



a global photographic community

a service of
the School of Photographic Arts and Sciences at
Rochester Institute of Technology

PhotoForum

The School of Photographic Arts and Sciences at Rochester Institute of Technology has maintained a world presence through global communication opportunities afforded to it by the Internet. In late 1993 the school established a worldwide message exchange and redistribution facility (aka a “listserv”) designed to serve photographic and imaging educators, professionals and students with a medium for exchange of ideas and with an accessible databank of informational files about a wide variety of photo/imaging subjects.

The PhotoForum was one of the first listservs on the Internet dedicated to photographic topics. Over the course of the years this list has established connections to over 1000 photographers worldwide. From Canada, to England, Egypt to the Phillipines, South Africa to Sweden and more. The PhotoForum list has served not only as a communications link but in 1996 it also established a photographic gallery for its members that is updated with 6-12 new images every weekend.

The PhotoForum was created to serve as an information and communications exchange link dedicated to discussion of all aspects of photography and imaging, especially, but not exclusively, as these apply in professional practice and in educational settings.

The objective was be an open forum for the free exchange and sharing of information for the benefit of its members. The list has never been moderated and depends on the good will and civility of its members to maintain a friendly and constructive atmosphere.

The list’s membership includes photography instructors and students, amateur and professional photographers, and members of various photographic societies and educational institutions worldwide. A variety of professional associations either list links to their organizations or files about them are provided by the PhotoForum list.

This book is an experimental, community building project designed to test the possibility of sharing the work of PhotoForum members among each other and with a wider community than simply the web. The following guidelines offer a summary of the criteria for participation in the project:

1. Participants in the PhotoForum book project are subscribed members of the PhotoForum list.
2. Participants may submit an image that - in their own judgement - best represents the level of their photographic skills and interests at the time the book project was conceived.
3. The purpose of the book is for list members to enjoy seeing their work and that of others in a format less perishable than a computer screen.
4. All the photographs in the book are the property of and carry the copyright of their individual creators. They are included in the final collective book by permission of each author. Reuse of any content must be arranged with the individual contributor.

Personally I find it gratifying to facilitate the operation of the PhotoForum as the coordinator as it has brought me into contact with many amazing people and photographers from around the globe.

Andrew Davidhazy, School of Photographic Arts and Sciences/RIT

You can find PhotoForum on the web at: www.rit.edu/photoforum

Represented in this book are the following photographers:

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... and now welcome to our book!

Herschel Mair

Images of Oman

I have lived in the Sultanate of Oman for a year and a half now and have accumulated a good collection of images. I have had some of these published in a number of international magazines, including Vogue in Germany and Connoisseur in Sweden.

This is a fairly arbitrary collection that I thought would look good together on a page.

Herschel Mair is the Head of the Department of Photography at The Higher College of Technology, Sultanate of Oman. A position he has held since September 2004.

He graduated from Salisbury Polytechnic in 1975 and worked as a commercial and advertising photographer in Johannesburg for 12 years. He then moved to Cape Town where he began teaching. In this time he ran the Photography department for IZIKO Museums of Cape Town, a group of 15 museums and art galleries including the South African National Gallery and the Cape Town Planetarium.

He has worked and been published internationally. His images of rock paintings are in the collections of the Metropolitan Museum of Art in New York and The Royal Academy of Art in London.

In 2003 he opened his own college in Cape Town specializing in digital photography and Photoshop. He is a Certified Instructor for Adobe Photoshop and a member of Adobe's international Solutions Network.

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Manuel Muñoz-García

Looking into infinity

This photograph was made at the Cala Ratjada seawalk, in Mallorca, Spain, during a luminous afternoon at the beginning of Autumn. The Mediterranean sea was calm and the peace it reflected invited one to stop and take a long time only for looking into infinity. The image was captured with a Canon EOS 1 camera, with Kodak TMAX-100 Black & White Negative Film

Manuel Muñoz-García is a mathematician (Universidad Complutense de Madrid) and graduated in Photographic Arts from the Superior School of Arts and Spectacles of Madrid (TAI). He is a member of the Spanish Royal Photographic Society, where he held various offices in the Directive Committee over the last four years. He has participated, as an amateur photographer, in several projects related with the world of photography. He is co-author of the book “History of the Royal Photographic Society: Photographers Wish” that was produced with financial support from the Spanish Ministry of Fine Arts and Culture and SEK University.

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Photograph on facing page © Manuel Muñoz-García 2006



Belinda Peters

Junior Class, 2006

Having never believed in the so-called, “Truth” of photography, and also believing in an ultimate honesty of the photographic image, this photograph continues a series of self-portraits that was begun in 1975. This image utilizes scanned objects and both conventional and digital photographs taken over a span of five years. Using large format inkjet printers, a variety of final prints can be produced for inclusion in handmade books, for conventional gallery hangings or as a basis for painting.

Belinda Peters recently retired from an academic career of 30 years teaching photography, art and humanities. She has exhibited since the middle 1970's, and is represented in both public and private collections.

