

MICHAEL CLARK  
PHOTOGRAPHY



NEWSLETTER



© Michael Clark

summer 2006



## SUMMER 2006 NEWSLETTER

### **3 EDITORIAL**

Sandstorms and Mesh tents. Tales from the road and other news.

### **4 NEWS**

Michael's work in the ASMP Bulletin, Nikon World Magazine and online at Nikonworld.com.

### **6 EQUIPMENT REVIEW**

Aperture vs. Adobe: A comparison of the two major players in digital

### **EQUIPMENT REVIEW (CONT.)**

workflow from the perspective of a working pro photographer.

### **11 DIGITAL DOGMA**

Upsizing digital images, just how far can you go?

### **12 PORTFOLIO**

Images of elite athletes in the studio shot in Albuquerque, New Mexico.

### **14 PORTFOLIO**

Lifestyle, fashion and portraiture images from a recent workshop.

### **16 PERSPECTIVE**

Location lighting and how a good workshop makes a big difference.

### **17 PARTING SHOT**

Sadhana Woodman practicing yoga in White Sands National Monument, New Mexico.

Cover: An image shot in Joe McNally's Location Lighting workshop at an old train station in Albuquerque, New Mexico. Using strobes to create a naturally lit look I had my model, Ronald lean back in his chair.

Above: Ed Strang twisting it up BMX style on some local dirt jumps near Santa Fe, New Mexico.

All images © Michael Clark Photography.

# Sandstorms and mesh tents...

**How shooting adventure images isn't always that much fun**



White Sands has become one of those places I visit at least once a year. I love it there. It is unlike any other place on earth save, perhaps, for Antarctica. And it never felt so arctic as it did on my last trip earlier this month - in August! I went down with a yoga instructor and a fellow photographer from Hong Kong for a stock shoot just a few weeks ago and since it was August we planned to shoot the last light for a few hours, camp and then shoot early light and get out of there. The first evening shoot went spectacularly well and we enjoyed a casual diner with a bit of wine under a blanket of bright stars and wispy clouds. Just as we were headed off to bed the wind picked up. What was a nice evening turned brutal within minutes. The winds revved up and never stopped - and I was in a friends mesh tent! Ok, so I should have known better than to take a mesh tent to a sandy desert environment but the talent was sleeping in my full on mountaineering tent. Not that it mattered as my model informed me the next morning, she and her husband got no sleep either.

It was a comical night. We slept under light blankets, wrapped clothing over our faces to protect our eyes and took walks in a gypsum white out. There was no sleeping to be done. The 3-season MSR tent we were sleeping in was bent over in the wind so far that I had to constantly keep pressure on the side of the tent to keep the poles from snapping. White Sands felt more like Antarctica than I had ever seen it. At one point we couldn't see more than 50 feet from the tents. Getting back to the cars over a mile away would have been a fools errand. So we laughed and giggled all night about the crazy weather. And by morning we had multiple inches of white sand in our tent.

Luckily the wind died down at sunrise and we dug ourselves out to start shooting. Our razzled model announced that she "felt like

shit" but still got up to appease us with a few yoga poses after some green tea. What seemed like a miserable night turned in to a wonderful morning of spotty but clear light and incredible images. Perhaps even better than the evening before.

It just goes to show you that no matter what you have to get your butt up and be there when the light happens because you just never know what will happen. I found the sleepless night an adventure and while not much fun it was very exciting to see the desert in all it's rage. I'm not sure my cohorts enjoyed it all that much.

But to top it off my stock agency - Aurora Photos - took 76 of the 114 images I submitted from that weekend which is the highest percentage of images any of my stock agencies has ever accepted from any shoot. It was well worth the effort!

It has been a busy few months here shooting stock photos of mountain biking, yoga, and lifestyle images as well getting into the studio and shooting portraits of top athletes (see the portfolio for a few of those images). I also took Joe McNally's location lighting workshop here in Santa Fe a few weeks ago and it was a great experience. I learned a lot about lighting and feel like I can pretty much tackle any lighting scenario with confidence. For more on the workshop read the perspective article on page 18.

