

Looking Back

The Negative Years

James Craig





First camera a Ricoh SLR, first roll of B&W film, using a mirror for a *selfie* in 1971.

A collection of my favorite negative-generated B&W images, minus those from Acadia National Park in Maine which have their own volume and the B&W family shots that appear in our family history book.

Time period stretches from 1973 to 1998 except for four images taken while driving through the Badlands of South Dakota in 2002 and the Fixer Upper in Maine in 2003. All but those four were originally printed in the darkroom.

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To Nan who is my rock and who saw that I needed to do this before I did.

Shooting B&W comes natural to me. I tend to get bored easily with color – and this even includes family snapshots. I got my first inexpensive SLR in 1971, replacing that with a Canon F1 as soon as I could. After experimenting with a twin-lens reflex, I also picked up a Mamiya 645 medium format and moved to being able to make larger, finer grained images.

I'll confess to always having had mixed feelings about some aspects of working with negatives, especially the darkroom. While the experience proved invaluable, I would later be grateful that it was over. Messy, expensive, time consuming, unhealthy, environmentally unfriendly, limiting – the list goes on. But it was the nature of the beast. This volume brings closure to that era. All of my negatives, at least those I deemed worthy, have been scanned. My favorite images are included here, along with a few notes and what information I can provide.

I don't delude myself that there aren't advantages to negatives. But in art as in life, every choice is a trade-off. At first, as digital image printing was coming into its own, I opted for compromise – shooting and developing negatives, scanning them and printing digitally. I immediately found that I had much more control over the final image.

It wasn't long before digital cameras came of age – then it was almost like starting over. The automation one is offered with the new cameras tends to conceal the increase in choices and number of elements that one can control, both when shooting and printing. Trickier and more difficult to duplicate what I got with the negative, I soon found that this was compensated for by, again, more control over the final image. A more complex and constantly changing medium, with much more to learn, is both a challenge and an opportunity.

I've arranged the images in loose categories: Susquehanna State Park in Harford County, Maryland where we lived and raised three girls during this period, out into the surrounding County, outside the area shots and some portraits and people shots – with digital I would find myself doing a lot more of that. In the back I provide a list of titles and any recorded technical information. I take my B&W imagery as seriously as an artist takes his painting. They are my creations from “the negative years”.

Susquehanna State Park



Fishing, Mouth of Deer Creek, Susquehanna State Park 1973 – *In the summer at dusk one can often find scenes like this at the mouth of Deer Creek. This exposure was made before the guard rail and planking were added to the old RR bridge for safety.*



Leaves, Fungus, Frost, Susquehanna State Park
1975 – *From the beginning I liked trying the type of
nature close-ups usually done in color – the white stuff
is winter frost.*



Liquid Light, Susquehanna State Park 1977 –
Hiking the old RR tracks along the Susquehanna from Lapidum Landing towards Havre de Grace there are a number of creeks emptying into the river, some posing a little difficulty in getting across. This scene can actually be printed life size – it's only about two and a half feet in height.

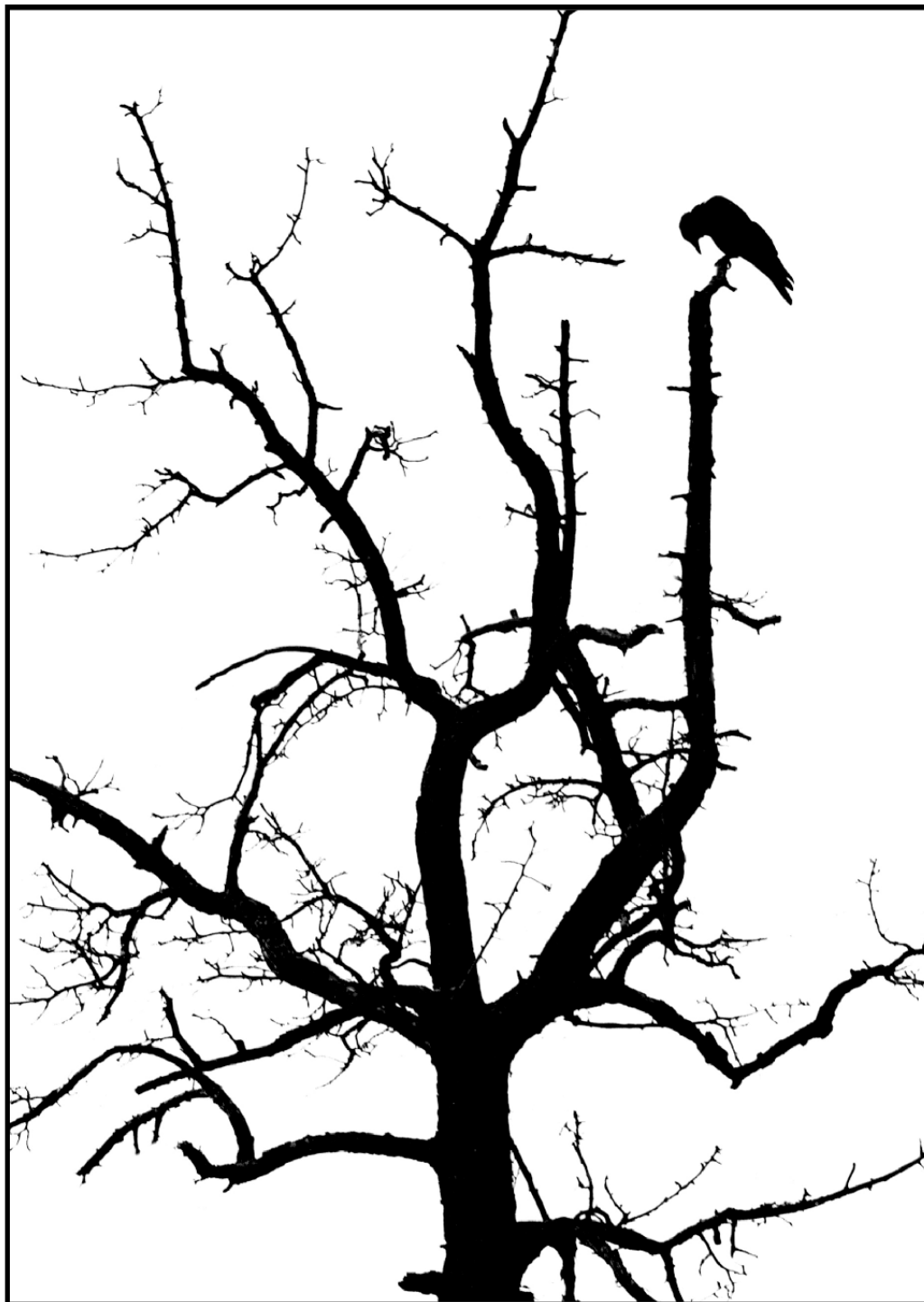


Tree Roots, Rock Run Creek, Susquehanna State Park 1976 – *The creek narrows here and was steadily washing away the bank under the tree, exposing the dense root system in all its glory.*



Old Quaker Bottom Bridge, Rock Run Creek 1974 – *Rickety, one-way wooden bridge. It washed away the next summer and was replaced by a wider, more modern structure.*

Nevermore, Susquehanna State Park 1976 – *Printing this digitally is simply a matter of eliminating all of the mid-tones. In the darkroom, in order to get on paper what my eye and mind were seeing, I had to create a paper negative from which to make the final print.*





Leaf in Ice, Susquehanna State Park 1977



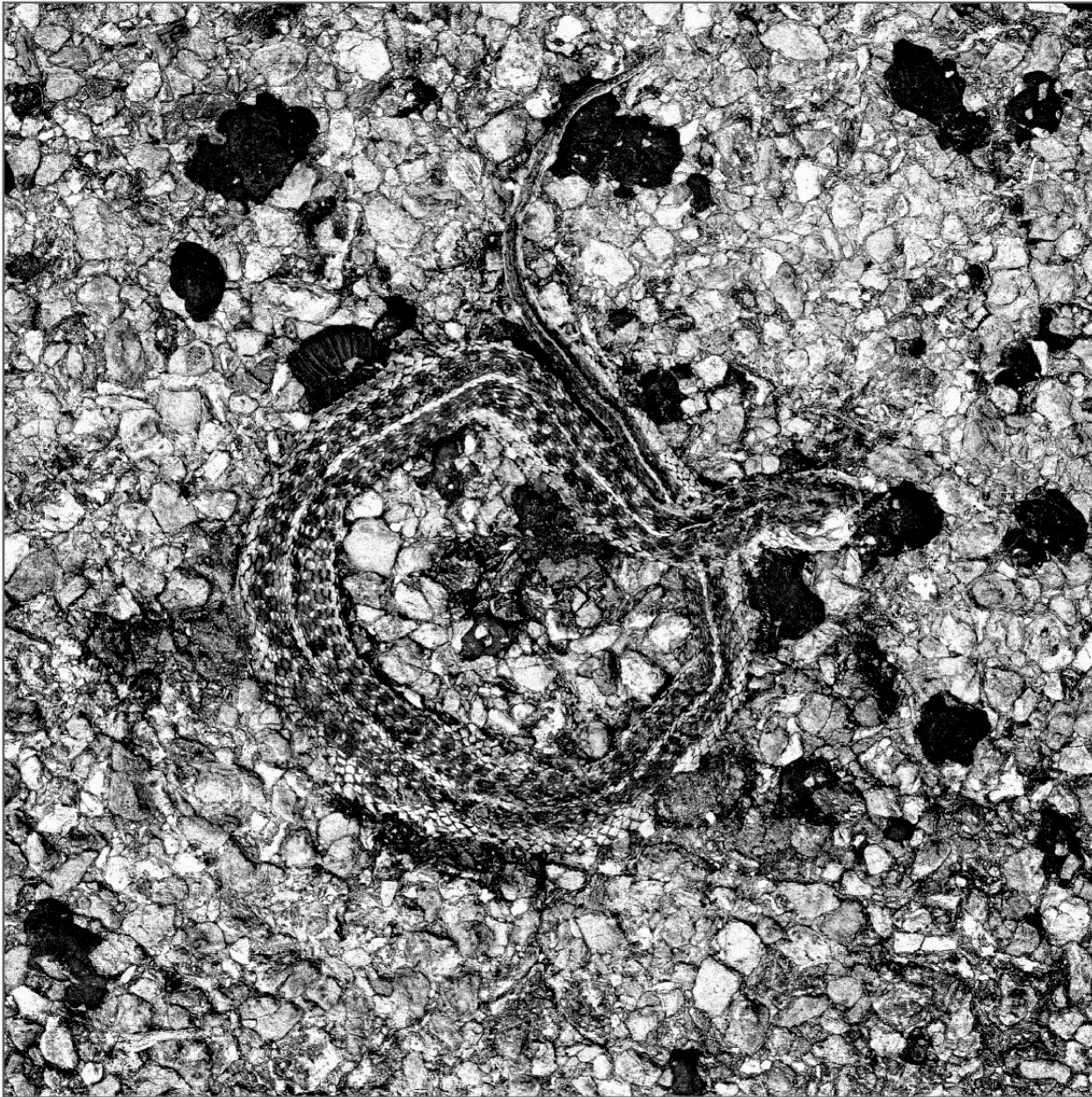
Leaf on Stump, Susquehanna State Park 1977



Fall Leaf in Stream, Rock Run Creek 1980



Deep Woods Scene, Susquehanna State Park, MD 1977



Road Tattoo, Susquehanna State Park 1989 – *Pressed into the gravel road by traffic, he was paper thin at this point, still striking quite a defensive pose.*



Fishing on the Susquehanna at Rock Run 1988 – I remember taking this one and can't figure out how I lost track of it for decades, rediscovering it during my negative scanning marathon in 2013. It was late in the day and the two fishermen were loading up and getting back into their boat to come back in.