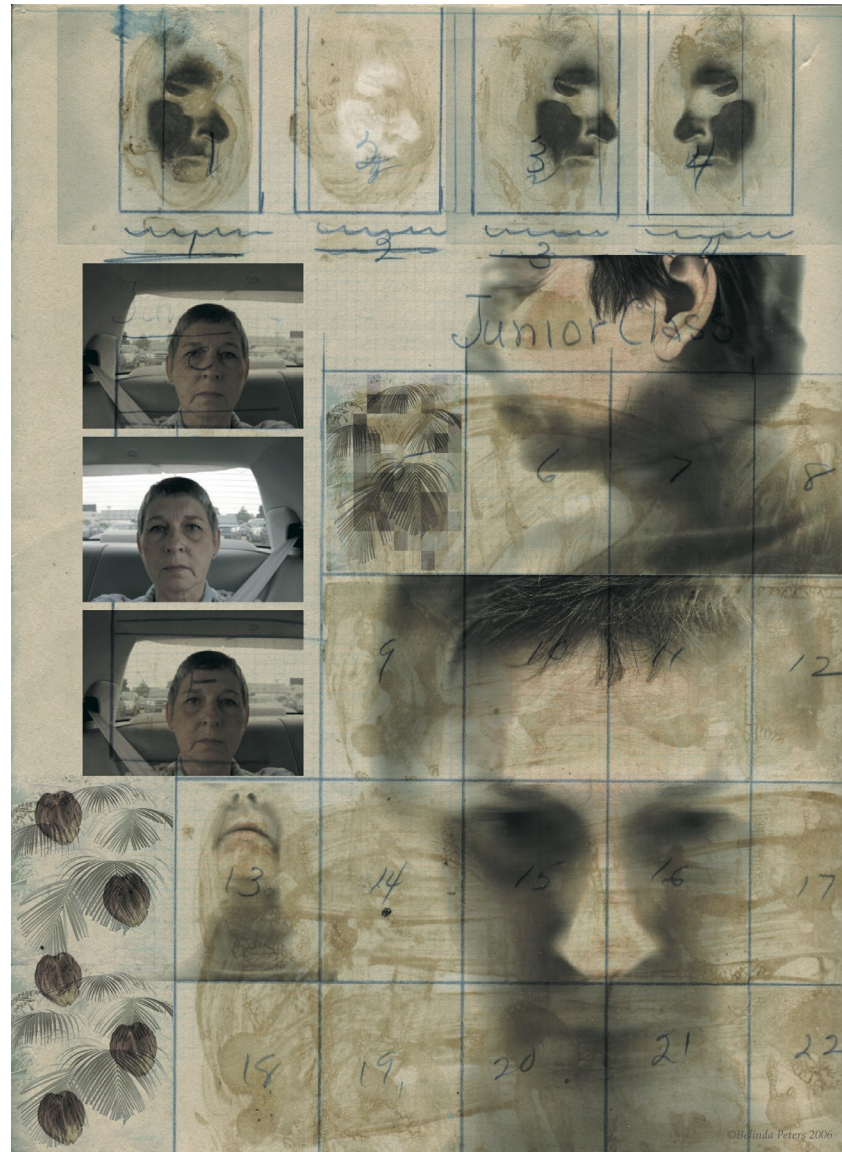
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Photograph on facing page © Belinda Peters, 2006



Allan Rosen-Ducat

Timeless Moments

I am convinced that while time can be measured and is exact, the human perception of time can be fluid and variable. This image is from my “Timeless Moments” series. In this series I explore my feeling that moments in time can exist in a timeless state. I know all this sounds very deep and esoteric; yet isn’t this what we do as photographers when we capture a cascade of light on image sensors or sensitized film.

I propose that as photographers we create moments abstracted from real time. I suggest we are creating aberrations of time, “Timeless Moments”. Additionally we must consider that the success of these creations resonates not only in the poetry of their content, but also in the vision and craft of the artist and the accessibility of the moment to the viewer. “Timeless Moments” is a series in celebration of the paradigm shift that photography effected upon the human race; the ability to capture and hold a moment of human experience in one’s hand, frozen, timeless.

Allan Rosen-Ducat graduated from the College of Graphic Arts and Photography at Rochester Institute of Technology in 1982. He worked as a commercial photographer in Ithaca, New York, Los Angeles, California, Naples, Maine and now Cave Creek, Arizona. Allan is a master digital imager specializing in fine art reproduction as well as pursuing a career as a photographic fine artist.

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Photograph on facing page © Allan Rosen-Ducat 2006



Andrew Davidhazy

Splash

Splash photography is a topic that has interested me for some time. This is primarily due to having great admiration for pioneers of this type of photography such as Harold "Doc" Edgerton and A.M. Worthington. In spite of their excellent work I believe that there are many aspects of splash photography yet to be explored and that the ultimate splash photograph has yet to be made. With this thought in mind I made the photograph of a plastic cup filled with water after it had fallen a distance of about 50 cm and just after impact on a hard surface. The impact caused the water in the cup to recoil back up and out of the cup resulting in the image seen here.

Andrew Davidhazy is a 1966 graduate of the School of Photographic Arts and Sciences at the Rochester Institute of Technology. He has published and lectured widely on the general topic of "Simplified approaches to Strip and Streak Photography and Scanning Photographic Systems", and many other topics related to photographic instrumentation. He collaborated with Drs. Leslie Stroebel and Ronald Francis on an investigation for the House Select Committee on the assassination of President Kennedy and has been a consultant in photographic instrumentation for many industrial and governmental agencies.

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The facing photograph © Andrew Davidhazy, 2006



Emily Ferguson

**It seems, somehow, that every winter I lust
for an amaryllis around my studio
to color the drab.**

**The morning sunlight pours into the windows,
warming my spirit and pleasing the cats,**

but bears no color with it.

**The green-speckled magenta leaves
of the angel wing begonia glow with the light.**

But only rarely does it flower.

**So I buy an amaryllis or two,
put them in pots,
set them in a sunny window.**

Emily L. Ferguson shoots her home place – New England – and, recently and enthusiastically, people doing stuff there with sailboats. In her spare time she dotes on her two siamese cats, helps her friends use their Macs, worries about her country, and listens to Bach, Brahms, and Couperin. She lives on Cape Cod.

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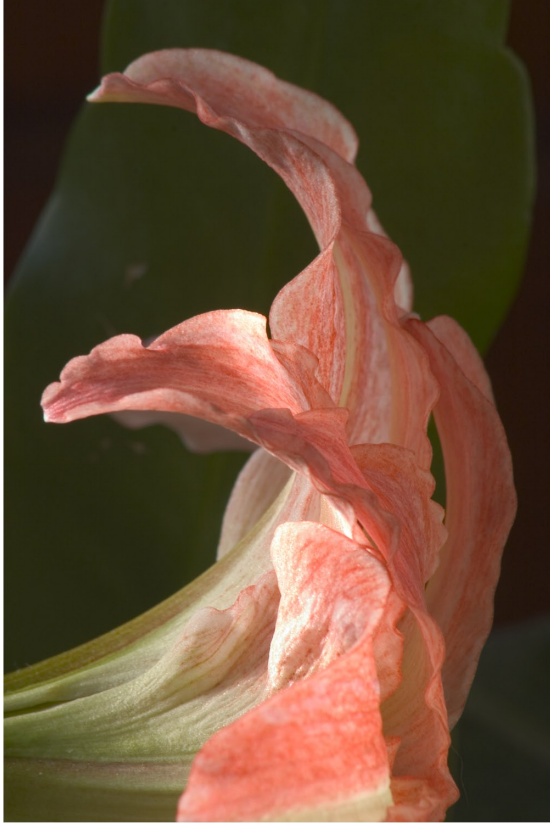
Emily L. Ferguson, New England landscapes, wooden boats and races