---

*publisher, editor, and photographer*  
Michael Clark

Michael Clark Photography  
4000 La Carrera, #924  
Santa Fe, New Mexico 87507 USA  
office 505.438.0828  
mobile 505.310.4571  
mjcphoto@comcast.net  
www.michaelclarkphoto.com



# Michael's work chosen by ASMP

Michael's work chosen for the ASMP Bulletin's Best Of Issue

**MICHAEL CLARK** <[www.michaelclarkphoto.com](http://www.michaelclarkphoto.com)>

Project: Advertising assignment on extreme mountain-biking for Adobe Lightroom

Thanks to his persistent marketing and communication efforts, Michael Clark's adventure sports photography was on the mind of Adobe Lightroom's marketing manager just as he was selecting a photographer for packaging and demo imagery to support the company's new product launch. Now Clark's images are highly visible to everyone with an interest in the software—complete with his copyright and Web site address.



© Michael Clark

**ASMP:** What do you feel is the most challenging aspect to shooting action sports?

**MC:** Besides setting up the shot and getting the time you need with a pro athlete, just getting into position is the toughest part of the job. With rock climbing sometimes you spend days putting up ropes before the climber gets there—it can be a LOT of work with insane amounts of gear. With mountain biking, kayaking and most other adventure sports, getting into position is much easier but it is still hard to keep up. The actual photography is the easy part.



© Michael Clark

**ASMP:** Tell us about the process used in shooting the flash blur images?

**MC:** I used a DynaLite strobe with a Jackrabbit battery pack, pocket wizard transmitters, and a small soft box with a warming gel. We shot simultaneously with two separate cameras. One camera was mounted on the bike's seat post and controlled with a pocket wizard. The strobe was controlled by another pocket wizard and was held by my assistant who ran with the mountain biker and myself. The

camera I was running with, shooting from behind the mountain biker, triggered both of these devices. To the passerby it probably looked pretty comical, but it worked flawlessly and we got some very interesting images.

## ASMP BULLETIN 20

*Above: A portion of the interview about the Adobe assignment in Moab, Utah. At Left: The image that will appear on the cover of ASMP's "Best of" issue coming out soon.*

