

PHILLIPS' MILL PHOTOZINE



Phillips' Mill, by Alina Marin-Bliach

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<https://www.phillipsmill.org/photography/phillips-mill-photography>

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

Committee Members’ 2023 Exhibition

This year’s show of Photo Committee members’ work ran from April 22nd to 30th. Twenty-one committee members contributed to the formal exhibition, filling the walls of the Mill building with over one hundred framed works, plus bins of unframed portfolio pieces. The show also featured a special display (below) of photos and commentary that was an extension of the Spring 2023 *Photozine* assignment, in which the photographer was asked to explain his or her choice to present an image in either black and white or in color. (Exhibition snapshots by Nora Odendahl, except the final one.)













Phillips' Mill Photozine

Committee Members' Photo News, Projects, and Inspirations

Philip “Dutch” Bagley spent a week this fall photographing in the Adirondacks. He also received two honorable mentions in the 2023 Neutral Density Photography Awards, for *Light Structure 2* and *Light Structure 3*, and he has been asked to do a presentation for a photography club on his techniques.

<https://ndawards.net/winners-gallery/nd-awards-2023/non-professional/honorable-mentions/>



Enshrined, by Dutch Bagley

Steve Conroy writes, “Of late I’ve had two of my images make it into *Pennsylvania Magazine*. The first was in the May/June 2023 issue, a two-page spread as the Editor’s Choice. In the following issue (June/July 2023), a drone photo of mine made the cover.

<https://pa-mag.com/>

“My photographic interests and activities are spread over a variety of genres. One of the consistent threads is my ongoing work photographing scenes within the Borough of Bryn Athyn and its various cultural activities. Most recently, for example, I was asked to document the well-loved Bryn Athyn Thrift Shop, a large, old barn that had been converted into a thrift shop, but that now had to be taken down to make way for a new school.

It was more than a thrift shop, it was something of a destination, as it had lots of character and charm, filled with unique, quirky, and thought-provoking art pieces by a local man.

“When I have the time and the right situation, I rather enjoy making timelapse videos. It’s as close to film making as I ever get. I especially enjoy incorporating music into visuals. It can strongly shape how the imagery is received.

“Being outside gets me excited to shoot, especially in nature, in the wild places. I also love the play of form and patterns, however they emerge. So, I get inspiration from photographers such as George Steinmetz, Babak Tafreshi, and Mike Olbinski.”



A fishing scene by Steve Conroy that appeared in *Pennsylvania Magazine*

Nora Odendahl has recently taken three courses from Maine Media: one on creating handmade books with cyanotypes, one on exploring iPhone photography, and one on taking different approaches to cyanotypes. “I’m enjoying a return to the satisfactions and frustrations of hand-crafting photos in the darkroom—although the floor of my basement now has a lot of blue stains!”

She also had photos published in the August 28th and November 14th issues of *PA Post by Spotlight PA*.

<https://www.spotlightpa.org/newsletters/papost/#archives>



Weeping Cherry, cyanotype by Nora Odendahl

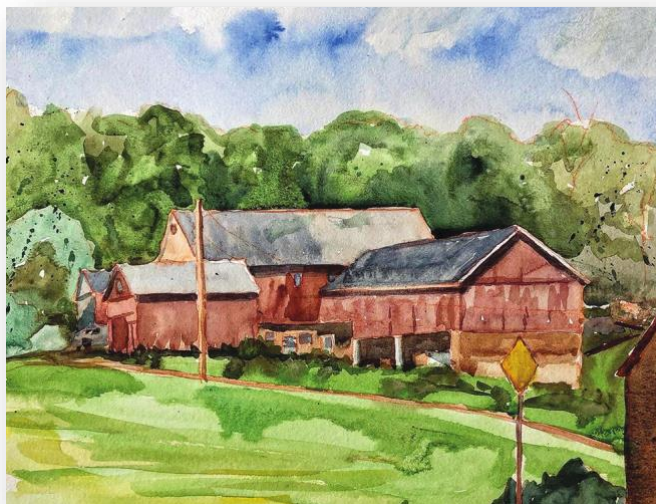
Suzan Schwartz Gottshall is exhibiting her artworks in “Expressive Abstractions,” a show held by PixelMIGHT at 117 East Broad Street, Suite #3, Souderton, PA, 18964 (phone 215-230-7000). The opening reception will be on Saturday, December 2nd, from 1:00 to 6:00 p.m, and the show will be on view Saturdays and Sundays 11:00 a.m. to 4:00 p.m. or by appointment.