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Photographs on facing page © Emily Ferguson 2006

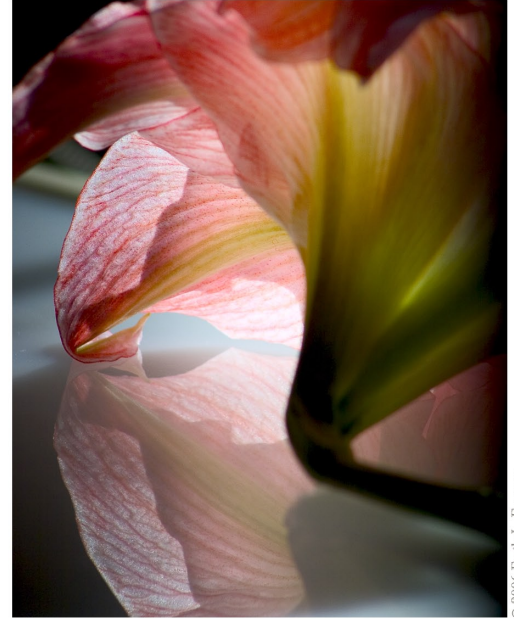
© 2006 Emily L. Ferguson



And wait.



© 2006 Emily L. Ferguson



© 2006 Emily L. Ferguson

Jan W. Faul, panoramacist

Jan W. Faul stopped taking commercial assignments in 1992, and has been working with portraits of women over 40 and making panoramas since 1994. He is currently photographing Civil War and WW2 battlefields, and other historic landscapes. He resides in Maryland.

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Steve Shapiro, Photographer

When A Tree Falls . . .

Born in 1944 in Bridgeton, New Jersey Steve Shapiro graduated Burlingame High after the family moved to California in the early 1950's. As a college graduate, he moved into Pebble Beach with his family and developed photography as his primary art form from making movies much like Man Ray with whom he exhibited in the 1960's.

A 1969 UCLA graduate student in theater arts, film due to his friend Ansel Adams' recommendation, Shapiro, a thirty year-plus Carmel resident had his first book "Carmel - A Timeless Place" published by Central Coast books in July 1998. A local best seller, it is considered a substantial footnote to the Arts & Crafts architectural movement.

Writing about photography and as a journalist, Shapiro published major works on photographic history especially the argument on the image versus the print in a British Journal, Photographica World to which he regularly contributes. Of the permanent collections that house Shapiro's work from one man shows, the US Navy, Seabee's Museum at Port Hueneme, Calif. have "The Peacetime Navy," and the Smithsonian Institution.

Shapiro's black and white work is straight forward without intended flaw but wrought with experimentation and metaphor; and his color work is interpretative by intent.

"I'm greedy wanting to get all the beautiful pictures, and paradoxically generous to offer it all as understanding; or to confuse with metaphor." One portfolio is Cachets des Lors: "Treasures Only Exist When I Find Them There." His visual statement is, "Look here!"

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Photograph on facing page © Steve Shapiro 2006



Marilyn Dalrymple, ARPS

Zen Buddhist Monk

Photography entered my life at a time I needed something positive, exciting and challenging. Over the past 30 years it has been all those things and more. Most exciting for me, however, is the fact that I now have opportunities to share the excitement of doing this special art – the art of photography.

I can see it when students become enamored and fascinated with the processes and tools of capturing images on film or sensors. That moment is still as electrifying for me as it is for them.

Is there any other work that allows such passion to be felt after so many years? Maybe, but for me it is the task of creating photographs that gives me a reason to continue breathing.

The photograph on the facing page was taken of a Zen Buddhist Monk in his zendo (meditation hall).

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Photograph on facing page © Marilyn Dalrymple 2006



Alberto Tirado

Loading mineral ore; port of Guaymas, Mexico.

I make every effort to articulate epic ideas out of the ordinary through imagery. The composition of “imperfect mosaics” is but one tool that serves to emphasize the complex interaction of elements, aside of conveying monumentality and append rhythm and curiosity to the finished piece.

The human ingredient is of personal significance in this grand perspective. It is my reverence to those who make this world turn.

For two decades I have been freelancing, teaching, taking part of collective exhibitions and doing Fine Arts and editorial photography.

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Guy Glorieux

(Top) Montreal: The Cityscape

(Bottom) Montreal: The St-Lawrence River and the Old Harbour

As an art photographer, I seek my inspiration in the urban landscape.

Each city has its own unique character that is the combination of existing geographical conditions and architectural choices from generations of “city”-zens. These choices shape the ground lines and the aerial scape in a way that reflects the fundamental societal structure, the unique “psyche” of the inhabitants.

I work with a variety of photographic equipment but I now use mostly pinhole cameras of various shapes and sizes. As I transform rooms or lofts in high-rise buildings into Camera Obscura, I can create giant-size pinhole images where viewers literally captured into the scene.

Based in Montreal, I have exposed in a variety of venues in Canada and the US. My work is in various public and private collections.

