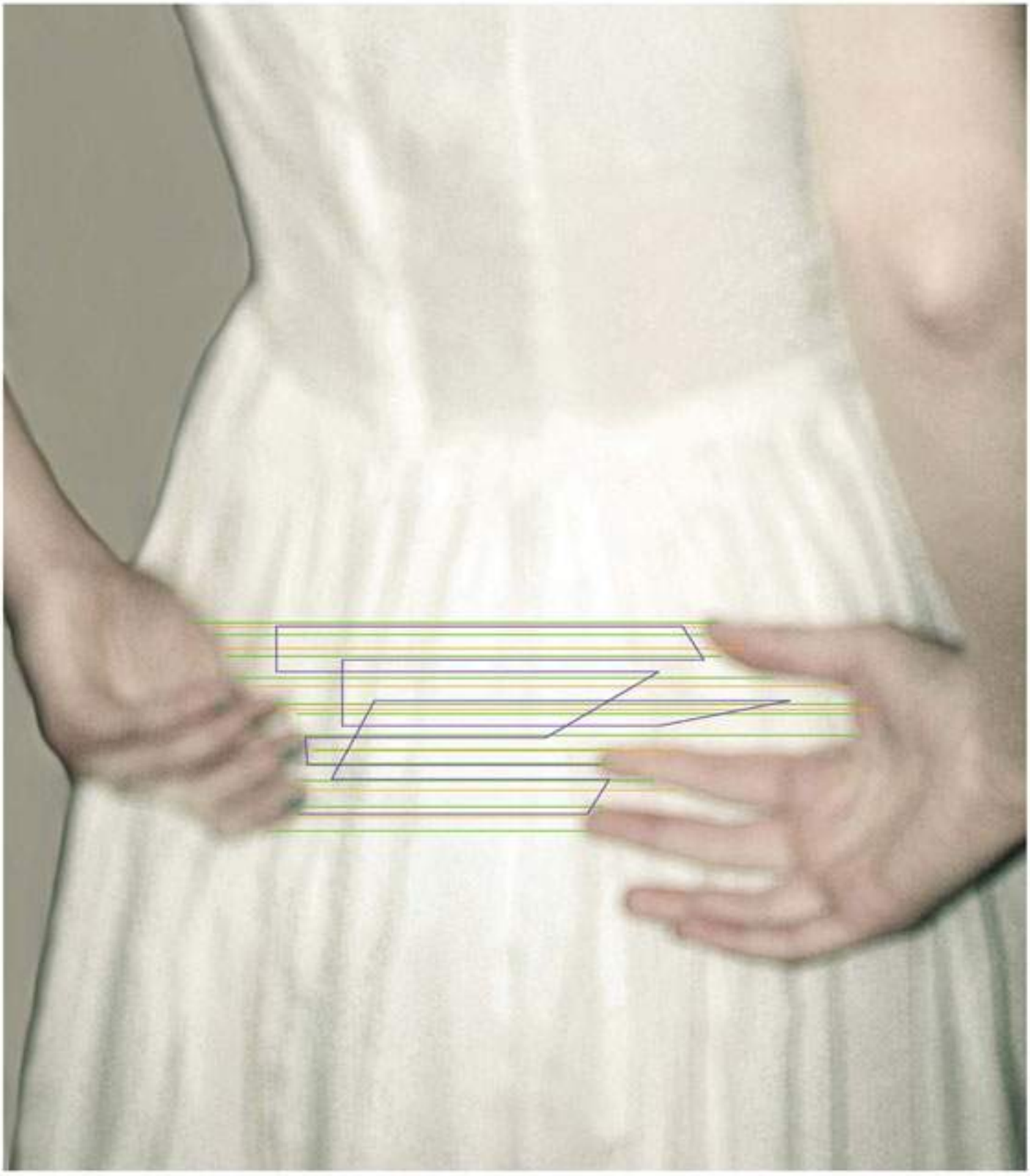
26.Lankard copy.pdf 1 9/29/13 8:47 PM





Bryce Lankard
*Cat's Cradle*
Cyanotype
www.brycelankard.com

27.Katzer copy.pdf 1 9/29/11 8:47 PM

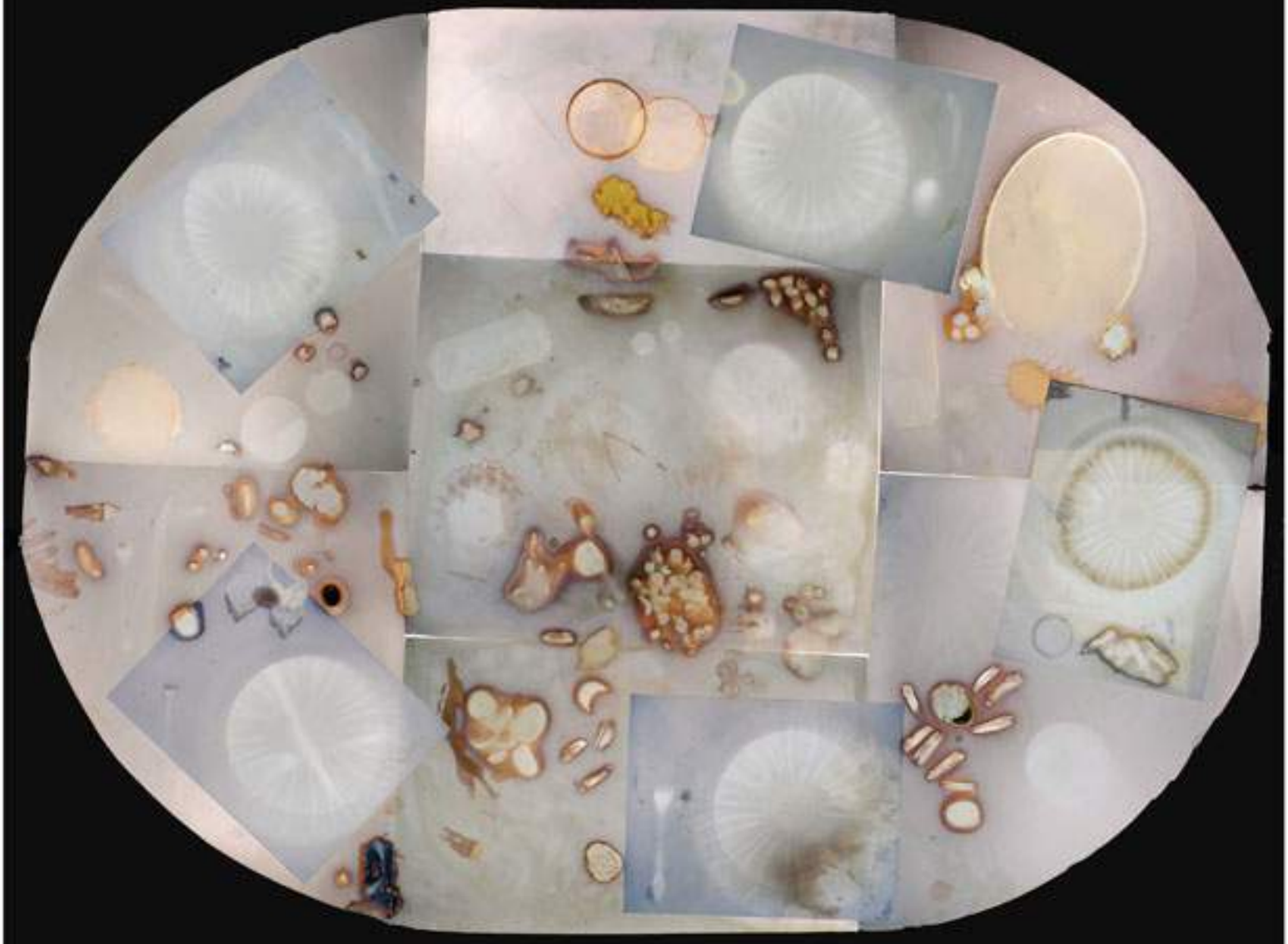


Sarah Katzer
*Cat's Cradle*
Inkjet Print
www.sarahkatzer.com

26.Oelklaus.Circle copy.pdf 1 9/29/13 8:46 PM

Heather Oelklaus
*Circle*
Chemigram
www.camerakarma.com

29.Oelklaus.Dinner copy.pdf 1 9/20/13 8:46 PM



Heather Oelklaus
*Thanksgiving Dinner*
Lumen
www.camerakarma.com

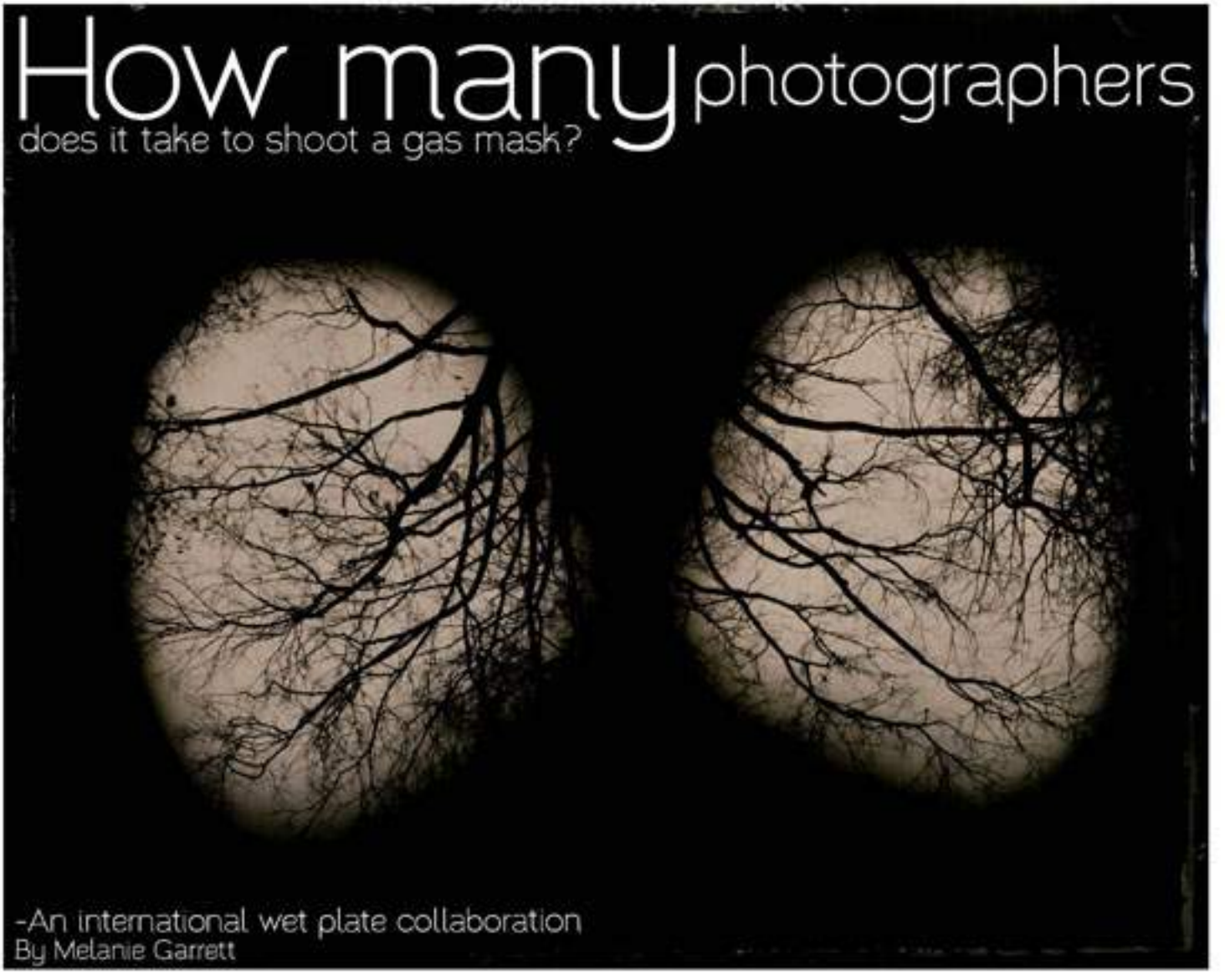
30.Robinson copy.pdf 1 9/29/13 8:53 PM

Michelle Robinson
*Pink Tower*
Toned Silver Gelatin Prints and Thread
www.michellerobinson.neon.org

31.Devin.SelfMade copy.pdf 1 9/29/13 8:53 PM

Chadric Devin
*Self Made*
Van Dyke Brown Print on Handmade Mulberry Paper
chadricdevin@gmail.com

# How many photographers does it take to shoot a gas mask?



## -An international wet plate collaboration

By Melanie Garrett

If you have ever found yourself lying awake wondering what might happen if a hundred photographers around the world decided they wanted to use the same prop at the same time, then worry no more. The answer is the fascinating global art project, *The Mask Series* – brainchild of American conceptual artist Shane Balkowitsch – in which fifteen vintage Czech M10 gas masks are currently traveling the world, from artist to artist, so that everyone involved in this unique experience can create an image using the same prop.

