

The online magazine for landscape photographers

**on** landscape

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**on**



Alan Henriksen

FEATURED PHOTOGRAPHER

# Alan Henriksen

I'm delighted to have come across Alan Henriksen's detailed explorations of the natural and the man-made on Lensculture recently. As well as sharing his images with you, he has some rather special anecdotes too. Despite developing an interest for photography and printmaking at a very early age, it remained his hobby, enabling him to continue to make the images that he wanted to and to maintain the enthusiasm that was sparked by a visit to his local library.

**You became interested in not just photography, but printing images, at a very young age. What prompted this, and how fundamental to your relationship with the camera has it proved to be? (You've talked about having retained the wonder of a child.)**

In 1958 I asked my mother if I could use her Argus C3 35mm camera so that I could make some snapshots to contribute to the slide shows my parents occasionally put on during holiday family gatherings. Rather than allow her then nine year old son to use her good camera, she gave me a Kodak Brownie camera, and I began making snapshots of family, friends, and neighbours. During the summer of 1959, I visited a friend, who introduced me to his hobby of making photograms by placing objects on print-out paper and exposing the ensemble to sunlight. I brought my prints home and showed them to my mother. My parents remembered my interest and gave me a photo printmaking kit called Foto-Fun for Christmas. The kit included a contact printing frame, some print-out paper, trays, chemicals, and a few negatives. After

printing the supplied negatives, I began printing some of my own and my parents' negatives. Even though I had no exposure to the idea of photography as a fine art, I loved the sepia tonalities of my little contact prints and found them more beautiful than the original commercial prints.

For the first few years, photography was just one of several hobbies. But that changed in 1964 when a friend brought a book of Civil War photographs to school. I visited my local library hoping to find similar books of old historical photos. Instead, I chanced upon Peter Pollack's book, "[The Picture History of Photography](#)" and opened it to Edward Weston's Pepper 35, the one in which the pepper is lying on its side, in a funnel. I immediately responded to that photo, as well as the other Weston photos in that chapter. I thumbed through the rest of the book, discovering images by Ansel Adams, Paul Strand, and others. In addition to the Pollack book, I found Beaumont and Nancy Newhall's "[Masters of Photography](#)."



Alan Henriksen

Alan Henriksen is a fine art photographer based in both Smithtown, Long Island, New York and Southwest Harbor, Maine. His photographs have been exhibited in both national and international shows since 1966, and have been published in photography magazines, as well as various invitational online galleries. His work is represented by The Alan Klotz Gallery in New York City.

[alanhenriksen.com](http://alanhenriksen.com)



My interest in photography became much more serious at that moment, and I knew I would be spending the rest of my life trying to create photographs of that calibre. I believe that my previous printmaking experience prepared me to appreciate the images in these books. Even though the book's images were only halftone reproductions, I was able to visualise them as silver contact prints.

One of the most significant things an interest in photography does is to give one a reason to look, really look, at the world. There is an old saying, well known to experimental psychologists, that "nothing is different until it makes a difference." I have found that seeing is a behaviour, like any other behaviour, and is shaped and maintained by consequences. The practice of fine art photography introduces consequences that simply do not exist for casual seeing, whose primary purpose is to identify things.

To take one example, for ordinary everyday seeing, if I see a tree one day, and then another, I regard it as the same tree, regardless of its appearance, and of course, it is. But for a photographer, the tree is, in a sense, a different tree when viewed on different days, or in a different light, from a different angle, or when viewed through different lenses, and so on. While the physical tree remains the same, its two dimensional image does not, and this introduces consequences in terms of feelings and emotions. Exposure to these consequences, when viewing the resulting print, differentially changes the "seeing" behaviour of the photographer in such a way that in subsequent photography sessions the photographer will notice, and photograph, different compositional possibilities.

It follows that the practice of photography rewards the curious eye, one that is open to entertaining novel visual ideas. For the photographer the world does not become a static place, but remains fresh and vital, changing as the photographer changes, enabling the photographer to maintain a kind of childlike innocence.

**Books – and libraries – were a key influence on you?**

Earlier I mentioned my personal discovery of the works of Edward Weston, Ansel Adams, and others in books at my local library. That was 1964. I did not get to see any fine prints by master photographers until April of 1967 when my then future wife Mary and I went to the “Photography in the Fine Arts V” exhibit at the Metropolitan Museum of Art in New York City. Until then I relied almost entirely on photography books at the local and college libraries. During those years I borrowed nearly every photography book I could find, including both technical books and monographs.

