

PHILLIPS MILL PHOTOGRAPHY NEWSLETTER

Nora Odendahl and Spencer Saunders, Editors



Photo Credit: Alina Marin-Bliach

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2021 Exhibition and Plans for 2022

2021: Not Your Run-of-the-Mill Photo Show!

Our current online exhibit of twenty-nine members' works continues at the Phillips Mill Photo Website. Again, we are grateful to Samuel Vovsi, John Stritzinger, and Dutch Bagley for collecting, organizing, formatting, presenting, and setting to music this exhibition.

<https://www.phillipsmillphoto.com/pm pcs-2021>

We are also much indebted to Sharlene Holliday for her presentation of individual images over time on the Phillips Mill Photo Instagram account.

<https://www.instagram.com/phillipsmillphoto/?hl=en>

And...our show was the subject of a "Phillips Mill Art Talk"! On April 12th, host Laura Womack spoke with Spencer Saunders and Donna Lovely about the exhibit and about photography as an art. Be sure to catch this discussion!

<https://www.youtube.com/watch?v=UVA7quY6sko>

Plans for 2022, from Spencer Saunders

April 2022 is an important opportunity for us to show the strength and breadth of our photographic community after a three-year hiatus of images on the Mills walls. COVID has forced us all to rethink our commitments, engagements, and non-zoom involvement. Please put the pre-show dates on your calendar and come to the meetings at The Mill. We need and enjoy your involvement and look forward to producing the best show yet with you. We have some innovative programing ideas and there are small tasks with which everyone can help.

Thank you to all those who enjoyed our private viewing of the Mill's impressive annual Fall Art Show. Most had not experienced the range of work (paintings, drawings, sculpture and mixed media) displayed over the past 91 years. To me, the Mill is at its best with powerful, thought-provoking works on the wall. Phillips Mill Photo has undeniably ridden the coattails of prestige, quality, and success built by generations of dedicated Mill volunteers. Our thanks go out to them for facilitating our gathering.

To recap our decisions to move forward with a "Prints on the Wall" show next April: motions were made, seconded, discussed and agreed upon for the following actions.

1. Digital submissions only - due to lingering unknowns regarding COVID.
2. Retain the one juror system - used last year

3. Three-week juried show to be followed by a one-week members / volunteers show
4. We will engage with the marketing firm (Ananta - employed by The Mill for all programs) to properly transfer and integrate our programs and larger data bases.

Also reported: The Mill is working to bundle an advertising plan for all its programs and the Photo Committee is pleased to share in these costs and benefits. This approach will replace our labor-intensive, costly, and scattershot process of working the papers and ever-changing digital landscape.

Schedule:

Meeting at the Mill	2 December
Meeting at The Mill	20 January
Meeting at The Mill	24 February
Press release announcing juror	TBD
Photo submission deadline	TBD
Press release re winners and other statistics	TBD
Image drop-off (two-day event)	Friday 25 March 4:00-7:00 p.m., and Saturday 26 March 2:00-5:00 p.m.
Hanging of juried show	Week of 26 March
Opening party	2 April 4:00 p.m.
Juried show	2 to 22 April
Mill members meet-and-greet	Friday 15 April 6:00 p.m.
Print pickup	Friday 22 April 7:00-9:00 p.m. and Saturday 23 April 9:00-10:00 a.m.
Hanging of members'/volunteers' show	Saturday 23 April 9:00 a.m. onward
Members'/Volunteers' show	23 to 30 April
Closing party	30 April 7:00-9:00 p.m.

Please visit our Phillips Mill Photo site!

<https://www.phillipsmillphoto.com/>

And please let Nora Odendahl (Nora.Odendahl@gmail.com) know if there is anyone else who would like to be added to the mailing list for the newsletter.

Member News and Notes

Philip “Dutch” Bagley had a photo selected for the juried “UPSHOT” show at the Up Arts Incubator gallery in Lansdale, which ran from June 18th through July 30th.

<https://www.upartsincubator.com/proofing/upshot-photography-exhibition/gallery>

Two of Phil’s prints were accepted at the Pennsylvania Center for Photography’s juried “Transformations” exhibit, which took place both online and at the New Hope Arts Center from August 13th to September 6th.

<https://www.pacenterforphotography.org/transformations-2021-gallery-page/>

Another of Phil’s images won third place in black-and white category of the 2021 Paper Arts Collective International Collective and Exhibition.

<https://paperarts.substack.com/p/announcing-the-winners-of-the-2021-ff3>

Maria Dreyer’s work was included in the Pennsylvania Center for Photography’s juried “Transformations” exhibit, held online and at the New Hope Arts Center from August 13th to September 6th.

<https://www.pacenterforphotography.org/transformations-2021-gallery-page/>

Maria also had several photographs accepted in the second annual “Creep Up” Halloween-themed show at the Up Arts Incubator in Lansdale, which ran from October 1st to November 5th.

<https://www.upartsincubator.com/proofing/2nd-annual-creep-up/gallery>

Marty Golin had a photograph in the Pennsylvania Center for Photography's juried “Transformations” exhibit, which took place both online and at the New Hope Arts Center from August 13th to September 6th.

<https://www.pacenterforphotography.org/transformations-2021-gallery-page/>

Suzan S. L. Gotshall displayed a print in the Pennsylvania Center for Photography's juried "Transformations" exhibit, which took place both online and at the New Hope Arts Center from August 13th to September 6th.

<https://www.pacenterforphotography.org/transformations-2021-gallery-page/>

Peter Hewitt had several photos included in the Pennsylvania Center for Photography's juried "Transformations" exhibit, held online and at the New Hope Arts Center from August 13th to September 6th.

<https://www.pacenterforphotography.org/transformations-2021-gallery-page/>

Sharlene Holliday had a photo selected for the juried "UPSHOT" show at the Up Arts Incubator gallery in Lansdale, on view from June 18th through July 30th.