Involving artists from more than twenty-three countries, *The Mask Series,* is without a doubt the most ambitious collaborative wet plate collodion art project ever attempted. Like most sublime ideas, this project didn't actually start out as a plan for world domination, but rather as one man's attempt to slow his life down a bit, and allow himself time for creative expression. However, instead of taking time to smell the roses, Shane Balkowitsch decided it was the scent of ether he was after. Like a growing number of photographers all over the world, he felt drawn to the idea of returning to the medium's roots and having a go at a pre-film version of the photographic process.

One of the most intriguing things about Shane's journey is that prior to this, he had never actually owned a camera. In fact, he wasn't a photographer at all, but someone who channelled his creative energies into restoring vintage motorbikes in his spare time. As a result, he was following the progress of Paul d'Orleans from the Vintagent, (www.thevintagent.com) who was traveling across America, taking collodion pictures of riders and their motorcycles. From there, Shane did a little research, found John Coffer's Manual and joined the growing legions of self-taught wet platers.

For those who are unfamiliar with the technique, a 'wet plate' is any image which has taken using a historical process, with collodion as the secret ingredient. Typically, a piece of glass (known as an ambrotype) or a piece of metal (tintype), is rendered photosensitive by the application of wet chemicals. The image is then captured using a design of camera from the Victorian era, and must be developed before the chemicals have time to dry.

Prior to ordering [his camera], Shane had what any objective person might call a fairly casual relationship with cameras. While he had never owned one himself, he had certainly taken the odd snap or two of his kids using a mobile phone. To put it another way, he'd had a puff, but never

