Phillips’ Mill Photozine

Phillips’ Mill, by Alina Marin-Bliach

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Photo Committee Chair: Spencer Saunders

To contact us about becoming a committee member or subscribing to our mailings: phillipsmillphoto@gmail.com

https://www.phillipsmill.org/photography/phillips-mill-photography
Two Photo Exhibitions in April 2023!

The Thirtieth Annual Phillips’ Mill Photographic Exhibition

2 April to 21 April

The Not-Your-Run-of-the-Mill Photo Show

23 April to 30 April

Hours: Sunday, Wednesday, and Thursday 1-5 pm
Friday and Saturday 1-8 pm

The distinguished photographer Jill Enfield served as juror for the 2023 PMPE. She reviewed 1,205 images from 262 artists representing fourteen states and two countries, and she selected 138 of these photos for the exhibit (the Mill building’s utmost display capacity). Ms Enfield praised the entries as a whole: “The range, diversity, creativity, and experimentation presented in this larger body of work is exceptional. Whether it was nature, landscape, art, portraiture, or street photography, there was just so much high-quality work it made narrowing down the prize winners a very painful, but rewarding, experience.”

Ms. Enfield also was interviewed by Laura Womack for an episode of “Art Talk,” with a recording available here: https://www.phillipsmill.org/events/arttalk

After the close of the PMPE, the volunteer committee members will display their works in the “Not-Your-Run-of-the-Mill Photo Show.” Within this exhibit, we will include an extension of the Spring 2023 Photozine assignment, which asks photographers to explain why they chose black-and-white or color for a particular image (see page 16).

Be sure to visit both these shows during the lovely month of April in Bucks County!
Artists’ Opening Reception for the Thirtieth Annual Phillips’ Mill Photographic Exhibition

Photos by Sharlene Holliday
Photos by Daniel Michael Sierchio
Letter from the Photo Committee Chair

The thirtieth year of the juried photo show is currently in progress. What makes this show a success? Is it the fact that we crush our numbers in all categories every year? Is it the fact that we make more money each year, thus allowing us to increase award amounts and entice even more established jurors? Are the 138 images on the wall of such high caliber? Ahh, now we are getting closer…. Is it the people, their personalities, their devotion and unwavering passion for the photographic image? YES. That’s it.

The individuals that comprise the Phillips’ Mill Photographic Exhibition all-volunteer committees are the special sauce that makes this annual juried show stand proud above all others on the East Coast. I said it, on the East Coast. Our dedicated image makers come together and work on over twenty sub-committees to produce a fantastic, visually stimulating exhibition every year.

But the real coup de grâce is not the juried show but rather the “Not-Your-Run-of-the-Mill Photo Show” produced during the fourth week of April…. Each committee member is proud to hang six images of their own choosing without review or scrutiny of a juror. An honest-to-goodness members’ show with no parameters.

Even though we are old (thirty years and counting), we are still nimble and light on our feet, able to adapt to times and adopt exciting new ideas. This year we have found a way to tie our popular digital Phillips’ Mill Photozine to the analog members’ photo show of images on the wall. Each volunteer has been invited to submit not only images to the Photozine answering this issue’s assignment, but also another image to be hung on the wall fulfilling the same criteria. These images have been printed by our team in luscious 16 x 20 inch and hung in a curated wall collage showcasing our creativity and unity. I know you will be mesmerized by both of our well thought-out presentations….

I couldn’t be prouder of each and every contributing member of this uniquely talented and intriguing team.

Still seeing in B&W,
Spencer

Stay tuned for images from the Not-Your-Run-of-the-Mill Photo Show in our Fall 2023 issue of the Photozine!
Committee Members’ Photo News

Philip “Dutch” Bagley was among the winners of the 2022 Monochrome Awards in the “Amateur/Architecture” competition for several photos.