<https://www.upartsincubator.com/proofing/upshot-photography-exhibition/gallery>

Sharlene also had work included in the "Ellarslie Open 37/38," which took place June 26th through October 3rd at the Trenton City Museum/Ellarslie.

<https://ellarslie.org/exhibits/ellarslie-open-37-38-virtual-exhibition/>

Her work appeared in the Pennsylvania Center for Photography's juried "Transformations" exhibit, held online and at the New Hope Arts Center from August 13th to September 6th.

<https://www.pacenterforphotography.org/transformations-2021-gallery-page/>

Two of her photos were accepted in the second annual "Creep Up" Halloween-themed show that was on view from October 1st to November 5th at the Up Arts Incubator in Landale.

<https://www.upartsincubator.com/proofing/2nd-annual-creep-up/gallery>

For the first time, Sharlene entered a cyanotype in a juried show, and it was accepted for the Up Arts Incubator's "Locally Grown" exhibit, August 6th through September 18th.

<https://www.upartsincubator.com/proofing/locally-grown/gallery>

One of Sharlene's photos was selected as the image of the day in the "Your Daily Photograph" online gallery.

<https://shop.yourdailyphotograph.com/search?q=holiday&type=product>

<http://eepurl.com/hNPM0L>

Another of Sharlene's images was on view at the Southeast Center for Photography in Greenville, SC, for an exhibit called "World in Motion," for the month of October.

<https://www.sec4p.com/the-world-in-motion-online-exhibition>

Sharlene was one of the winners of the Smart Phone Contest, published in *Black & White Magazine's* December 2021 issue No. 149.

<https://www.bandwmag.com/back-issues/bw-no-149>

She also had a photo accepted in The Photo Review's 2021 Competition Web Gallery (website not currently available).



Donna Lovely exhibited two images, "Calla Lily from Above" and "Barred Owl and Moss" (see next page) at the New Hope Arts Center in June, for the 26th annual garden tour.

<http://www.newhopearts.org/default.aspx?pg=1627>



Sue Ann Rainey had a photo selected for the juried “UPSHOT” show at the Up Arts Incubator gallery in Lansdale, on view from June 18th through July 30th.

<https://www.upartsincubator.com/proofing/upshot-photography-exhibition/gallery>

Sue Ann also exhibited in another juried show, the “Ellarslie Open 37/38,” held at the Trenton City Museum/Ellarslie from June 26th to October 3rd.

<https://ellarslie.org/exhibits/ellarslie-open-37-38-virtual-exhibition/>

Phil Rothenburg’s work can be seen in *Analog Forever*’s juried exhibition, “I Used to Travel!” He says, “Although the exhibition itself is online, all the photos were made with actual film. For those of us who have gone digital--remember the days of developing your own film, burning and dodging under the enlarger, and then seeing the printed images magically come to life in the developer tray?”

<https://www.analogforevermagazine.com/online-exhibitions/i-used-to-travel-may-2021>

Two of Phil's prints were included in the Pennsylvania Center for Photography's juried "Transformations" exhibit, which took place both online and at the New Hope Arts Center from August 13th to September 6th.

<https://www.pacenterforphotography.org/transformations-2021-gallery-page/>

Phil also had work exhibited in the second annual "Creep Up" Halloween-themed show at the Up Arts Incubator in Landsdale, which ran from October 1st to November 5th.

<https://www.upartsincubator.com/blog-post/the-2nd-annual-creep-up-art-exhibit-artists-are-announced>

John Stritzinger had a photo selected for a juried show, "UPSHOT," held at the Up Arts Incubator gallery in Lansdale from June 18th through July 30th.

<https://www.upartsincubator.com/proofing/upshot-photography-exhibition/gallery>

One of his photos also appeared in the Pennsylvania Center for Photography's juried "Transformations" exhibit, which took place both online and at the New Hope Arts Center from August 13th to September 6th.

<https://www.pacenterforphotography.org/transformations-2021-gallery-page/>

John's most recent accomplishment is having an image included in a book, *Our Magnificent Planet*, to be published by Lens Work in December 2021.

<http://www.lenswork.com/omp/2021/List%20of%20photographers%20to%20be%20published.html>

Samuel Vovsi had a photo selected for the juried "UPSHOT" show at the Up Arts Incubator gallery in Lansdale. The "UPSHOT" exhibit ran from June 18th through July 30th.