Mushrooms, Susquehanna State Park 1979 – *This array of mushrooms was growing out of a small crevice in a still vertical dead tree. The entire grouping was very small, measuring only one third the size of the image as seen here.*



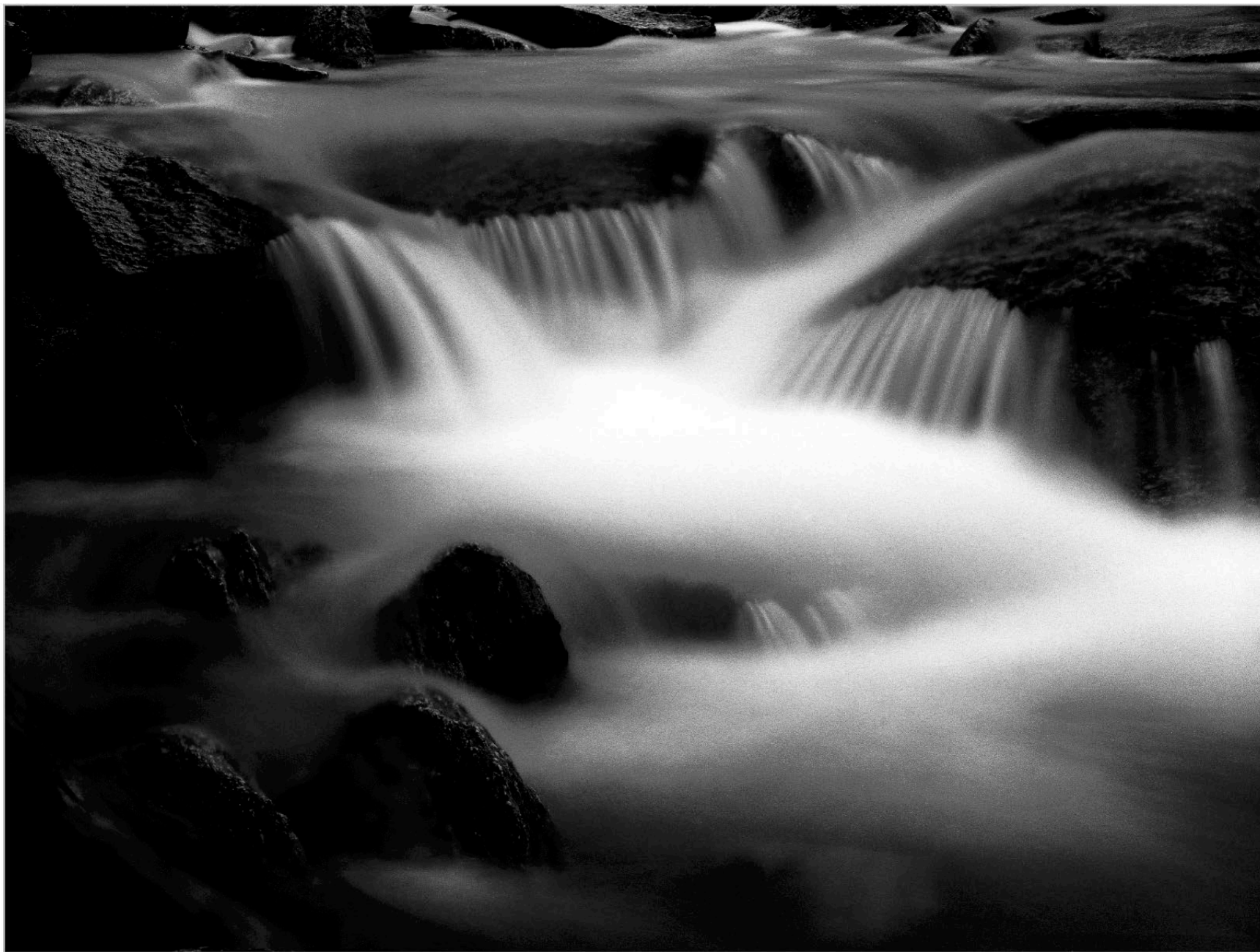
Wildflowers, Susquehanna State Park 1973 – *For some reason I enjoy the challenge of shooting flowers in B&W – not that it meets with much success. I do like this one though.*



Bumpy Road, Wilkinson Road in Susquehanna State Park 1977 – Just for fun. Wilkinson road where we lived remained unpaved for years. The trek down and back up was part of many a saturday family hike.



Islands in Fog, Susquehanna State Park 1988 – These “islands” are what’s left of the pilings that held up a long covered bridge across the Susquehanna in the nineteenth century.



Rock Run, Rock Run Creek above the milldam 1979 – *I set up the tripod, working to get a time exposure of the water. It was so bright out that I had to use two neutral density filters to cut down the light.*



Skunk Cabbage, Susquehanna State Park 1979



Air Bubbles in Ice, Rock Run Creek, Susquehanna State Park, MD 1980



Rock Run Creek Millrace Dam, Susquehanna State Park, MD 1977 – *Usually just a steady, thin flow of water runs over this dam. But when it rains hard...*



Gull Fishing, Pond in picnic area, Susquehanna State Park 1973 – *There was snow on the ground but no wind. I sat at a picnic table, bracing the 300mm lens, and watched this guy repeatedly skim the pond. Not sure exactly what he was "fishing" for.*



Lapidum Creek, Fall 1980 – Quite a colorful Fall scene, and I shot it in B&W. This is one image that Nan more than once hand-tinted during the couple of years we experimented with that process. In the end, even though they sold, we both felt unfulfilled by the repetitive process and abandoned doing them.



Fallen Log, Susquehanna State Park 1981



Deep Woods Stream, Susquehanna State Park 1975 – Wilkinson Creek just before it empties into Rock Run Creek at the bottom of Wilkinson Road. One of the few shots I got experimenting around with an old twin-lens reflex. I never could get used to the left-right reversed image in my viewer.



Light Play, Deserted Farm, Susquehanna State Park, MD 1974



Deserted Farm, Susquehanna State Park, MD 1974 –
*When we moved into the house in the park in 1969, this
 farm on the hill across the street was already deserted.
 Before the buildings became dangerous to enter, we
 carried a huge hand-hewn beam home to use as a
 fireplace mantle.*