<https://www.facebook.com/pixelMIGHTagency/>

Diana Caballero writes, “I’m fortunate enough to be around horses. I board my horse locally and I enjoy photographing them. This year I photographed some of the people that showed at a rated show in upstate NY to capture some of their candid moments. I also enjoy taking candid portraits and I try to combine that when photographing horse and rider to capture their kinship/bond.

“Though I do enjoy this subject matter, I also have a wider range than equestrian (or pet) photography and I try to combine photography with any trips I may take. The images included in the *Photozine* (see page 34) reflect one of my favorite trips. And this fall I have a trip to Moab where I will continue to work on my photography in landscapes, capturing the natural beauty of Moab as well as long-exposure photography. I enjoy continuing to learn and developing my skills.”

Sue Ann Rainey had an exhibition of paintings and photographs titled "Double Take" at the Free Library of Northampton Township at 25 Upper Holland Road, Richboro, PA, 18954 (215-357-3050) for the month of November 2023. She also had a “Double Take” show at the Stover Mill Gallery in Erwinna, PA, in July and sold many pieces.



Barns on the Hill and Inn at Phillips' Mill, by Sue Ann Rainey

Daniel Goldberg recently took a course in Intentional Camera Movement (ICM) and multiple exposure given by Santa Fe Workshops. “It has reminded me to just have fun with photography and to learn from mistakes. I’m also taking a workshop with Bruce Percy on the Isle of Harris in Scotland. Finally, I have my final draft of the book, *Teddy’s Restaurant*, printed, and after a few editing weeks, it’ll be ready for sale.”

Maria Dreyer had several images, including *The Protectors* (see page 21), on display at the Eclipse Center for Creative Community from September 29th to November 4th.

<https://www.eclipsec3.com>

She also exhibited two works in the Bucks County Community College “Show of Shows” from October 6th through November 16th at the Upper Bucks Campus.

Wayne Arrants has been scanning old and new photo negatives. “Scanning provides a digital file not edited by my DSLR’s software. The camera is set to make RAW and .jpg files but the result is my RAW files are about a third or more smaller. RAW files may be opened in Adobe Photoshop Elements: file reduced.”

Sharlene Holliday participated in the Artists of Yardley Art Center Member Show (September 9th to 23rd, 2023), exhibiting a photograph and a cyanotype. She also took part in the World Cyanotype Day 2023 Alternative Photography online exhibition.

<https://www.worldcyanotypeday.com>

She also showed two photographs at the Bucks County Council of the Arts, Freeman Hall, Doylestown, PA. This exhibit ran from September 16th to October 1st and featured sixty regional artists who worked on the “Bucks County Wine & Art Trail” in 2022.

Sharlene had two pieces (a photograph and a cyanotype) in the “Seasons” art show at the Lower Bucks Campus of Bucks County Community College, on view from September 18th to November 9th. At the Upper Bucks campus, she had two cyanotypes in the “Show of All Shows” from October 2nd to November 16th. She mentions, “Artists can enter BCCC non-juried exhibits for a nominal fee with a 25% commission going towards the BCCC scholarship fund. I highly recommend checking out BCCC exhibits and thinking about submitting to one of their upcoming shows to support the college and your community.”

In a different vein, Sharlene says, “Most recently I’m having fun experimenting and exploring in a chlorophyll printing class, an alternative photographic process in which images are developed onto leaves in the sun. I believe the process is ephemeral, so right now the image is sitting between blotter papers in a coffee-table book. In the meantime, here is a sneak preview of one of my successes (before it disappears).”

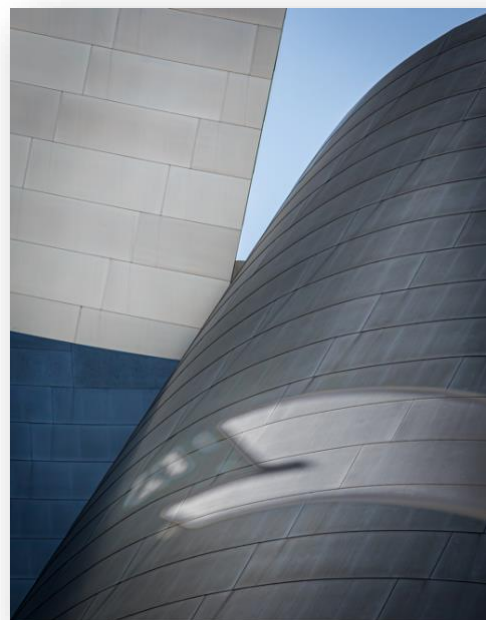


A chlorophyll print by Sharlene Holliday

John Stritzinger has been working on images of architectural abstracts and details this past year, with several opportunities to photograph well-known buildings and look at more ordinary structures.