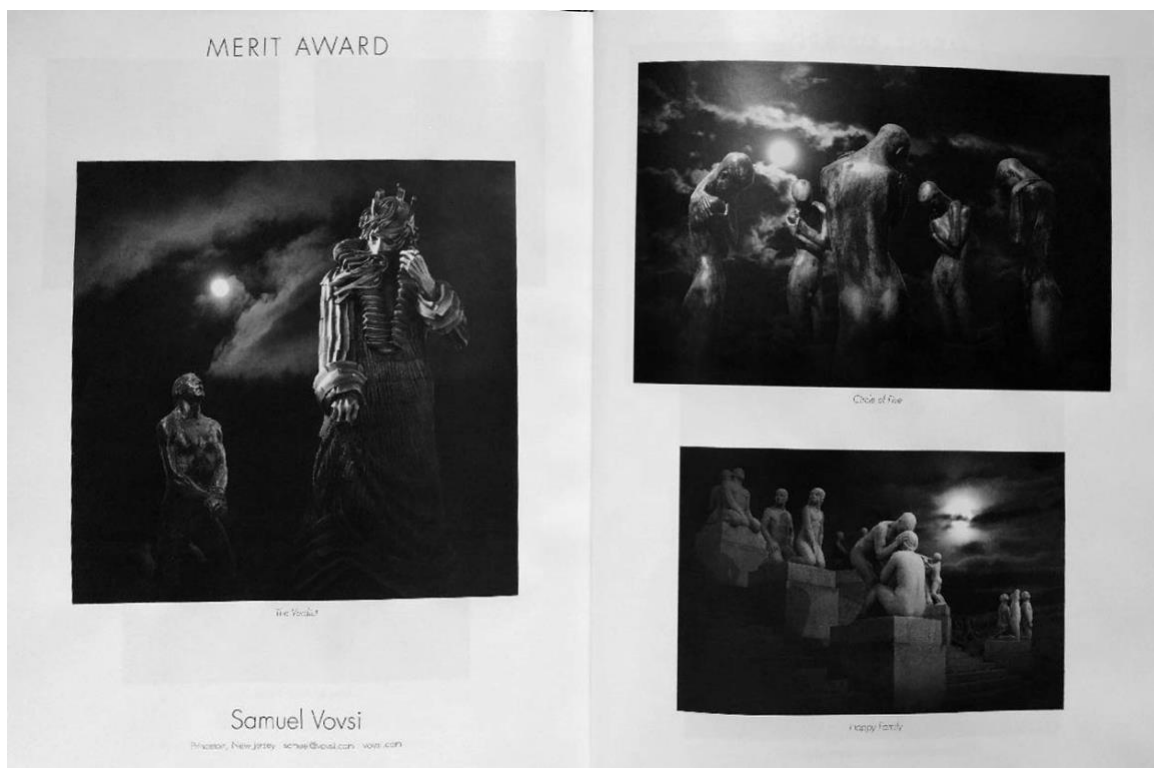
<https://www.upartsincubator.com/proofing/upshot-photography-exhibition/gallery>

Samuel also had a photo accepted at the Pennsylvania Center for Photography's juried "Transformations" exhibit, held online and at the New Hope Arts Center from August 13th to September 6th.

<https://www.pacenterforphotography.org/transformations-2021-gallery-page/>

Some of Samuel's images from his "Nocturnal Life of Sculptures" portfolio received a Merit Award in *B&W Magazine's* Portfolio Contest and appeared in the print issue No. 147.

<https://www.instagram.com/p/CPgYSZgJ7ik>.



In addition to having been published in the 2021 edition of *Our Magnificent Planet* by Lens Work, Samuel will have another photo, "California Pines in Fog," printed in the 2022 edition. Each volume contains 300 different images by 300 different photographers from around the world. (See next page.)



Barbara Warren had two photos included in the Pennsylvania Center for Photography's juried "Transformations" exhibit, which took place both online and at the New Hope Arts Center from August 13th to September 6th.

<https://www.pacenterforphotography.org/transformations-2021-gallery-page/>

*Essays by Members About Their Work in the 2021
Photo Committee Exhibition, with Selected Images*

In the City of Dreams

Barbara Warren

What are dreams? Some feel that dreams are messages from our subconscious; some feel that they are the brain's way of sweeping out the detritus of the day. Whatever they are, dreams hold a particular fascination for all of us. Dreams are built from concrete elements of our day-to-day existence, but the elements are combined in ways that are mysterious and ambiguous, yet meaningful.

In the "City of Dreams" series, I composite images to explore that fascinating quality of dreams—ambiguous but surprisingly meaningful. My best composites are ones that, like dreams, straddle the divide between concrete details and ephemeral forms and shapes. There is not enough detail to identify the source material. But there is enough detail that the viewer's mind leaps to fill in the missing elements to create meaning and interpretation. These images reinforce the idea that total, objective reality does not exist; that reality is composed of concrete elements in the world plus our interpretation, and that these two things can't be separated. The differences in viewers' reactions delight me—they show how truly unique each individual is, and that our differences provide a special richness to our lives.



Goddess of the Night



Transcendence



Caged



In the City of Dreams

Untitled

Donna D. Lovely

Intrigued by old buildings, items and places, I am always adding to my "Abandoned Series" of photographs, which I prefer to show in black and white, contributing to their allure and mystique. Whether it's an old barn, forgotten signage, peeling paint or other subject matter, the silent stories the images "tell" make me pause and ponder their history.



Forlorn Piano Keys



Ragtime Relic



Not Fair



Forgotten Barn

Light Escapes Gravity

John Stritzinger

As the coronavirus took over our lives in 2020, I felt the need for light to chase away the extreme seriousness of COVID. The gravity of the situation pulled on all of us. It threatened to take away the good times and an innate optimism that a future exists to hold the best for our families and community. Against the backdrop of daily statistics and political stances on masks and reopening, I looked for places that lightened my spirit and lifted me beyond the dire circumstances of souls departing. Using long exposure and some infrared work, I sought to convey how light and movement will continue to pull us forward, as they have in similar times in the past. I would like these images to suggest we have courage to believe in the good—that there falls light on the road ahead to help us escape these times.



Gravity of the Situation



Prayers for the Fallen



Souls Departing



On the Brink

The Stories We Tell Ourselves

Maria Dreyer

I am a photographer, composite artist, and visual storyteller. Taking my photography to another level, I combine my images and create something that is as much reality as it is fictional. The ideas for these images are often inspired by the romanticism of bygone eras, children's stories, and my own self-reflection. I use today's computer technology to digitally manipulate the photos and transform them into a new reality.

In the series, "The Stories We Tell Ourselves," I have implemented a perspective that I hope encourages the viewer to wander through the image, wonder, and possibly envision a narrative of their own. Each image begins with a key element sparking the story that is then built around it. Because each viewer may gravitate toward a different object or subject within the scene, it is with purpose that the figures in these images are faceless, further enticing the viewer to create their own story based on what they see or feel.

And as I continue to explore and expand on this style of photography, and the endless possibilities it holds, I return again and again to my passion for photography and to building upon its more traditional aspects.



