Waiting for the Bus in Havana, by John Stritzinger
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Photozine Editor: Nora Odendahl

Photo Committee Chair: Maria Dreyer

The volunteer Phillips’ Mill Photo Committee is responsible for managing two exhibitions each year. To contact us about becoming a member or subscribing to our mailings: phillipsmillphoto@gmail.com

https://www.phillipsmill.org/photography/phillips-mill-photography
The 31st Annual Phillips’ Mill Photographic Exhibition

Part I: Behind the Scenes

Under the leadership of our new chair, Maria Dreyer, the Photo Committee spent several months preparing for this juried exhibition. The operation is a complex one, including: producing and distributing a call for art; processing submissions and working with the juror; notifying entrants of results; receiving, curating, hanging, and labeling the photos; creating a formal program; holding a reception and awarding prizes; managing sales; recruiting and training volunteers to staff the shows; creating and disseminating publicity; eventually, dismantling the show and returning photos to artists or buyers; and completing all the business transactions involved. And then there’s the “Not Your Run-of-the-Mill Show” immediately afterward! (See the Fall 2024 issue.)

Photos on this page by Maria Dreyer; photos on the next page by Sue Ann Rainey.
Part II: Opening Night and ArtTalk

On March 30th, a drizzly Saturday evening, the historic gristmill was brightly illuminated and filled with photography afficionados. To the sound of live music played by singer/guitarist Brian Elliott, well over a hundred attendees gathered for the artists’ reception that opened the Mill’s thirty-first annual Photography Exhibition.

Showcasing 135 contemporary works across many genres, from portraiture to abstraction, the 2024 exhibition was selected by juror Thom Goertel, a distinguished fine-art and documentary photographer. In a Phillips’ Mill ArtTalk, he described his approach to jurying: “I did an initial pass looking for what jumped out, what were the ‘wow’ images, and after that I went back through for specific thematic areas we needed to address.”

As part of the process, Mr. Goertel chose images for eleven special awards. Maria Dreyer, the chair of our committee responsible for putting on the exhibition, presented the awards to recipients on Saturday evening.

Photos of the opening party by Sharlene Holliday.
ArtTalk with Thom Goertel:  https://www.phillipsmill.org/events/arttalk

Watch for insights into photography and Mr Goertel’s career…and for a surprising twist!
Committee Members’ Photo News, Projects, and Inspirations

Sue Ann Rainey has designed a book of her kaleidoscopic images that was printed at Blurb Books and displayed at the NYROTM exhibition. She enjoys the act of pairing images on the pages in a specific order, akin to curating works in a gallery for an extensive exhibition.

Sue Ann tells us, “Another project I’m working on is creating a vintage series of images to be printed and put into a small flip book. It is created in the style of the 1930s booklets that my father had as a child, back in the time when a roll of twelve-exposure film was taken to a photo lab and returned in a bound booklet with a cover and metal clasp binding. I came across some of these photo booklets while cleaning out my parents’ house and thought it was an interesting format to use in this day of digital images, with a lack of printed photographs.”

She is also planning on using many of the cyanotypes she has made to produce a large collage piece. Sue Ann creates these prints in the summer, using the Sun at its height, then stores them in her studio for a bigger assemblage.
Lynne Kerr’s image titled *October’s Cantankerous Mood* was awarded an Honorable Mention in the Gallery 14 annual juried photography exhibition, 13 January to 4 February 2024. [https://www.gallery14.org/Current-Year-Exhibits/2024-Juried-Show](https://www.gallery14.org/Current-Year-Exhibits/2024-Juried-Show)

Her photo called *All Tide Up* was accepted in a Cape Cod Art Center juried online photographic exhibit, “Minimalism 2024.” The exhibit is on the Cape Cod Art Center website and will also be shown on a screen at the Center. [https://capecodartcenter.org/minimalism-photography-exhibit-online-2024/](https://capecodartcenter.org/minimalism-photography-exhibit-online-2024/)

*October’s Cantankerous Mood, by Lynne Kerr*  
*All Tide Up, by Lynne Kerr*
Stephen Harris has a photography exhibit at the Green Building Center, 67 Bridge St. Lambertville NJ, from April 13th through mid-June. His work is mostly focused on local photography.

Stephen has been teaching various adventure-field workshops, including “Sandy Hook Sunsets,” “South Philly Street Photography,” “Hidden Lambertville,” “Hidden Frenchtown,” “The Simeone Auto Museum,” and more, all listed on his website: www.rivertown-creative.com/class. These sessions are a part of his “Art of Seeing: Mindfulness Photography Workshops.”

He is also offering classes in the Bucks County and Princeton community schools that cover DSLRs, Lightroom, and iPhone photography.

The untitled images below are samples of Stephen’s work.
**Yelena Strokin** recently worked with Sandra Vasoli, author of the historical novel *Pursuing a Masterpiece*. Yelena notes that her own style, Dutch still life, was a perfect fit for the subject matter of the book.