Three of Dutch’s photos were accepted in the “Architecture” competition at the Southeastern Center for Photography in Greenville, South Carolina. The exhibit will run from 5 through 27 May 2023, with a reception on May 5th from 6 to 8 p.m. One of Dutch’s selected photos is shown below.

https://www.sec4p.com

Beth Shalom Asea, by Dutch Bagley

For the 2023 Phillips’ Mill Photographic Exhibition, two of Dutch’s photos were chosen: E of the Circles and Intrusion.

Dutch’s series titled Light Structures was among the winners in the Ninth Annual International “Fine Art Photography Awards” competition.


Dutch also has a joint exhibition with John Stritzinger at Gallery 14 in Hopewell, NJ. This show will run from 11 March to 2 April 2023, open on Saturdays and Sundays from 12 to 5 p.m. Here is Dutch’s artist’s statement for his collection on view, “Structured Haiku”:

The World Can Be Hard
A New Vision Will Delight
Welcome In New Light
“Can a man-made structure inspire a sense of peaceful reflection and contemplation?

“Images of architectural structure most often capture the essence of the architect’s interpretation of the client’s vision, which creates the building’s lines, angles, and shadows. The images curated for this exhibition represent my vision of how buildings give me a sense of peace and serenity. To communicate my interpretations, I have composed a Haiku for each image. Each poem must be structured with three lines and the required number of syllables for each line. The poems created for each image reflect what I see, feel, and enjoy about combining these two forms of personal expression. My hope is that those who view my work will be transported to the very spaces I have photographed. Through my lens, I aim to convey the beauty and complexity of architectural structures and to inspire a new appreciation for the created environment around us.”

**Daniel Goldberg**’s *The Dance* was selected for the 2023 Phillips’ Mill Photographic Exhibition.

**Marty Golin**’s photo titled *folds* was accepted in the 2023 Phillips’ Mill Photographic Exhibition.

**Scott Hoerl**’s *Roman Girl* was chosen for the 2023 Phillips’ Mill Photographic Exhibition.

**Sharlene Holliday** had an image accepted in December 2022 by “Your Daily Photograph.”

[yourdailyphotograph.com](http://yourdailyphotograph.com)

In addition, Sharlene had a cyanotype selected for the HeART exhibition at the Bucks County Community College Gallery, Lower Bucks campus, from 6 February until 23 March 2023.
Sharlene is also a contributing artist (*Thread*) in the upcoming “Color My World” exhibit at the same location, which will run from 3 April to 25 May 2023.

**Lynne Kerr** received a Patrons’ Award for her *Phlox of Cows* in the 2023 Phillips’ Mill Photographic Exhibition.

**Nora Odendahl** had an image published in the 13 February 2023 issue of *PA Post*, a newsletter from the investigative journalism organization *Spotlight PA*.
Nora’s *Autumn Light* was accepted in the 2023 Phillips’ Mill Photographic Exhibition.

**Sue Ann Rainey**’s photo titled *Inn at Phillips’ Mill* was selected for the 2023 Phillips’ Mill Photographic Exhibition.

**Philip Rothenberg**’s *Romance at the Parthenon* was chosen for the 2023 Phillips’ Mill Photographic Exhibition.

**John Stritzinger** had a print accepted in the “Allegany National Photography Competition and Exhibition.” He was one of fifty-six artists to have work selected out of 848 entries from thirty-six states. The show runs 1 April to 22 April in Cumberland, MD.

[https://www.alleganyartscouncil.org/anpce/invited-artists/](https://www.alleganyartscouncil.org/anpce/invited-artists/)

*The Way to Tiffany*, by John Stritzinger
Samuel Vovsi’s image titled *Discarded* received an award in *Black & White Magazine’s* 2023 “Looking Back - Looking Forward” contest and will appear in the June issue of the magazine. (This photo appears later in the *Photozine.*)

His image of *Between Two Walls* was selected for the 2023 Phillips’ Mill Photographic Exhibition.