Oh Bear



Hearts Away



Harvest House



The Pickup

Clothesline

Marty Golin

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

the essence - I am a blind man
 & 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
 & behind my eye.

a longer version -

While I believe that all living things, inanimate objects, and scenes (previously mentioned groupings thereof) may be ‘artful,’ none in and of themselves are ‘art.’

Simply viewing them passively is an acknowledgement that both they and I exist. However, to actively take a photograph demonstrates a relationship between a slice of the world and who I am. While within existence we are equal partners, only I set that relationship. It exists only within my own consciousness and it is invisible. It may not be complicated and can be subtle. My photography attempts both to validate the relationship, if only to myself, and to make it visible (hopefully) to others.

For the vast bulk of my images, my post-processing is simply an effort to accentuate what I intend and to remove or minimize distractions from what the impartial camera sensor has captured, to allow the “subject” to speak more directly.

If successful, the photo is a portrait of that relationship. To the degree an image conveys the bond of the relationship, is the degree to which it may be considered ‘art.’ But I must also acknowledge that not all individuals speak the same visual language, and that I often fail. The viewer, including myself in that role, will determine, by our response, whether any of my photos become ‘art.’

I expect my approach is both similar to many other photographers’ processes and very different from others. I’ve admired (and envied sometimes) many images of staged scenes, portraits, and composites, but find that to produce them myself simply has never gained much traction. For the most part I do not consider myself a creative “artist,” but an engaged observer (first) and graphic artist (second).



Clothesline 6



Clothesline 8



Clothesline 2



Clothesline 4

Leaf and Flower

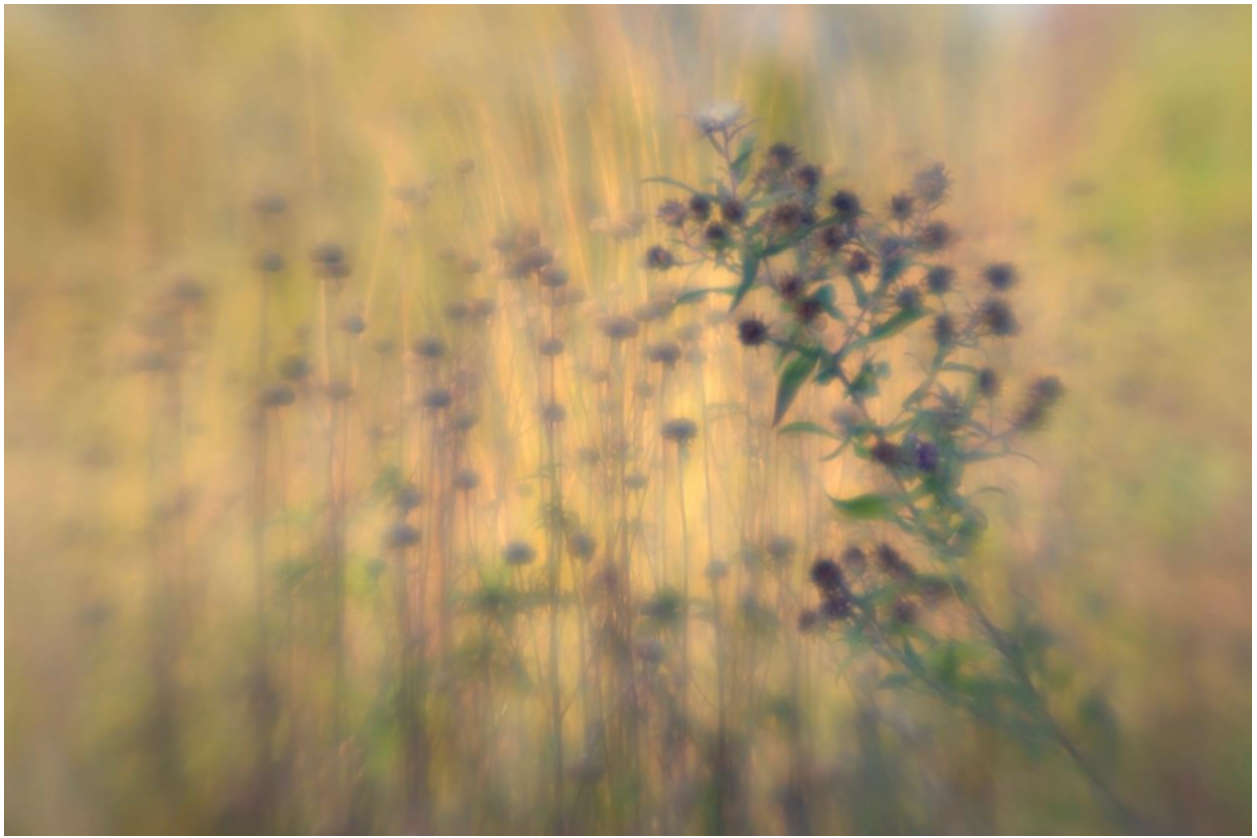
Nora Odendahl

Photography is a form of art that empowers both maker and audience by enabling us to see the world in a different way: with heightened attention to the details and the vistas, the hues and the geometries, and the significance of all that surrounds us. It is the paradoxical union of observation and transformation.

In my work, I am trying to move toward the latter. Painters whom I admire—such as the American landscape artists of the Luminist and Tonalist schools—influence me as much as do the photographic Pictorialists and their heirs. Thus, I often use unconventional lenses and pigmented inks on watercolor paper to suggest painterly scenes of the psyche. My collection of “Lensbaby” lenses blur the scene in various ways, sometimes by imparting an overall glow and sometimes by distorting out-of-focus areas.