Here is some commentary from the author on Yelena’s creation of illustrations for the front and back covers of the novel: [https://sandravasoli.com/behind-the-cover](https://sandravasoli.com/behind-the-cover)

(front cover) by Yelena Strokin

(back cover) by Yelena Strokin
John Stritzinger received two winners’ awards and an Honorable Mention in the Student category of the Architecture Masterprize Photography 2023 competition. One of the winner’s awards was for Exterior Architecture: an image of the Lewis Science Library that he shared in the Spring 2023 Photozine. [https://johnstritzingerphotos.com/blog/awards-in-architecture-masterprize-2023](https://johnstritzingerphotos.com/blog/awards-in-architecture-masterprize-2023)

John’s image, Quiet Convergence, was used for the Pinelands Preservation Alliance holiday card in December 2023. His A Moment to Choose (see p. 61) received an Honorable Mention in the Cheltenham Center for the Arts annual members’ show, notable because most of the works in that show are paintings. See #13: [https://cheltenhamarts.org/exhibits/cca-members-show-1](https://cheltenhamarts.org/exhibits/cca-members-show-1)

In March, John made a presentation to the Princeton Photo Club, which was titled “Small Takes on Big Places” and concerned architectural-detail images that he has worked on over the past year. (See the photo below as an example.)

John comments, “While I adore trees and being outdoors in nature, I’ve also found calm and thoughtful reflection in the curves and squares that make up very large structures. True, it is photographing the work of others, some of them genius architects, but the joy is in finding come-a-little-closer compositions that suggest, to me, feelings—soaring, sad, delighted, determined—instead of images that feature most of an entire building or interior.”
Philip “Dutch” Bagley recently had a series of nine images accepted in the TIFA competition, including Honorable Mentions.
https://www.tokyofotoawards.jp/honorable-mention/?comp=hm&comp_year=2023

Since 2014, with his first competition entry and acceptance, Dutch has become an avid competition competitor. He enters twenty or more national and international photo competitions each year, keeping an extensive spreadsheet of all the data points for that entry, i.e. deadline dates, entry costs, judges, file sizes, acceptance rate, number of images accepted or rejected, and other types of information. His images have been accepted into many local, national, and international art galleries and venues.

This data-compiling process led to creating a presentation about “Competition Madness” that Dutch has given to several local camera clubs. He describes the processes he uses to simplify his workflow, such as: pre-visualizing the captured image, using the same paper and paper size for the final image, not using glass/acetate covering, using varnish spray on final print, matting and framing, and how to swap images in and out of a frame. In addition to discussing photo competitions, Dutch also tells how he has been able to get images hung in restaurants, office spaces, and other venues.

His other presentations include “Architectural Haiku,” explaining how he creates and processes his architectural images to include multiple layers, paths, and selections; then toning, along with printing and framing techniques for hanging images on the wall. This talk has led to an architectural photo outing and workshop on processing images from this shoot. Another presentation is on “Camera Motion,” with camera presets, filters, and various techniques that involve moving the body along with the camera to capture otherworldly images.
Rock Flow, by Dutch Bagley

In a Pinch, by Dutch Bagley
Suzanne Leigh Johnson writes, “Rusted. Broken. Vivid. Selcouth. I have no current project--my pictures are found daily in my life while living. Currently focusing on filling my Instagram with tons of my favorite shots, old and new. Check out suz_sees_stuff. Thanks for looking.”

Daniel Sierchio reflects on the importance to him of the seminar with photographer Michael Mann that he attended last fall, as described in issue 12 of the Photozine.

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

“The result is that one of my images, Dancer I, was accepted into the 2024 Phillips’ Mill Photo exhibit. I chose this photo because of the design the dancer creates with the sweeping movement of her cape.”

His *Chichicastenango Market, Guatemala*, was published in the “Colors” issue of the online *F-Stop Magazine*. [fstopmagazine.com](http://fstopmagazine.com).

From January 30th to March 30th, the Alfa Gallery photography exhibition in New Brunswick, NJ, included Samuel’s five-image series "Urban Dreamscapes.” This show runs once a year and is by invitation, rather than juried. Samuel has participated four times and twice been the winner of the competition. [www.alfaart.org](http://www.alfaart.org)

Last, Samuel’s *The Shapes of Hudson Yards* is among the winners of *Black & White Magazine’s* 2024 single-image contest and will be published in issue #165. [https://www.bandwmag.com](https://www.bandwmag.com)

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*Chichicastenango Market, Guatemala*, by Samuel Vovsi

*The Shapes of Hudson Yards*, by Samuel Vovsi
Diana Caballero writes, “I’m passionate about photography because I feel there is so much to learn and experience while harnessing my creativity. This year I attended a photography workshop by Dan Ballard to complement and further my skillsets in Moab. As with any workshop/teaching, I approach it with an open mind, allowing me to harness the power of my subject to see how it inspires me and evokes the feeling of that special moment, captured.

Upon my return I worked on a photo collection taken at Moab and I was invited to present my work at a local artist exposition at Countryside Gallery & Custom Frame Design in Newtown, PA. This year I’ll be focusing on more portrait work and long exposure projects along with additional travel that I will feature in my work. Of course, the year wouldn’t be complete without a capturing a horse picture or two, since I’m usually around them.”