*Above image: Gerald Figal Lungs www.collodionbastards.org

*Quinn Jacobson, Mask Color Test www.studioq.com*

inhaled. Then, on December 7th 2012, everything changed, when Shane decided to shoot *The Last Flower*.

As any wet plater will tell you, the first successful solo plate normally takes more than one attempt. Even more than two sometimes, or ten. But in Shane's case, he got results rather more quickly, and posted them up on Facebook for friends to see. Then, for a bit of laugh, he offered to send a gas mask to anyone, anywhere in the world, provided they would be willing to make a wet plate image using it as well. As Shane explains it, he had no idea what he was getting himself into:

> *I really hoped that others would want to take part, and I suppose in my wildest dreams, I was thinking how great it would be if I could find ten others to shoot the mask as well.*

A few months later and his kind offer had to be temporarily suspended, because there were already one hundred and fifty people, in twenty-three countries, waiting for one of the fifteen M10 gas masks currently circling the globe. Those participating range from people like Shane, with relatively recent addictions to ether, to internationally known photographers such as Quinn Jacobson and John Coffer in the US, and John Brewer, Alastair Cook and Alex Boyd in the UK, or Alex Timmermans and Peter Van Hal in the Netherlands.

From the very start, it was clear that *The Mask Series* was going to result in a lot of compelling and provocative work. Although the images emerging are about as different from each other as any curator could hope, at the same time they are also proving strangely cohesive as a collection.