From a larger perspective, my approach is that of American Romanticism, which first emerged just as the Industrial Revolution had begun to threaten pristine nature. This early 19th-century philosophic, literary, and aesthetic movement idealized a direct relationship among humans, the natural world, and the spiritual realm. Emerson, Thoreau, and Whitman celebrated such a tripartite relationship, while Melville (the subject of my doctoral dissertation) expressed both longing for and skepticism about it. Artists who depicted the American landscape—such as Church, Lane, Cole, Kensett, Heade, Bierstadt, and Inness—increasingly infused their work with a nostalgia for the vanishing wilderness.

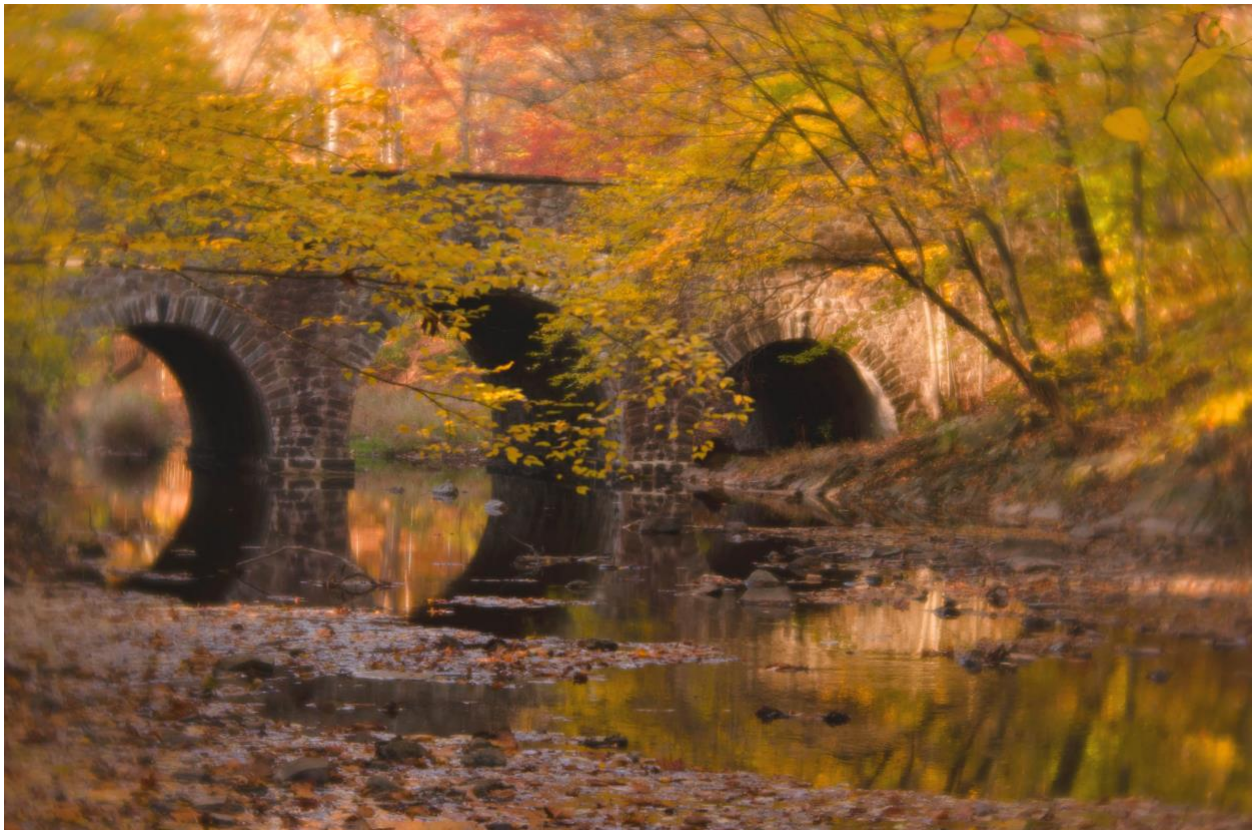
But why look to an intellectual movement that arose fully two centuries ago? Because, as Faulkner famously said, “The past is never dead. It’s not even past.” American Romanticism is a thread that has run throughout our art and literature ever since then, and it remains relevant as we continue to grapple with the repercussions of our (apparent) conquest of nature. Whether in the arts or in life, we still yearn toward the natural world as a source of beauty, inspiration, and consolation, and it is this desire that I hope to express in my images.



Autumn Light



Longwood Meadow Pond



Bowman's Hill Bridge



Gwynedd Preserve Tree

Untitled

Peter Hewitt

One of my favorite subjects to photograph has long been foliage reflections on water. I particularly like creating abstracted images. They become like a puzzle for which my mind wants to figure out the visual balance and the compositional possibilities.

The process in creating these images is to first find a low-angle view of the surface water. This helps to simplify the scene and isolate what initially seems like an infinite number of chaotic patterns and distracting objects, caused by surface winds and reflected light from both the sky and nearby objects. I always start by making a few sketch images using long shutter speeds that start to record more of what the camera is seeing, rather than the instantaneous visualizations by both my eyes and brain.

But even more important than finding good patterns and textures is simplifying the scene into the basic elements of fine art (lines, color, and form) that express my artistic interpretation of the scene as creatively as possible, rather than a documentary visual account of specific subjects and events.



Doylestown Reflections 2



Doylestown Reflections 3



Doylestown Reflections 1



Doylestown Reflections 4

Single Images

Philip "Dutch" Bagley

Once, the Earth was flat
Collective thought had its rules
We are now set free
(haiku)

Give me a camera and I can move the world. My basic photographic view is visualizing and capturing the architecture and structure of objects in the world around me. It is what I photograph first on any trip, to any city, to any abandoned building or structure. But once the lines, curves, arcs and angles are seen and exposed, I look to see how those elements may appear if I give them a sense of motion, a sense of mystery, a sense of possibly being imbued with energy and life. This different or sometimes new approach to seeing lines and elements that create a mysterious pathway throughout the image leads the viewer to stop and ask him or herself more questions: what is it, where is it going, how was it made...and sometimes the viewer sees something totally different than what I saw in this creation. The images are highly abstractive in their composition, and it becomes gratifying to the maker if the viewer tends to move their head in different directions to gain a better perspective or understanding of what has been presented.