Georgie in the Grass, by Diana Caballero
Scott Hoerl had two images accepted in the 2024 Phillips’ Mill Photographic Exhibition: Flower Still Life I and Flower Still Life II. He says, “The third photo, Still Life with Acorn, is the latest in a series of still-life photos I’ve been doing using found materials. All the items used were things I saw and picked up on the walks my wife and I do every morning. I’m focusing on discovering the beauty in everyday items. I’ve also been playing with different textures as backgrounds for those images.”
Sharlene Holliday’s *Isolation* was accepted in the 2024 Phillips’ Mill Photographic Exhibition. She also displayed a cyanotype at the Phillips’ Mill Member Art Show and Sale in March.

Sharlene exhibited in “Skull Sessions,” on view from November 2023 to January 2024 at the Hicks Art Center, Newtown. This group show featured works representing twenty art-run spaces and cultural organizations currently operating in the Philadelphia and Bucks County regions. Her piece was a cyanotype representing one of the works from the AOY Artists of Yardley. [https://hicksgallery.bucks.edu/about](https://hicksgallery.bucks.edu/about)

Sharlene also exhibited six cyanotypes in the December 2023 AOY 2023 “Small Works” show.

More recently, from the 16th to 31st of March, she had on view seven pieces of work at the AOY Center in an exhibit featuring the work of fifteen new members. [https://www.aoyarts.org](https://www.aoyarts.org)

In January 2024, Sharlene received a Juror’s Selection award from the New York Center for Photographic Art (NYC4PA) in their “From a Seed…A World of Botanicals” competition. This chlorophyll-print image, *Love Notes*, is shown below. [https://www.nyc4pa.com/from-a-seed-a-world-of-botanicals](https://www.nyc4pa.com/from-a-seed-a-world-of-botanicals)

Sharlene’s *Buoy Wall* was on the poster for an exhibit at Bucks County Community College, Lower Bucks Campus, called “Show Some Heart,” running from 29 January through 14 March 2024. (See below at right.)

*Buoy Wall,* by Sharlene Holliday

At left: *Love Notes,* by Sharlene Holliday

Barry had and still has quite a few works on view at healthcare facilities. He showed several photos at the Cherry Hill Jefferson Hospital’s Art Link gallery and has permanent installations at the campuses and medical offices of Jefferson Hospital’s Frankford, Torresdale, and Bucks County branches. Six of his photos are in the quarterly show at Doylestown Hospital’s Art Walk Gallery; his work has also appeared there previously.

One of his photos was on display March 8th to April 15th in the juried “Feeling Blue” show at the Abington Art Center. [https://abingtonartcenter.org/annual-juried-show-2024-affirmation-of-life/](https://abingtonartcenter.org/annual-juried-show-2024-affirmation-of-life/)

Fifteen of his pieces are included in the “Art in Motion” quarterly show at the Straube Center in Pennington, NJ.

Last, one of Barry’s images won an award in the single-image contest held by *Black & White Magazine*, to be published in the April 2024 issue. [https://www.bandwmag.com/galleries](https://www.bandwmag.com/galleries)

*Light as a Feather*, by Barry Good

At left: *Blue*, by Barry Good
Nora Odendahl’s “Seashore Fog” was in this year’s juried Phillips’ Mill Photographic Exhibition. Aside from Mill activities, she has been immersed in several photography workshops offered by Maine Media. The most recent involved learning how to create a handmade artist’s book with Japanese stab binding, suitable for presenting printed photos. Prior to this workshop, she also took one on working with Lensbaby lenses and Omni filters, both of which are used in the photos below.

https://www.mainemedia.edu/workshops/item/the-stab-binding-album-online/

A third workshop taught participants how to create a book using the interwined capabilities of Lightroom photo processing and Blurb publishing. Nora’s finished hardback-book project is Leaf and Flower: Roaming the Morris Arboretum and Gardens, a collection of images captured at this historic landscape garden in Philadelphia, and it includes the two photos below.

https://www.mainemedia.edu/workshops/item/lensbaby-bend-your-vision-online/

https://www.mainemedia.edu/workshops/item/self-publishing-photo-books-with-blurb-in-lightroom-online/

At left: Temple at Swan Pond, by Nora Odendahl

Holly, by Nora Odendahl
Alan Howe writes, “I have a current, off-and-on project titled ‘Birds That Never Were’ that relies heavily on AI. The project is to generate wall art for sale to hospitals, offices, cruise ships, etc. The use of AI tends to send some photographers into a tizzy, but AI can be a wonderful tool, and in fact, indispensable for this project.