Libraries were also a primary source for other types of material, some of which became very important in my life. Because of Edward Weston’s well-known comment in his Daybooks, “Whenever I can feel a Bach fugue in my work, I know I have arrived,” I began listening to, and greatly enjoying, recordings of Bach’s works. While I was a student at The State University of New York at Stony Brook I was able to borrow not only photography and art books but also vinyl recordings, one of which was of Bach’s Well-Tempered Clavier, performed on the harpsichord by Wanda Landowska. This led to an interest in the harpsichord, and I later purchased

and built from a kit a harpsichord that I still own. I am delving into intangibles here, but I do believe that the music one listens to can contribute to one’s sense of the world which, in turn, can become manifest in one’s own creative output. As Walter Pater once wrote, “All art constantly aspires towards the condition of music.”

**Are you still a fan, and a buyer, of photography books? Do you have any particular favourites?**

I love photography books and have accumulated a modest collection over the years. In addition to a few books concerning the history of photography, by Naomi Rosenblum, Beaumont Newhall, and others, my collection includes monographs, mostly by twentieth century masters, especially Edward Weston, Brett Weston, Ansel Adams, Paul Caponigro, Paul Strand, Alfred Stieglitz, and Harry Callahan. I also like to buy books by contemporary photographers whom I have met and whose work I admire, including Susan Burnstine, Beth Moon, and Joni Sternbach. And I must mention one of my favourites, William Clift, a photographer I have known since 1977.

As for my favourite photography books, I like to return to the books that I purchased early on. These include a few books on Edward Weston, including “The Flame of Recognition,” edited by Nancy Newhall, the very first photography book I purchased. I’ve read his Daybooks many times, and I enjoy his “My Camera on Point Lobos,” a book I often borrowed from a local library before purchasing my own copy. I like Ansel Adams’ “My Camera in the National Parks,” a book I purchased while attending the Ansel Adams Yosemite Photography Workshop in 1970. And William Clift’s books, including his latest, “Mont St. Michel and Shiprock,” are among my favourite contemporary books.



**Who (photographers, artists or individuals) or what has most inspired you, or driven you forward in your own development as a photographer?**

As I mentioned earlier, seeing the published work of Edward Weston for the first time was the event that caused me to think of myself from then on as a fine art photographer and not a hobbyist, as I had prior to that moment. Seeing images of Ansel Adams' photographs minutes later galvanised my resolve. I assimilated the common features of their aesthetic as my own, including the expressive use of form, details, and textures, made possible when photographing with a large format camera, plus the ineffable feeling of inevitability and finality in their carefully worked out compositions, the best of which feel like they would have been ruined, rendering only literal records of the scene if the camera were to have been moved even slightly.

During the summer of 1966, following my high school graduation, I read Wassily Kandinsky's books, "Concerning the Spiritual in Art" and "Point and Line to Plane." The second of these, especially, left me with a heightened awareness of the way in which the various lines and forms we encounter in our everyday quotidian visual world not only look different, but feel different as well, and can become the basis for aesthetic responses which, when organised in a work of art, can communicate novel feelings and emotions.

My exposure to the art world was extended by the art appreciation and art history courses I took while at college, coupled with many trips to New York's Museum of Modern Art and The Metropolitan Museum of Art, as well as various photography galleries, including, early on, the Witkin Gallery. I built upon these visits by borrowing library books concerning the artists I wanted to study further. The list of artists whose work I have admired over the years is far too long to enumerate here, as they range over nearly twenty millennia of human history, beginning with those amazing Lascaux Cave paintings and prehistoric Venus sculptures and ending, for me at least, with the Modernists, Abstract Expressionists, and Pop artists (I will never "get" Postmodernism!). But, using my home library as a guide, notable artists would include Van Gogh, Picasso, Kandinsky, Klee, O'Keeffe, El Greco, and Henry Moore. I can see signs of their influence in many of my own photographs.

**I'm sure readers would be fascinated to learn a little more about your experience of attending a workshop with Ansel Adams, and what you learned from your correspondence with him?**

In 1967 I sent a letter and some photographs to Ansel Adams, care of the newly opened Friends of Photography organisation in Carmel, California. Adams' generous two-page single-spaced response included a statement regarding work ethic, expressing an idea that has stuck with me throughout my career:

*"If you were studying to be a musician, or an architect, or a writer you would expect to spend many years perfecting your talent. As so much of the physical aspects of photography are accomplished almost automatically, people often forget the importance of the final 10% or 15% to make a fine print. Without training, deficiencies are hard to recognise. You can develop the hard way, by trial and error, or resolve to study with utmost dedication and seriousness."*

Adams' letter ended with an expressed desire to follow the progress of my work, thus beginning a period of mentoring that lasted through 1970.

After exchanging a few letters with Ansel, I thought it would be great to have an actual conversation with him, and I eventually found the courage to phone him. We had a lengthy chat, during which I found him to be a very sweet, gracious, and soft-spoken person, very much down to earth. I attempted to compliment him on his Death Valley and Yosemite Valley paperback books that I had recently purchased, and he responded by telling me he was disappointed in the printing quality ("The whites are blown out"), adding that most of the images in the books were just routine work. I was very impressed by his objectivity.