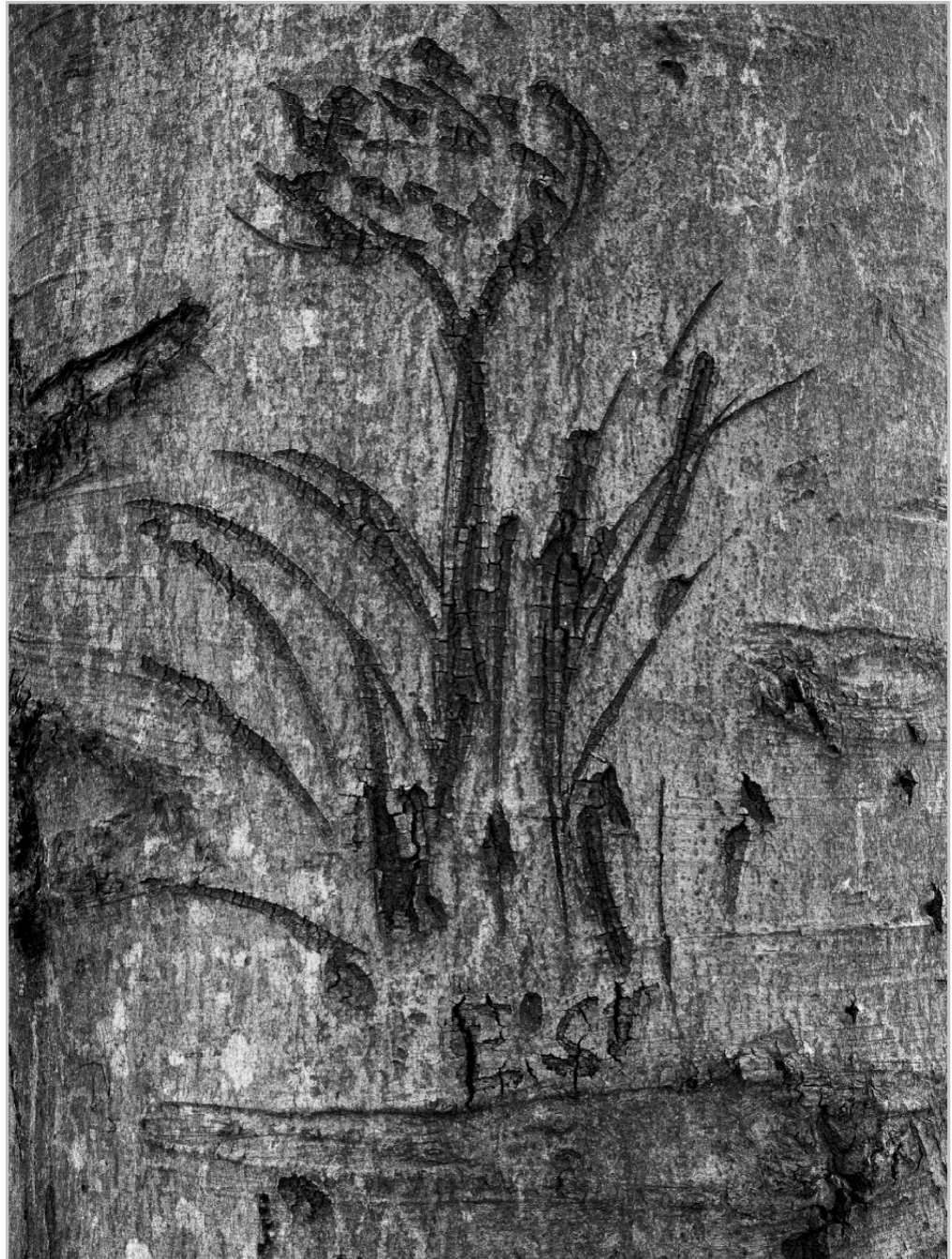


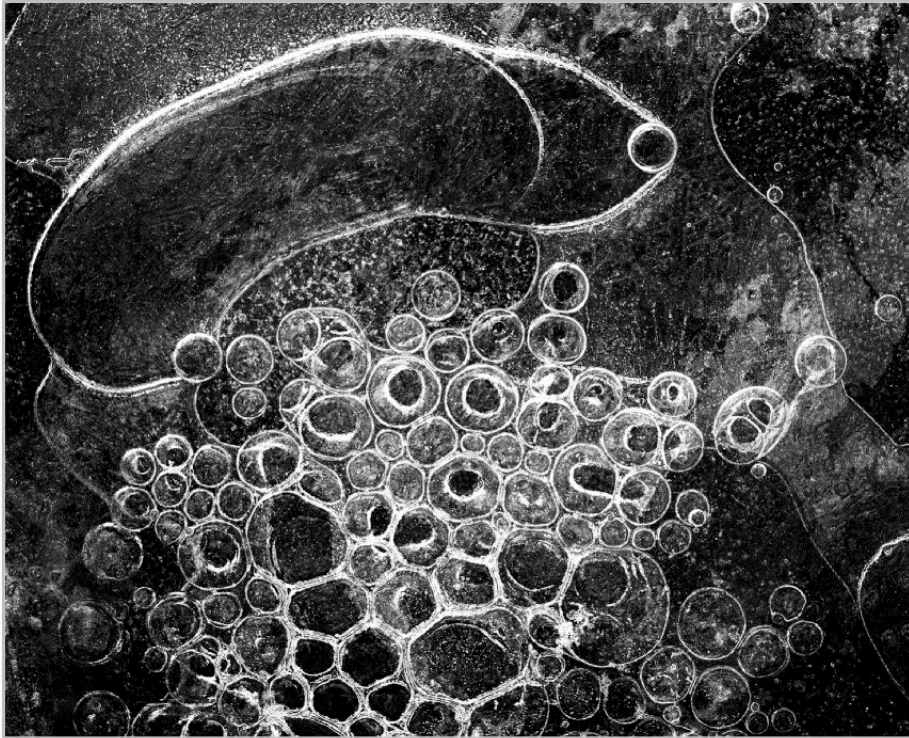
Light Play 2, Deserted Farm, Susquehanna State Park,
 MD 1974



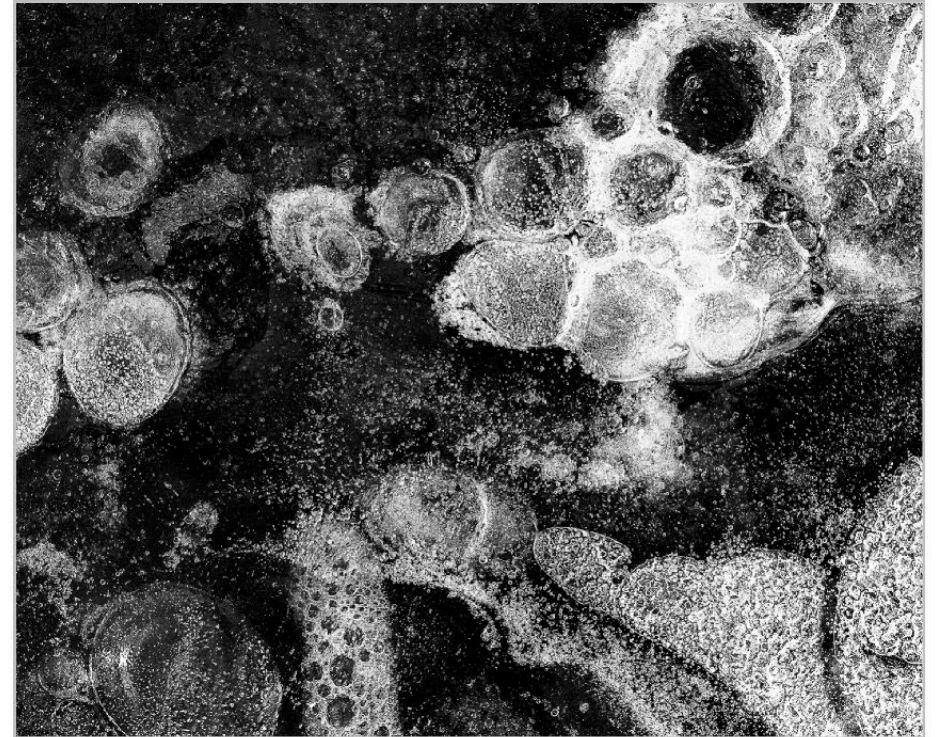
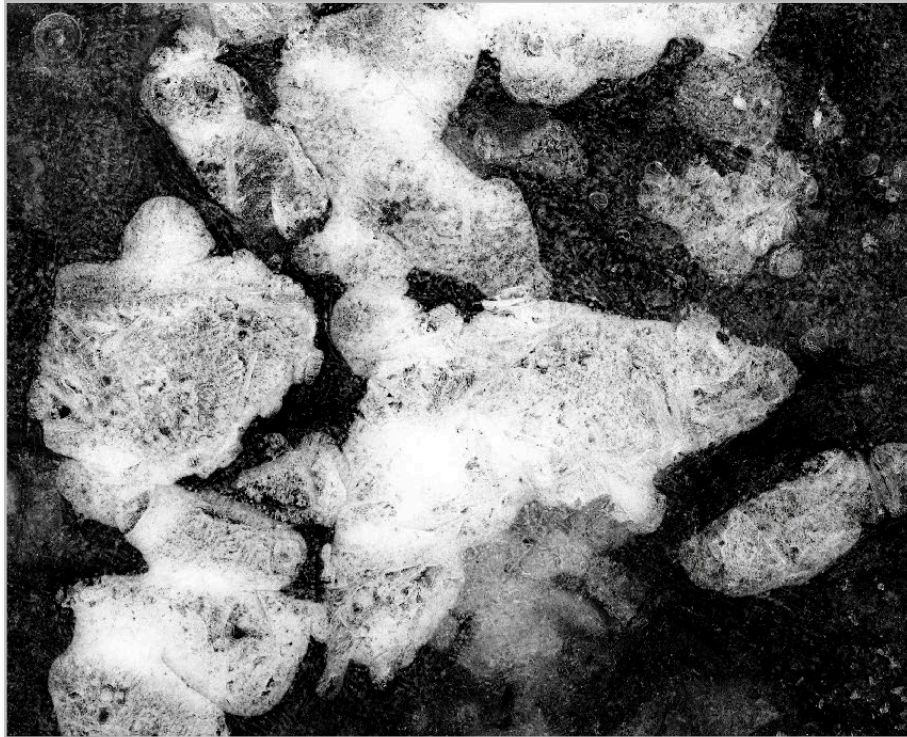
Looking Back, Old RR bridge across the mouth of Deer Creek, Susquehanna State Park, MD 1974 – *It was pouring rain. but I carry an old plastic sleeve to wrap around the camera and lens for occasions like this. To get the shot I knelt down at track level, getting thoroughly soaked. The only image to sell out a limited edition of fifty darkroom prints.*

Tree Art, Susquehanna State Park MD 1997 – *When you spend enough time in park areas you become amazed at how many trees are decorated with initials, hearts, etc. This was the first time I came across an effort to carve a nature scene into the bark.*





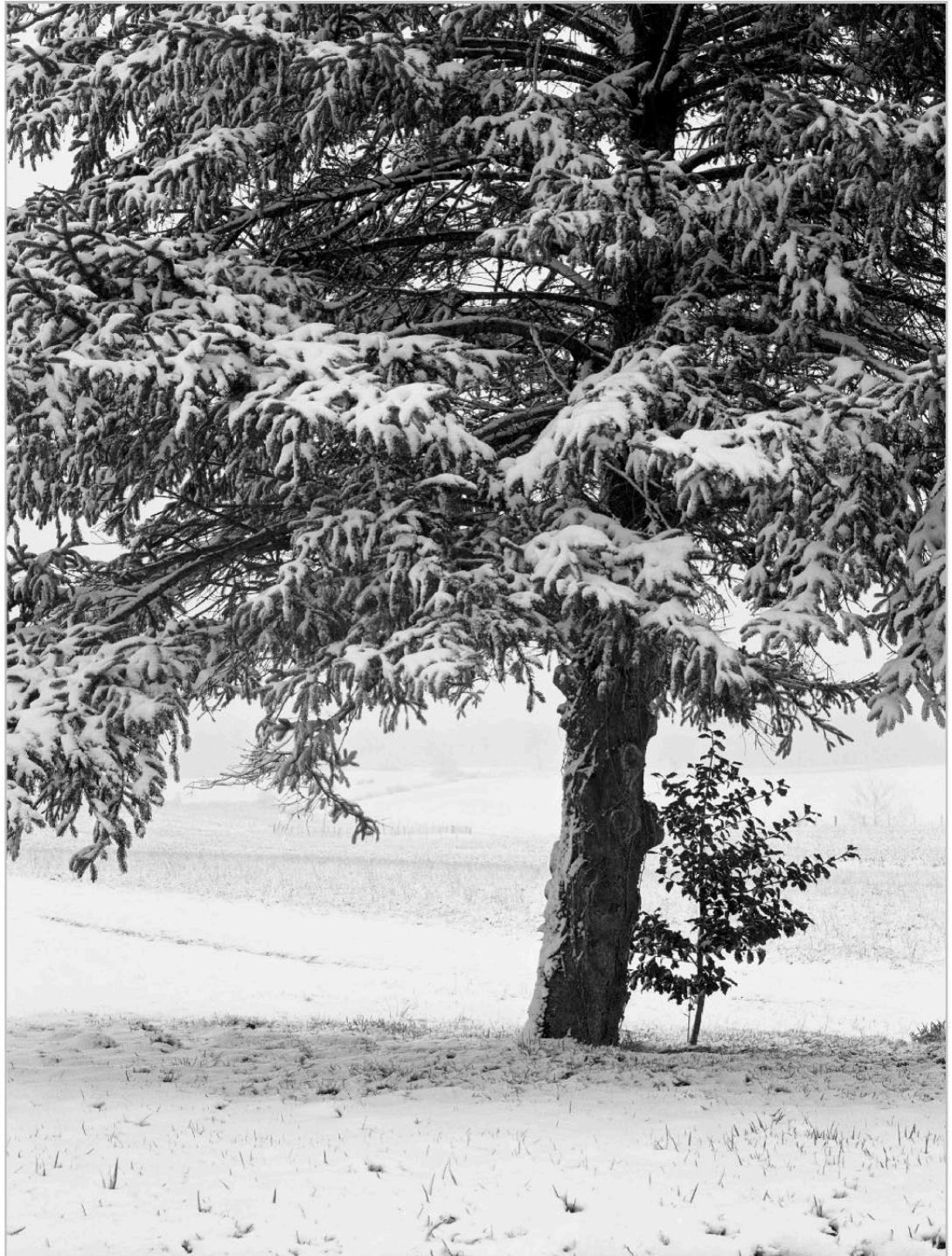
Ice Worlds #1, 2, 3, 4, Rock Run Creek in Susquehanna State Park 1988 – I've printed these a couple of times, replacing the darkroom versions with the digital. I do believe that I'm the only one who really likes them. Just like in tree stumps and clouds, I see the world reflected in patterns in ice.