John received an Honorable Mention award in the category "Architecture Abstract" of the International Photography Awards for an image of the Walt Disney Concert Hall in Los Angeles, designed by Frank Gehry. (Image shown at left.)

<https://www.photoawards.com/winner/zoom.php?eid=8-1685548888-23>



He also received an Honorable Mention in the Fine Art/Architecture category of "Prix de la Photographie, Paris" (PX3) for a photo of the Wallace Dance Building on the Princeton University campus.

<https://px3.fr/winners/hm/2023/1-111080-23/>

John had an image (the bewildered rooster used on a poster for this past year's Mill Photo Show) included in the Fauna web gallery of *The Photo Review's* annual competition.

<https://photoreview.org/2023-competition-fauna/>

And three prints of John's recent work were displayed in the Photographic Society of Philadelphia's annual members' salon, a non-juried exhibit at The Plastic Club in Center City Philadelphia.

<https://www.plasticclub.org/events/photo-society-exhibit-2023>

Daniel Sierchio has been finding inspiration in New York City. “I try to enhance my creative process is by shooting as often and as much as I can. For example, I was able to get a press pass to an event called ‘Runway 7’ during Fashion Week, which allowed photographers a front row seat next to the runway.

“It was fascinating because everyone there was willing to participate in the photography and pose for me, whether they were a model or a designer. I was able to get a lot of good photographs and videos of the models as they strolled down the runway. The scenery, images, and glitzy graphics displayed in light behind the runway participants were especially impressive.

I used one of these effects to produce a photo that appeared to be a mermaid walking under the sea.

“Also, I was able to get a press pass to the Columbus Day parade in New York City, which is important for me because of my Italian heritage. The parade highlights prominent Italian Americans and their achievements as well as exhibiting a lot of the culture I grew up with, and I took both still shots and videos. A friend of mine whom I hadn’t seen in at least fifty years is now the Archbishop of Brooklyn, and since he was in the parade I was able to take some photos of him. So, it has been a time for taking a lot of photographs and moving out of my comfort zone into doing things that I love and trying to enhance my imagery.”



Columbus Day Parade 2023, by Daniel Sierchio

Geoffrey Agrons has had photos included in many group exhibitions during 2023:

TPS 31: The International Competition, Nancy Fyfe Cardozier Art Gallery, Odessa, TX <https://texasphoto.org/tps31>

ORDER ≠ DISORDER, Praxis Photo Arts Center, Minneapolis, MN <https://www.praxisphotocenter.org/temp-gallery-2-21s3>

Center Forward 2023, The Center for Fine Art Photography Online Exhibition <https://c4fap.org/center-forward-2023>

Light, The Southeast Center for Photography, Greenville, SC
https://www.sec4p.com/light23-online-exhibition?mc_cid=0cc5247320&mc_eid=d54295d3fe

The Abstract Image, Praxis Photo Arts Center, Minneapolis, MN
<https://www.praxisphotocenter.org/post/the-abstract-image-2023-documentation>



Farther Figure, by Geoffrey Agrons

Liquid~Sky, Praxis Photo Arts Center, Minneapolis, MN
<https://www.praxisphotocenter.org/post/liquid-sky-2023-documentation>

In-Between Moments, Praxis Photo Arts Center, Minneapolis, MN
<https://www.praxisphotocenter.org/temp-gallery-1-2ab3>

Portrait: Self, Others, PhotoPlace Gallery, Middlebury, VT
<https://photoplacegallery.com/online-juried-shows/portrait/gallery/exhibition-gallery>

Common Objects, A Smith Gallery, <https://asmithgallery.com/exhibitions/common-objects-2/>

The Still Life, Praxis Photo Arts Center, Minneapolis, MN
<https://www.praxisphotocenter.org/post/the-still-life-2023-documentation>

The Shadow Aspect, Praxis Photo Arts Center, Minneapolis, MN
<https://www.praxisphotocenter.org/post/the-shadow-aspect-2023-documentation>

Animal Beings, Praxis Photo Arts Center, Minneapolis, MN
<https://www.praxisphotocenter.org/post/animal-beings-2023-documentation>

The Portrait, Praxis Photo Arts Center, Minneapolis, MN
<https://www.praxisphotocenter.org/post/the-portrait-2023-documentation>

Capturing the Light, PhotoPlace Gallery, Middlebury, VT
<https://photoplacegallery.com/online-juried-shows/capturing-the-light-2/gallery/exhibition-gallery>

Phillips' Mill Photographic Exhibition, Phillips' Mill, New Hope, PA
https://assets.website-files.com/60520ce469963436ae666443/64236195f1e47df2223c3993_PMPE-2023-Program.pdf