In one of my early letters to him, I attempted to explain what I was trying to communicate in some of the



photographs I had included with the letter. This turned into a teaching moment, as he commented that I should avoid what he called *"introspective verbalisations"* and instead put all of my energy into the photographs themselves, adding, *"There isn't enough to go around."* In another letter, he advised me that I should try to be more lyrical and free in my compositions.

In other letters and conversations, he offered practical technical advice, such as recommending that I switch from D-23 to HC-110 developer (*"It's gutsier"*), or avoiding Plus-X film (*"It has a hole in the shadows"*). When I told him in 1968 of my plan to purchase an 8"x10" view camera he recommended that I instead get a Calumet 4"x5" camera and a couple of Schneider lenses, which I did.

I phoned him in 1969 to speak with him about some of his east coast landscape photos and asked if had ever photographed in that area again, following his 1949 trip to the east. He replied, *"No, I haven't. It's too flat!"*. When I expressed surprise at his response he replied, *"Remember... I'm a Westerner!"* and then laughed.

In 1970 I finally got to meet Adams in person, when I attended the Ansel Adams Photography Workshop, held in Yosemite National Park. At that point I was already comfortable with the technical aspects of the Zone System, so I picked up only a few pointers during my stay. The real benefit was in meeting and conversing with him, as well as a few of the instructors, and getting to see him work in the darkroom.