Around in Harford County



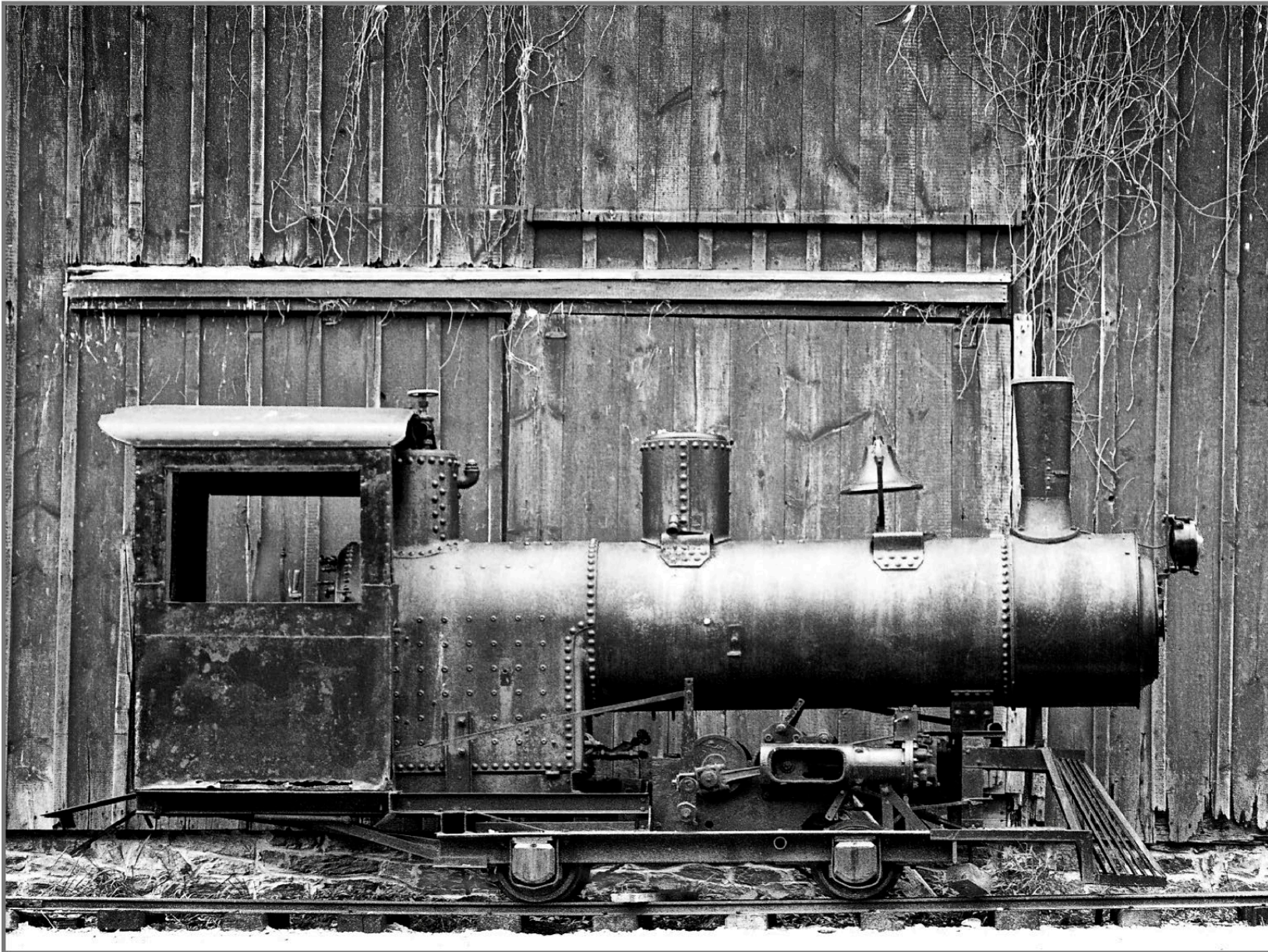
Snow Tree, Churchville, MD 1975 – *This was one stately old tree. Here a snow storm was obliterating any housing in the background. It was the kind of tree that, in a different setting, I would have been tempted to do a twelve month series on.*



Holly and Pine in Snow, Rock Run Road 1997 –
*I passed this little guy often on the way home,
wondering how the heck he managed to survive so
directly under the much larger pine. The next
summer it was gone.*

Doorway, Aldino, MD 1976 – *This old building in Aldino, listed as Cooper & Preston's Old Church in the list of Harford County Historic buildings, was deserted at this point. Later it became an antique shop, followed by storage for a number of small businesses.*





Old Train Engine, Forest Hill Station, MD 1977 – Long since disappeared. This was the last remnants of the old Ma & Pa Railroad line in the area. Eventually the building was renovated and turned into a model Railroad shop.



Skipjack Martha Lewis, Havre de Grace, MD 1996 – *I went sailing with Jim Hopkins on his boat a few times. The tricky part about taking shots like this was keeping one eye on the rigging so as to not get knocked overboard. The Skipjack Martha Lewis is often in full sail – with a small crowd of tourists aboard.*



Sunrise on the Susquehanna, Havre de Grace, MD 1996



The Dove, Havre de Grace, MD 1986 – It was a very nasty, rainy day, even if the wind wasn't all that bad. The Dove was getting ready to set sail. I grabbed this shot and beat it for the car as the rain got even worse.



Sunrise, Promenade, Havre de Grace, MD 1996



Walking the Promenade at Dawn, Havre de Grace, MD 1996 – While this view is almost adjoining the image on the left, my treatment was different. It was the following morning, the wind was up a bit and I used a much shorter exposure.



King & Queen Seat, Rocks State Park, MD 1980 – *This pinnacle in Rocks State Park gives an overview of Deer Creek. Unfortunately it is also a little tricky to navigate and there have been a number of falls.*



After the Rain, Rocks State Park, Harford County 1980



Kilgore's Falls, Falling Branch Creek 1996 – A short drive north of Rocks State Park. Often photographed but difficult to get right. I waded out and set the tripod up in water up over my knees, using a wide angle lens to shift perspective on the tree lying across the falls.

Traveling around



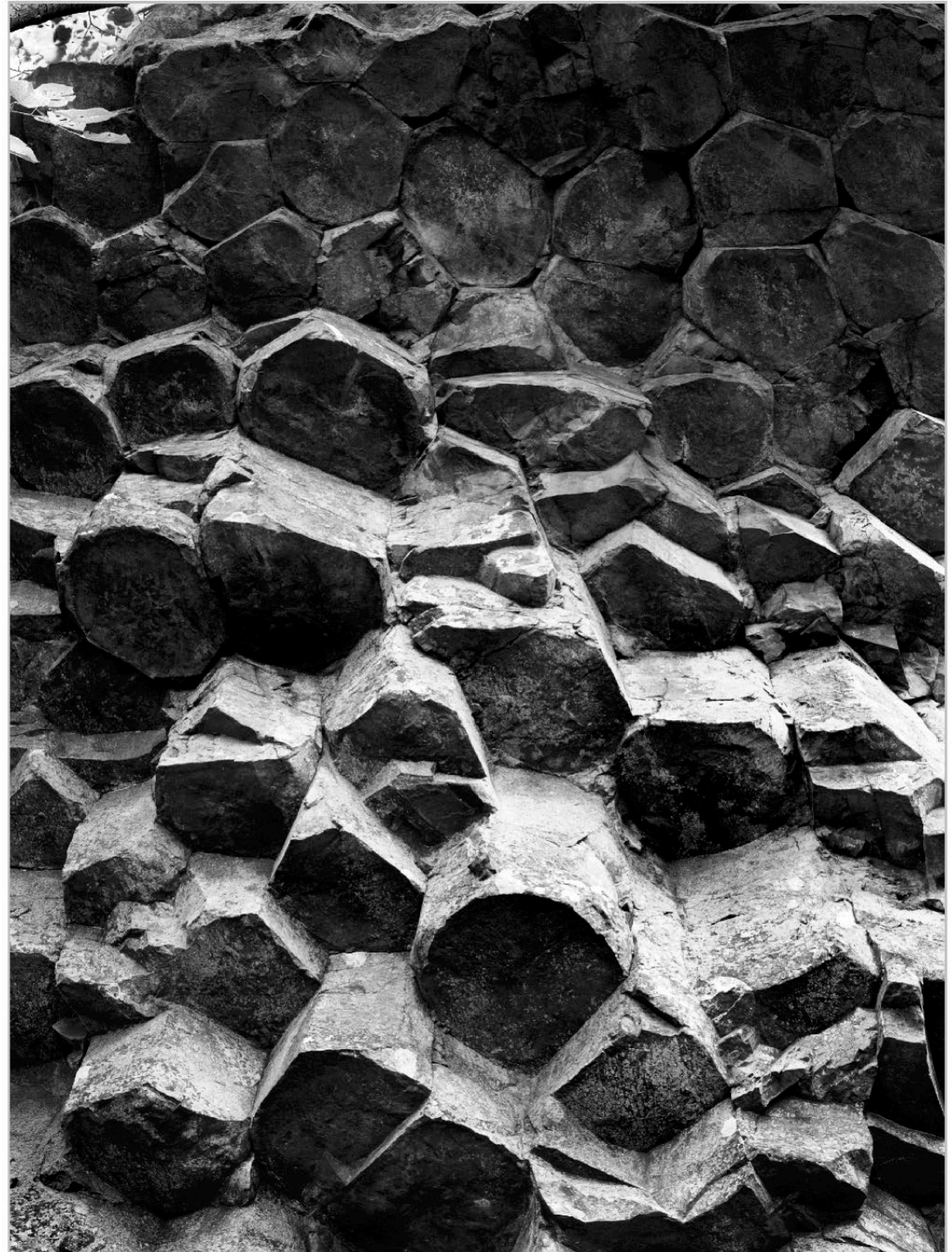
Building the Fort McHenry Tunnel, Night, Port Deposit, MD 1981— *I shot these from the Harford County side of the Susquehanna, at Lapidum Landing.*