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Don Roberts

Morning Shadows

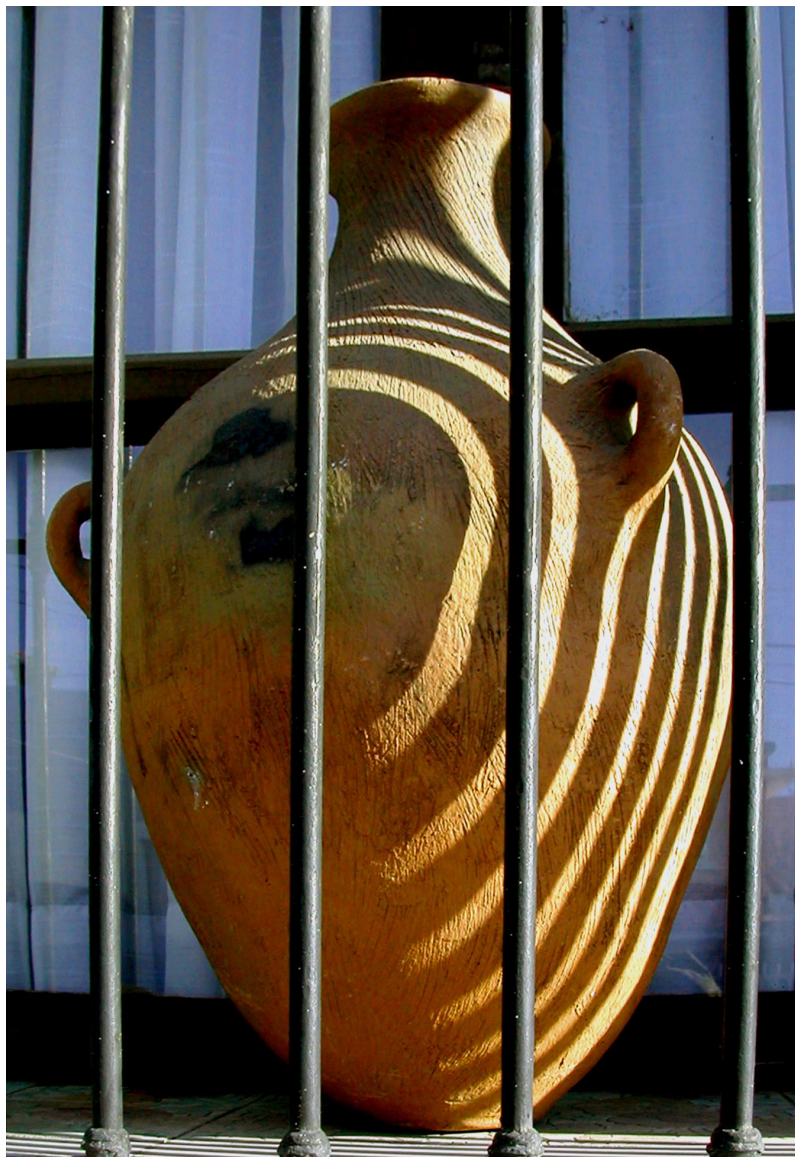
I spotted this large jug sitting in a window in Oaxaca, MX one morning. We were going to breakfast and I had foolishly left my camera in the room. I borrowed a friends Coolpix and took this shot re-learning a lesson in the process. Perspective correction is about the only manipulation of the image.

I am a graduate of the University of Iowa with a degree in Art, specializing in photography. I worked for the U of I Photographic Service for over 30 years before retiring as Manager 10 years ago. My photo activities of late have been curtailed by family and medical situations all of which should be soon resolved.

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Richard Martin

My somewhat eclectic career spans about 50 years, beginning with the US Army in the mid-1950's. Following my military service, I worked for a couple of daily newspapers, one of which I believe is still publishing – the Idaho Statesman. They were using Speed Graphics in those days (me too) but I managed to introduce 35mm available light photography to the paper. Ah the good old days!

Later I spent several years in Europe and Africa covering news for various German, French, and English newspapers and magazines. My specialty was human conflict stories, mostly in places like Algeria and other parts of North Africa. Funny how things never seem to change.

Along the way I became a parent and fell into child portraiture, quite by accident. My daughter and I have a joint calendar project each year in which I do the photos and she writes short poems about them. Currently I'm working on a long-term personal project illustrating urban life in America. I'll probably never finish it and that's ok by me.

My photographic philosophy? If I have one, I'm unaware of it. My approach to the medium is emotional – whatever turns me on. My favorite photographic gear? Anything that's not broken.

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David Small

Churchgoers

5th ave.N.Y.C. St patricks cathedral. As a streetwalker for 60 years I was fortunate to be in the the right place at the right time.

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Photograph on facing page © David Small 2006



Palma Brozzetti-Allen

In Love

Absorb the illusion
while life is in constant motion;
love, goals, perception.

Feel real.
We are.

Photographic expression is as unique as the artist. No image can be duplicated. We photographers are constantly on the lookout for momentous instances to record, never satisfied because there is more. Every day is a new illusion.

Palma Allen is an award winning photographic artist with a studio in Frederick, Maryland. In addition to making fine art work, she licenses imagery to book publishers, graphic artists, and photo libraries. She is a member of the Maryland State Arts Council slide registry, The Delaplaine Visual Arts Education Center in Frederick, The Artists' Gallery in Frederick and she is a founding member of Catoclin Light, an organization that provides events and programs to the full spectrum of individuals who practice and appreciate photography.

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Photograph on facing page © Palma Allen 2006



Mário Filipe Pires

Ali Farka Touré

This Photo was taken at the concert he gave in Lisbon last year in June. He brought the Mali spirit to Europe and made us all feel african for a couple of hours.

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Photograph on facing page © Mário Filipe Pires 2006



Russ E. Baker, Photography

Jackie

After working a few hours in the Studio we decided to walk over to the park in the town square. The trees were a great back drop and the afternoon sun provided the hair light. All I needed was a touch of fill flash to make a perfect portrait of a perfect model!

Russ Baker has his home and Studio in Owego NY where lives with two rather large over fed Cats. His Studio, R. E. Baker Photography, specializes in Theatrical and Character Photography with occasional excursions into Portrait, Modeling and Glamour Photography

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Trevor Cunningham

Dark Cheops

One of Egypt's leading industries is tourism. Its history puts it in the heart of Western Civilization as its influences reach into many of the facets of modern society. Its current state of economic challenge and fragile social stability leave scars on the monuments of its glorious antiquity.