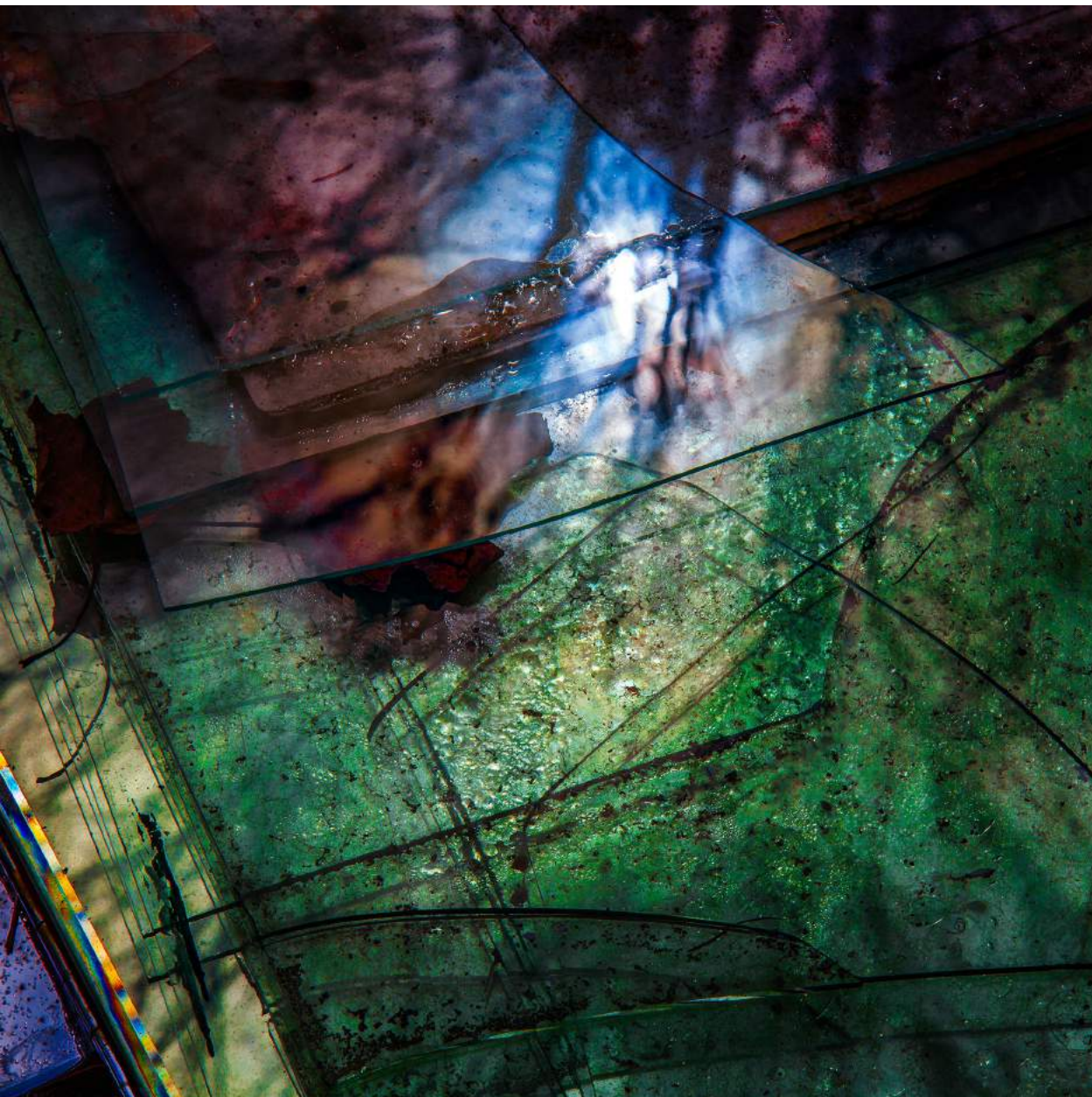


A few anecdotes are in order: I was able to converse with Ansel for quite a while at a gathering at the then newly opened upgraded darkroom and meeting rooms behind Best Studios. I noticed a bottle in a glass-front case and asked him, *"Are you still using Pyro?"* He replied, *"No. That bottle belonged to Cedric Wright. I've kept it for sentimental reasons."* A little later, one of the students asked him his opinion on using the Golden Mean, to which he replied, *"It works...but don't ever use it."* Afterwards, I commented on the new darkroom and asked him how many students it could accommodate. This is where I got to see his sense of humour in action, because he quickly went into the darkroom, stood on a chair or stool, and called out to everyone to come into the darkroom. After cramming as many students as possible into that space, he proceeded to do a headcount.

Following the workshop, the last time I saw Ansel in person was in 1974, when he came to New York to lecture at the Metropolitan Museum of Art during his major retrospective. I also phoned him, once he was back home in Carmel, California, to talk about that exhibition. I mentioned a photo I had not previously seen, titled *"Wedding Dress,"* commenting that I thought I saw some family resemblance in the subject. He replied, *"Yes, that's my daughter. That photo is very poignant for me."*

I kept in touch from time to time in the years that followed, notably in late 1977 through mid-1978 when I corresponded with Ansel, along with David Vestal and Paul Caponigro, to offer some advice concerning Vestal's series of articles concerning the then declining quality of premium photographic papers.





**Given the impact that photography, and photographers, had on you, were you tempted to try to make a career as a photographer?**

During the period from 1964 through mid-1966, while I was still in high school, I considered making photography my career. But my parents, and every adult I discussed it with at the time, cautioned against it. When I began attending college I majored in psychology, but still thought about applying for admission into the Rochester Institute of Technology's Photography program at a later date. Part of the reason I contacted Ansel Adams in 1967 was to seek advice on whether to pursue a career in photography. In his reply, he cautioned against that idea. I'll post his entire comment here, as I think it may be useful to young photographers facing the same career decision:

*"You give the impression you are a serious and dedicated person, capable of taking an objective view of your problems. It is a heavy responsibility to advise, so understand that what I say is sincere as well as direct. I feel it is best for the creative person in these times to have a secure job, a means of livelihood that does not stifle the creative urge and enthusiasm. Most work in photography is very dull unless you are both extremely gifted and fortunate in finding the right field. If you devote your time to unimaginative routine work you may find that the atmosphere will blunt your creative interest. On the other hand, if you have a job in another field, your creativity may be increased with week-ends and evenings devoted to expressing yourself. Therefore, I caution people with creative intentions about getting into professional or commercial aspects of photography merely to make a living. It can certainly take the edge off the creative accomplishment." ~Ansel Adams*



I followed Ansel's advice and eventually settled into a career in software engineering. Following my retirement in 2011, I was able to finally pursue a fine art photography career full time. My work is now represented by The Alan Klotz Gallery in New York City, and my photographs have been in every AIPAD (The Association of International Photography Art Dealers) show in New York since 2012.

**It might be good to talk, in the light of your own experience, about how an interest in something such as photography can be used as a platform for a career that is sympathetic to your interests but allows you to retain freedom from commercial imperative and make the images that you want to.**

In 1974 my knowledge of photochemistry and sensitometry was sufficient to enable me to secure employment at Agfa-Gevaert's photographic paper manufacturing plant in Shoreham, Long Island, New York, where I worked as a sensitometrist and software engineer. One of the papers manufactured at the plant was a contact printing paper called Contactone, a paper that Cole Weston once used when printing his father's negatives. The QA lab retained samples of each lot of paper for extended age testing. I was fortunate to be permitted to take home expired, but still very usable, paper for my personal use. This enabled me to improve my technique when printing my 8"x10" negatives, without having to be concerned about the cost of paper. After nearly ten years at Agfa-Gevaert I left to pursue a career in software engineering, continuing in that career until my retirement in 2011.

**Would you like to choose 2-3 favourite photographs from your own portfolio and tell us a little about why they are special to you?**

**SEAWEED MASHUP 1  
(CATALOG C001)**

This photograph marks the beginning of a new branch of my photography, one which I hope to continue. The image consists of two photographs of the same batch of seaweed, each photographed from a different direction. This is one case in which the basic idea came after reading about the way in which Paul Cezanne painted some of his still lifes, in which he would change his angle of view when working on different parts of the same painting, one of the reasons he is often referred to as the father of Cubism. My approach is, of course, different, in that I made the source images from radically different points of view as I moved the tripod around the seaweed. The other difference is that the combined “mashup” image was produced by blending the two source images in their entirety.