“Starting with my conventional shots of birds, the images are massaged to generate new birds that never existed but look like they could have. The project was conceived when making an image for my amusement, *A Crow, A Raven, and a Duck Walk into a Bar*. While I enjoy its over-the-top steampunk feel, that image has limited commercial potential. I then began to generate imaginary birds with a softer, more realistic, and repeatable style. Certainly, one could not enter these images into birding competitions or contests since they are so heavily edited. They are stylistically a drastic departure from my typical images of birds.”
Mindfulness and Photography

By Stephen Harris (River Town Creative/Photography by Stephen Harris)

It seems we are always in a hurry, with so much on our minds, even when walking through a serene park or an inspiring museum. Add to this the power and convenience of the mobile phone or digital camera, so that we can aim to take a photo of anything that comes along, click, and go.

Then we get home, review the day’s images, and discard many. In some cases, we may not have remembered taking this shot of something we can’t even recall seeing. We reflect on the day, and really, did we experience joy, or did we just take pictures?

This may seem like an extreme example of our busy lives while in a peaceful place, but could we step back and consider the walk as the priority, and the photography secondary?

As an outcome, you may experience the scene more deeply and take fewer yet better pictures. Being mindful involves bringing your full attention and awareness to the present moment, immersing yourself in your surroundings without letting distractions interfere, while letting the photographic opportunity flow into your digital (or analog) minds—yes.
Observe Mindfully: Engage your senses fully. Notice the colors, shapes, textures, and light around you. Be fully present and observe the details in your surroundings. When a subject emerges, a possible opportunity to take a photo, stop and resist the urge to take the photo right away.

Frame Your Shots Deliberately: Before clicking the shutter, take a moment to compose your shot deliberately. Pay attention to the framing and approach the subject from different angles and perspectives. Look at the background, since many times we experience tunnel vision, focusing intently on the subject without noticing distractions or other (and better) opportunities that are within the frame.

Ultimately, you might discover something nearby that may make a better picture, or you may realize, there is no real photo here. Don’t force it; why take a picture if it will ultimately be discarded?

Be Patient and Mindful of Timing: Sometimes, the best shots come to those who wait or come back when the lighting is better. Practice patience and be open to capturing the perfect moment when it arises. Mentally bookmark the photo opportunity and plan to revisit this subject at a different time or date.

Review and Reflect: As a habit, always check the photo after taking the picture, make any exposure or composition adjustments, and re-take the shot, if necessary.

An example of approaching a venue in a mindful state was a visit to Eastern State Penitentiary, which has many jail cells and rooms in decay, a subject that I enjoy photographing. The first time, many years ago, I shot over a thousand images and couldn’t process these for weeks since the number of pictures was overwhelming. But on a recent visit, with a 35-mm film camera, iPhone, and mirrorless camera, I shot a combined forty-five pictures. I walked every aisle and looked in most cells, but this time, only a relatively few caught my digital eyes.

On another outing, I watched the ocean gently wash over a seashell. Fascinated by the trails in the sand as the water receded, I observed this scene through the viewfinder and took over fifty pictures from overhead. Click Click Click. But when I reviewed the photos later, I discarded all fifty images. Maybe if I had used a mindful approach, looking at the interaction between shell and ocean from different angles, I would have taken a better image, in less time and fewer frames.

In my town, I go on a mindful photography walk, in which I challenge myself to take only one photo during my wanderings. When that subject comes to me, I use the mindful approach to composing the picture and taking the shot. Then I put my camera or phone away for the rest of my peaceful walk.

Naturally, being mindful may not work when on a fast-moving tour or when you’re on a professional assignment, but it will work for most of our photography explorations. Mindful photography is about being fully present and engaged in the act of capturing images. By practicing mindfulness, you can enhance your photography skills while also cultivating a deeper appreciation for the world around you, ultimately taking fewer yet better images.
Untitled, by Stephen Harris
Meet Our Members: Marty Golin

simply stated - I take photographs because it helps me to see better.

descript - I am a blind man
and the camera I carry
Has become my white cane
To poke & prod the folds of light
That punctuate my path,
Hoping to encounter the seams
That bind the dimension
In front of my face
and behind my eye
miscellany – I believe that almost any scene/objects can be photoworthy, but that, individually and combined, our cultural biases, normal daily distractions, and hard-wiring get in the way of our recognizing them. I have some control over the first two.

For me, the act of simply viewing my surroundings is confirmation enough that even the mundane parts of it can be quite interesting if one is open to them. I have no clue what the mechanism is that at a particular moment, a particular object/scene (out of the countless that I encounter) creates a visual resonance that moves me enough to take a photograph.

I find that having a compact point-and-shoot camera in my pocket at all times provides me opportunities to react to random, completely unplanned situations around the house, work, parking lots, or stopped at a red light. I try not to think too much since I start creating expectations of what it “should be” and occasionally I still can too easily convince myself that it won’t “turn out.”

And compared to my carefully considered DSLR/tripod images, these on-the-fly photos as a rule feel more authentic and less formulaic. Not surprisingly, this also goes hand in hand with a very high failure rate. I fully accept that price; I’ve still “seen” whatever even if the photographic outcome doesn’t communicate it.

That a photographer’s reactions to and feelings about himself and a subject can be distilled into an image that in turn resonates with a viewer’s reactions and feelings is at best an ill-defined process. Results will vary wildly both by photographer and viewer, but when it works, there is no wrong. All the rest is details.