> *Having every artist in the project use the same prop levels the playing field. Some artists may find it an inspiration, while others may view it to be a crutch or hindrance. Either way, the end result will be the unique vision of each individual artist.*

There is no denying that gas masks are innately unsettling as objects. They bring instant associations of war and any number of ways of dying a horrible death. For objects which, by design, are life-saving devices, they are also a hideous distortion of human physiognomy. So when I first encountered the project, I couldn't help wondering whether the M10 – by virtue of the natural associations it carries - would somehow dictate that all the work in the series would necessarily take life and death as its theme. Although this turns out not to have been the case, this threshold between life and death is something which the German photographer Andreas Reh has explored in his stunning, yet unsettling, plate *Breathless*. Andreas was the first person to take up Shane's offer of a free gas mask in the post, and his submission set the bar extremely high not just conceptually, but technically, through multiple wet plate exposure. Another early contribution was by the American photographer Gerald Figal, which has also been featured in other publications.

At first glance, you could be forgiven for thinking the only obvious connection between, *Breathless*, and, *Lungs*, is the medium they were shot with. And yet a closer consideration sets other connections tickling away at the viewer's imagination. As Shane explains, there is a natural link between gas masks and collodion photography which might not be obvious to anyone who has not actually been present at a wet plate shoot:

> The gas mask is also very symbolic to the wet plate process since many hazardous and caustic chemicals are used during the development of the images and most wet plate studios use gas masks on a daily basis.

Knowing this makes the image, *Lungs*, which Gerald Figal shot by fitting the mask onto the lens of his camera all the more astonishing. There are so many layers of ideas and connections here, from the notion of through the eyes of the mask, to the mask itself being the protector of breathing and lungs, the branches of the trees, the vessels in the lungs, and trees being symbols of life, and the lungs of the planet itself. It's all there and more, and best of all, Gerald's plate itself is just an enormously pleasing object to behold in its own right:

> If the prop used for this process was a shirt or hat for instance, someone may not draw a line from one artist image to another's. With the gas mask, the viewer will quickly realize the common thread amongst the pieces of work, and can then identify and understand the purpose of the collection.

Unsurprisingly, there has already been a lot written about this astonishing and inspirational project elsewhere,

34.MaskImages1 copy.pdf 1 9/29/13 8:52 PM

Julia Bailey
*Free At Last*
Wet Plate Collodion Tintype
www.juliabailey.com

Isabel Leeson
*Nowhere To Hide*
Wet Plate Collodion Ambrotype

but what most people who hear about it for the first time want is to see the plates. So here are just a few examples, in no particular order, which have been chosen to show the breadth and diversity of the work in the collection.

Julia Bailey cleverly made a virtue of the longer exposure times needed for wet plate collodion to deliver an elegiac contribution.

As Brian has written elsewhere, he made this plate in the aftermath of the tragic school shooting in Connecticut and, like parents everywhere, the ways in which childhood happiness can be destroyed in an instant were preoccupying him. The models in the image are his own daughters – who demanded payment. They initially wanted a puppy, but eventually settled for ice cream.

Although there are no end of interesting things which can be said about van Hal's, *Metamorphosis*, the main reason I wanted to include it here is to show the great lengths that artists all over the world are going to in their efforts to create a sublime contribution to *The Mask Series*.

Whether it is something conceptual, captured while the light holds outdoors, or a more elaborate studio set up like you see here, the real beauty of this series is the way in which it is making artists all over the world take a completely fresh look at this random rubber object.

*Andreas Reh, Breathless* *www.andreasreh.de*

As Isabel has explained elsewhere, the mask itself was not an object which appealed to her visually, and she was looking for a way of going beyond its normal associations – as she does in her other conceptual art. Because sexual abuse has been a matter of harrowing public debate in Belgium in recent years, and was suddenly back in the news in several guises while she was working on her plate, Isabel chose to confront this issue on with her mask image.

If there is one criticism I have of *The Mask Series*, it is that there are already far too many fascinating contributions to cover in any one article. Clearly, it's an exponential problem, and, at least for the moment, there is no end in sight.

So if you would like to keep in touch with their progress, or even maybe add your own name to the waiting list, then you'll find all the details you need below.

The Mask Series main site:
http://sharoncol.balkowitsch.com/mask.htm

The Mask Series blog and online archive, with articles and information about the making of the plates themselves, and links to other works by participating artists:
https://wetplatemaskseries.com

36.MaskImages2 copy.pdf 1 9/29/13 8:51 PM

Shane Balkowitsch
*The Last Flower*
Wet Plate Collodion Clear Glass Ambrotype

Brian Cuyler
Altered Childhood
Wet Plate Collodion Tintype
www.braincuyler.com

Peter van Hal
*Metamorphosis*
Wet Plate Collodion Grey Ambrotype
www.tintypestudio.nl