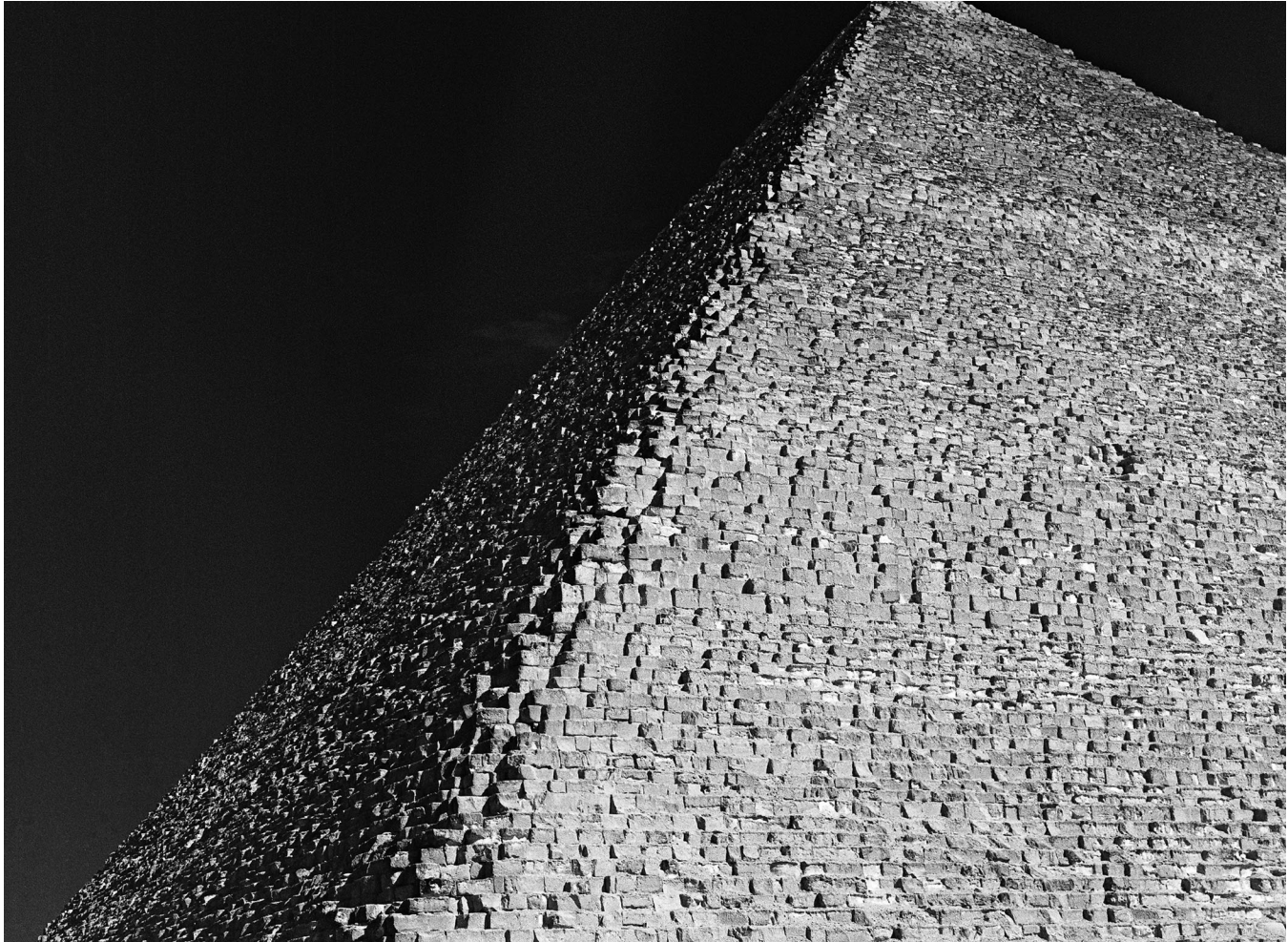
This is the first in a developing series to be titled The Dark Pyramid. This series is an attempt to portray the emotional impact I experience when I see the neglect Egypt's historical monuments receive from a modern Egyptian society far removed from its glorious days of early civilization. It's a portrait of a nation that is currently struggling to remain afloat in the deep rift between East and West, both economically and diplomatically.

Trevor Cunningham currently teaches Photography and Applied Economics at a private international school in Cairo, Egypt. His photographic interests include black and white, infrared, medium and large formats, as well as alternative processes. With no formal training, Trevor owes much of his recent photographic experiences to the PhotoForum, of which he has been a member since the Fall of 2003.

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Laurenz Bobke

Glaciar Perito Moreno

Presumably my parents had no idea what they started when they gave me my first Kodak Instamatic camera at the age of 8. I've owned quite a few cameras since then. My favourite pastime is travelling with a camera and I also like to learn new languages. So far, I have almost exclusively used slide film and only recently bought a digital camera.

The photo on the right hand side was taken on Fujichrome Velvia (50) in 1998.
It shows the Glaciar Perito Moreno (Moreno glacier), Parque Nacional Los Glaciares, Argentina.

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more travel photos by country: www.travelphoto.net/

thematic photo galleries: www.onlinephotogalleries.com/

Photos from Wiesbaden, Germany: www.wiesbaden-photos.com/



Bob Sull

Start of Petroglyph Canyon Trail Prehistoric Billboard

Top: This is the beginning of the trail along the floor of Petroglyph Canyon in the Valley of Fire Nevada State Park. There are prehistoric petroglyphs on the walls of the canyon and many different rock formations along with various forms of plant life that manage to thrive in the hostile environment.

At the end of the trail is Mouse's Tank, a naturally formed basin that collects water from rainfall throughout the year. Mouse was a renegade Indian that used the canyon as a hideout in the 1890s.

Bottom: This is one of the petroglyphs in the Canyon

Since I began photographing in the Valley of Fire I have learned that petroglyphs are representations of things that prehistoric man saw in the area so that others that followed would be aware.

These petroglyphs are approximately 3000 years old and were etched by either the Fremont People or the Anasazi People. Erosion of the stone may have reduced the size of the original petroglyphs. The blue-black base that the petroglyphs are etched into is called varnish.

Fortunately the remaining petroglyphs are high enough on the canyon walls that visitors that have no respect for their historic value do not deface them.

I learned about The Valley of Fire when I got my EOS-3 in 2001. Now I try to visit it every year when my family goes to Las Vegas. I now use an EOS 20D.

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Photographs on facing page © Bob Sull 2006



Jim Snarski

Nature

I am a Nature photographer. Oh, I take other sorts of pictures, especially my grandchildren and my Maine Coon cat Lani but what passions me is Nature. It's my Cathedral, my access to a Power greater than myself. Nature speaks directly to my Soul and photography allows me to share that sense of awe. I can think of few other endeavours where one can see the handiwork of the Creator in the face of a deer or glimpse Eternity in a ball of seeds about to take flight.