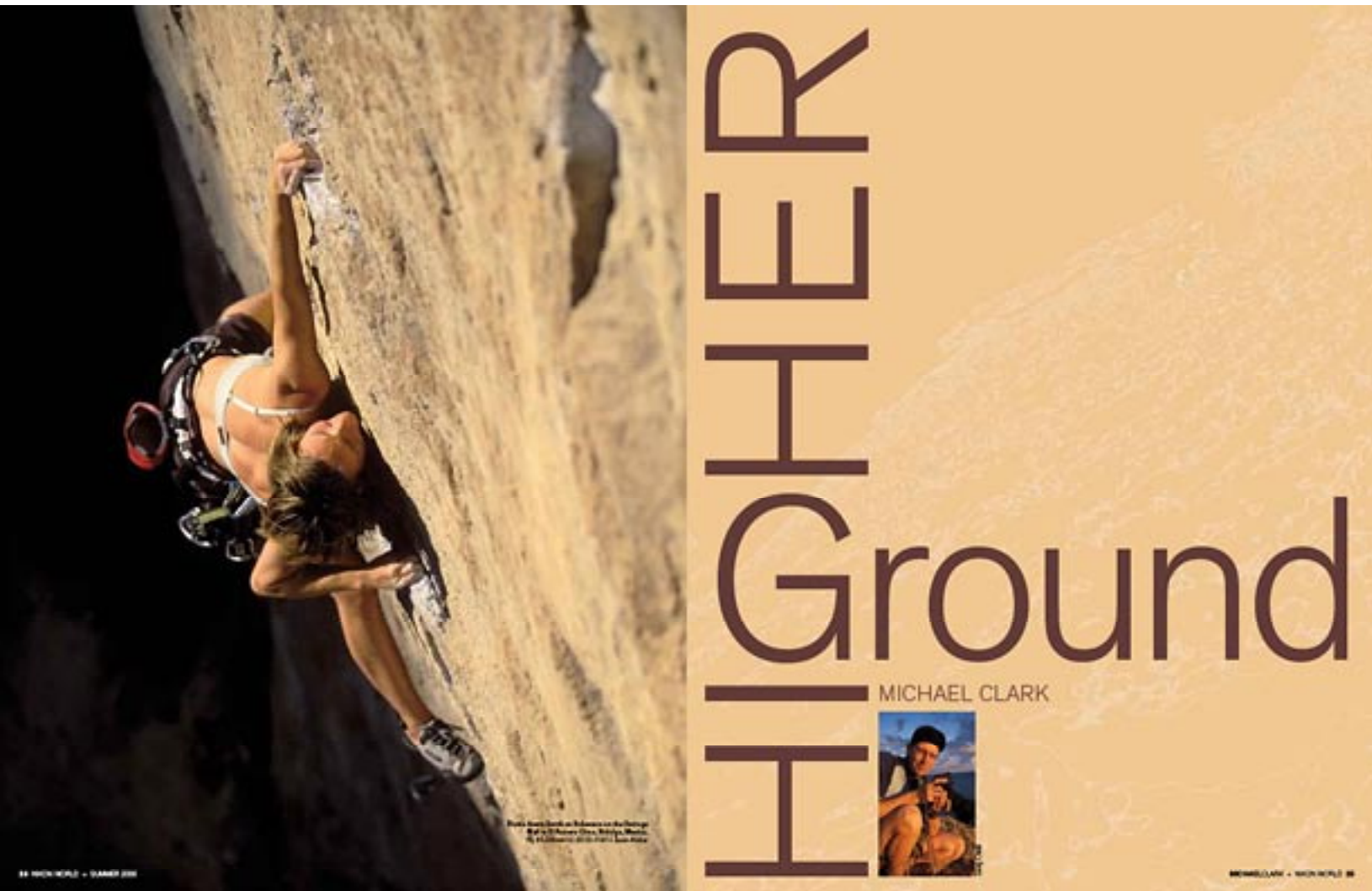


Michael's recent work shot for Adobe Lightroom was chosen by the American Society of Media Photographers (ASMP) for their "Best Of" issue in the ASMP Bulletin. ASMP is the world's largest organization for professional photographers. The bulletin is a quarterly publication for it's members and the "Best Of" issue features the best assignments and work produced by it's members from the last year. In addition to the interview inside, one of Michael's images was also chosen for the cover (see the image at left) and the full interview will appear online on the ASMP website ([www.asmp.org](http://www.asmp.org)). This is a great honor to have my work chosen for the "Best Of" issue and I must extend a huge thank you to Adobe and George Jardine for the assignment and for allowing me so much creative freedom.

**RECENT CLIENTS:** Nikon, Prana, Cloudveil, Bike Magazine, Men's Journal, and the Santa Fean Magazine.

# Nikon World Interview Online

Michael featured in Nikon World Magazine and on Nikonworld.com



The Summer 2006 issue of Nikon World Magazine which includes a feature on Michael and his work is being shipped in the next few weeks. Along with the magazine, Nikon also recorded an interview for nikon-world.com with Michael speaking about his work. You can check out the interview online at [www.nikonworld.com](http://www.nikonworld.com). Click on the Portfolio link and then choose Michael Clark from the three photographers. The interview lasts about 15 minutes and includes commentary on the images that Nikon chose for the article. Since Nikon World Magazine is not available on newsstands Nikon has graciously sent me a pdf copy of my article which I will send out with this newsletter as a separate attachment. It is a great honor to be included among Nikon's photographers in Nikon World Magazine and I look forward to working with Nikon in the future.



# Aperture vs. Lightroom

A comparison of the two major players in digital workflow



Above: Adobe Lightroom Beta 3 in the Library mode. Below: Apple Aperture in full screen mode.



**Disclaimer:** I am not an employee of either of these companies but I have shot an assignment for Adobe Lightroom and I feel I need to make you aware of that fact. I have quite a bit of experience using Lightroom and a little experience using Aperture. My intent with this review is not to bash either of these programs as they both work very well. This article is not meant to be a review of these two pieces of software but more of a comparison and a diatribe on what professional photographers need in their editing software. Also, please be aware that Lightroom is still a Beta product (now in it's 3rd iteration) and Aperture is a few versions into its first release.