Photos on this and the next page by Marty Golin.
My Style: What Makes a Photographer’s Work Distinctive?

Even in an introductory photography class, the individual styles of different students emerge by the end of the term. Surveying the work of amateurs or professionals, one can often identify the images belonging to a particular photographer and distinguish them from the images taken by another photographer. Individuation is certainly demonstrated in group exhibits such as the Phillips’ Mill Photographic Exhibition, and all the more in an exhibit showcasing multiple bodies of work, such as the “Not Your Run-of-the-Mill Show.”

This phenomenon raises the question, what qualities make each person’s work distinctive? Every aspect of the photographic art is in play: subject matter, distance, perspective, lighting, composition, framing, distance, color palette or monochromicity, tonal range, process, method of printing, and more. Beyond these technical considerations, each artist develops a particular sensibility and viewpoint. True, approaches may vary with time, occasion, reconsideration, training, or external constraints, but often a photographer’s images retain a consistent core.

In the essays and images below, we consider our own personal styles and the motivations behind the aesthetic choices that we make. After reading, you may be able to spot each member’s photos when you see more of them at the Mill!
Peter Hewitt

Exploring nature with my camera is what inspires me and motivates me to be an artist. For me, creating a work of art is as much about the mastery of composition, visual storytelling, and the tools, as it is about personal life experiences and one's connection to the subject. A satisfying image often requires good planning, patience, and a bit of luck.

Sometimes it is difficult to describe in words what I will see and want to photograph, or not. But it always starts with something that unexpectedly catches my eye and leads me to be curious. For me, it is often about subtle and sometimes overlooked elements of nature. While exploring, I like to encounter changes in weather and light or dramatic contrasts in how Mother Nature has shaped the land and objects by powerful environmental forces or seasonal events.

There is always a graphic component in my images that leads the eye to explore line, shape, color, and texture—a touch of my own aesthetic of the natural drama as I experience it to share the natural world with others as photographic art. Patterns and textures are among the most important visual tools that I like to use for photography. These can be natural, simple, or complex.

Interestingly, I find the most joy in the process of exploring in wild unspoiled places, experimenting with subject matter and compositional approaches, and not necessarily in the result of having “keeper” images after a day out in nature.

I always look forward to making prints because in their highest form they are unique combinations of the artist's vision, choice of paper, printing processes, and framing to transform images into their most powerful expressions of photography. As John Sexton has so beautifully stated about printing: “...it's the magic that can be exciting, disappointing, rewarding, and frustrating all in the same few moments. . . .”

Photos on the following page by Peter Hewitt.
Smoke-Filled Schoolyard, Bois de Laurence, Haiti

Mud Cracks, Capitol Reef, Utah
In college, I was captivated by surrealism, especially by images shrouded in mystery that left me intrigued. Studying the masters, I was drawn to works that left me yearning for more. My thesis focused on the concept of memory, exploring ways to represent visually its fleeting nature. I aimed to capture memories not with vivid clarity, but with a vague, disjointed quality, akin to the fleeting flashes triggered by a familiar song or scent.

Today, along with my photography career, my sister and I run a historic house research business. We delve into the stories of homes and their former occupants. I have a deep affection for historic homes, relishing their unique quirks and charms. Climbing weathered and windy staircases or basking in the warmth of a massive fireplace, I often find myself lost in imagination, pondering the lives of those who walked these halls before me.

One of my greatest joys in this work is discovering historic photographs that enrich our research. These images possess an irreplicable quality, from the expressionless faces in portraits to the fashion of the era. The presence of grit, grain, and scratches adds character, making the images even more captivating.

My photography style leans towards the conceptual. I am driven by visions or ideas that compel me to bring them to life. Some have remarked that my images have a haunting quality, perhaps because I aim to echo the enigmatic allure of the historic photographs I seek. I enjoy leaving my images open to interpretation, inviting viewers to craft their own narratives.

Photos on the following page by Linda McManus.

*Memory Collector* above, *Unwritten* below.
As may be evident, I don’t really have a favorite or notable “fingerprint” to identify my images. I want to feel intensity and depth.

Decades ago, I was influenced by the Art Nouveau aesthetic, which started to train my eye to move toward soft and flowing pieces. I’m drawn to the human condition and the course we as humans seem to be taking.

At times I have no control over the shots that I take; instead, my landscape or nature shots actually control me. I believe that those things outside of us speak to us as artists.

Photos on the following page by Richard-Alan Montemuro.
The Courtyard

Jack Boyle
When I made the move from snapshots to photographs, a favorite subject was leaves. I was drawn to their color and form, but depending on the season, I was also drawn to a feeling they invoked.

One day, my then-teenage son offered his candid opinion of my leaf images and said flatly, “It’s just a leaf.” And he was right, it was missing something... that feeling it gave me.

From that moment on, instilling that feeling became the cornerstone of all my images. Whether it is adding an element like a simple texture to create a mood, or something more complex such as changing day to night, my style is to create an image based on the feeling an object or a scene stirs in me.