The Abandoned Landscape, The Southeast Center for Photography, Greenville, SC
<https://www.sec4p.com/abandoned-23-online-exhibition>

In Search of Something More, Da Vinci Art Alliance, Philadelphia, PA
<https://davinciartalliance.org/in-search-of-something-more>

Geoffrey also won several awards:

--Best in Landscape Category at the Phillips' Mill Photographic Exhibition for a platinum-palladium contact print, *Forest*, 2009, County Clare, Ireland

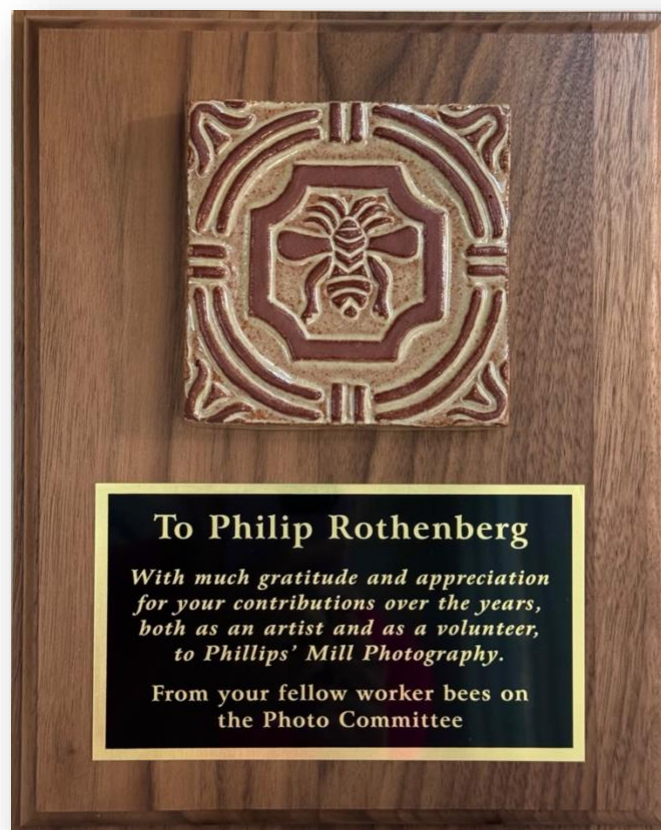
--Honorable Mention at the Animal Beings exhibition for an archival pigment print, *Reverie*, 2019

--Visitors' Award, "Common Objects," at the A. Smith Gallery, for an archival pigment print, *La Poignité du Banal*
[A Smith Gallery » Blog Archive common objects - A Smith Gallery](#)



La Poignité du Banal, by Geoffrey Agrons

Philip Rothenberg received a well-deserved tribute from the Photo Committee as a token of our thanks for all his efforts on behalf of our photographic enterprise.





The Protectors, by Maria Dreyer

Meet Our Members: Maria Dreyer

“Ms. Dreyer, I’d like you to teach me your method of creating/printing your beautiful works.” This unanticipated but flattering email came from a gentleman who had visited my booth at the Lansdale Festival of the Arts this past August. And after the initial surprise at receiving such a request from a stranger, I asked myself, “Can I teach someone what I do?” Having given the question serious consideration, I graciously declined.

I declined partly because I don’t really have the time for such a proposition. But I declined mostly because I’m not sure I can teach something that I have difficulty even finding the words to describe. It’s not the same as quilting or collage, but it’s a process that, like these arts, involves collecting and reassembling many different elements. I have taken a couple of courses over the years to get over some humps, but for the majority of what I do, I am self-taught and continue to learn and to make mistakes along the way...and there are even moments when a mistake is what made the image.

However, since I was asked to write about my style for the *Photozine*, I will try to describe what I do. In technical terms, my images are photo composites. They can begin in many ways: the catalyst for a composite can be a tiny caterpillar or vast background such as the ocean. But unlike a regular photograph, my composite will ultimately become what I envision the image to be, not what it was in real time.

To take one example, here are some of the steps that led to *The Protectors*. (See the preceding page.) Many times, when I click the shutter, I don’t know what the story will be, but I know it will come to me, and the photograph is stowed away in my library. In this case, as offbeat as it might sound, when I first photographed the trough that is part of the composite (more about that photo later), I imagined a person in the grimy, stained water container.

The next steps are the *who*, *why*, and *how*. The *who* can be a person, an object, or a landscape. On this I build the *why*: the story and narrative I create. The *how* is much like putting together a puzzle in which everything has to fit just right, and I use Photoshop to make this orchestration happen.