I have been using Adobe's Lightroom for several months now and have just acquired Apple's Aperture a few weeks ago. As the two programs are somewhat similar I thought I would compare them and discuss some of the features. So let's get into it. Right away you realize that Lightroom is a fairly straightforward and intuitive piece of software

**Apple Aperture:** With endless configurations for editing and working with images Apple's Aperture is quite a chameleon in the world of RAW processing software. The best feature by far in Aperture is the Loupe (as shown in the screenshots on the next page) which works on any image in any configuration of Aperture. With the loupe you can edit images for sharpness in any manner you wish including when they are just a grid of thumbnails. This is just one of a few very nice features in Aperture. In a similar manner to Lightroom you can also preview multiple images simultaneously.

**“APERTURE’S LOUPE FEATURE IS THE BEST AND EASIEST WAY OF CHECKING SHARPNESS I’VE SEEN IN ANY SOFTWARE YET. KUDOS TO APPLE. THEY NAILED IT WITH THE LOUPE FEATURE!”**

while Aperture is somewhat intuitive but it is also much more complex than Lightroom. Because of that it feels a little clunkier. I’ll admit a lot of that clunkiness is probably due to the fact that I have used Lightroom quite a bit more. Both programs are very customizable and are very powerful. Aperture in particular is endlessly customizable and the user interface is extremely well thought out. By comparison Lightroom seems relatively simple and that simplicity is definitely one of its strongest assets.

First, let me tackle Aperture. With the little time I have played with Aperture I have found it to be an extensive and powerful piece of software. The ability to customize your workspaces and switch modes for processing, editing and organizing images is impressive. And it has one of the coolest tools I’ve seen in any image processing software - a real bonified and useful loupe. If there is anything that slows down my image processing it is trying to figure out which images are sharp and which aren’t. It sounds like a small thing but with large RAW images it can be a daunting task. I have been dreaming of a digital equivalent to louping my slides back in the film days. With slides and a loupe it took seconds to figure out which was my sharpest image or which images were a little too soft. Now with Aperture we have something at least kind of close to using a loupe with film. As you can see with the Aperture screenshots at the bottom of this page you can loupe any image anywhere in Aperture. So as in the bottom right screenshot I can have my RAW images in a grid pattern and see how sharp they are just by moving my loupe over the thumbnails. This is HUGE! The only downside is after five or ten images it slows

down and you have to wait for the loupe to load the 1:1 ratio image. I wish it was instantaneous but it is still the best and easiest way of checking an images sharpness in any software I have yet used without opening the image. Kudos to Apple. They nailed it with the loupe feature.

Aside from the loupe I have to say Aperture has a learning curve. It is not a very simple or intuitive program. You do need to read the instructions. But that isn’t necessarily a bad thing - just the way it is. The full screen mode (see bottom image on page 6) is pretty nice but unfortunately you end up covering part of your image no matter how you set it up. And as in the bottom left image below it has nice capabilities to compare multiple images side by side. In my testing I found Aperture (version 1.1.2) to process RAW images from my Nikon D2x and D200 just as well as from Lightroom or Adobe Camera Raw (ACR) does. I know when Aperture was first announced there were many rumors that it’s RAW processing capabilities were not up to par but they seem to have solved that issue with the latest version. What I did notice is that Aperture can be added to the short list of RAW processing software options that can recover highlights. The only other ones I am aware of that can do this are ACR, Lightroom, and Capture One. The downside for me with Aperture and it’s highlight recovery is that it works a bit different than ACR and Lightroom where you hold down the option key and you can see exactly how you are adjusting your highlights or shadows. With Aperture you have individual highlight and Shadow controls but you do not have the fine tuning ability with the option key as with Adobe’s software - you must rely on looking at the histogram to see when you



have recovered all of the highlights which is a much less accurate method. Of note though is the incredible amount of control that can be applied to the highlights and shadow recovery in Aperture as you can adjust what range of the highlights or shadows are adjusted. This is symptomatic of Aperture in general I have found. It has incredible control of just about any aspect you would need to adjust - maybe too much control. And that is the issue. For most photographers who have spent years using Adobe Photoshop and ACR this whole new and very complicated set of controls is overwhelming and unneeded - at least in my opinion. For most of us professional photographers we have spent years getting used to and learning ACR and Photoshop - so for an application to redesign the basic controls and force us to relearn essential controls there is a serious disadvantage. Most professional photographers are not willing to spend the time to learn new software when their old software works just as well. And sadly I find myself in that boat - too busy to have to stop working on images for a week just to learn a new software. That is about the only downside to Aperture if there is one.