Photos on the following page by Maria Dreyer.
Phil Rothenberg

Even though I've worked in all types of photography from still lifes to digital art, I found that throughout the years my real style was street photography. I really love to photograph people in different situations, amusing or even corny, and I use film (black-and-white and color) most of the time to get that great grain and look. *Romance in Villa Borghese* is one of my favorites.

Part of that “style” is taking actual posed portraits of people on the street who look interesting. *Floating* is in that category and was taken on the streets of Rome. One thing I found was that most people love to have their picture taken if asked.

Photos on the following page by Phil Rothenberg.
Romance in Villa Borghese

Floating
In one of my favorite photographic styles, I create work that has specific characteristics I have combined into my images. These characteristics include: a very wide monographic tonal range, subject/object isolation, sepia tinting, light direction, and a consistent printing size, which all lead to a process for repeated consistency.

My process primarily captures architectural structures, typically in Philadelphia or New York City locations or in any other architecturally rich area. These images are processed in Photoshop using multiple layers of curves and gradients, which are edited through making specific “Paths” that can become a “Selection” and then can be edited independently from other “Layers.” Thus, with the final Photoshop-layered image, I can review and make changes to any layer and edit it until my vision of the captured images is realized.

My background includes using analog film and printing up to 8 x 10 camera formats; taking several workshops at Zone IV Studios in Putney, VT; being a member of nine gallery/photo club venues; and providing presentations, i.e., in “Competition Madness,” “Processing Images and Motion,” to local camera clubs. I have been influenced by the creations of Cole Thompson, Edward Weston, and more recently of Sharon Tenenbaum, a photographer who also gives workshops and instruction in processing the digital image.

Photos on the following page by Philip “Dutch” Bagley.
Suzanne Leigh Johnson

I delight in finding a statement in things overlooked. There is joyful abandon when I know the shot is there and my faithful old iPhone rarely disappoints. I once cried for three hours when I thought it was lost. Someone knocked on the door to return it after it had fallen from my coat pocket on a dog walk earlier that day. I thanked him and then took his picture, although I tend not to like people as subjects very much unless they hold very still. Or do really nice things.

My photos come to me unplanned. I am not a photographer, just the person who stops mid-sentence when I see the thing I didn’t know I wanted to see. I am drawn to greenery against lines and angles. It might be the rust on an abandoned bike gear that draws my eye, or the man on the sidewalk who stops traffic (and me in my tracks), or the hidden beauty of a flower belly button. These are a few of my favorite things.

Photos on the following page by Suzanne Leigh Johnson.
My first and most important photography teacher, the late Lou Draper, once commented that my affinities lay with color more than with black-and-white. As always, his perception was acute; it is generally color rather than form that first attracts my attention to a subject, and I revel in the brilliant hues of botanical phenomena.

As is true for most photographers, my style is shaped by a constellation of influences—some disparate, some interrelated. Western painting and Eastern printmaking both play a role: the traditions of American Romantic landscapes, such as the work of the Hudson River School, the Luminists, and the Tonalists, exert a powerful force, while the exquisite design sense of Japanese woodblock prints provides a model toward which one aspires (as in Magnolia, below). Of course, the photographic past also looms large; in particular, I admire the late-19th to early-20th-century Pictorialists, whose images echo the soft moodiness of their painter counterparts, the Tonalists.

In addition to historical archetypes, technical factors influence my work. I have long used the “art lenses” made by the Lensbaby company, which offer the possibility of soft focus, bokeh, glow, and other effects. Fern Unfurling is an example of this type of image.

Perhaps because the focal area of such lenses tends to lie in the central area of the scene, my compositions often break the rule of thirds and insist on placing the subject in the middle. There can be a rationale for this symmetrical approach, but one needs to make the case for each image. And a predilection for close-ups may be due to my nearsightedness, so I remind myself to back away occasionally!

Thinking about style can give one the satisfaction of having developed an identifiable “look,” but at the same time, it nudges one to venture in a different direction as well. Hence my recent experimentation with monochromatic cyanotypes, a return to the darkroom and to concentration on tonal range and subjects’ structural attributes.

Photos on the following page by Nora Odendahl.
When asked about my photographic style, I often find myself at a loss for words. It's not that I lack a distinctive style, but rather that I embrace a diverse range of approaches. Many have remarked that they can immediately recognize my work, yet I resist pigeonholing myself into a single category.

My photography serves various purposes; sometimes I'm drawn to capturing the essence of abandonment, whether it's a deserted house, an empty room, or an industrial site holding onto echoes of its history. These scenes often become the foundation for composite images such as *Can't Go Home Any More*, which was included in the 2023 Phillips’ Mill Photo Show and was recently featured in the juried exhibition at the ARTery Gallery in Milford, Pennsylvania (now sold).

Additionally, I find beauty and significance in the seemingly ordinary and mundane, submitting such works for stock imagery use in publications. In other words, I pretty much shoot anything that catches my eye.

Photos on the following page by Debra Fedchin.
Can’t Go Home Any More

Scranton Lace
I’m a Bucks County wildlife photographer specializing largely in coastal avian photography.