The Butterfly and the Fairy, by Maria Dreyer

Getting all these elements to come together can take some time. Although I didn't shoot the trough scene used in *The Protectors* until 2021, I already had the *who* in my library. She is my niece, whom I photographed in a pool in 2017. At the time, it was with the intent that she would be out in an ocean (not a trough).

But, as with many of those first ideas, the narrative stalled and the photo was relegated to my ever-growing image collection. The *why* didn't fall into place until 2022; possibly a song set the mood or maybe it was something from a show or a movie, or something I remembered, or just some random "What if," all of which can be sources of inspiration for me.

The last piece, the *how*, is the most challenging. This is where I make the *why* believable, no matter how absurd it may seem. Believability is all in the details, no matter how small or how big. The *how* can be a simple texture or two combined with an image, or it can be very complex and consist of multiple images, multiple techniques, a lot of trial and error...and lots and lots of layers.

For example, I shot the original trough scene used in *The Protectors* on a very sunny day with hard shadows, objects, and fixtures in the way, as well as other artists and photographers who were milling about on Kuerner's Farm during one of the plein-air days hosted by the Brandywine Museum. (You may recognize that same trough from Andrew Wyeth's painting, bucket and all.)

But bright sunshine and bystanders were not a part of my vision. I wanted something much moodier, set at nighttime, serene and lonely, even a bit ominous.

One of my favorite techniques is turning day into night, but it is also one of the most challenging. And this is the point where things get very technical and even more difficult to explain. There are so many different tools used when creating an image such as this one: color grading, curves, blend modes, opacities, masking (lots and lots of masking), creating shadows, dodging and burning, and I'm sure I have left a few out. And even with all my experience using Photoshop, I still find myself asking "What if..." or "How can I..." and then referring to an assortment of real experts and their YouTube videos.

With some modifications, using the Photoshop tools I feel most knowledgeable about and comfortable using, and more trial and error, I eventually find an answer to those questions. Along the way, the *how* leads to many versions to get the believability just right, but the narrative rarely changes.

Even providing this brief overview, using a couple of images to illustrate the elements and techniques that go into a composite, was a challenge with plenty of edits, and I'm still not sure I did the process justice. So just as I wrote back to the gentleman who had inquired, there are many YouTube tutorials and in person or online classes that can teach the techniques and how to use the tools much better than I can. As for the *who* and *why*, they are limited only by one's imagination.

Maria Dreyer



Flit, by Maria Dreyer

PAIRS: Two Images That Speak to Each Other

A pair of photos can express many different types of relationships, whether conceptual or purely visual. Subject matter, process, composition, lighting, color hues, tonal range, and other aspects may echo or contrast between the two shots.

In this feature, we explore ways in which images may share a kinship with each other, offering a whole that is more than the sum of the parts.

Lynne Kerr

I often photographed this lovely barn located on the top of a hill overlooking a valley in upstate NY.

February Freeze Frame was taken in February 2020 and *Summer Sunrise* was taken in July 2020.

I edited the summer image the same year it was taken. At that time, I had much to learn (still do!) about various editing programs and processes. The editing I did was limited to basic color enhancement and playing with light and shadows in Lightroom.

Three years later, I edited the winter image using both Lightroom and Photoshop. I'd been interested in trying to achieve a painterly effect with my photography for some time and had finally tackled compositing in Photoshop. Ok, so I took "painterly" to extremes! I find compositing — and editing, in general — to be both fun and fascinating in that there are so many possibilities that present themselves throughout the editing process.

Both images evoke fond memories for me of this beautiful rural setting. I'm just thankful that in this digital world, we can hang on to images and continue to explore them as our interests and skill sets evolve!