**POND PLANTS, SOMESVILLE, 2019**  
**(CATALOG 1953-209)**

As of this writing, this is my most recent photograph, having been taken during my current visit to Mount Desert Island. For the past few years I have been exploring ways to achieve a kind of abstraction by both eliminating distracting information and, at the same time, transforming the source image in a way that achieves an image that is more truthful to what I felt than a literal rendering would be. This is one of the approaches I intend to pursue in my future work.



**ROCK DETAIL, POINT LOBOS, 1998:  
(CATALOG 9845-45)**

This photograph was made near the end of a wonderful day photographing at Point Lobos, in Carmel, California. I brought my 4"x5" camera, tripod, and gear with me on a short business trip, and was happy to be able to have an extra day for myself to do some photography.

At the time, I enjoyed choosing an image format for each photograph. I did this by means of an assortment of numbered acetate sheets, each of them masked for a different format. For this photograph, I placed the square format sheet under the ground glass's retaining clips.

The composition was a breakthrough for me, in that I was able to compose it intuitively, almost effortlessly, and that there is no part of the image that stands out as "the subject," an approach that was new for me at the time.

Even though I encountered on that day many places that had been a subject for photographs by Edward Weston, Minor White, Wynn Bullock, and others, I was able to find interesting material for my own compositions, demonstrating that no matter how well-trodden a location is, our seeing is always personal and idiosyncratic, and there is always a place for fresh vision.





**What cameras and lenses do you currently enjoy using?**

Since early 2016 I have been photographing with a Canon EOS 5DS R SLR. I am greatly enjoying working with this camera, as the high pixel count allows me to consider not only fine details but also textures, as I was able to do when I worked with view cameras.

I am currently using three zoom lenses. These include a Canon EF 24-105mm that I use for most of my work, a Canon EF 16-35mm, and a Sigma 70-200mm. Other accessories include a LensBand, which I use in order to keep the lens from zooming out on its own when the camera is pointing severely downward, plus a HoodMan Hood Loupe that I use in order to clearly see the Live View screen.

**You've talked about each part of the image – subject and background - being equally important (contrapuntal) to you?**

Yes, I think the idea of contrapuntal music is a good analog for one of the qualities I strive for when composing a photograph. Ideally, each compositional element must belong there, must relate to other parts of the composition, especially its neighbours, and must contribute to the composition as a whole.

I would not say that each part needs to be equally important, but only that it contribute to and not detract from the photograph's potential to communicate. Having said that, it is a fact of life that the visual world does not reconfigure itself to accommodate the photographer's vision, and we must always deal with what Ansel Adams called "the perversity of the inanimate." With experience, the photographer can gain an intuitive sense of whether a less than ideal element can be dealt with during processing in order to bring it into a harmonious relationship with the rest of the photograph.

**How does your knowledge and experience of film capture, and sensitometry, inform the way that you make and process a digital file?**

In 1966 I began using the Ansel Adams Zone System to determine the optimal exposure and development for my film-based photographs. I also worked for almost ten years at Agfa-Gevaert's photographic paper manufacturing plant on Long Island, mostly as a sensitometrist and software engineer. And in 1989 I published an app called ZoneCalc that implemented the Zone System. Having said that, when I began working in digital photography in 2005 I quickly learned that nearly all of my knowledge regarding the Zone System and sensitometry was now

irrelevant. Instead of reading subject luminances with a spotmeter I could now simply adjust the aperture and shutter speed manually while examining the image on the viewing screen.

Similarly, when I began processing my digital images in Photoshop I found that there was no equivalent to sensitometry per se. I used Curve Adjustment Layers and masks in a manner roughly analogous to the way I used to work with multi-contrast printing papers, but that is the extent of the carryover of techniques.

**You've corresponded and written, in the past about the declining quality of premium (analogue) photo**

**papers. What papers do you now enjoy using and how do you like to present your work?**

I currently print all of my work on Museo Silver Rag paper with a Canon ImagePROGRAF Pro-1000 printer. I display my prints over-matted in conventional frames.

**Do you see yourself returning to film, or to the darkroom, at any point?**

I have no plans at present to return to film or to my now cluttered darkroom. I do, however, still have a supply of film in various formats, including 8"x10", as well as a supply of outdated photo paper. The thought of briefly returning to film and darkroom has crossed my mind, so... maybe someday.

**Much of what you do revolves around long term projects (Living With Entropy, Seaweed). How important is it to keep returning to a place and scratching away at the surface?**

Working on extended projects has become increasingly important to me over the years. I have been photographing in and around Acadia National Park in Maine nearly every year since 1969, and still enjoy the challenge of trying to reach deeper levels of meaning in my photographs. My current practice of working on explicitly named projects began in 2008 with the Living with Entropy series, and continued with other series, including an extensive study of seaweed, started in 2011. I consider each of the series to be ongoing, as there is always new material to explore.