Now onto Lightroom; by comparison Lightroom is very intuitive and simple. That is not to say that it isn't powerful but it has been stripped down to the basics so that editing, RAW processing, printing, slideshows and web galleries are easy, fast and just as you'd expect. First off, I think Adobe has brought out Lightroom in a fabulous manner - giving us Beta versions to play with and the ability to give them feedback on what we really need. That has resulted in software that gives us what we need and not a lot of other clutter to gum up the works. The Library mode in Lightroom is not dissimilar to Aperture in that there are many different configurations one can use to edit your images. Instead of a loupe, Adobe has gone with a different method whereby you just click on the image and you go to 100% view, click again and you go back to full image view (as in the two examples at the top of the next page). While this works great I think the loupe in Aperture is a little nicer and more useful for editing. And since Lightroom is still Beta it is not the fastest kid on the block. It can sometimes take several seconds for the image to pop into focus which if you are editing thousands of images becomes fairly frustrating. I have been assured that Lightroom has not been optimized and the speed

will increase significantly in version 1.0. And I am sure it will. In many other tasks it is quite a bit faster than Aperture already.

The great thing about Lightroom is that it is so intuitive that even without an instruction book it is obvious how to use the software. There is no instruction book! RAW processing is just as it was in ACR but with even more intuitive and more powerful sliders. Instead of going into detail on all the new sliders I implore you to download the software and play with it for an hour or so. You will understand what I am talking about after processing just a few RAW images. Of special note is the black and white conversion module. There is a special split-screen mode that you can use while converting images to grayscale (see the next page for a screenshot of this feature) and I have to say it is the best conversion method I have seen yet for converting color images to black and white. On top of that just like ACR you can still synchronize settings to multiple images just by selecting them and clicking the synchronize button.

Lightroom is nothing if not logical. This is readily apparent in the way the software has been laid out. The slideshow module is very powerful and easy to use but still has some minor tweakings to be made so it can reach it's full potential. The printing module is perhaps the most powerful new tool in Lightroom but I don't have time to go into just how fancy that is. And last but not least is the web module that has some exciting new layout options and is super simple and powerful. It still needs some finishing but promises to be very nice as well.

I could go on and on about these two programs as they have many great features, but let's get to the gist of it here. How do they stack up in real world use? Both work well. But for me Lightroom has much more promise and will most likely be added to my digital workflow as soon as a final version is released. I use it a little bit now but it is too slow to do the heavy lifting. Because it is so simple and powerful I can see it basically replacing Adobe's Bridge as my browser, image editor and RAW processor. Are there things I wish Adobe would add? Of course, I would love to see a loupe tool similar to that in Aperture that can instantaneously view the image at 100% to check focus. Or even better if you





Adobe Lightroom: The above three screenshots of Adobe Lightroom in action gives a good example of how simple and effective this software is. The top left screenshot shows Adobe in RAW Processing mode and the top right screenshot shows the same mode but with the image zoomed to 100% - which is accomplished simply by clicking your mouse anywhere on the image. One of the nice features of Lightroom is that you can move all of the clutter out of the way so you can concentrate on your image. If you need to get to your thumbnails then mousing over the bottom portion of the window brings them back - and in a similar manner you can bring back the left sidebar or the top menu bar as well. The above screenshot shows the extremely handy Black and white conversion split windows. Lightroom has what I have found to be the best and easiest black and white conversions of any software I have seen yet. It is very intuitive to use the split window and adjust the different color sliders to adjust your black and white image just as you want it. And on top of that once you have your image in Black and white you can still add noise, vignetting, and contrast.

could compare several images at the same time at 100% with all up at the same time (maybe in stripes similar to the split screen for grayscale conversions) that would be the best of all worlds. And then just make it super fast and I would have no reason to use anything else.