These images are made in manual mode, with LIVE view; the camera settings are set to the current lighting conditions; and a combination of physical movements of the camera/lens, and body/hands is then determined. I generally consider the interplay of these minimalistic static elements and create a previsualized idea of what will be captured during exposure, how the lines/curves will be composed in a final portrait/landscape format. It comes down to the difference between what I saw and what I created.



Triangulation



Rushing Wall



Step Fluidity



Stairway to Nowhere

Still Lives: How I Got into Still Life Photography

Philip Rothenberg

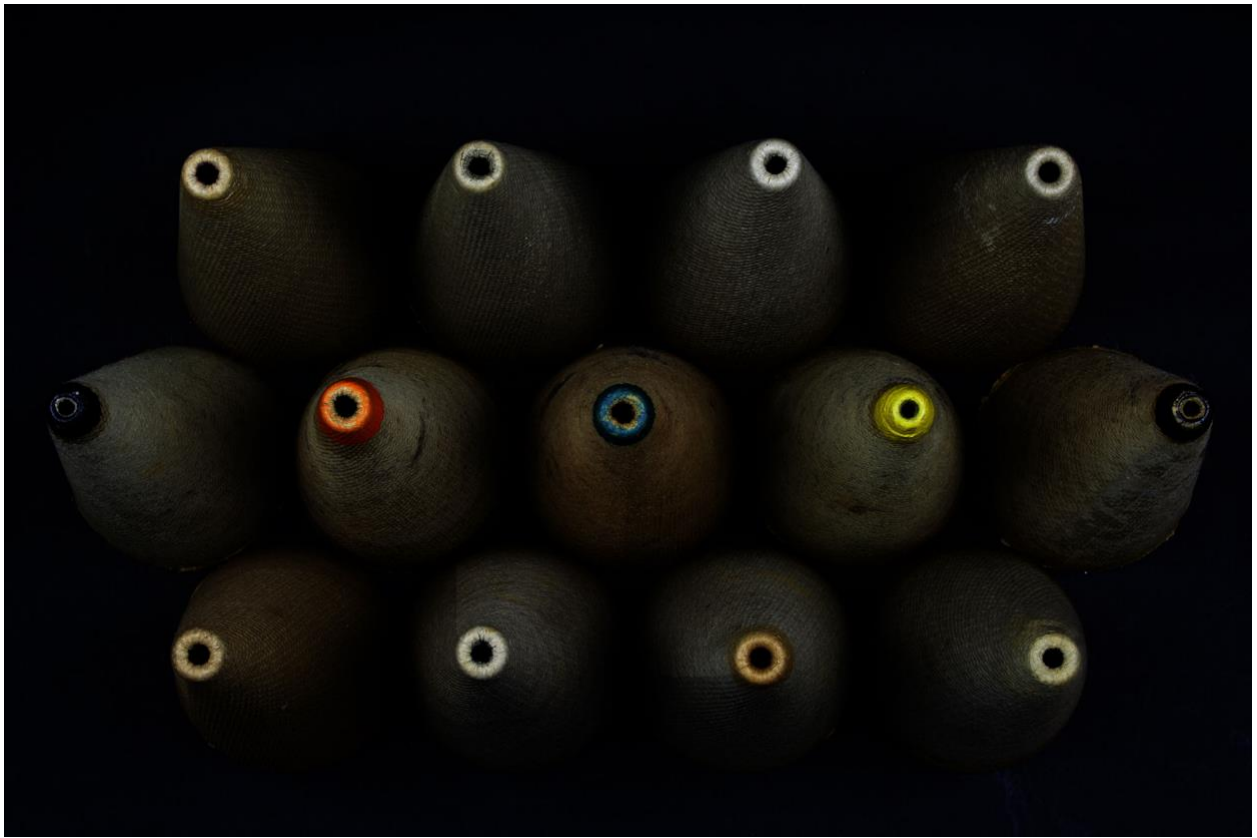
I have always thought of myself as a street photographer and my weapon of choice is a 35mm SLR. I love to wander around and hopefully take some interesting, storytelling photographs. So, since I was into film, I thought it would be neat to take a large-format photography course at Bucks County Community College. I was assigned a Monorail View Camera for the duration of the course. This included lenses, ground glass viewer, film holders, and a large very heavy tripod. It was not at all conducive to street photography. We had certain assignments to follow and had to lug all this equipment from place to place, set it up, and break it down. Nothing like that 35mm!

And then came the “Still Life” assignment. No more lugging, everything in one place, and I enjoyed doing it and it started me on a new path. I like using unusual items for a still life and one piece from that class called “Lag Bolts” won an award for photography at the New Hope Arts Center. That gave me quite a boost and I have been at it ever since.