37.Kemp.Tsang copy.pdf 1 9/29/13 9:07 PM

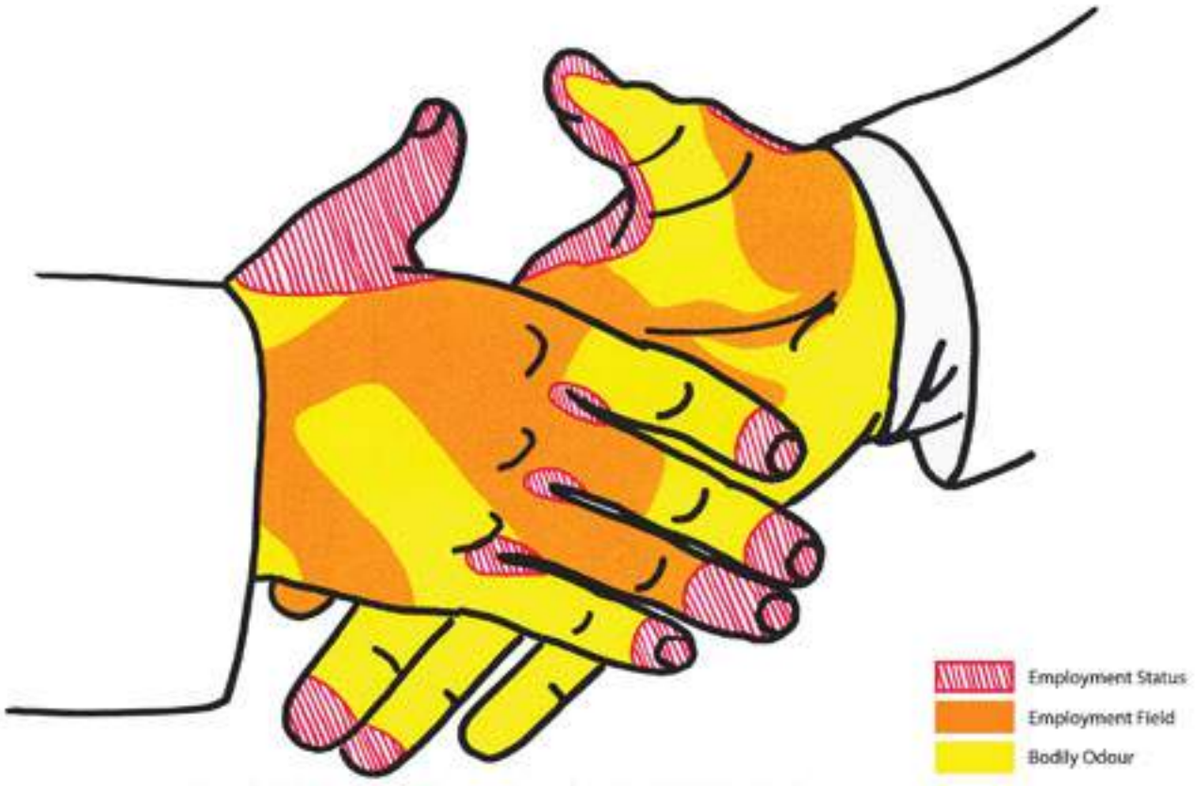
Charis Tsang
*Madlener House (Blue)*
Photo Etching
www.charis.tsang.com

Liz Kemp
*Wrecked*
Bromoil
www.thebromoilcircleofgreatbritain.com/gallery_531695.html

38.Stevens copy.pdf 1 9/29/13 9:07 PM

S. Gayle Stevens
*Untitled Cyanotype 1*
Cyanotype
www.sgaylestevens.com

39-Ritchie copy.pdf 1 8/29/13 9:06 PM




India Ritchie
*Contamination And It's Associates- Study #1* (top) and #2
Screen Prints
www.indiaritchie.co.uk

40.Colby.TheGlare copy.pdf 1 9/20/13 8:06 PM

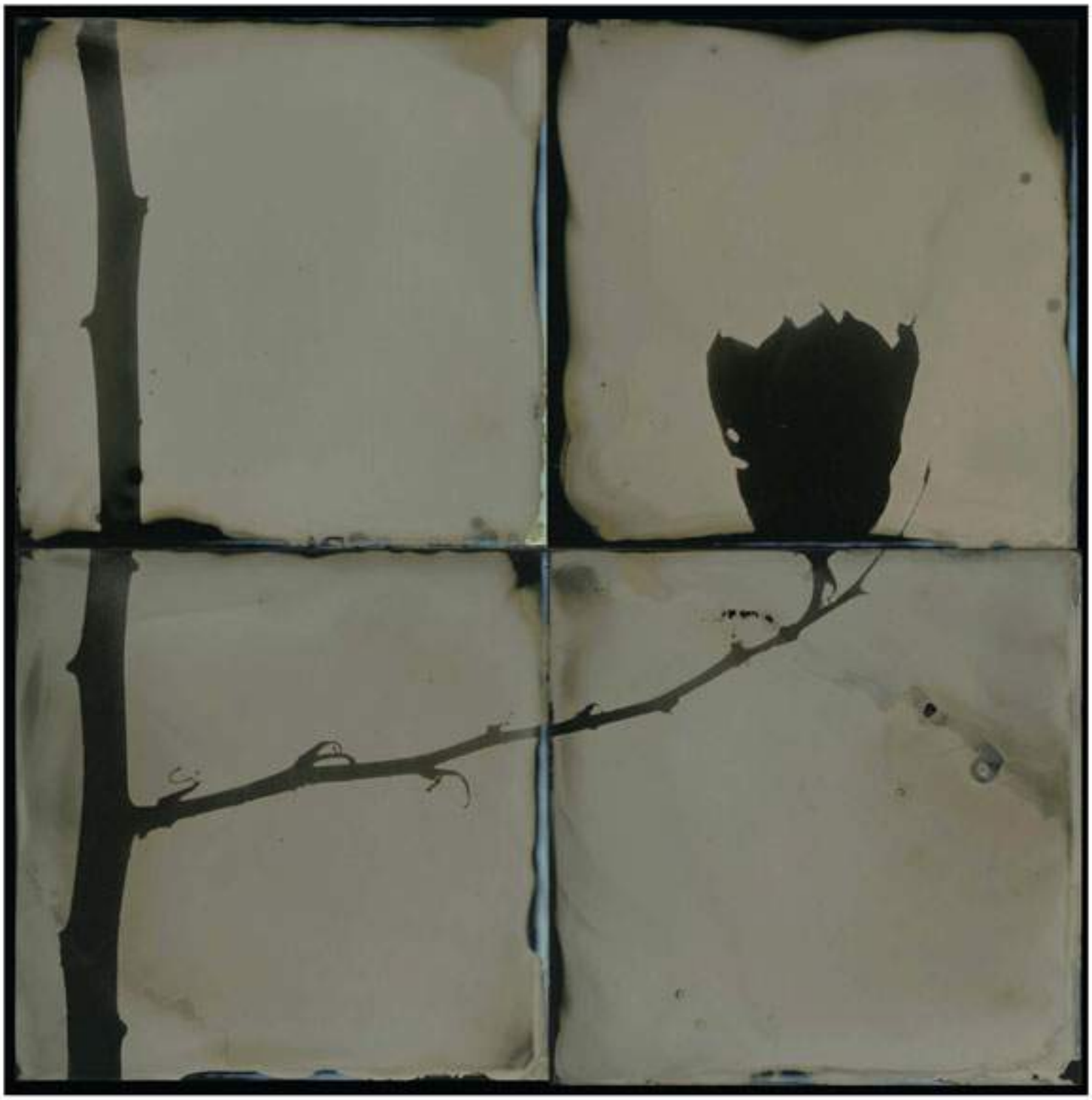
Troy Colby
*The Return, The Glare*
Inkjet Print
www.troycolby.com