I began photographing over 50 years ago when a family friend gave me my first 35mm camera. It was a Japanese camera called a Pigeon. I remember being entranced when I got my first roll of pictures back and I've been enamored ever since. Photography has waxed and waned with me over the years but recently, with the advent of DSLRs, my passion has been rekindled. Besides the ease of operation and the wonderful image quality what appeals to me about Digital is the instant gratification and the ability to share images virtually moments after they were taken. After all, isn't sharing the vision what photography is all about?

These two photographs were made with a Nikon D70 and a Nikkor ED 80-400 AF VR lens, hand held, no filter at Mendocino, California.

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Pini Vollach

Himba Kids

Kids have their own way of playing everywhere in the world. In developed countries they use computers or computerized devices for playing and in other parts of the world they use “primitive” toys or even only their own hands like in this picture.

This photograph was taken in the Kaokoland – Namibia near the Angola border. This is in the Himba tribe territory. While I think it is far from perfect in technical point of view, as I had only few seconds to raise my camera and shoot as the situation changed quickly, I still find it visually appealing and informative.

Pini Vollach is a self-educated photographer who likes to travel to anywhere on the globe. He started photographing while he was ten years old, using a medium format box camera and B&W films. In his images Pini tries to capture the beauty and joy of life. Most of his work is what might be described as “Geographical photography” which includes subjects like: People, Landscapes, Architecture, and Details, etc., always from his own perspective. He has the ability to see the light and using it together with good compositions for creating interesting images.

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Photograph on facing page © Pini Vollach 2006



Kostas Papakotas

Rocking Socks

Photography is as a multidimensional art as any. There is no final definition of photography. In fact it is still argued if it is an Art itself. Maybe because photography combines raw and pure technique with Art (or you can called it Artistic Expression) in infinite combinations of each amount. Pull the slider to the other end and it is still Photography.

This photo was the first of a challenges I put myself into. Get an Art Photography image out of the heat and rage of a rock concert. Photography allows us to stop and see things we bypass every day. We slice our eye vision to create novel ways of seeing, and you can call this minimalism, abstraction even just a frame within a frame.

Kostas Papakotas, located in small city somewhere in Greece, learned photography by trial and error, failures and the valuable input of his fellow PhotoForum members. He is still an amateur and seeks most of his photographic experiences amongst the heat, sweat, and cries of concerts by local and foreign rock heroes.

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Karl Shah-Jenner

Vientiane Night

Vientiane, the capital of Laos is a small city populated by very friendly but shy people. Although a poor nation, they are rich in culture and celebrate life with extraordinary food, colour and smiles. This image was made on one of Vientiane's streets adjacent to the Mekong river one warm night in April prior to the Pimai festival (Lao New Year).

Photography has been an integral part of the authors life and whilst never deciding to turn professional, he has nonetheless lectured photography, headed up a major Perth colleges photographic technical department and offered private tuition to enthusiasts and pro's alike. The authors photography is enriched by a diverse background and choice of careers including performing classical music, military service, horticultural and landscaping, irrigation design, farming and livestock work. While careers may change, the love of photography persists.

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Stephen Buckman

clockwise from top left:

Dreamy Iris

Mystical Sunrise (Great Meadows, Concord, MA)

They Came From the Trees

Enchanted Sunrise (Great Meadows, Concord, MA)

Stephen Buckman is a self-taught landscape photographer who has worked in the Eastern Massachusetts area for nine years. Many of his photos are from this area because of the scenic opportunities presented by the many orchards, rivers, woods, and ponds.

Stephen was graduated from Berklee College of Music with a major in Film Composition and Piano. In my photography as well as my music, I strive for a sense of space that emphasizes openness and avoids clutter. Just as the musical score sets the mood for a movie, color composition can set the mood in landscape photography. Some of the most interesting scores are made by the intertwining of the simplest of melodies. Some of the most interesting photographs are made by intertwining of the simplest elements in nature.”

His work has been exhibited at the Hynes Convention Center in Boston, local libraries, and twice at the Massachusetts College of Art Annual Auction. He was also public relations advisor for The Boston Camera Club for two years.

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Photographs on facing page © Stephen Buckman 2006



Gregory David Stempel

It is written, that on July 4th, 1862 as a result of a controversy surrounding a recent art show, the French court declared that photography be accepted as fine art. I want to thank the French for their marvelous insight.

I carry a camera to see the world. I photograph the world because it is fleeting. Making love to my viewfinder has given me an understanding of the true nature of our existence by allowing me to see what is there. I have been changed.

My education came in bits and pieces. Using the GI Bill from the military, I earned a two year degree in photography. It was my dad who gave me that start, and I can not thank him enough. Over the years I have attended hundreds of workshops and conferences, but my greatest influences were the mountains of books my other photographers I have poured over from the very first day.

Now, I am a photographer, living my life through the lens. But that is not the most important element in my life. That belongs to my wife. Without her I would not be able to live my dream. I will be in her debt forever.

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Gregory David Stempel, Gig Harbor, Washington

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Photograph on facing page © Gregory David Stempel 2006



Per Ofverbeck

I've dabbled in photography for more than forty years now. I might describe myself as a "serious amateur", whatever that means. After years of lugging around lots of gear and spending nights in the darkroom, I now feel quite liberated by the progress of digital photography.

My primary area of interest has always been landscape and flowers, but also cityscapes, dogs, my kids, and lately my grandchildren. Anything goes except sports... I like to work on my images even after the moment of capture, and the digital workflow makes that far easier and more controllable than the wet darkroom ever did.

Except for a few photographic workshops, I have no formal education in arts or photography, nor have I ever attempted to get any income from photography. Throughout my professional career, I worked as an engineer and statistical expert. No wonder I want to do something else now....

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Shyrell Melara

Classy Chassis

Born in Akron, Ohio in the early 1950's, Shyrell grew up watching her father taking pictures all the time. Her first camera was an eighth grade graduation gift and thus began a lifelong love affair with capturing moments in time to save them forever; or for as long as the paper and emulsion would last. "The new digital cameras were a great mystery to me until I got my own. Now I hate to put it down!"

Ms. Melara resides in Jonesville, North Carolina where she and her husband have converted their garage into a beautiful new photography/art studio.