I'm sure Aperture could prove equally adept for my needs but there are some serious roadblocks with Aperture that may not seem like a big deal and down the line could be a nightmare. First, Aperture forces you to load all of your images into its library which if you are a professional and have multiple hard drives with your work this becomes a huge issue. Switching from hard drive to hard drive just to locate images is a hassle in Aperture. And this system creates a huge redundant library of your images sucking up hard drive space and slowing down your computer. In contrast, Adobe has made a smart decision and with Lightroom it references your images in their location. Lightroom also builds a library that can become gargantuan but in tandem with Bridge you can circumvent that problem by working up your images in Lightroom then deleting the collection out of Lightroom and using Bridge to browse images in the future when you need to pull images for a client. Neither method is perfect with either software but I much prefer to have my images referenced in the manner that I organize them.

Since workflow differs with every photographer it is impressive how well these programs work. I'm sure Adobe and Aperture are overloaded with suggestions but there are a few items that I think the software companies have not fully explored:

- We desperately need a method for checking image sharpness quickly and accurately. As I mentioned above this is the show-stopper in my workflow. Aperture has addressed it better than any other software I've seen but it will hopefully be less of an issue as computers continue to get faster.
- It would be nice to have the ability to take care of dust spots in the RAW processing stage. This could help speed up workflow enormously.
- Better RAW processing algorithms. None of the 3rd party RAW processors produce as nice a file as Nikon's own software. I suppose this won't be changing anytime soon but it would be nice since Nikon Capture NX cannot recover highlight information which is a key feature. I have heard it is similar with Canon

RAW files. Maybe I am asking for the moon here but I might as well dream big.

- More advanced slideshow options including the ability to start and stop music on certain images with fade in and fade out. And the ability to vary the transition times between slides in the same slide show. I realize the answer to this is available in Final Cut pro but it would be nice to have more creative control within Aperture and Lightroom.

As I wrote out these "needs" I realized that most of the big issues have been covered with Aperture and Lightroom. The engineers have thought through the issues we face with amazing clarity. Both Aperture and Lightroom are heralding in a new, easier era for digital photography. And that is a good thing. We desperately need better, faster and easier to use software so that we can lessen the time we have to sit in front of a computer. I'd rather be out shooting.

A few other issues that are big concerns involve whether or not Aperture will even run on your machine. I just recently bought one of the latest MacBook Pro laptops and while Aperture loaded onto my MacBook Pro without issue (and runs quite nicely on it I must add) it will not load onto my Apple Dual 2GHz G5 because the graphics card is not a recent version - I bought my G5 about two years ago. That is a very disappointing feature or non-feature - however you want to look at it. In comparison, as long as you have Apple OS X 10.4 loaded on any computer Adobe Lightroom will load and work on that computer, it may run slowly if it is an older computer but it will at least work. Just something to think about if you are starting to think Aperture is the way you want to go.

As you can see both programs do the job of processing digital images quite well. And both also work on regular Tiff and Jpeg files just as they do with RAW files which is a very nice and useful feature. In the end, as with all RAW processors we have to evaluate which will work for our work and which will provide the color palette that we prefer. All RAW processors give a different look to the color and feel of an image. Right now you can download Lightroom for Mac or PC and try it for free. It is still Beta but it works quite well as it is now. Sadly, Apple does not have a demo version so you'll have to pony up \$299 to try it out. Either way you go I'm sure you'll be happy. Happy editing!

# Upsizing Digital Images

Just how far can you upsize an image captured digitally?

Among photo buyers there seems to be the notion that an image captured digitally cannot be upsized without a serious loss in quality. While that is certainly true of images shot on film and then scanned it is not the same with a digitally captured image. With film, if you needed to print the image larger than the film scan size at a certain resolution you sent the film off to get a higher resolution scan, i.e. a larger file size. With digital there is no larger file size than the processed RAW file. And depending on the camera used that file size can be anywhere from 18 MB to 50 MB for a DSLR or even larger for a medium format digital back, which with a 39 MP back can produce a file size of 120 MB (all numbers are for 8 bit images).

The reality is that digital imaging is getting so technical that photo buyers don't have the time to figure out all the different ways of processing an image. Hence that is why I started this department of the Newsletter to help educate photo buyers how to deal with digital images. With digitally captured images, because of the lack of "film" grain, I have found that you can upsize an image up to 250% without a significant loss of detail. That means a 30 to 50 MB digital file is big enough for just about any use you would ever have.