Samuel’s series of pictures called *The Life of Trees* was awarded the first place in the "Refracted: Shade and Light" exhibition, which ran through 18 March 2023 at the Alfa Art Gallery in New Brunswick, NJ.

www.alfaart.org

Last, Samuel’s photo titled *Chatsworth Sunset #1* was chosen for the 2023 “Pinelands Juried Photography Exhibition,” on view from 27 March to 28 April 2023.

www.pinelandsalliance.org

*Chatsworth Sunset #1, by Samuel Vovsi*
Meet Our Members: Suzan Schwartz L Gottshall

Self-Portrait, by Suzan Schwartz L Gottshall

Life is a long road full of uncertainty and constant change. The path one begins on can be redirected by some very unexpected, life-altering experiences. I was born in the city of Philadelphia but have been a longtime resident of Bucks County for thirty-plus years. My background in the art world began with a daydream, as I was always perceived as not paying attention in my early years. But I was actually using my imagination, creating my own reality where my mind took me. At any rate, my creativity was never lost, it was just suppressed for many years as my environment did not recognize artistic abilities. Throughout my life I never stopped experimenting with different mediums of art and photography.

It has only been in my later years that I have really delved into photography, starting with the basics and developing into combining the concept of an artistic approach to fine-art photography. Through visualization and imagery, I create compositional pieces using layers of my textural images with captured scenes I may seek to find or come across naturally to photograph. Together they form an interesting piece of artwork that tells a story or creates a mood to invoke questions, stirring the imagination of the viewer's interpretation. Creative perspectives and innovative expressions of originality are entertained in captivating the viewer’s interest. I believe art should reach out and pull in the audience while posing questions and creating a story.

Throughout my collective portfolio runs the underlying theme of abstraction, which leads to the distorted views within my compositions. My work will continue to change in subject, form, and process as my imagination explodes with new adventures.

Suzan Schwartz L Gottshall, 2023

https://www.suzanslgottshall.com
Atlantic City, Past and Present, by Suzan Schwartz L Gottshall

Surreal Fish Soup, by Suzan Schwartz L Gottshall
Child in Boat, Revised, by Suzan Schwartz L Gottshall

Question Everything, by Suzan Schwartz L Gottshall
The Photographer’s Choice: Black and White or Color?

Thanks to digital technology, photographers now have the luxury of being able to shoot readily in either mode or instantly convert color files to monochromatic ones and back again. Thus, the question becomes, "Which aesthetic best suits this particular image?" Here, members of the Phillips’ Mill Photo Committee explore such decisions.

Spencer Saunders

In this image I graphically divide the frame into two halves. On the left, an old man looks away in a historical homage to film noir in black and white. On the right, a twenty-something stands in the modern pose staring into his digital appendage. Present-day tastes tell me this half needs some color to be current as a subject and honest in its presentation.
John Stritzinger

In past architectural work, I have favored a black-and-white treatment of the subject, which tends to emphasize the lines and textures of the architect's vision. Lately, I have been staying with the color version, excited by the contrasts and beauty of the materials and design in the structures.

In this recent photograph of the Frank Gehry designed Lewis Science Library on the Princeton University Campus, the color version brings out the building materials and presence. In the bright "Edward Hopper"-like sunlight, glass portions are in shadow, the brick sentries draw just enough attention standing alongside the gorgeous sweep of silver metal and lines, and the whole comes alive as each part catches the full sun.
By contrast, in the black-and-white image the large curving slab of silver dominates and takes away some of the lovely drama of the late afternoon sun. Thank you, Frank Gehry, for your genius and vision!

*Lewis Science Library*, by John Stritzinger
Sharlene Holliday

I shot this photo in Asbury Park when I noticed how the woman blended in with the mural behind her. She appeared to be waiting for someone and oblivious to her surroundings, but the moment I saw her I thought, “Life imitates art.”