Building the Fort McHenry Tunnel, Day, Port Deposit, MD 1981



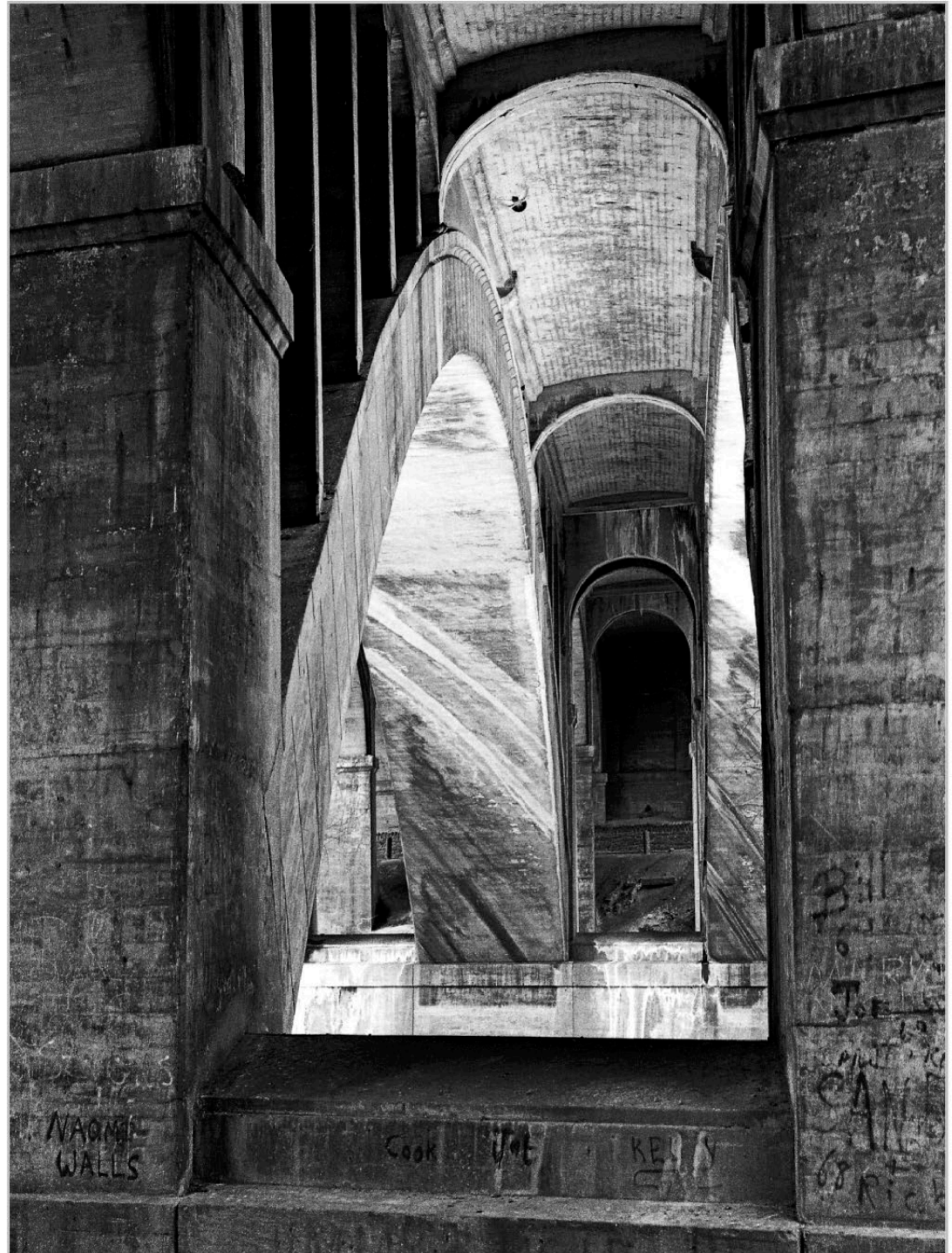
Limberlost, VA 1986



Columnar Jointing, Shenandoah National Park, VA
1977 – I'd seen very impressive examples of these
formations in pictures from elsewhere, especially
Ireland. I didn't know these were so close to home.



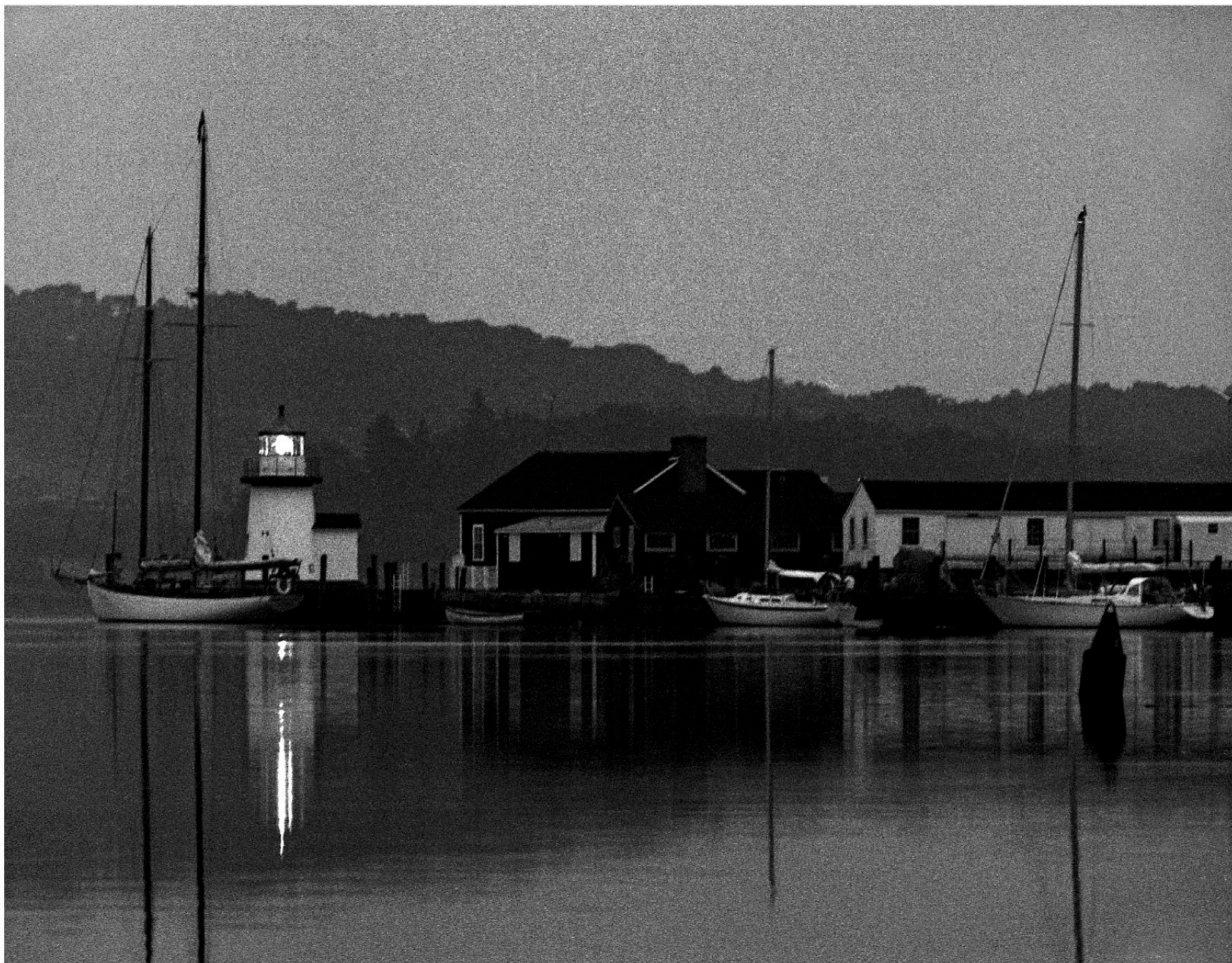
D.C. Stroll, 1995



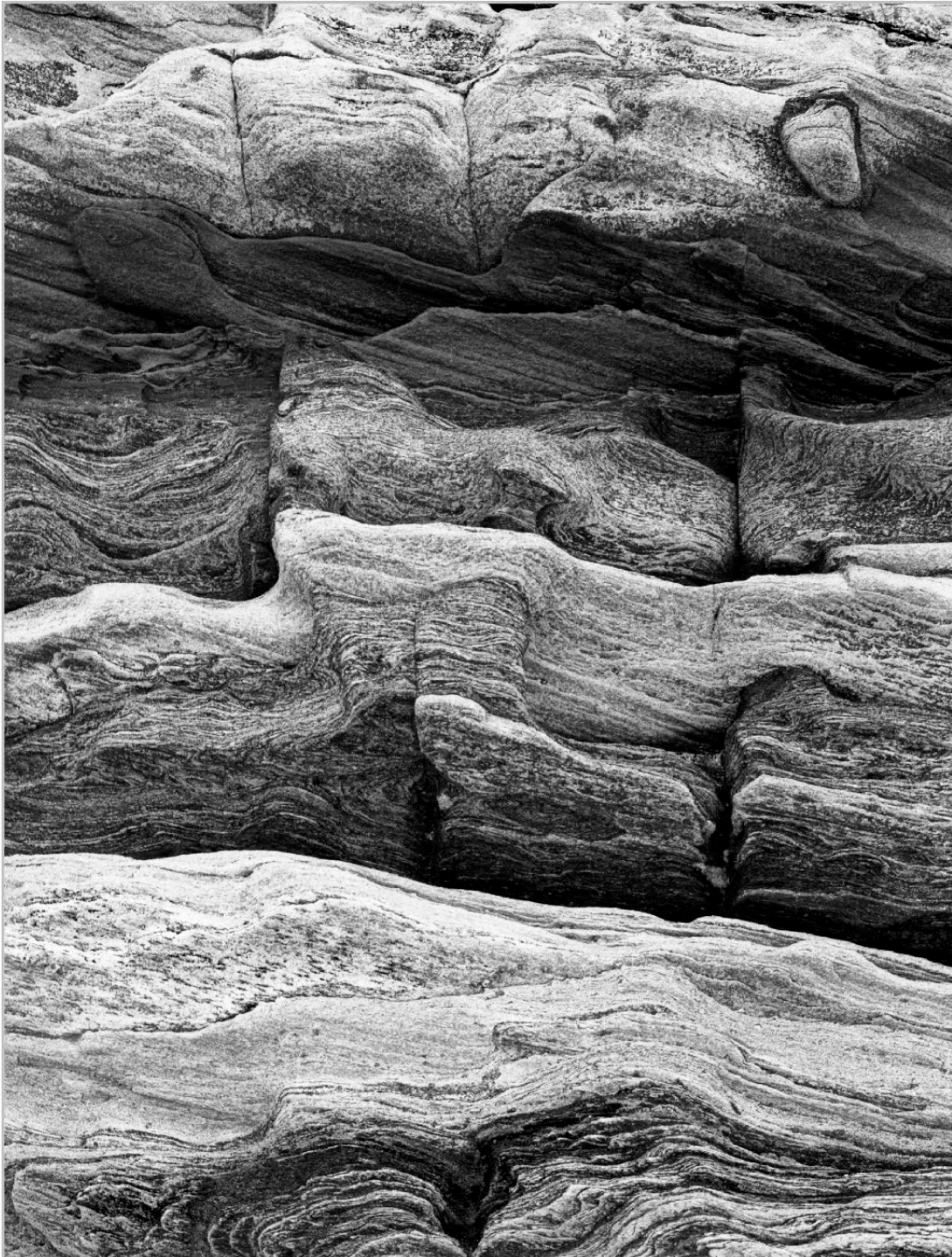
Bridge, Brandywine Park, Under Washington Street Bridge, Wilmington, DE 1977 – *The pigeon kept flying back and forth. I shot an entire roll of 36 shots, using a tripod for maximum depth of field and slow exposure, to make sure I had him right where I wanted him.*