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Gary M. Thomas

Bracelet Bay, near Swansea, South Wales

Bracelet Bay is one of our local beauty spots. It is a wonderful place to visit and watch the tide come in and out and generally chill out. The bay is horseshoe shaped and one can park the car at the top of the cliff looking out over the sea. This photograph could have been taken through the windscreen of the car - but I did actually get out to take the shot! It is a great place for taking photographs, as the light can be so changeable - it is never the same from one minute to the next.

The Picture was taken on Saturday 8th April 2006 at approx 1:30pm.

Camera used: Pentax *ist DL digital SLR with SMC Pentax DA 18-55mm f3.5-5.6 AL lens.

Camera settings:

Focal length: 50mm (equivalent to 75mm on a 35mm camera)

Shutter speed: 1/350sec Aperture: f11 Sensitivity: ISO 200

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Photograph on facing page © Gary M. Thomas 2006



Brian Roberts

Doll Dervish

Method: Digital Capture

Twisting reality (at least two dimensional versions) in different directions is one of the main things that draws me into photography. My influences include Surrealists like Salvador Dali and Giorgio de Chirico, Georgia O'Keeffe, Lee Friedlander and Jerry Uelsmann.

Some tools I use are pinhole cameras made with oatmeal boxes, the Holga, 35mm cameras, slide film, digital cameras, film and flatbed scanners, and Photoshop, with printing done mainly on the Epson 7600.

Motto: I never met an image that I didn't want to manipulate.

Contact:

Brian Roberts

Adobe Certified Expert, Adobe Photoshop CS

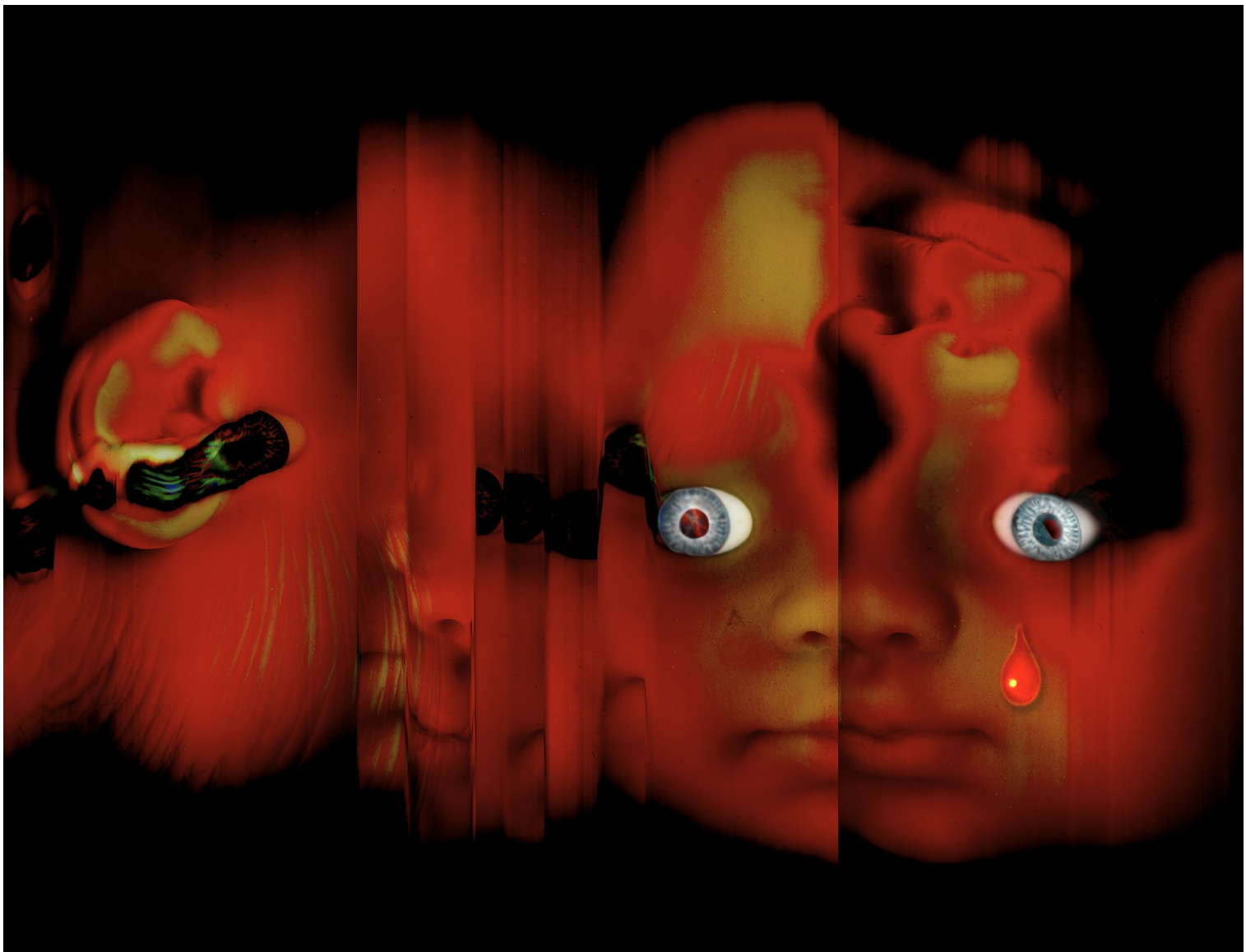
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Photograph on facing page © Brian Roberts 2006



Tim Mulholland

Aerial Madison

An aerial image taken October, 2005 of one of America's most beautiful cities...

Tim Mulholland is a nature and landscape photographer who lives near Madison, Wisconsin, and shoots all over the world, wherever the winds take him...

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Photograph on facing page © Tim Mulholland 2006



Sherie Haunzwickl

Callas

My interest in photography was borne from a love of nature and my desire to preserve what I see; that “fleeting moment in time”. I was drawn to cameras and film primarily for their ability to precisely record these moments. That initial fascination has developed into an avenue for artistic expression.

My perpetual search for new subjects to photograph has made me appreciate the importance of simple elements that are a part of nature; things that we often, through familiarity, take for granted. The study of these visual elements - shapes, texture and the interplay of light and shadow - provides me a deep sense of satisfaction. My craft relies on simple and straightforward compositions where simplicity is preserved rather than employing techniques that obscure and distort natural forms.