Ligia Minami
*Dreams | Triptych*
Cyanotype On Japanese Paper
www.ligiaminami.4ormat.com



41-Minami copy.pdf 1 9/29/13 3:35 PM

42.Dombach copy.pdf 1 3/29/13 9:04 PM



Barbara Dombach
*The Offering*
Wet Plate Collodion Tintype
www.barbarajdombach.com

43.Peterson copy.pdf 1 9/29/13 9:04 PM

Barry Peterson
*December II*
Soap- Ground Aquatint and Photogravure
www.studio300a.com

Barry Peterson
*Delta II*
Aquatint and Sugar-Lift Aquatint
www.studio300a.com

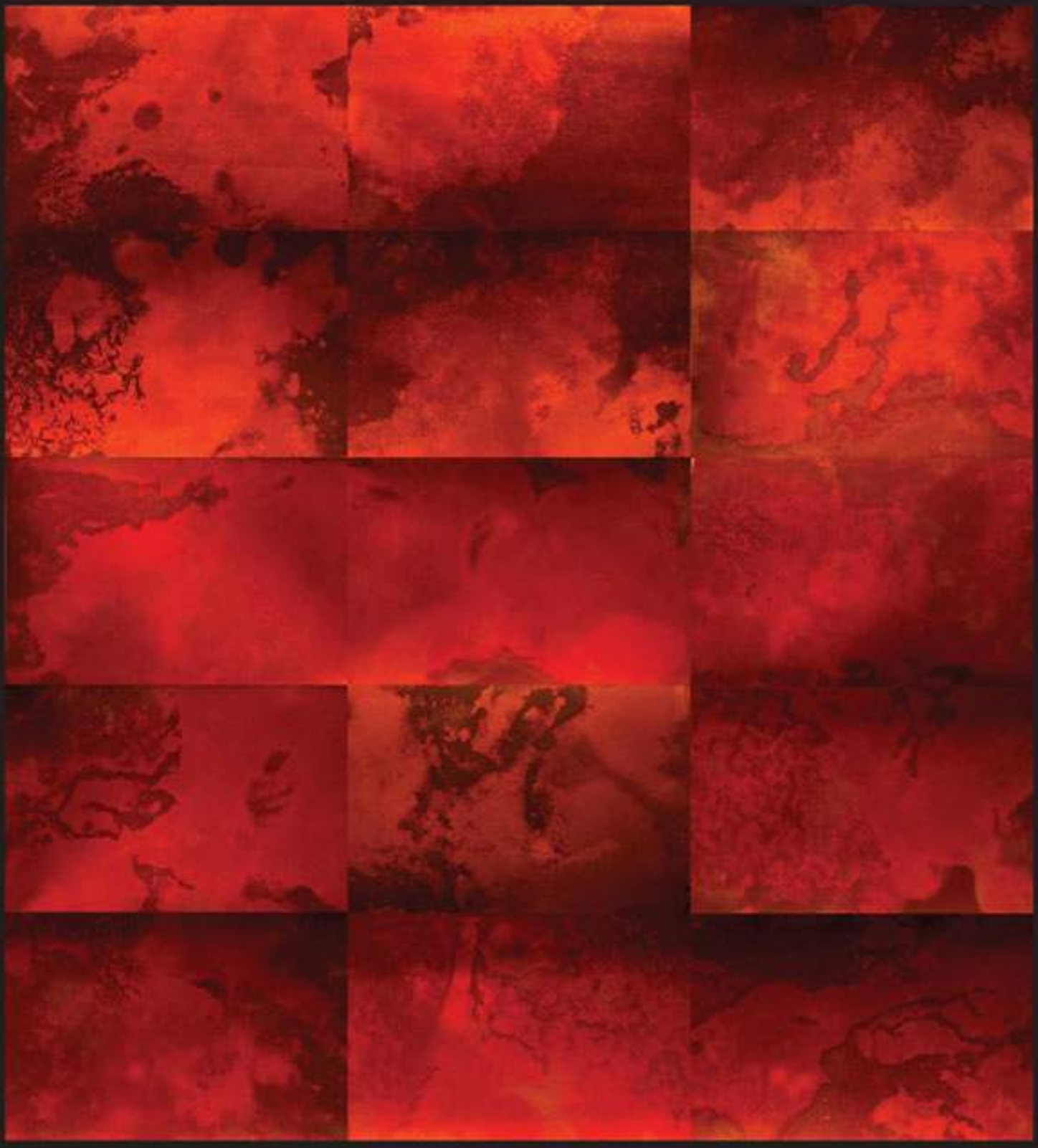
44.Atwell.Lion copy.pdf 1 9/29/13 9:10 PM