Although the absence of color in photography allows you to focus on a subject without distractions, I intentionally chose to keep this image in color. I feel the pop of turquoise in her dress is in balance with the turquoise umbrella and the rest falls into place.

Life Imitates Art, by Sharlene Holliday
Any time I go to the Asbury Park boardwalk, I try taking this shot. I’m always awestruck by the graphic design of this structure that once housed amusements in the town’s glory days.

Although I have never gotten the perfect shot of this scene, it always looks better in black and white. The contrast and lighting usually provide a silhouette and removing the color removes some distraction. The black-and-white version offers more drama and draws your attention to the structure and the reflection, despite the crowds. I think this approach gives the photo a vintage feel.

*Asbury Park Casino*, by Sharlene Holliday
Stephen Harris

My photographic roots are in black-and-white photographs, and I had a home darkroom when I was in high school. I also love street photography, and black-and-white seems so natural in the city (especially New York City). However, I chose to print these images as hybrids to draw the viewer’s attention to the subject and to set the mood yet allow the viewer to take in the overall scene. Street scenes happen fast, so capturing these subjects was pure luck.

Deep Thoughts, by Stephen Harris
It Feels Like Christmas, by Stephen Harris
Dafydd Jones

I usually process my digital files as color images, but some work out as well or better in black and white. Here, the statue in Havana is very white against a beautiful blue sky that was set off by a few clouds and the depth of the colors called for a color image.

*Monument, Cuban National Cemetery, Havana, by Dafydd Jones*
Benito raises tobacco on a small farm in western Cuba. When I photographed him smoking a freshly rolled cigar in his tobacco barn, a monochrome image showed the tobacco behind him and the smoke rising above him more clearly and suited his very relaxed mood. The color version of this image lost some of the mood that this one has.

*Benito, March 2023, by Dafydd Jones*
Sue Ann Rainey

Foggy horses in the morning light: It was fairly dark, so I captured as much on my phone as I could. The colors are interesting, and the limited focus made the pasture grass textured and blurred out the person and horses that were moving.
New Hope Isle: This color image is taken with my phone and then played with in my phone photo-editing app to alter the color and make it a montage.

*New Hope Isle*, by Sue Ann Rainey
Samuel Vovsi

About six years ago I parked in Lambertville, NJ, crossed the bridge to New Hope, turned left at the first traffic light, and after about twenty yards noticed this group of discarded things between two buildings on the right. I inserted my lens into a hole in the wired fence and pressed the button. The background was not quite good, so I had to change it via my favorite Photoshop. I prefer the color version, but . . . .

Discarded, by Samuel Vovsi
. . . I also made a black-and-white version to send to *Black and White Magazine*.

*Discarded*, by Samuel Vovsi
Philip Rothenberg

I shoot film and digital. When I shoot film, I like to use monochrome (black and white) or some experimental film, such as Lomochrome Purple. If I am going to visit a city where it is most probable that I would be candidly photographing people in street photography mode, I would use monochrome film. I try to take photographs that tell a story or have some human interest. In this case I feel the color in a photograph detracts from the results because what is going on is important not the colors which might attract your eye. Also, photos can be simple and very artistically rendered in monochrome. The winter scene photo was taken with Fuji monochrome instant (instax) film and there is no actual real color in the scene, giving it an artistic look.

Winter Scene, by Philip Rothenberg
I use color (film or digital) when I am in tourist mode. Then I don’t think very hard about what is going on in the photograph and just shoot what I think are interesting scenes. Even then I still come up with a few good color “people street photos” by accident because I still lean toward that way of shooting. If you are trying to get a feel for shooting in monochrome, don’t switch back to color for that whole day and think about people or action rather than scenery. You will see that it takes a different way of thinking. As examples of color versus monochrome, I believe *Kids* in color is more attractive since they are all wearing red hats and that is the focus.

*Kids*, by Philip Rothenberg
I choose black and white.