**"WITH DIGITALLY CAPTURED IMAGES I HAVE FOUND THAT YOU CAN  
UPRES AN IMAGE UP TO 250% WITHOUT A SIGNIFICANT LOSS OF DETAIL."**

## Glossary:

***Upsizing*** - increasing the file size of an image by making it larger either in resolution or physical size.

***Downsizing*** - decreasing the file size of an image by making it larger either in resolution or physical size.

***MB*** = megabytes = 1,000,000 bytes of information.

The methods for upsizing digital images have changed slightly over the years and are now simpler than ever. There are many who argue that you have to do it a certain way to get the best quality but those arguments are now pretty much just banter. If you are using Adobe Photoshop CS2 (or CS) then you have the most advanced method of upsizing your images built into software you already own. You have two options: you can call up the photographer and have them upsize the image in the RAW processing stage or for the exact same quality you can use the *Image Size* dialog box found under *Image* in CS2. Once you open the box tweak your settings to the size and resolution you need and with all of the boxes checked at the bottom of the dialog box make sure the *Resample Image* toggle box is set to "Bicubic Smoother" instead of the default "Bicubic". Press ok and presto - you have just upsized your image.

Whenever you upsize or downsize an image you will have to add some sharpening as the image smooths out a little. This is nothing to be worried about - just the way it is. If you read my last issue's comparison of the Nikon D2x and the Canon 1Ds MkII then you heard me talking about upsizing images with little effect on their quality. Just how far you can upsize an image depends on many factors: viewing distance, resolution, and intended use of the image. You'll have to experiment for yourself to see just how far you can upsize an image. Poof! Gone is the myth about upsizing digital files.



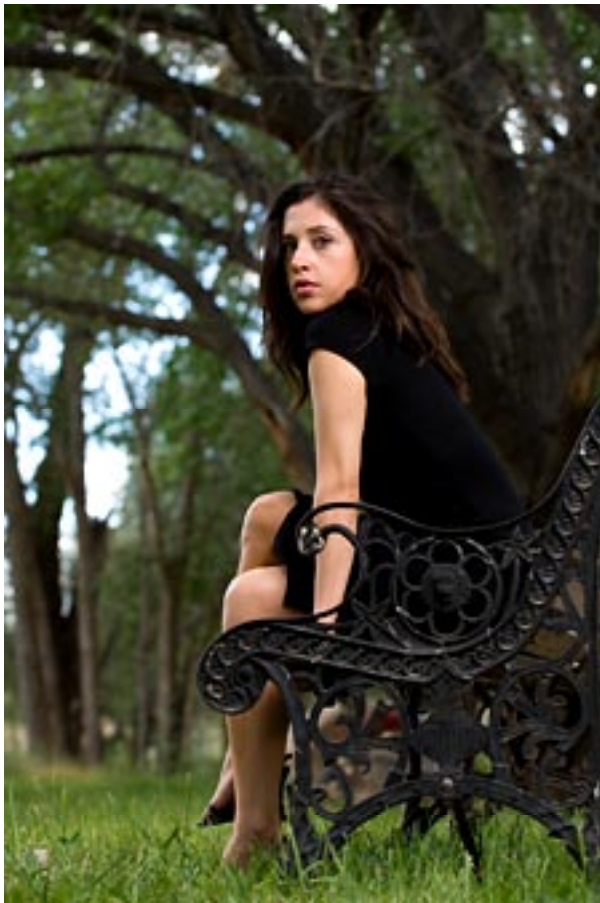
[PORTEOLIO]





[PORTFOLIO]

[PORTFOLIO]  
LOCATION LIGHTING



A few weeks ago I took Joe McNally's Location Lighting workshop here in Santa Fe. For many years I avoided artificial lighting until a photo editor from told me "none of us adventure photographers could light our way out of a paper bag." That was all the impetus I needed to dive in, buy some strobes and start perfecting my lighting skills indoors and out.