Holly Atwell
*Jungle*
Inkjet Print
www.flickr.com/photos/hollyhempflingatwell

45.Malcom copy.pdf 1 9/29/11 9:10 PM

Kally Malcom
*Memento* (top) & *Passage*
Archival Pigment Prints
www.kallymalcolm.com

46.PritzlRedLumen copy.pdf 1 9/29/13 9:10 PM



Michelle Rogers Pritzl
*Lumen 2*
Archival Pigment Print From Lumen Prints
www.michellerogerspritzl.com

47.Hochhalter copy.pdf 1 9/29/13 9:09 PM

Aspen Hochhalter
*Untitled #24* (top) & *Untitled*, from the *92/20 Self Portrait Series*
Archival Inkjet Prints of Wet Plate Collodion Ambrotypes
www.aspenhochhalter.net

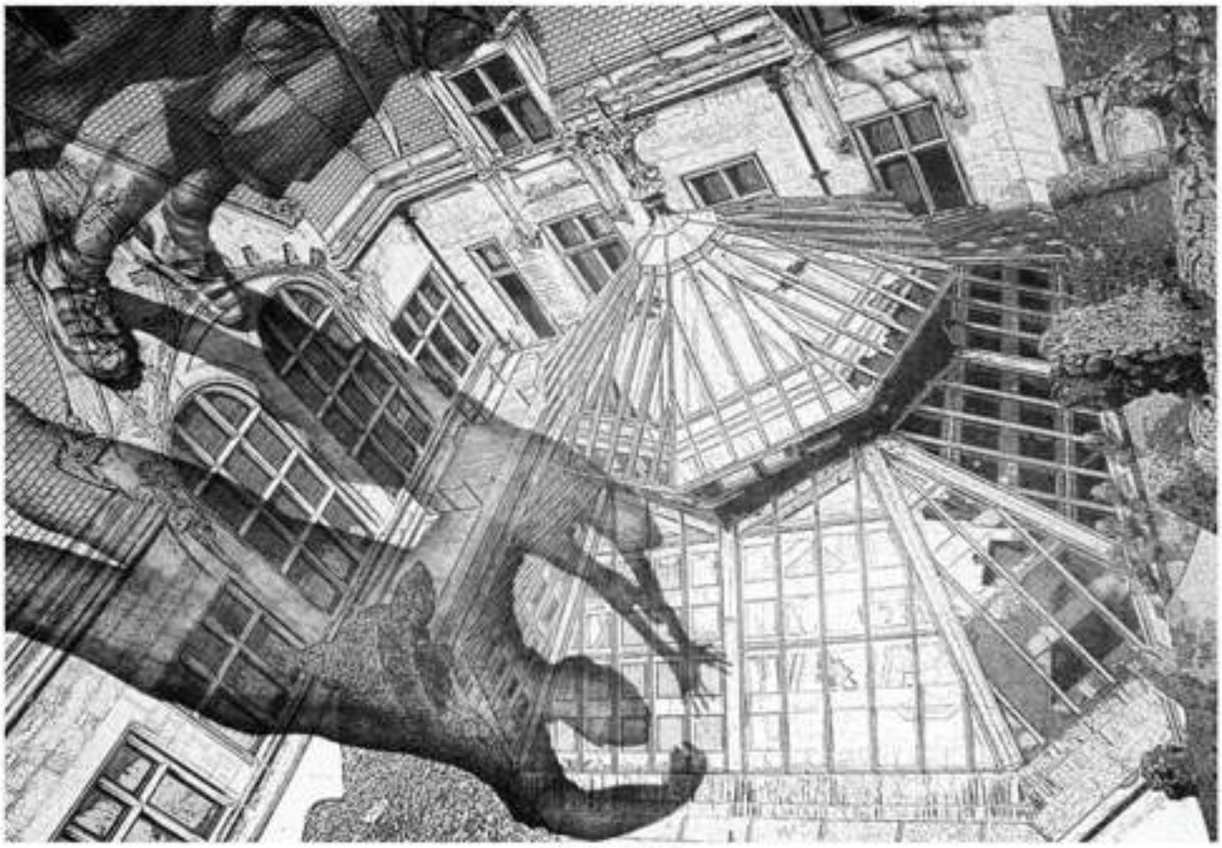
48.Yamamoto.Mahoroba copy.pdf 1 9/29/13 9:08 PM