Photography has always been and remains multifaceted; it tells us stories of life and death, gives us insight, pleasure and pain. I am always amazed at the ease in which photography can effect emotion, insight and connection. Through my photographs, if I am able to provide a glimpse of my vision - a view through my looking glass - then it will have been a worthwhile effort.

Sherie Haunzwickl is a graduate of the New York Institute of Photography. She has exhibited her fine art photography in galleries around Germany.

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Peeter Vissak

Fogged or Wired

From the cycle "Hidden Side of the Ample World"

Autumn, winter and early spring at the back side of West-Estonian woods, close to edge of the land, in the midst of frost, icicles and snowdrifts – these views and landscapes are usually beyond our immediate first-hand touch. Whether this is our deliberate choice or driven by comfort and chance, but just too few of us find ourselves enjoying this inconvenient side of the world.

I have had the luck and privilege to live and work only perhaps some hundred of meters apart of such places, where cranes or sea-eagles can be very likely creatures out there when I open the window early in the morning, or where roedeers and partridges come to the backyard by the fall of the day. Although every autumn seems to be the beginning of bleak and desolate darkness, in every spring I have a small hidden hope that maybe the ice cover will hold a few more days.

Being a graduated biologist (University of Tartu) but self-taught photographer, I have been a naturalist, conservationist (Puhtu-Laelatu Nature Reserve, Matsalu National Park), nature and photography tours guide, translator, editor, writer and illustrator. I sell my photographs via agefotostock, Alamy and other agencies. Recently I have also knuckled down to fine-art photography exhibitions and books.

My statement? Everyday life is so full of unexpectancies, beginning with the most important component of photography – the light, that I have to be nothing less than a big time opportunist.

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Photograph on facing page © Peeter Vissak 2006



Jay Bjerkan

Hearth

I came across this vacant camp one gray February day while wandering the back roads of the Mayacamas Mountains just above the Napa Valley in California. The chairs await the return of the summer people. This photograph was taken gingerly while perched with tripod atop a slippery picnic table.

I am mostly a self-taught photographer, and find that the 4x5 format fits my style of working. Taking photographs is a good excuse to get outside and get some exercise. The advent of digital photography, and computers in general, has given me a greater appreciation for the darkroom as a refuge from the hustle and as a workshop for creating something by hand.

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Lea Murphy

Rachel Diane

I am a portrait photographer but more than that I specialize in children's portrait work. Sometimes in the studio, oftentimes on location.

Rachel is my niece; the daughter of my only sister. I photographed my sister's body as it changed through her pregnancy with Rachel then I began photographing Rachel within minutes after she was born. Rachel was born in February 2004 and I photographed her every day the first year of her life. Since her first birthday I have photographed her every day that I've seen her...which is almost daily. I've made over 30,000 images of her.

Before it began I had no intention of photographing Rachel daily, it happened because I had the time and desire and my sister and her husband were willing to work with me to make it happen. It is a body of work I am exceptionally proud of and constantly learning from.

What began simply as a means of recording Rachel's growth has become an insight into the development, changes and moods of her life. It has also become a wonderful record of my growth and change as a photographer; I'm a much more spontaneous photographer since starting this project, I'm better with studio lighting than I was when I began and I'm much, much better at anticipating what my young subject might do in a given situation. All of these things have helped me in my work with my clients.

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Photograph on facing page © Lea Murphy 2006



Rachel Diane
25 months
March 21, 2006

John Retallack

Portrait of Professor Ron Hira at RIT

This was one of those minor freelance jobs that are actually fun to do. The Publication Department at George Mason University contacted me to do a portrait of one of their graduates a professor at RIT, Ron Hira. The background... environment... was my challenge. I wanted something that was definitely RIT but also unique. Of course I'm intimately familiar with the location since I'm teaching at RIT also. In spite of myself I couldn't think of a more proper background than bricks. Oh well. The photograph was made on a untypical Rochester late February day. Full sun and a cloudless sky.

I enjoy all forms of photography and graphic arts but it is portraiture that is most rewarding for me. Perhaps because I like the challenge of working with people or maybe just because I seem to get the most response from that work. I have been on the faculty here for a fair time and have taught courses for photographers from business to marketing to web design and of course basic photography, still life and portraiture. I am a teacher who photographs and a photographer who teaches. I can't imagine a better job.

Contact:

John W. Retallack

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Christopher Strevens, Amateur Photographer, ARPS.

Typical London scene outside Wimbledon Railway Station, South West London. I made this photograph with a Fuji FinePix Pocket Digital Camera 5 MPix.

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Photograph on facing page © Christopher Strevens 2006



Bob Talbot

Self Portraits

With so many planned photos to choose from it didn't seem fair to pick a favourite. Instead I chose this as an example of serendipity - an unplanned grab shot. It's little more than an early morning chance encounter with a lift (elevator). The mirrored walls were so clean I must have been one of the first occupants that day. Crouching in the corner both to hold the camera steady for the single 2-second exposure and to show as many of the receding reflections as possible, it was "click and hope".

Born: yes

Lived: yes

Died: not yet

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Museki Abe

Cherry Blossom at Night
Goshikinuma in Fukushima, Japan

Museki Abe is the originator of the photo-haiku genre and is the webmaster of the Photo-Haiku Gallery and the World Tempos Journal, both of which focus on photo-haiku. He has written a book “haiku no susume” with Ikuyo Yoshimura, published by The Japan Times in 2003 which is for those who wish to learn how to write English haiku and photo-haiku. He is a member of PhotoForum and MIFA (Meguro International Friendship Association). He won the Honorable Mention in World Haiku Festival 2000 and Silver Medal in Sakuraya Photo Contest 2003 in Tokyo.

He especially likes to make plans related to English haiku events. He has made many plans including, the WHC Global Haiku Tournament, the WHC Photo-Haiku Contest, and the Haiku Column featured in the Daily Yomiuri, a newspaper. Last year he ran the Photo-Haiku World 2003 CANON camera website. He also has published Photo-Haiku Calendars from 2002.

Cherry Blossom at Night was made with a Nikon D100
Goshikinuma in Fukushima, Japan was made with a Contax645

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