As a young boy, like many children, I was given a Brownie camera to photograph/document the events happening in my life, while visiting relatives, going away to summer camp, and on vacations. Those film captures were taken somewhere to be developed and on return was a foldout of twelve square pictures that usually were looked at, admired, and then set aside in the attic. So, after becoming a responsible individual, and earning some money with a steady job, you think that it takes too long to get the developed negative-strips film and standard small-size prints back. It would be simpler to build your own darkroom in your parents’ basement to develop and print, up to 8x10 size, and crop, dodge, and burn it to your satisfaction.

*Mask of HUP*, by Dutch Bagley
Subsequently, you start a career which enables you to purchase the 4x5 and 8x10 camera systems so you can blow things up, like Ansel Adams, and you print mat and frame your images for all your family to view and tell you how wonderful your prints are of Auntie Sarah who looks so glowing and real. Finally, you want more, you are hooked, and drive to other states to “study” at workshops on the creation of “Fine-Art Photography.” This does not include color images, for that process is too complicated and time consuming.

Architecture has driven most of my work, celebrating the intersection of lines, circles, and combinations of both into a structured form that seems to last forever. Capturing and processing these images, which display the full range of tones from the whitest whites to the blackest blacks, is really finalized when it is hanging on a wall for viewers to enjoy.
Diana Caballero

The first image I took last year in June at the place where I board my horse. One of my friends was riding one of the training horses in this “derby” and having a blast. When I saw the image and her smile, I decided to make it sepia (not black and white) to convey the warmth and the feeling of the image. Her horse is “retired,” and she loves riding this training horse that also loves to do this with her. It seemed apt to capture the feeling of this team and I hope she looks back on it one day and smiles, remembering this stroll.

Stroll Through the Derby, by Diana Caballero
The second image I took at one of the horse shows at the barn in 2021, where I was asked to be the photographer. It was a beautiful day, and everything came into alignment for this horse and rider—including the weather. It felt like they were “flying” through the air. I chose the vibrancy of color to capture the action, the colors, and the feel of that day.
Daniel Goldberg

I have a bias. I like black and white photographs. This photo of a wave in Molokai, Hawaii is a good example of the choice in determining my preference. The color photograph emphasizes beauty. The blue tones in the waves were stunning.

Splendor, by Daniel Goldberg
. . . but the black and white conveys more of the story. The power in the waves was so intense, sometimes creating shapes that were surprises. This dramatic energy is what I most wanted to convey. Maybe that relates to my desire to have emotion be the leading edge of my photographs.

*Intensity*, by Daniel Goldberg
Marty Golin

A few personal observations, probably not all original, about converting to black and white:

- I often notice issues in B&W that slip by in color.
- Many issues are easier to eliminate in B&W.
- The simplification that B&W provides can remove the textural feel of color, as well as “flattening” the sense of depth. These qualities can be positive or negative.
- B&W removes the relationship formed by color between shapes, which can also be positive or negative.
- B&W tends to make “bald” skies more acceptable.
- While my natural instinct towards graphics often transforms well into B&W, more often my B&W renditions feel forced and disconnected from my original impulse. I cannot get past, nor do I want to, that I see in color.

To illustrate, whether the images below are “good” is not the point.

- The background of the color version more fully integrates the image.
- The contrast of the center orange stripes stands out more, as well as the red gives a better textural feel.
- Maybe if I were a better Lightroom user, I could improve the B&W version, but the color version strikes me as having more sense of depth.
- They may not be visible in this format, but I noticed and eliminated several small spots in the B&W version. They really have no impact one way or the other, but once seen, they annoyed me.
• The B&W version clearly lessens the visual impact of the distracting upper-left-hand corner red petal.
• I could more easily and seamlessly eliminate the two distracting right-hand-edge bright triangles of the color version.
• The B&W simplifies the visual flow from the central leaf, up its spine to the dark leaf that leads down to the leaf point at the bottom edge, then back up into the small leaf’s shadow and spine.
Suzan Schwartz L Gottshall

How an image is presented can sometimes determine the outcome of interest. As a photographer and artist, storytelling through my compositions has become a main objective. Some years prior to Covid, while in NYC, I captured the essence of a typical afternoon in Times Square in early June. So much action is going on as people from all walks of life gather in this area to rest and enjoy the day. The many colors of illuminated signs, animated advertising, and the different activities of the crowd together create a multiple storyboard of enjoyable activity. Little did I know that days of gathering crowds may never be the same again after the pandemic.