But I also enjoy the challenge of short-term explorations of new subject matter, such as my 1998 Point Lobos photographs, all of which were made in a single day, at the end of a business trip. I think that both types of projects have helped me improve as a photographer.









**Where do you most enjoy exploring, and what can you find close to each of your homes?**

When I am at my primary residence in Smithtown, Long Island, I like to visit the local town, county, and state parks. I also enjoy photographing the plants and trees around my home. In fact, this fall I will be starting a cut flower garden, hopefully, to grow subjects for the studio work I want to pursue.

My vacation home in Maine is in the town of Southwest Harbor, on Mount Desert Island, home to Acadia National Park, my favourite place to explore and photograph. I make occasional trips north to the park's Schoodic section and also south to Searsport to photograph at the Treasures and Trash Barn, now the primary source for my ongoing Living with Entropy series.

**How important is it to develop longstanding connections with a place?**

My wife and I discovered Acadia National Park in 1969, fell in love with it immediately, and visited the area nearly every year since then. We liked it so much that in 1988 we purchased land on Mt. Desert Island, where most of the park is located, and built a modest vacation home in 1989. Following my retirement in 2011, we were able to spend about 18 weeks each year at the house.

Since my wife's passing in 2015, I continue to visit and photograph the park a few times each year. I still maintain my primary residence in Smithtown, Long Island, largely because that is where the rest of my immediate family lives.

**Everyone seems to be talking about and looking for, inspiration. Your approach differs? (“I do not believe in inspiration; I believe in simply working, and working simply. When photographing, my ideas arise directly from my exploration of the subject matter at hand. But I cannot say why I find a certain bit of the world, seen from just such an angle, in a certain light, interesting.”)**

I have a few problems with the notion of inspiration, at least as it relates to my own photography. The first has to do with the semantics of the word. When is it appropriate to say that we have been inspired, as opposed to influenced? Does inspiration need to be conscious, or can we infer inspiration when viewing a completed artwork? As an example, at least two of my seaweed photos are reminiscent of the work of Georgia O’Keeffe, something I noticed even as I was completing the compositions. Should I say that these photos were inspired by O’Keefe’s paintings, perhaps unconsciously? By the same token, shortly after starting that series, it occurred to me that I was doing something similar to what Edward Weston did in the late 1920s and early 1930s when he made close-ups of vegetables, shells, and other items, my “back to basics” series. I suppose that association could be considered an inspiration as well. But if that is the case, is the word inspiration merely a grandiose synonym for idea? To me, the wide range of situations to which the word is routinely applied make it so nebulous as to be almost meaningless, at least as it pertains to my photography.

But my second, and more important, objection to the idea has to do with practicality. Nearly all of my photography takes place in the field, and not in a studio. Given the wonderful diversity and unpredictability of subject matter in the world, it would be unproductive for me to wait for



an idea to happen, and only then try to locate a subject that expresses that idea. Human behaviour is situation-specific. For me, the joy of photographing arises, in part, from going out into the world and discovering what I want to say. My approach, at its most abstract level, is similar to that of a research scientist: explore, discover, present. I love the serendipitous aspect of photography. I’m happy if, after a day in the field, I have arrived at a composition that surprises me in a good way, knowing that I have discovered something I could not have predicted beforehand. One benefit to this approach is that I don’t worry about “blank page syndrome.” I feel that if

someone hands me a box of junk, I should be able to pull something out of it. But if I were to demand of myself that I have a clear idea of what I want to do before going out to photograph, I would quickly grow frustrated and lose interest.

On the other hand, if I were doing studio photography or setups of any kind, I could see the value in having at least a rough idea of what a photograph should look like before proceeding, perhaps making preliminary sketches before selecting and arranging the subject matter.

**If you had to take a break from all things photographic for a week, what would you end up doing? What other hobbies or interests do you have?**

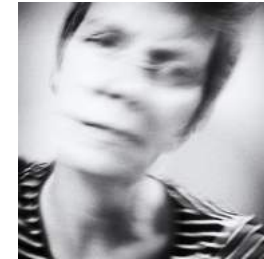
I enjoy listening to and making music, everything from Bach to The Beatles, and beyond. I play the drums, harpsichord, and piano, and am learning guitar. I also like to garden; during the past year, I built a few raised beds and grew a good crop of garlic and various vegetables. This fall I plan to start a cut flower garden, hopefully growing some subjects for the studio photography I want to pursue. I also enjoy learning to cook and am constantly trying new cuisines and techniques. And, of course, I love to read, especially about the arts. The latest book I have spent a great amount of time with is Roger Lipsey's "An Art of Our Own: The Spiritual in Twentieth Century Art."