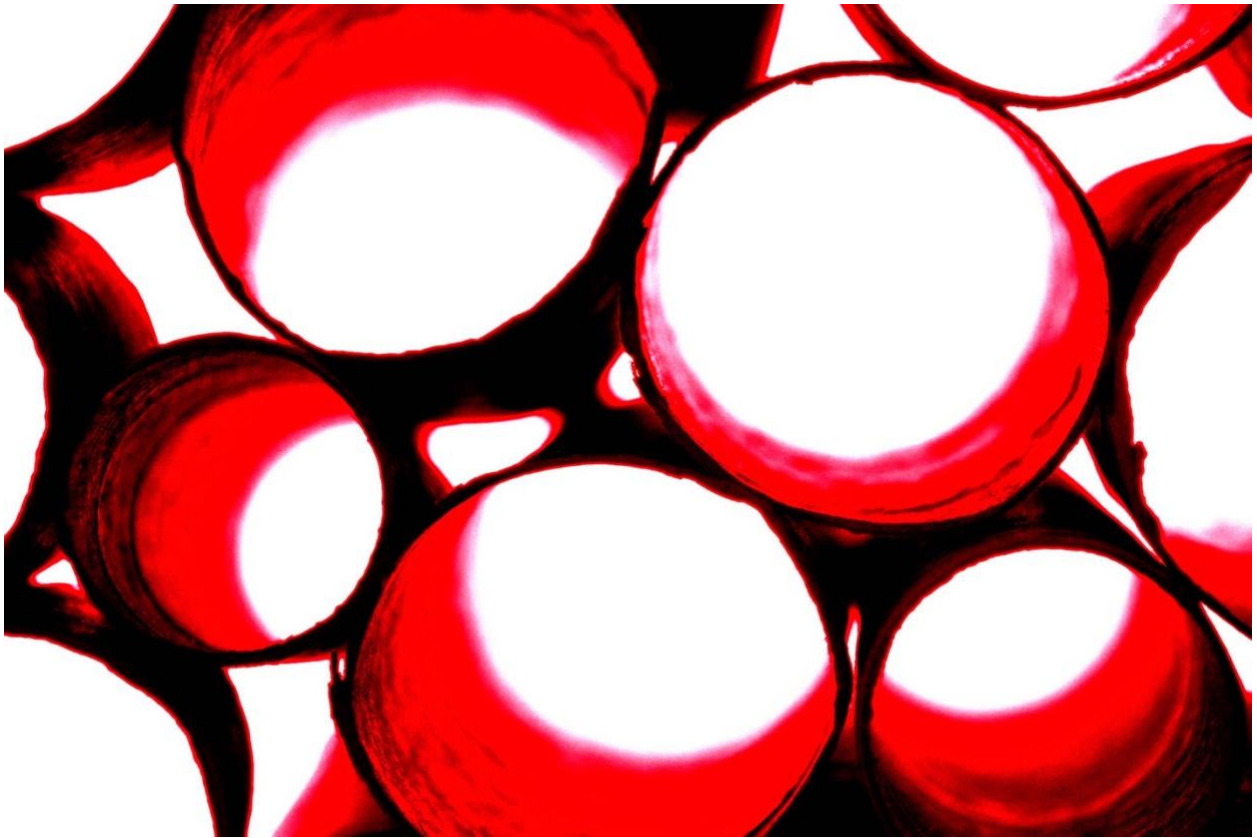
Objects that I used in my photos for the Member Exhibit shown here were binder clips, cardboard tubes from toilet paper rolls, plastic package padding, and cones from skeins of wool.



Lag Bolts



Rising



Eclipsed



Balance

Vanishing New Jersey

Randl Bye

As an artist, I have been working in the world of landscape and architectural photography. I have made a personal project of photographing the changing New Jersey coastal architectural landscape. Intense suburbanizing has accelerated development to the extent that the many traces of the past are rapidly disappearing. Many of the subjects I have photographed are gone.

The transition from the summer resorts of the past to the year-round suburban present, and the interaction of modern corporate development with the old towns, is the subject I have been photographing for more than twenty years. It's disappointing to slowly watch the eccentric lost to the corporate.



Old Taj Mahal



Ron Jon's at Dawn



Garden State Gas



Sommer's Point

Nocturnal Life of Sculptures

Samuel Vovsi

Many many years ago, when I was young, energetic, optimistic, and sexy, I was at a conference. One night the younger participants organized a party where we had a lot of fun, drinks, etc. Late at night I was returning to my hotel and had to cross a square with some sculpture standing in the center. **And I suddenly noticed that the sculpture is following me--it is turning its head while I am passing by!** I stopped and investigated. And found the root cause of this unique phenomenon! There were trees on the square whose shadows were falling on the sculpture. The shadows of the leaves were moving under a wind which, combined with the number of drinks that I consumed at the party, created an impression that the sculpture's head was moving as well. This is how my attraction to sculptures at night started.