Reviewing this image in color gave a sense of the structural atmosphere drawing my eye into the various designs of the billboards, store fronts, and advertisements, with more distracted attention to color, light and design. In this image, this information became the focal point as I immediately was drawn to the background. This was not my sole intention, and I really wanted more focus on the image as a whole with the activities of the crowd emphasized.

Times Square, NYC, by Suzan Schwartz L Gottshall
Converting this image to black and white with the attention forefront made all the difference in the interpretation within this piece. I became so involved in facial expressions, activities, and sometimes antics of this random gathering that my interest shifted to the documented happening of the day. Editing this image in black and white totally changed the mood, making this image a much stronger, more detailed version of my intended story. I was able to see so much more detail that was missed in the color version.

In summing up, the black-and-white edit became more intriguing in creating an area of focus with an interesting story to be imagined. The color version just felt too busy for me to focus on any on subject.

What are your thoughts as you view both images?
Scott Hoerl

The black-and-white image is the underside of a bridge in London. I chose to convert it to black and white because I wanted to concentrate simply on the design and felt that the colors intruded.

*Bridge*, by Scott Hoerl
I took the color image in Vitry, just south of Paris. The original image is street art on the side of a wall. I spent a long time working on the image, removing distracting elements surrounding the image. I then played with the colors to recreate the image as I had seen it in my mind’s eye when I took the photo. I really enjoy the process of changing or adding colors to images in post-processing.

Vitry Street Art, by Scott Hoerl
Nora Odendahl

Although today I usually revel in color, my first years of photography classes concentrated solely on using black-and-white film, then developing and printing in a traditional darkroom full of spools, tanks, enlargers, easels, chemicals, and trays. This training helped me appreciate the types of subjects and lighting that may be more effectively rendered in monochrome. Thus, the two photos shown here, both originally shot on film and both involving white flowers with a black background, exemplify how different modes can emphasize different aesthetic qualities.

The vase of roses has a complex interplay of curved lines and forms that becomes more apparent when rendered in black and white. (I’ve also made a brown-toned palladium print of this image.) Because this approach results in a photo that could have been taken in the nineteenth century, the picture evokes a sense of the past, of nostalgia for an evanescent moment.

*English Roses*, by Nora Odendahl
In contrast, the photo of the potted amaryllis suggests growth and energy, with an upstart young shoot emerging as potential challenger to the queenly, mature blossom. Here, even though the color palette is limited, it is essential. The creamy petals, the yellow splashes of pollen, and the bright green stems, bud, and center all combine to depict a vibrant here and now, plus a nod to the future.

*Amaryllis*, by Nora Odendahl
Maria Dreyer

Do I like black-and-white photography... very much! I am in awe of those who create black-and-white images because it is in fact an art of its own. For me, good black-and-white photography is crisp and packed with contrast, like the photography of Ana Jung or Allan Schaller.

I have only one black-and-white image that I have printed, and it sits on a shelf just above my computer where I create my images. It is from a film class that I took many years ago, and it serves as a reminder that I don’t see in black and white. Even though this image was taken using black-and-white film, the colors that day were gray, black, and white, so what I saw were the colors and not a black and white image.

*Untitled*, by Maria Dreyer
Even the dark and moody images I create are full of color such as ghostly blues, bloody reds, or murky greens. And my most recent images have been packed with color, and the more and the brighter... the better!

*Patchwork Countryside*, by Maria Dreyer