My influences are the early avian illustrators, John James Audubon and Louis Agassiz Fuentes. As a child, I had a book (author unknown) that was chock-full of painted bird images. It fascinated the five-year-old me. On the photographic side, Jerry Uelsmann, Eadweard Muybridge, Margaret Bourke-White, Diane Arbus, and Alfred Eisenstaedt stoked my interest in photography in the early 70’s.

There are generally three outcomes when I shoot: (1) images that are close, anatomically correct, and sharp, purely documentary in nature; (2) images that strongly relate to the subject’s environment; and (3) photos that are used either whole or in part to create emotionally charged new images in post-production. Shooting birds is a crapshoot. Many variables, such as the weather, the color and quality of the light, and distance to subject, are not under my control. Try asking a Black Vulture to pose cooperatively.

For the last year or so I have leaned heavily toward these more interpretive images. They reflect the world as it would be if I actually had a say in it. I hope that they relay more of a sense of wonder about the avian world. In post-production it’s time to throw caution to the wind, explore possibilities, or try new techniques. In short, to experiment. More often than not, an image evolves, driven by whim and fancy, layer after layer. Sometimes it works, other times not so much. But always fun.

Wildlife photography builds on a very specific knowledge concerning the particular ecosystems and species being photographed. The photographer must know where to tread, where to look, and when to leave, so as to best photograph in a non-disruptive manner.

I hope that the viewer of my images can feel safe, knowing there still exists natural beauty out there, somewhere, untouched by humans. It’s those places that have drawn me inexorably into wildlife photography. While recognition is certainly nice, the big draw is the wonder and excitement of just “being there.” And hoping to glimpse into a mostly alien world that exists past the far end of my lens.

Photos on the following page by Alan Howe.
Flustered

Peepin' at Ya
Daniel Sierchio

It is not so easy to convey my style of photography. I do love to photograph dancers whenever I get the opportunity. What I learned from my work with dancers is the element of design that is rendered in the frame of the camera by their movement. Each step and frame produce a different graphic image with both negative space and positive space.

With this goal in mind, I try to take those images to the street and incorporate those elements in a single photograph. This is an ongoing project of mine that is never ending. I studied closely the works of Henri Cartier-Bresson, who is considered the father of street photography. He was skilled at capturing the “decisive moment.” In many cases what made his work distinctive was that in that moment a graphic element would frame that moment.

So, if I can assign an idea to my style and continued work it would be to capture the moment as Cartier-Bresson did.

The two images I am presenting were both shot while taking the subway in New York City. The first was taken when I was waiting for a train at the 34th Street platform. I sat and observed the graphic design that the pillars and post made and just waited for someone to walk through them.

The second photo is of a woman exiting the subway at Hunter College. I noticed her as she walked through a shadow into the light to approach the stairs. My thoughts were of Cartier-Bresson, and I quickly aimed and captured the moment.

Photos on the following page by Daniel Sierchio.

34th Street Subway Strut above, 69th Street Exit below.
I continue to create montage images from my iPhone photos, the project I started during Covid in 2020. When I take the photos, I am thinking of the edges and how they will knit together when flipped and mirrored.

I like how branches and metal bridges weave together when multiplied. It’s a new way of looking at the world around me on my daily walks and drives. Bright blue-sky days really thrill me, as we had so many gray days this winter.

Photos on the following page by Sue Ann Rainey.
County Marquee

Peak-X
I shoot various subjects and styles, but a strong theme throughout my photography has been characterized as “peaceful” images. I’ve been told that my photography brings on a sense of calm, as seen in these two images.

The first (chronologically) was taken in June 2010. A spider was warming up just at sunrise on a blade of pond flower in a New Hampshire pond and the perfectly still water made a perfect reflection. I took the shot probably around 6:00 a.m., which is a wonderful time to be shooting and to feel the calm of the natural world.

The second photograph was taken only a couple of miles from the first one, but it was October of 2019 this time and fall colors were at their peak in southern New Hampshire. After the warmth of summer, the bottom of a small pool in brook deep in the woods was black, but the reflection of the trees above was surrounded by rocks and colorful floating leaves. Water and reflections are very common elements in my photography, and both images showcase this subject matter.

Photos on the following page by Dafydd Jones.
Robinson Brook

Spider on Pond Grass
Lynne Kerr

Celebrate and Elevate: Turning the Ordinary into Something Special

I’m constantly inspired by the charm of rural America, with the flavor of seaside/harbor motifs a close second. All the better if there’s a hint of incongruity or humor to be found.

While I love discovering new subjects to photograph, my true passion is editing, which allows me to reveal the unique qualities in an image, turning the ordinary into something special.

My images often have a painterly style. I’m completely drawn to color. Even the subtest of tones makes me happy. I use textures of my own making or those found online to achieve just the right effect, then add tactile surface treatments like craquelure, canvas, or sandstone —or combinations thereof.

Composition? I’m done when I can’t figure out how to make it any better.