Left on following page: *February Freeze Frame*, by Lynne Kerr

Right: *Summer Sunrise*, by Lynne Kerr

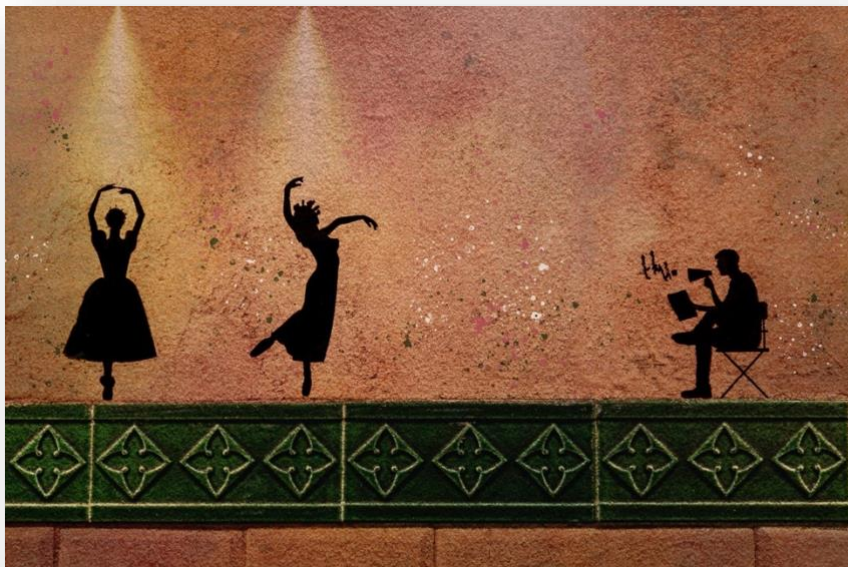


Scott Hoerl

I enjoy shooting street art in the various places I visit. This past year I added some shots from subways. One of these was shot in a New York City subway and the other in the Paris Metro. While different, the two images seem of a pair to me.

Left on following page: *Paris Metro*, by Scott Hoerl

Right: *NYC Subway*, by Scott Hoerl



John Stritzinger

I like making long-exposure images with the unexpected element of blur alongside sharp edges here and there. The image on the left is a 30-second exposure taken at Washington Crossing of a dead tree, looking as if burned, strikingly dark against sky and fast-moving clouds. On the right is a three-second exposure of a bonfire, someone moving by in front of it, wildly white streaks of sparks against the dark night.

What brought me to pair these two photos? Both involve burned wood, used long exposures, are rendered in black and white, have similar compositional shapes, and to me have a feeling of something powerful, perhaps headed out of control—all things that called them to each other as I was reviewing images for a project a couple of years ago.

Left and right on following page: A dyptich by John Stritzinger



Sharlene Holliday

These images were taken on a sunny summer morning by the timeshare kiddie pool in South Carolina. Walking with my camera, I found myself caught up in the shapes, reflections, and patterns in the calmness. The pool was unoccupied at the time, which made it easier to observe repetition and design. Here are two of the images I captured that morning.

Left and right on following page: Pool images by Sharlene Holliday



Diana Caballero

These images were taken in Australia on Great Ocean Road and the formations are known as the Twelve Apostles. They have been described as a place that will take your breath away and it's true.

Not only was it a dream to visit Australia but also to be able to visit this beautiful place was humbling. The first image shows one of the tallest apostles and the second image is a view of the remaining apostles.

Left and right on the following page: *The Apostles, Australia*, by Diana Caballero



Daniel Sierchio

In New York City this year, B&H Photo celebrated their 50th anniversary with a great convention and educational seminar promoting their company. The conference was named “Bild,” the Yiddish word for image. Held at the Javits Center, the event offered educational seminars by noted photographers.

One photographer, Mark Mann, held a seminar focused on dance photography in the digital age. In my past life, I was a dance photographer and was successful in capturing dancers’ movement, but I have not been able to find dancers in the past years and I miss working with them. (So, if you are acquainted with any dancers in need of photographs, please let me know! I would be happy to collaborate with them.)

What I learned from this photographer is the new way that dancers’ images are created with faster shutter speeds on digital cameras. The results were fantastic. The way the movement is being captured blew my mind.

I went down to the exhibitors, and there were at least two that had set up in a studio some going through their movements. All the photographers were invited to go over and shoot. Thus, I had a chance to apply the techniques I learned from Mark Mann to create this pair of images.

Left and right on the following page: *Dancers*, by Daniel Sierchio



Thomas C. DeLorenzo

I am a lifestyle-illustrative portraitist; I've been shooting pix of people standing around with their hands in their pockets for over forty years. On every assignment when I have some extra time during or on the tail end of the shoot, I like to put a few minutes to do some pix out of the guidelines of the project.

This job was all about creating promotional content for the fans to get a glimpse into Maro DēLo's personality beyond their impressions from just seeing him on the stage. When only shooting to the assignment, it can get a bit stifling when I can't step out of the box. It's the eternal conflict of the literalist vs.

figurativist. I've always been a figurativist, so these little moments are valuable to my purpose.

On this particular shoot, our mood was relaxed with almost no kinks or issues; it was a very good day. These two pix are my personal favorites; they convey mood and attitude from very different perspectives. Viewers make up a little story in their heads when we give them things to think about. Looking away from the camera is as powerful as burning a hole through the lens.