Koichi Yamamoto
*Mahoroba*
Chine Colé on Monoprint
www.yamamotoprintmaking.com

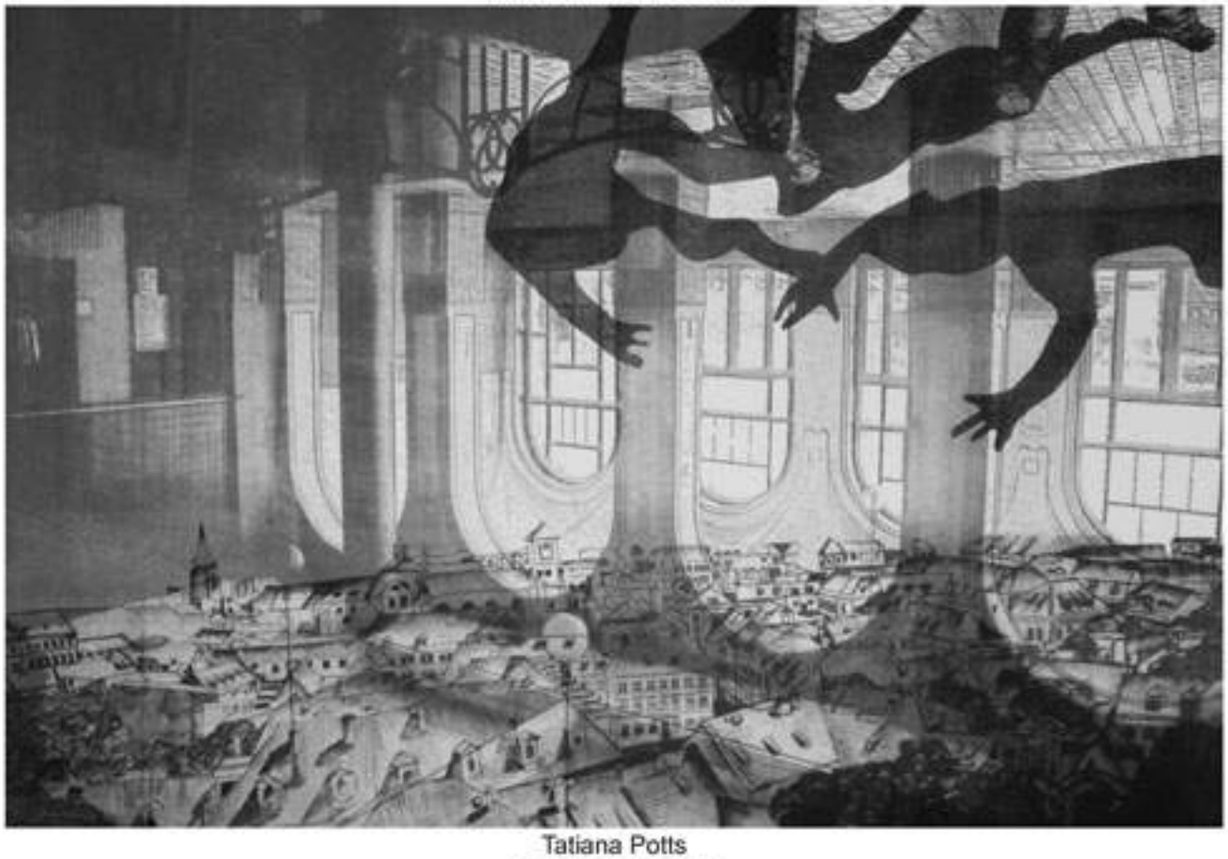
49.Yamamoto.Tazudo copy.pdf 1 9/29/13 9:14 PM

Koichi Yamamoto
*Tazudo*
Monotype
www.yamamotoprintmaking.com

50.Potts copy.pdf 1 9/29/13 9:13 PM



Tatiana Potts
*Gliding*
Lithograph, Positive Photo Litho Plate and Stone
www.tatianapotts.com



Tatiana Potts
*Above and Below*
Lithograph, Three Positive Photo Plates
www.tatianapotts.com

51.Powell.InsideBackCover copy.pdf 1 9/29/13 9:12 PM

**Subscriptions and Purchasing Info:**
The HAND Magazine will be printed quarterly in January, April, July, and October. The HAND is available in the following ways:

Yearly subscription: $35- includes free submission for that year (4 issues). When limited edition issues are made (with hand- printed covers and/ or tipped- in prints), sub-scribers will get a regular issue with their subscription.

Subscribers can purchase limited edition issues at the regular price.

Single issue submission: $15- includes the ability to submit images for the year (4 issues) and copies of those issues. When limited edition issues are made (with hand-printed covers and/ or tipped- in prints), subscribers will get a regular issue with their subscription. Subscribers can purchase limited edition issues at the regular price.

Regular single issues (inside USA): $10

Canada and Mexico- Add $10 to the above prices.

All other foreign countries, add $15 to the above prices.

Limited edition single issues: Prices on limited editions will vary

Purchasing information can be found at our website at:

**www.thehandmagazine.wordpress.com**

Emma Powell *Flight* Cyanotype www.emmapowellphotography.com

# Issue #3 Due Out In January- Call For Entries

The HAND Magazine is currently seeking entries for our next issue.
There is NO THEME.
The HAND Magazine is printed in color, however, black and white/ monochrome images are still accepted and will be reproduced accordingly.
**The due date for entries for Issue #3 is November 30, 2013**

The HAND Magazine is a magazine for reproducible art:
We will consider any and all techniques that incorporate photographic and/ or printmaking techniques.

The cost for submission is $15 (more outside the US) and includes a copy of the issue, which you will receive whether or not your images are selected for publication

Artists may submit up to 5 images per entry fee.

We are also looking for articles that describe a contemporary body of printed art. Please submit the article and up to 4 images. If the article is selected for publication, we may ask for more images to accompany the article.

**Send all submission material to: thehandmagazine@icloud.com**

For the required submission file specifications, payment information and submission forms, visit the website: **www.thehandmagazine.wordpress.com**, and click on Current Call For Entries

52.Hernandez.BackCover copy.pdf 1 9/29/11 9:11 PM

La Loteria Fronteriza

Tabla 7

Yvianna Hernandez, *La Loteria Fronteriza: Tabla 7*, Etching, Aquatint, Marker, Watercolor, and Colored Pencil
www.zakniteh.com

L.L.T.T.H.-L.M.