Finally, I thoroughly enjoy choosing titles for my images—my last bit of fun before I send a photo out into the world. Or hang it up in my living room. Or prop it up against the wall in my office.

Photos on the following page by Lynne Kerr.

Meet Me in the Meadow above, Privy in Paradise below.
Wayne Arrants

The first photo was taken along the Wickecheoke creek near Sergeantsville, New Jersey, on a short fishing trip. The day was May 8th and time was 6:00 p.m. I live about a half mile away, but parking is limited and the terrain is quite steep. My secret fishing spot requires circumnavigation around a huge fallen tree and brush. After catching two small trout and releasing them unharmed, the attached scene struck me. My trusty cell phone was handy for this rare view.

The second photo is from my earliest forays into lower Manhattan. It required not disturbing my subjects. My Rolleiflex camera had a very quiet shutter and a focusing screen that allowed viewing while holding the camera at waist level. Holding a camera using a long zoom lens is a safer method for documenting potentially hostile subjects; however, I have recently photographed friends and strangers in restaurants using my cell phone. I have gone nearly unnoticed.

Photos on the following page are by Wayne Arrants.
John Strizinger

I love two sides of the art of photography. There is, of course, the photographing. Oh, to be out and seeing with an artist's eye! Feeling drawn to the shapes of trees, wind, and water, to the sweep of a grand building, or to a story taking shape in the tilt of a head or a group coming together.

And there is the satisfaction of editing, the post-processing, what is done on the computer with digital darkroom tools to craft the vision sought while a camera was in hand. The two images shown here typify my work, a blend of both sides of photography: being present in the moment, and crafting what I photographed to convey a storyline and prompt a thoughtful response.

One image is in color, the other black and white, because I enjoy the palette of possibilities in both spectrums. Both employ some long exposure and seeing what's unfolding that's been waiting to emerge. And both, I hope, have you contemplating the image, taking in a first impression and then staying to look around a bit. The black-and-white image includes the compositing of several photographs to complete the story, as I enjoy making both straight-out-of-the-camera images and assembled compositions.

Photos on the following page by John Stritzinger.

*Finding Fairies* above, *A Moment to Choose* below.
Diana Caballero

My photography style is eclectic, as I enjoy capturing different types of photography. In this case, I show two different pieces with different subjects.

My first piece: I included a horse-and-rider jumping competition, capturing the teamwork and sportsmanship required to be successful in this sport. This photo shows the vibrancy of the colors of that beautiful day and a bit of drama, further bringing that moment to life.

The second photo captures the stark beauty of the rock formations at Moab, UT. As I was touring Moab in an off-road vehicle, I came across this area and the beauty of the rock formations really stood out. I chose black and white for this piece to evoke the raw beauty there.

Though the two photos belong to different genres of photography, they represent me by showing the vibrancy of the subject and a bit of drama, evoking the emotion of that moment to capture its beauty.

Photos on the following page by Diana Caballero.

* Derby and Jumping above, Lone Rock below. *
I'm a great lover of nature, and I take many photos that focus on small, up-close details found in the natural world. I have documented the growth cycle of my garden for many years, particularly in early spring, when my soul is hungry for green, growing things.

The flowers of the hellebore particularly call to me. They emerge very early in the year, sometimes through snow and frost. Their color palette is limited to pinks, whites, and greens, and their flowers face down towards the winter leaf litter. To capture the beautiful spaces inside them, I lie on the ground and point my lens right inside them. Viewing each image feels to me like being inside a small and unique floral universe.

Photos on the following page by Lisa Stolzer.
Dusty Pink Hellebore

Pale Green Hellebore
Barry Good

I’m always out with two camera bodies, one regular color, the other an infrared body. I lean more towards making infrared images; that world is one in which I enjoy both living and playing.

The world around us is my first inspiration each and every day, always an adventure.

I also find much inspiration listening to Brooks Jensen and his “Here’s a Thought” daily podcast, as well as seeing and hearing other artistic voices. There is a wealth of inspiration hearing and paying attention to the words and the voices of those that have come before. We stand on the shoulders of giants ...

Photos on the following page by Barry Good.
Metal Cover at Chanticleer Garden

Bishop Estate Vineyard and Winery
Sharlene Holliday

Not sure I have a distinctive photographic style. I’d characterize my work as “Random Eclectic Right-Brain Visions.”

I gravitate toward specific subject matter so perhaps that’s my “style.” I’ve always been drawn to objects such as windows/doors/chairs/walls, signage, shadows, repetition/patterns/angles/closeups, and those subjects still have a hold on me. In the last decade my “favorites” list has expanded to include urban decay and street photography.

A commonality in my photographic approach is that I tend to shoot outdoors, head on, use natural light, and process my work in color (black and white for street shots). I shoot lots of verticals and I crop tightly in-camera. It is not unusual to see only “parts of things” in my images. That is intentional.

When shooting in a brand-new location I will most likely be drawn to something on my “list of favorites.” It just happens.

Photos on the following page by Sharlene Holliday.
"I'll Just Wait Here," by Sharlene Holliday

"Looking Down," by Sharlene Holliday