**And finally, is there someone whose photography you enjoy – perhaps someone that we may not have come across - and whose work you think we should feature in a future issue? They can be amateur or professional.**

I am happy to recommend my friends William Clift and Linda Elvira Piedra.

Thank you, Alan, for both a fascinating read and wise insight. We look forward to seeing how both your cut flower garden and your studio work develop.

If you'd like to see more of Alan's images, he has recently updated his [website](#) where you'll also find links to his social media accounts.



**Interview by  
Michéla Griffith**

Photographer Michéla Griffith looks to create individual images that show that the camera is a creative tool as much as a paintbrush, and is hopeful that she is making some progress as her images of water and light are often mistaken for paintings. She exhibits locally and is a member of the professional artists' association Peak District Artisans

[michelagriffith.com](http://michelagriffith.com)

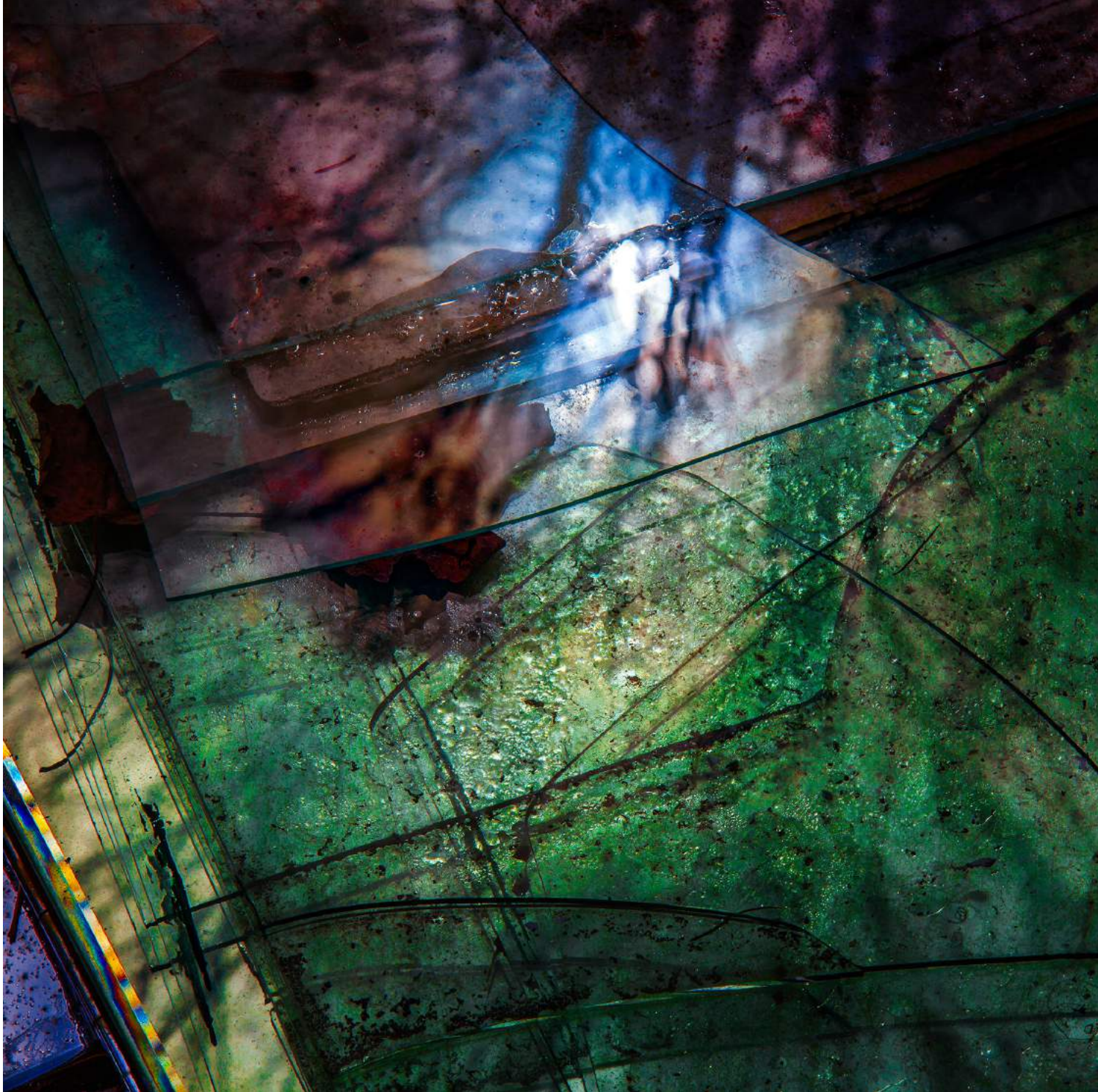
**on** landscape

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Alan Henriksen

**PORTFOLIO**



*Broken Glass,  
Bar Harbor,  
Maine, 2014*









*Rock, Point Lobos, 1998*





**Featured Photographer |**

*Alan Henriksen*

*Seaweed 4, Seawall,  
Maine, 2011*





**Featured Photographer |**

*Alan Henriksen*

*Seaweed 43, Seawall,  
Maine, 2011*





**Featured Photographer |**

*Alan Henriksen*

*Seaweed 91, Seawall,  
Maine, 2011*





**Featured Photographer |**

*Alan Henriksen*

*Seaweed 312, Seawall,  
Maine, 2011*





**Featured Photographer |**

*Alan Henriksen*

*Seaweed 457, Seawall,  
Maine, 2011*





**Featured Photographer |**

*Alan Henriksen*

*Seaweed 564, Seawall,  
Maine, 2012*





*Shed, Bar Harbor,  
Maine, 2014*



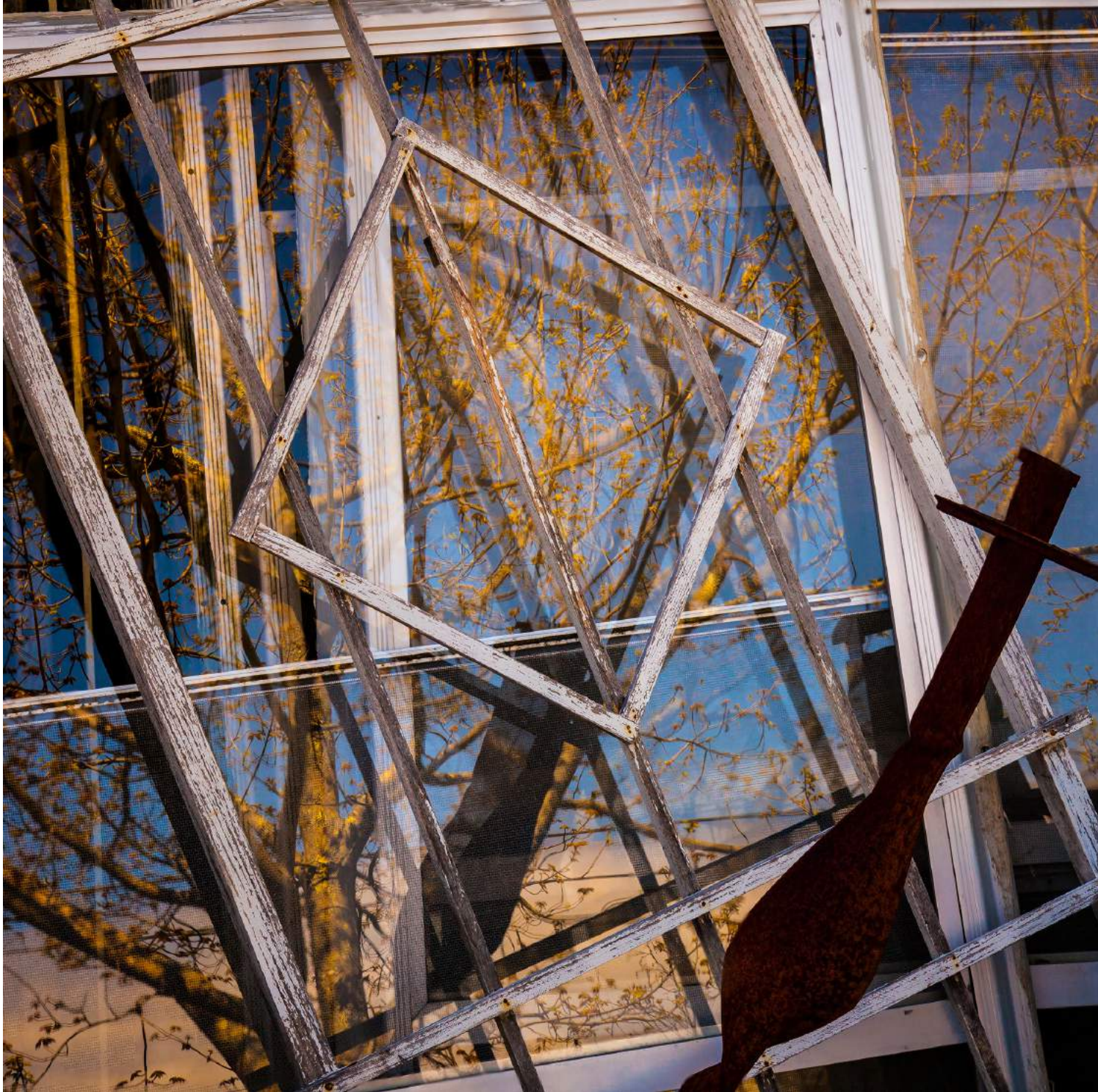












*Windows, Searsport, Maine, 2014*





*Pond Plants,  
Somesville,  
Maine. 2019*





*Rock Detail, Point  
Lobos, 1998*





*Seaweed  
Mashup 1, 2019*