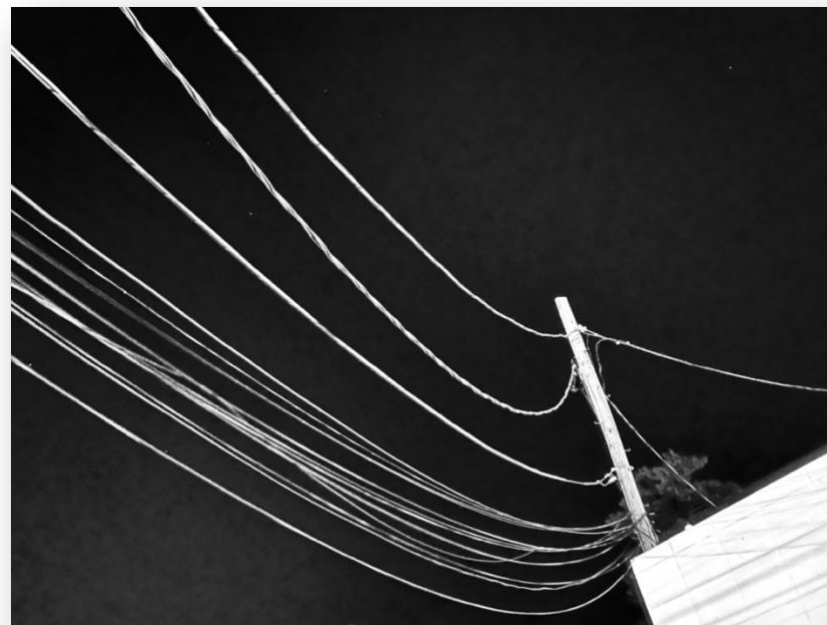
Left and right on the following page: *Maro DēLo*, by Thomas C. DeLorenzo



Daniel Goldberg

I'm always interested in the sense of flow and space in an image. Also, I like to anchor an image with an object that provides spatial context for the main subject.

Left and right on following page: Untitled images by Daniel Goldberg



Sue Ann Rainey

In this pair of photos, one is a harbor of fishing boats on an island in Croatia, and the other is a town on a hillside in Croatia I biked into from above. They were taken as panoramas on an iPhone to capture the wide view of the landscape. Some scenes need a panorama to capture the awesome scene and the scale of what is being seen.

Above on following page: *Riva Boats, Croatia*, by Sue Ann Rainey

Below: *Hillside Town, Croatia*, by Sue Ann Rainey



Geoffrey Agrons

An espaliered pear tree manifests structure and ultrastructure as the seasons change. In addition to their shared morphology and tonality following monochrome conversion, each photograph has shallow depth of field and in-camera vignetting attributable to the use of a wide-open 85mm f/1.2 lens.

Left and right on the following page: *The Third Chapter*, by Geoffrey Agrons

Philadelphia, Winter and Summer 2016



Steve Conroy

I've chosen two images that speak to each other because they are close relatives. They both have the Glencairn Museum as the focal point. Such a dramatic building is always tempting to photograph.

Another relation is that they both feature some sort of celestial activity, one being the moon, and the other the stars. The last but somewhat less obvious relation has to do with the fact that both were created by making a timelapse (or intervalometer).

However, the two are very different in form. *The Stitch in Time Saves Nine* is a composite made by taking slices of singular frames in the timelapse footage, showing the progressive movement of the moon in one image. The other image I call *I Live My Life in Ever-Widening Circles* (based on the poem by

Rilke). It is obviously a star trail photo that is also a composite from time-lapse footage.

Every 10 seconds or so, the camera would capture a shot of the evening stars. After a couple of hours, the movement of the stars across the sky is recorded in a series of images. These can then be stacked one on top of the other to create a single image of the trails that stars make, similar to what one would capture if you had the shutter open for a couple of hours.

One of the differences is that I used a Nikon D750 for the time-slice image, while I used an inexpensive GoPro for the star trail shot. I used the GoPro because I was a bit worried about leaving expensive gear unattended for so long.

Left on the following page: *I Live My Life in Ever-Widening Circles*, by Steve Conroy

Right: *The Stitch in Time Saves Nine*, by Steve Conroy



Spencer Saunders

One of these images was taken 2,500 miles from home and the other down the street. The two are related by local and American history rather than by similar visual qualities or similar subject matter.

As kids in New Hope, Bucks County, Pennsylvania, we joked that General George Washington was our Elvis. George and his Continental Army slept in many historic homes, outbuildings, and fields near New Hope. Hence, it's normal to hear or say, "George Washington Slept Here," particularly in real-estate listings.

The home with the Trump sign is known to local people as "the house of decision," despite any other modern signage. The story goes that Washington encamped there in the days leading up to his fateful decision to cross the Delaware to attack, and ultimately to defeat, the Hessian encampments in Trenton on Christmas Eve, 1776.

The property is set beautifully in a valley all its own. A month before the presidential election, a helicopter landed for a massive Trump rally.

