

OUTLOOK

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Michael Hogan's camera captured the sunset over Goshen Pond, on Atsion Road in Shamong.

Photographing the Pines: A natural for him



BCT staff photo/Rose Shields

By Martha Esposito
 BCT staff writer

On any given day, you can find Michael Hogan wading through an abandoned cranberry bog. Or maybe he'll be standing by the side of a river, watching the rushing currents of the cedar water.

In Hogan's chosen profession, photography, patience is a given and persistence is a virtue — especially when dealing with his sometimes temperamental subject, Mother Nature.

"I've always been interested in the Pinelands, and I've been hiking, fishing and camping with my family at Batsto since I was 2 years old," said Hogan, 33, a resident of Bellmawr, Camden County.

While he was attending continuing studies classes at Philadelphia College of Arts, Hogan decided to marry his love of photography with his love of the Pines, especially after he began working with a format view camera, which allows for depth of field.

"I really liked Ansel Adams' and Eliot Porter's works, and they used view cameras," said Hogan.

So he began spending weekends at Batsto and in the Wharton State Forest, exploring far-flung corners of the area by canoe and 4-wheel drive vehicle, and photographing the flora and fauna (and an occasional building).

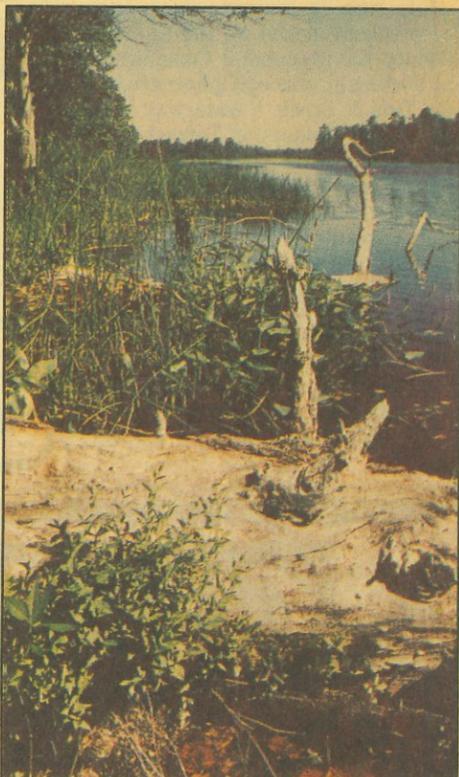
And much the way Adams familiarized people with the natural beauty of the Southwest, Hogan introduced his classmates to the Pines. "They were astounded when I brought pictures to school. They would say, 'Where's this?'"

Education through his photography was always part of Hogan's career plan, and he has combined the two as a member of the Whitesbog Preservation Trust in Pemberton, and the Batsto Citizens Committee, donating his



A single waterlily in the Upper Reservoir at Whitesbog makes a colorful subject.

Batsto Lake and its natural scenery (right) is a favorite spot for Hogan (above), who works with a format view camera.



work to help raise funds for both groups. "It gives me a good feeling that I'm doing something positive," he said.

It was a show at Whitesbog that led to Hogan's biggest solo exhibition to date, held January 1991 in the Cannon Building Rotunda of the Capitol in Washington, D.C. That show was arranged by U.S. Rep. Jim Saxton, R-3rd,

Please see NATURAL/B2

around the room?

■ Will it stand up to its projected use?

Rely on an experienced retailer if you aren't sure about the wearability, limit your search to fabrics in your price range and give yourself enough time to do the job right.

"It is time-consuming to look at fabrics and select patterns that work well together, but it becomes easier with practice," Lee said. "I am a big believer in comparison shopping. I normally will go through the swatches from three to six sources."

Of course, there comes a time when you have to make a decision.

"If you've gone through more than six manufacturers' offerings,"



A mix of fabrics can update a room's look, but many people are afraid to experiment.

she said, "you may be trying to choose among similar fabrics. Or perhaps you just aren't ready to make a choice yet."

Thomas Burak, vice president of design at Schumacher fabrics in New York, said it's best to know what type of room you like. Anyone, he said, can be seduced by a terrific print, but it's not for the person who prefers a quiet room.

Soft rooms not only have longer staying power, those where tone-

on-tone and textural contrasts are dominant are easier to put together. But sometimes only a splashy print will do.

Use a little too much of a lively print and you may be sorry. But take heart. You might just need to balance it with something equally strong elsewhere in the room. If you choose a floral for chairs or a sofa in one area, you need a strong pattern to balance it in another part of the room.

There is no simple rule on how many prints are too many. In fact, you can use a different pattern on each upholstered piece and at the windows. But that's the advanced course.

As a rule, Burak said if the major fabric is a floral, look for a plaid or a stripe in the same color family as a complement.

It is easier to visualize fabrics not with swatches but with samples of up to two feet square.

white paper pasted over the window framework provides a soft, tle feeling in seeming contrast the harsh world outside. It all light to filter through, casting silows into the room by day. W the sun sets in the evening, screen reveals silhouettes of fa life inside. In summer, the cr white paper provides a clean trast to the vivid colors outside while in winter the white sc against white snow yields way majestic scene.

Old Japanese houses used plain, natural colors for their exiors since brilliant colors were forded only by the feudal lords wealthy merchants. But rich and vivid greens, cobalt blues intense pinks later became fashion for coloring some inte as well as exterior accents in architecture.

Typical triangular and poi roofs have always been associ

Photographing the Pinelands is natural for him

■ NATURAL/From B1

of Mount Holly.

"A lot of people saw my work (in Washington). It was really nice," said Hogan, who has since had a number of exhibitions, including ones at the Educational Testing Service in Princeton and the N.J. Department of Environmental Protection and Energy Commissioners' Gallery in Trenton.

Now through Jan. 7, his photographs will be on display at the Walt Whitman Cultural Arts Center in Camden.

Many people have seen Hogan's work without setting foot into a gallery. His Pinelands shots have been featured in a calendar for the

Batsto Citizens Committee, in New Jersey Outdoors magazine and on a poster produced by the state Division of Green Acres.

The 16-inch-by-20-inch prints also have found their way into the permanent collections at Johnson and Johnson world headquarters in New Brunswick, the Pavilion Gallery at Memorial Hospital of Burlington County in Mount Holly, and the accounting firm Price Waterhouse in Philadelphia.

Hogan only reproduces each photographic image 20 times, selling them as signed and numbered prints for \$200.

And he's always on the lookout for new places to shoot, corners of

the Pines where few men have gone. Spring and fall offer the best photographic possibilities, he said, although last winter's snow and ice helped create some unusual views.

Hogan will select a spot, then visit it several times at different hours of the day to see where the shadows fall. With his Brittany spaniel by his side, he takes test photos with a 35 millimeter camera, preferring to wait until he finds the perfect combination to tote his view camera and tripod to the location. To avoid duplication of efforts — or to allow him to return to a spot several years later — he keeps a detailed log listing the circumstances of each photo.

These days, though, his Pinelands time is limited, since he's been commissioned by the Camden County Environmental Commission to document through photographs Big Timber Creek, a waterway that runs from Gloucester Township to Westville in Gloucester County. During the year-long project, he hopes to accumulate 2,000 slides, which will be used by the commission for educational purposes.

But when he has a few spare hours, he finds himself watching the sunset at Whitesbog, or along the banks of the Mullica River. "I get satisfaction out of this," he said. "I'm doing something for posterity, not just punching a time clock."

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