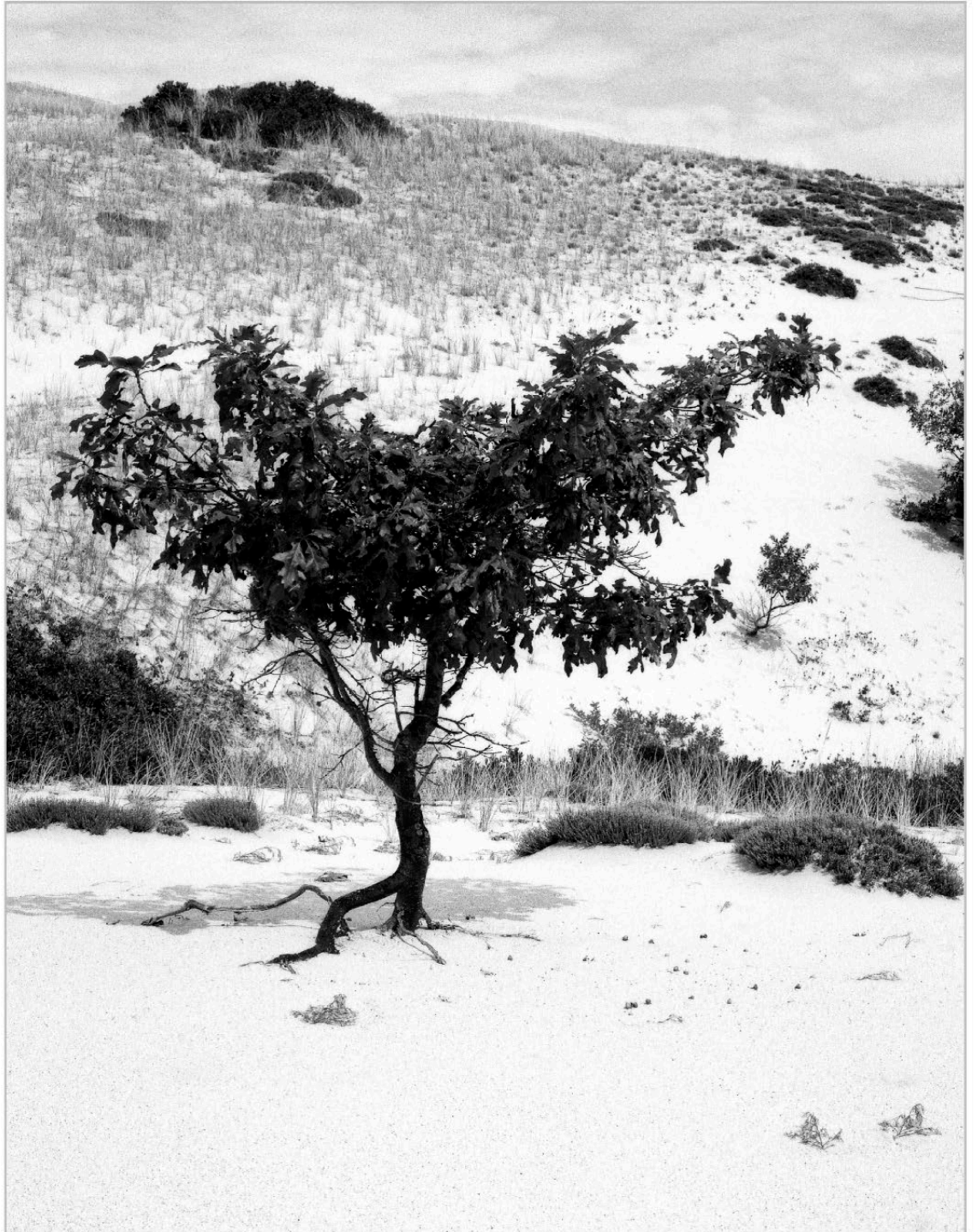
Birches in Snow, near Longwood Gardens, PA 1988 – *When I first saw these birches I decided that I wanted to shoot them in the snow. Months later when I saw the size of the flakes that were beginning to fall, I jumped into the car and drove up Route 1 from Darlington just to set up and make this exposure.*



Mystic Seaport, CT 1979 – We were just passing through on our way north. At dusk and very calm. The fellow on the middle boat is folding his sail. I shot this with Tri-X and push processed to 800. The extra grain simplifies and smoothes the image.



Coastal Rock Pattern, Maine 1977



Scrub Oak in Dunes, Cape Cod, MA 1998



Bailey Island, Maine 1977



Popham Beach, Maine 1977



Fixer Upper, Near Belfast, Maine 2003



Mending the Net, Bar Harbor, Maine 1984



St. Margaret's Church, Cape Breton, Nova Scotia 1994



Cape Breton Coast, Nova Scotia 1994.



Badlands 1, South Dakota 2002 – *Our first glimpse of the Badlands driving from west to east.*



Badlands 2, South Dakota 2002



Badlands 3, South Dakota 2002 – *For this one I actually walked out on one of the ridge crests to get the feeling of being in the middle of the Badlands. I didn't climb down in fear of not being able to get back up..*



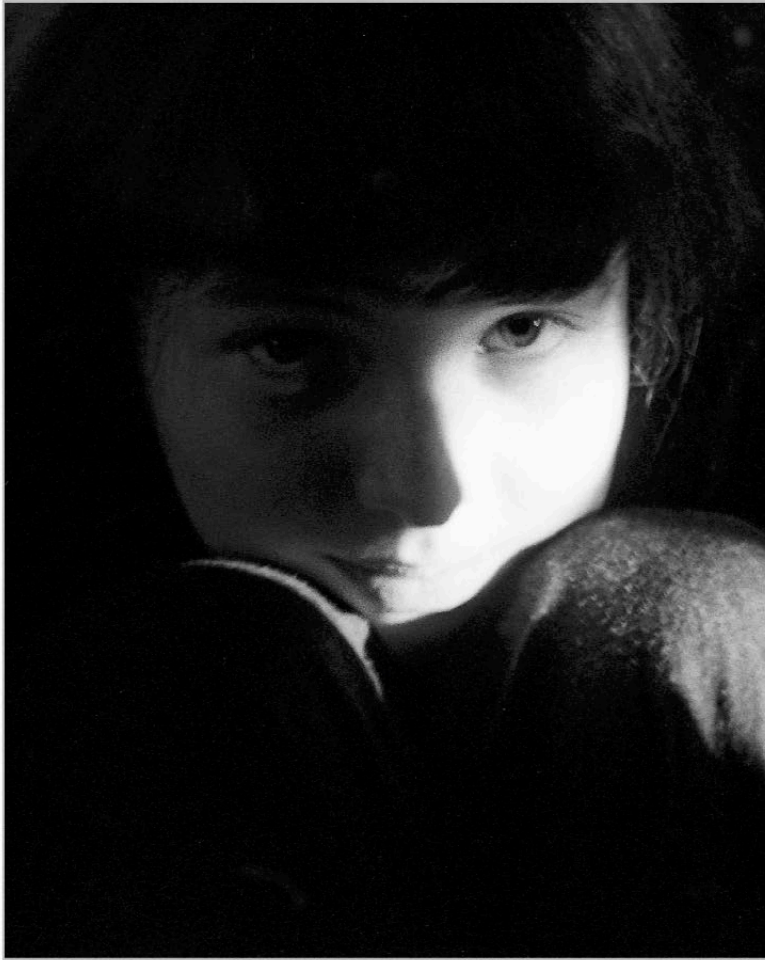
Badlands 4, South Dakota 2002 – *Leaving the Badlands behind. It ended almost abruptly. Looking from East to West it seems to rise out of the plains.*

People and Still Life

Pam, Chrysler Plant Night Shift, Newark,
DE 1980 – *A very interesting character,
always with a cause.*

*When shooting portraits, I have only
one instruction, just look at the camera
and don't smile. For some reason that
often brings out just the hint of one being
suppressed.*