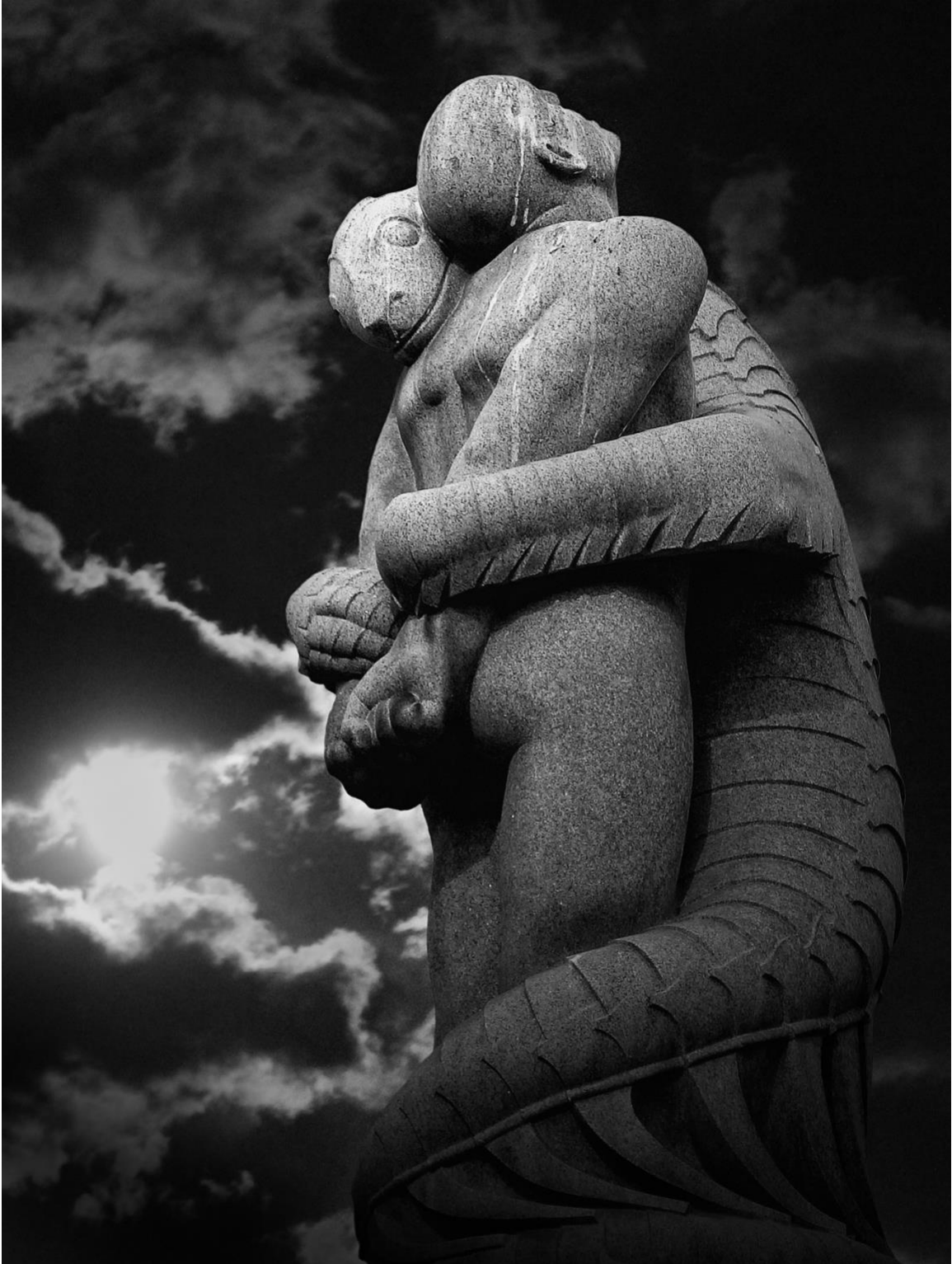
Circle of Five



Night Watch



Beasts



Embrace

Cyanotype: My Journey into the Blues

Sharlene Holliday

My exploration of the cyanotype process started during the Covid Quarantine. There was no place to go....

Lockdown was a perfect time to begin a new journey and so it began.... A spare bedroom became a makeshift darkroom for mixing chemicals and paper prep, and my backyard was a safe place to expose and develop images. This very slow, tactile experience was a calming escape from pandemic anxiety and was the perfect creative outlet.

A brief cyanotype history: cyanotype is one of the earliest photographic processes, invented in the mid-1800s by Sir John Herschel, originally used to reproduce “blueprints.” Shortly after, it was Anna Atkins, an illustrator and botanist, who documented plant specimens with this process. She’s been called the first woman photographer, and her book, *Photographs of British Algae: Cyanotype Impressions*, is considered the first photographically illustrated book.

For the cyanotype process, paper is coated with two chemicals (ferric ammonium citrate and potassium ferricyanide) that make it photosensitive. After the paper dries, objects are placed onto the paper and left in the sun (ultraviolet light) for the development process. Last, the print is rinsed in water to fix. The image appears as a white negative on a blue (cyan) background.

If you are familiar with the analog film/wet darkroom process, it was always the image development that was the exciting part. Cyanotype is no different. It’s like magic as you wash your print and see it come alive right before your eyes.

Of the images shown here, “Scarborough Fair” was created using grocery store herbs. It is an example of a traditional cyanotype producing a dark Prussian blue. Working with the delightful fragrance of these herbs, I purposely composed the parsley, sage, rosemary, and thyme in that order, as it was my intention to scan the original cyanotype into Photoshop and create a digital triptych.

“Gimme Shelter” is an example of a wet cyanotype. It was created from decaying Hosta leaves. After carefully composing onto my photosensitive paper, I sprayed the paper and leaves with vinegar and a dash of paprika and salt. I covered the piece in plastic to give it some texture and placed it outside, exposing for three hours in winter sun. My vision for this piece was that the larger leaf was protecting the smaller leaf: “sheltering in place” as we all were at the time (11/4/2020).

I am by no means an expert in cyanotype. I am still learning, experimenting, and having fun. The process is both simple and complex, exciting and frustrating, and the results are unexpected and unpredictable. There is much trial and error every step of the way, but your final product is a unique piece of art.

My silver lining to the pandemic was discovering “cyanotype.” Turns out this process is a very therapeutic, rewarding, and addictive hobby.



Scarborough Fair



Gimme Shelter



Under Pressure



All Things Must Pass

On a Natural High

Suzan S. L. Gotshall

I must admit, my fear of heights has always limited me from even trying a small plane flyover to take pictures. After I had the opportunity to see the world from a drone's point of view, I was hooked!

Driving around different areas and exploring our countryside from ground level will give us glorious views; however, elevating from 200 to 300 feet in the air does present a whole new world from a different perspective. It is amazing to revisit even the places that are familiar from an elevated height. The same area will look at different throughout the day, and from different seasons.

Photographing from ground level then rising above the treetops reaches far beyond imagination. Hills and valleys, light and shadows create a spectacular view of nature and the horizon.

Viewing my images inspired me to pick up a paintbrush and put it to canvas, creating my own original work of art from an aerial view. I am a self-taught artist who is just beginning to explore my hidden talents in all mediums of art. Perhaps someday I will be able to hang my artwork that I recreated in a gallery.



Harvest



Garden of Graves



Frenchtown Connection



Small-Town Dream

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