Left on following page: *Elvis, King of Rock and Roll*, by Spencer Saunders

Right: *Trump, Wanna-Be King*, by Spencer Saunders



Wayne Arrants

Here in rural Delaware Township, Hunterdon County, New Jersey, you can't always travel quickly. Many roads are quite narrow, and lawn contractors park their trucks and trailers as best they can. Their vehicles and fallen ash trees sometimes require taking another route. And our state's only covered bridge is being renovated—work that is necessary but that takes a long time.

Left and right on following page: *Two Roadblocks*, by Wayne Arrants



Dutch Bagley

The Before and the After

A few years back I started to write a haiku for each of the images I created for any exhibition in which I participated. The writing about my images helps me focus on the reasons I captured it in the first place, with the question, “What did I really see, and how did it make me feel?”

More recently, I came across kintsugi, the Japanese art of repairing broken pottery with lacquer, dusted or mixed with powdered gold, silver, or platinum, which has also become a frequent metaphor for resilience, recovery, and acceptance. These two concepts are a great influence on taking my images,

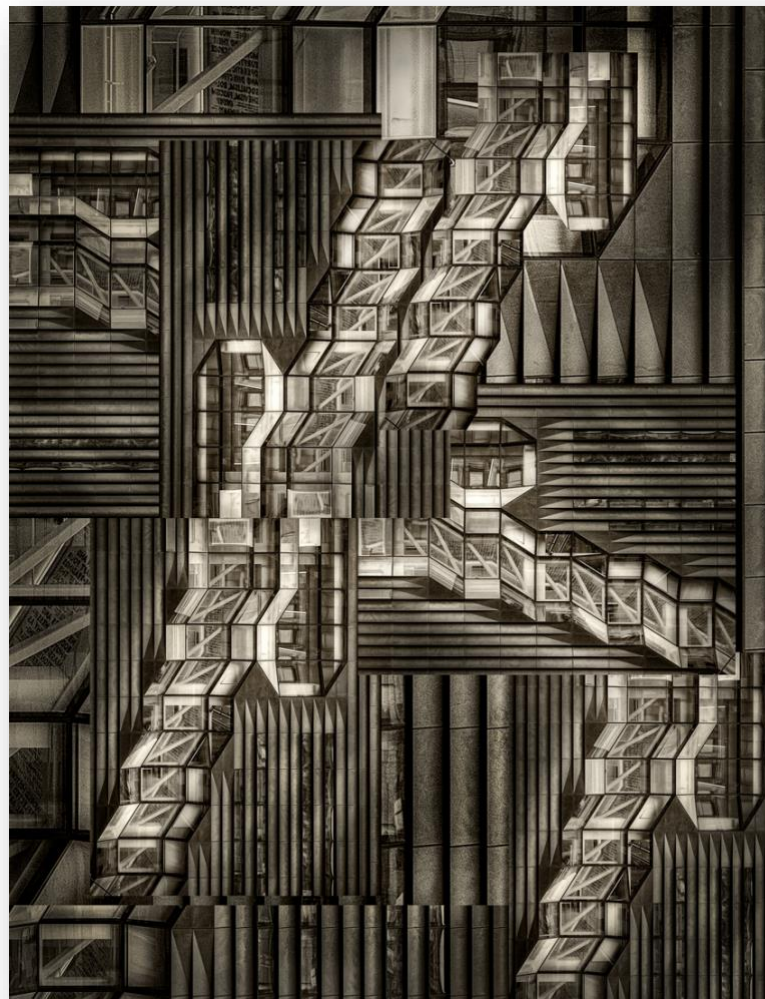
helping them develop to new levels and opening them up to new ways of visualizing them.

Image 1 is how I originally saw it and image 2 is what it has become (the form in which it has been accepted in several exhibition competitions).

Image 2 Haiku:

Steep is the highway
Resolution finds its way
Forever strengthened

Left and right on the following page: *Image 1* and *Image 2*, by Dutch Bagley



Nora Odendahl

These two stately portals are both in Basel, Switzerland, and the two photos' obvious visual similarities include elaborate arched wooden doors in stucco facades as subjects; a silver-and-gold color palette; and symmetrical, front-on composition. Such likenesses between two separate buildings suggest the wonderful architectural harmony of this elegant city.

At the same time, the differences are essential to the pairing: dissimilarities in lighting and mood give the two doorscapes their individual personalities and make the duo more piquant, a dialogue between two entrances. The atmosphere of one image is subdued and gentle, whereas the other is sunlit and contrasty, so that the viewer can imagine serenity or quiet mystery lying beyond the first door, high drama behind the second.

Left and right on following page: *Basel Doors*, by Nora Odendahl