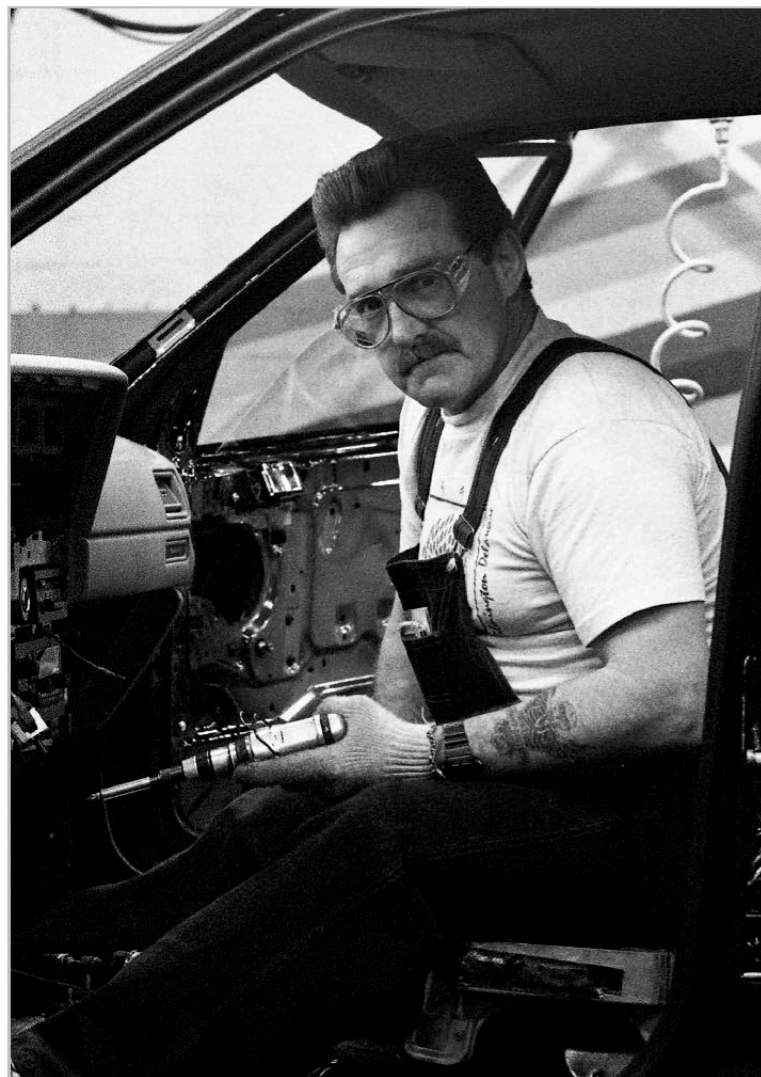
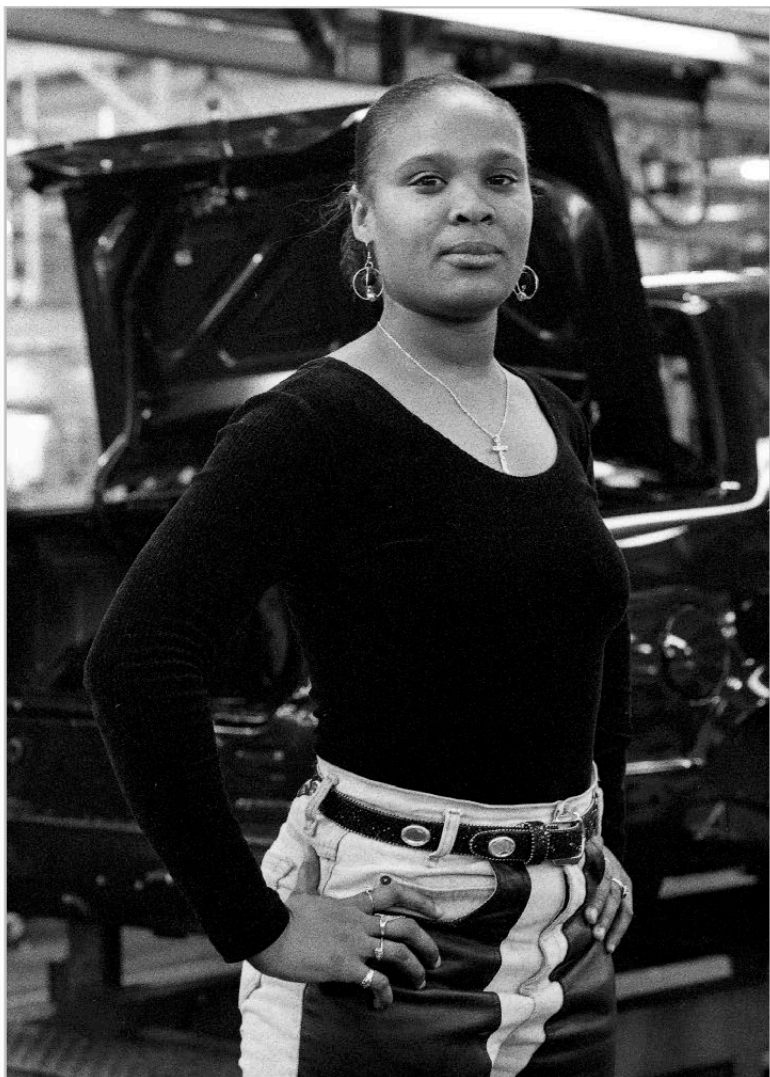


Illusion 1 and 2, Jackie, Newark, DE 1975 – We were visiting with a friend in Delaware. A friend of her daughter's was sitting on a darkened stairway with a bright shaft of light coming in the front door. I grabbed a couple of shots to capture the eerie effect and later gave her a set.

Chessman, Chrysler Plant Night Shift, Newark, DE 1992 – *There was almost always a chess game going on somewhere in the plant. When the St. Lewis plant closed and a number of workers transferred in – only to go back when it reopened a few years later – Steve was among them. They were a pretty rough inner city bunch, and a lot of them were chess players. Steve was their top man so we squared off and soon realized that neither one of us seemed to be establishing a convincing upper hand. Eventually we set up something of a formal tournament, twenty one games to determine bragging rights. We took the games very seriously, recording the moves, etc. At the end we both felt like we'd been run over by a truck. The result: seven wins, seven losses, seven draws. I regret only that I somehow lost my records of those very long, tight, hard fought games.*

Note the chessboard reflected in the glasses.





Tracy & Stoney, Chrysler Plant Night Shift, Newark, DE 1993 – For 1999-2000 Chrysler initiated its annual ARTISTS AT WORK employee art exhibition. I received an honorable mention and four pages in the catalog. These two portraits, part of a series I did in the plant, were included.

Peggy, Chrysler Plant Night Shift, Newark, DE
1979 – I hired in at the same time as Peggy and
we were assigned adjoining jobs. She became a
friend of the family. When she decided she wanted
some formal shots I gave it my all, in spite of my
aversion to anything set up or posed. Nan picked
this one from over a hundred I took that day.
Needless to say, working alongside Peggy I got to
meet a goodly number of guys in the plant.



Lincoln University

In 1988 the Chrysler plant closed for a year, we were on a “mass temporary lay-off” while our youngest had just gone off to college. Seeing this as an opportunity to earn more credits towards my BS degree, I looked at both Towson State and Lincoln University, a short drive north of Darlington, MD where we were. One of the best decisions I ever made. My functional credits transferred – the only frustration was having to retake intro to art and religion. I majored in history, which introduced me to Jane Bond-Howard. Nan got to know her too because she held a French history class that only two signed up for. Professor Bond-Howard decided to hold the class in her office and let Nan sit in on it.

I managed to pick up a couple of extra credits by taking the theater arts class as an independent study, taking B&W images and giving them to the instructor. Nan went with me the day we did life-masks. I was glad she was there because there was a problem getting any of the students to volunteer to go first. I wound up having to set an example. That’s how I came to have a plaster bust of myself in my studio at home.

When the year off was over, I returned to work with just a handful of credits to go. I managed to graduate in the Spring of 1990 – Bishop Desmond Tutu was our graduation speaker.

At Lincoln a bachelor’s thesis was a requirement. I did mine on the historiography (history of the history of) Ira Aldridge, a black shakespearean actor in Europe in the nineteenth century. At the time the Harford Historical Society had a picture of him hanging with the assertion that he was a local native. In the process of doing my research, I established that he was actually born in New York, and that a century-old listing of his birth place in the Baltimore Sun’s announcement of his passing was the origin of the wrong information. I gave a copy of my paper to the Historical Society; and felt a little sad when on my next visit I found the portrait had been taken down.

Lincoln was good preparation for St. John’s College in Annapolis where I subsequently enrolled for my Masters, accomplishing that in four summer leaves of absence from work.



Joyeux Foster, Belting out a fantastic gospel number at Lincoln University 1989 – *I looked on line recently but couldn't find any mention of her – we were hoping to find her recording.*



Karsonya and Lisa, Lincoln University, PA 1989 – Two of the students Nan and I got to know at Lincoln, impressive, bright and serious. I tried Googling them and couldn't find where Lisa is today, but Karsonya is a PhD professor at Loyola University, author and documentary film maker. I'm not surprised. At the time she was calling herself Akilah Fatima.

Professor Jane Bond-Howard, *Lincoln University, PA*
1989 – *One of the more impressive individuals I have ever met. Professor of European history and cousin of Julian Bond – with lots of family stories. I loved her insistence that every history course include the reading of a relevant novel from the time period.*



Jim Hopkins, ArtQuest meeting 1996 – *I met Jim just after Nan and I married and I transferred into Harford Community College to continue my education. I took his English 202 class in 1965. In later years I liked to tell him that I thought he was old then.*

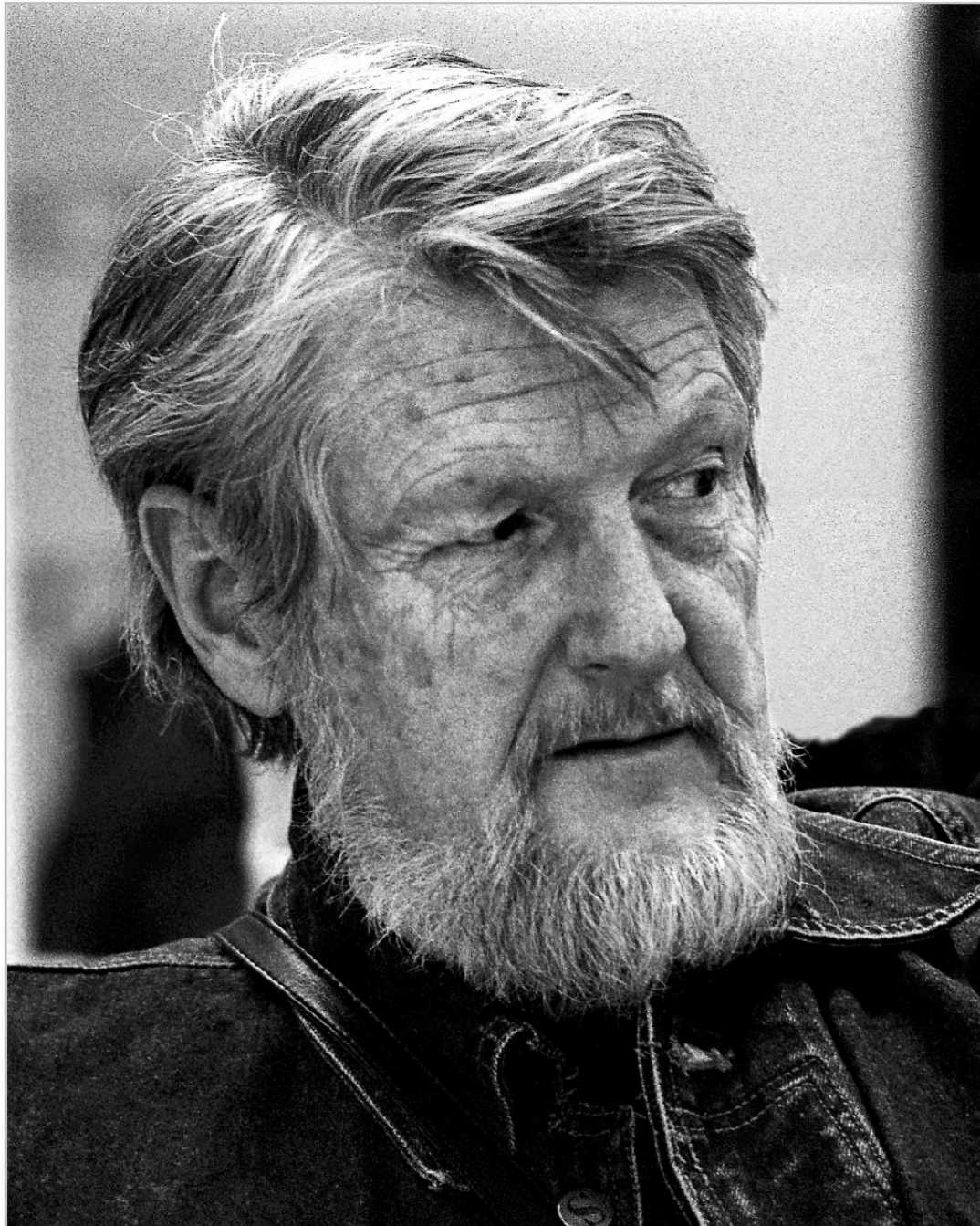
Later that year we were both on the local chess team, competing around the state. A couple of years after HCC, after I took up photography (to have something to do while Nan painted) I discovered that Jim had begun painting. We soon found ourselves doing shows and exhibits together. I remember how difficult it was for me to stop calling him Mr. Hopkins.

One of my fondest memories is helping Jim sail his new sailboat from Baltimore harbor to Havre de Grace. Jim would still be taking his boat out alone just months before he succumbed to cancer at seventy-five in 2006.

I considered him one of the three best painters in the area. And Nan welcomed his feedback, mostly because you could trust it – he didn't subscribe to the local trend of restricting oneself to positive ego boosting commentary. He did have one, often fun, hang-up in that he was almost totally dismissive of painters who flaunt their gender in their work – creating paintings that hit you in the face with the statement that a very feminine woman painted it. Fortunately Nan isn't one of those, and considered it the ultimate compliment when he speculated near the end about their doing an exhibit together.

I loved to argue with Jim about some things, like his assertion that abstracts need not represent anything versus my insistence that I wanted to know just what the painting is an abstract of. We own a number of his paintings, some with great stories behind them – and yes one is an abstract.

Of all the pictures I took of Jim, this is my favorite because I caught what I consider his signature look. You could always tell when someone was saying something that he considered anything from a bit iffy to downright flakey because the one eye would close very slightly and the other open a tad. Otherwise he would remain expressionless. I took this at one of many, many ArtQuest committee meetings. He chaired the event in '96 and '97 while I was sort of his go-to guy to get things done.





Kathy, East Coast Artists 1989 – *It was a gallery Halloween party. I managed to catch Kathy in a contemplative moment. The small "Face Vase" above was my favorite piece of hers from one of her showings. A year later she finally agreed to sell it to me – it's a prized part of our collection of "other people's art". I "posed" it with some artificial flowers but we display it sans anything in it – it works better that way.*



Vase with Dried Flowers 1980 - *a study in whites*



Nan 1973 – *The first time I pointed the camera at Nan without any clothes on, she covered herself and turned to the wall. I liked the effect. I sold an edition of twelve darkroom versions of this one.*



Nan 1978 – *Of all the pictures I have taken of Nan, this is by far my favorite. I keep the original darkroom generated 8X10 propped up against the wall on one of my studio tables, at working eye level.*

The end of an era...

I almost ceased shooting between 1999 and 2005. This was turn at chairing ArtQuest, when I spent much of my energies working to take a small outdoor art show and build it into an innovative solution to the present situation – a travesty for artists and public alike. At the end we had a great event that was completely free even for the artist, provided free tent cover for artists who didn't have their own tents, built display rack systems for those who needed them – again free, and still provided prizes and a good time for all. We found ways to raise the needed funds that promoted both the arts and the artists. And our annual event succeeded where others fail – it was all fine art and fine craft, none of the junk cluttering up the shows today. It was a model of what can be done.

I began to have serious health issues that would prevent me from continuing the effort. With no one to take over, it all disappeared almost overnight. As I worked my way back to full health, I took up my cameras again. No way was I prepared to renew what I considered a crusade if I had to start all over again.

I began the Easter Island project shooting negatives, carrying a couple of hundred rolls of film to the island with us. There I developed and scanned the exposures – this was the original plan. After four months of our planned one year stay on the island, I acquired a good digital SLR and began shooting both formats. In the meantime, I spent the two months recovering from the operation that interrupted the project mastering the art of producing images from digital exposures that equalled or surpassed those from negatives. Then back to the island. In the end only sixteen of the forty images in the opening exhibition and ninety eight images in the resulting tritone book were from negatives. Moving to digital made the project a much greater success than I had originally imagined.

While, like a lot of photographers, I can wax nostalgic about the world of negatives and darkroom, and appreciate the finer points of the results, I have no desire to continue to subject myself to its limitations. I remember when in the seventies Nan began painting in acrylics – it suited her style and way of working. A large segment of the local art association, even those who worked in watercolor, considered acrylic painting somehow not quite real art. This was my first encounter with the fact that the vast majority of artists, reputed to be the free thinking part of society, are just as resistant to change as the average population, especially within their own world.

A filmless future...

I really don't know if B&W photography can survive as an independent art form without film. Grayscale printing has become something of a sub-set of color exposure. I still see myself as shooting B&W images, in spite of the fact that my computer now holds closing in on thirty thousand RGB (color) images that are all potential monochromes.

Other photographers I know, even long time B&W-only photographers have, when going digital, succumbed to the allure of color. And the web sites tend to be mixed or divided between the two very different, in my mind, mediums – as if they aren't that different after all, as if B&W is simply an option like contrast, exposure, etc. While this is the reality, I choose not to see it that way. B&W photography is a way of thinking, its own art form, with endless room for expression. The removal of color from an image opens up otherwise hidden truths. Stare at a color photograph that you like, analyze it, take note of what it says to you. Then do the same with a B&W that you find fascinating. Compare notes. But I can see that in the future the road to thinking and shooting in shades of gray will be a difficult one to travel without a foundation of film.

I did bring some of what I consider the best of film photography with me over to digital. I find that adding the finest of grain to an image near the end of the process, just a couple of steps prior to printing, has a lot of pluses. While the induced film grain is undetectable, it adds body to the image, eliminates the soft-flow digital effect that actually seems to be a plus for color but not B&W, and creates images that can mix with film images in a book without making it obvious which is which.

It admittedly feels a little odd to see a medium that I worked with so long change so much. Negatives have been relegated to those who choose to work with old tools and ways, like daguerreotypes and tintypes. I didn't see that one coming. Setting these images in book form helps me close the door on an era – admittedly without much in the way of mixed feelings. I'm enjoying looking forward.

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Doorway Aldino ~ Canon F1 w/85mm – PX – p.41

The Dove ~ Canon F1 w/300mm – TX@800 – p.45

Face Vase ~ Canon F1 w/85mm – PX – p.84

Fall Leaf in Stream ~ Mamiya 645 w/80mm – PX P120 – p.16

Fallen Log ~ Mamiya 645 w/80mm – PX P120 – p.30

Fishing, Mouth of Deer Creek ~ Ricoh SLR w/50mm – PX – p.8

Fishing on the Susquehanna ~ Mamiya 645 w/80mm – PXP120 – p.19

Fixer Upper ~ Mamiya 645 w/80mm – PXP 120 – p.64

Gull Fishing ~ Ricoh SLR w/300mm – PX – p.28

Holly and Pine in Snow ~ Mamiya 645 w/45mm – PX P120 – p.40

Ice Worlds !, 2, 3, 4 ~ Canon F1 w/50mm – PX – p.36/37

Illusion 1 & 2 ~ Canon F1 w/135mm – PX – p.74

Islands in Fog ~ Mamiya 645 w/45mm – PX P120 – p.23

Jim Hopkins ~ Canon F1 w/85mm – PX – p.83

Joyeux Foster ~ Canon F1 w/135mm – TX@800 – p.79

Karsonya & Lisa ~ Canon F1 w/85mm – PX – p.80

Kathy ~ Canon F1 w/85mm – PX – p.84

Kilgore's Falls ~ Mamiya 645 w/45mm – PX P120 – p.50

K&Q Seat ~ Mamiya 645 w/80mm – PXP120 – p.48

Lapidum Creek ~ Mamiya 645 w/80mm – PX P120 – p.29

Leaf in Ice ~ Canon F1 w/50mm – PX – p.14

Leaf on Stump ~ Canon F1 w/50mm – PX – p.15

Leaves, Fungus, Frost ~ Canon F1 w/50mm – PX – p.9

Light Play ~ Ricoh SLR w/50mm – PX – p.32

Light Play 2 & Deserted Farm ~ Ricoh SLR w/50mm – PX – p.33

Limberlost ~ Mamiya 645 w/80mm – PXP 120 – p.54

Liquid Light ~ Mamiya 645 w/80mm – PXP120 – p.10

Looking Back ~ Ricoh SLR w/28mm – PX – p.34

Mending the Net ~ Mamiya 645 w/80mm – PXP120 – p.65

Mushrooms ~ Canon F1 w/55mm macro. – PX – p.20

Mystic Seaport ~ Canon F1 w/300mm – TX @800 – p.59

Nan 1973 ~ Ricoh SLR w/50mm – PX – p.86

Nan 1978 ~ Canon F1 w/50mm – PX – p.87

Nevermore ~ Canon F1 w/300mm – PX – p.13

Old Train Engine ~ Canon F1 w/50mm – PX – p.42

Old Quaker Bottom Bridge ~ Ricoh SLR w/50mm – PX – p.12

Pam ~ Canon F1 w/85mm – PX – p.73

Peggy ~ Canon F1 w/85mm – PX – p.77

Popham Beach ~ Canon F1 w/300mm – PX – p.63

Professor Bond-Howard ~ Canon F1 w/85mm – PX – p.81

Rock Run ~ Mamiya 645 w/80mm – PXP120 – p.24

Rock Run Creek Mill Race Dam ~ Mamiya 645 w/80mm – PXP120 – p.27

Road Tattoo ~ Mamiya 645 w/80mm – PXP120 – p.18

Scrub Oak in Dunes ~ Mamiya 645 w/80mm – PXP120 – p.61

Selfie ~ Ricoh SLR w/50mm – PX – jacket flap

Skipjack Martha Lewis ~ Canon F1 w/300mm – TX – p.43

Skunk Cabbage ~ Mamiya 645 w/80mm – PXP 120 – p.25

Snow Tree ~ Canon F1 w/135mm – PX – p.39

St. Margaret's Church ~ Mamiya 645 w/80mm – PXP120 – p.66

Sunrise on the Susquehanna ~ Canon F1 w/300mm – PX – p.44

Sunrise, Promenade ~ Mamiya 645 w/80mm – PX P– p.46

Tree Art ~ Mamiya 645 w/80mm – PXP120 – p.35

Tree Roots ~ Canon F1 w/50mm – PX – p.11

Tracy and Stony ~ Canon F1 w/85mm – PX – p.76

Vase with Dried Flowers ~ Canon F1 w/85mm – PX – p.85

Walking the Promenade at Dawn ~ Mamiya 645 w/80mm – PXP120 – p.47

Wildflowers ~ Ricoh SLR w/50mm (w/extension tube) – PX – p.21

With Nan on the Couch ~ Canon F1 w/50mm – PX – back cover

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Just for fun, on the back cover, my favorite self portrait *With Nan on the Couch*, tripping the camera with a cable release – 1981