I've used speedlights for many years with varying degrees of success but studio strobes on location add a whole new dimension to an image. And with the advent of digital photography the learning curve is much shorter than it used to be - to the point that now I can say I am very confident and comfortable using and shaping artificial light be it a studio strobe, a speedlight or any other artificial light. I still prefer to shoot adventure athletes and I will be using these new skills to produce exciting outdoor portraits of those athletes, but as you can see I can also shoot a little fashion if need be. The workshop inspired me to take more risks with images and with my lighting techniques.







Captions: Page 14 - Top Left: Lindsay Martell posing for a portrait near Santa Fe at the Vista Clara Ranch and Resort which has been home to many recent feature film crews. Top Right: Rulan Tangen performing some dance moves in an old train repair station in Albuquerque, New Mexico. Bottom Right: Hannah Hoel in full fashion mode at the Vista Clara Ranch and Resort. This Page - Top: Rulan Tangen again performing some dance moves up on a pedestal in an old train repair station in Albuquerque, New Mexico. Bottom Left: A detail shot of Ronald's hands in the old Albuquerque train station. Bottom Right: Eric Barth's reflection in Jon Omvik's camera lens - this is not a composite image just a reflection off Jon's filter.

# Real Moments

by Michael Clark

Every couple of years as a photographer, I feel the need to reinvent myself. If not for my clients then for my own curiosity. No matter what I do whether it be sports, science or art, I am always looking to expand my skills so that I can be well rounded. Call it curiosity if you want but for me it is a drive to master whatever activity I take on. And with photography, using artificial lighting has long been one of the areas I wanted to explore in greater depth. Hence I signed up for Joe McNally's *Location Photography and Lighting* workshop this spring and just finished the workshop a few weeks ago. Joe has been one of those photographers who has inspired me over the years because he sought out images that were complex, difficult and adventurous and continually came back with stunning work.

At one point in our workshop he told us about his 9/11 *Faces of Ground Zero* project where he photographed several hundred "heros and survivors" of 9/11 with a life-size Polaroid camera. In the midst

**"JOE BROKE DOWN AND COULDN'T CONTINUE FOR SEVERAL SECONDS. YOU COULD HAVE HEARD A PIN DROP IN THAT ROOM. ALL OF US WERE WIDE-EYED WITH ANTICIPATION."**

of telling us about the project Joe broke down and couldn't continue for several seconds. You could have heard a pin drop in that room. All of us were sitting there wide eyed with anticipation. My eyes teared up as he continued the story. I have never seen a photographer so affected by a tragedy and have the wherewithal to use that to help sooth the wounds of others. It was a truly inspirational moment and the highlight of our workshop for me. It gave me something to attain to, and while I hope that a horrifying disaster doesn't have to happen for me to affect people with my work in a similar manner as Joe has, I saw that photography as a medium can have great power and that it can have power for good; for healing. It can have more power than I would have thought before that workshop.

So while I learned an enormous amount about lighting and feel quite a bit more at ease using artificial light, I feel like I got way more than I bargained for. It was a seminal moment in my career seeing just what photography is and can be. And I know reading this stuff might sound like a bunch of flowery praise but it was a real moment, a moment when photography and the heart of one photographer was truly human. I would be remiss if I didn't say thank you. One of the big reasons I took his workshop is that Joe is completely open about his work, how he got the image and what was going on behind the scenes no matter if it was glamorous or not.

So you can be sure I will incorporate more artificial lighting in my work when appropriate and it is my hope that I can do more than just make a living with my photography. Joe's *Faces of Ground Zero* images will again be on display Sept. 7 - Oct. 1st, 2006 in the Fire Museum at 278 Spring Street in New York City. Thanks Joe!



Sadhana Woodman practicing yoga on a stormy night in  
White Sands National Monument near Alamogordo, New Mexico.  
Nikon D2x, Nikkor 70-200mm f/2.8 ED-IF VR, Sandisk Extreme III CF Card





# SANTA FE

---

## DIGITAL DARKROOM

---

### PHOTOGRAPHY WORKSHOPS

*photography workshops \* photoshop  
instruction \* digital workflow \* online  
tutorials \* creative imaging support*



[www.santafedigitaldarkroom.com](http://www.santafedigitaldarkroom.com)

---

#### *photography workshops*

---

Customized photography workshops designed to broaden and challenge your digital horizons in a relaxed group environment. Our exciting workshops will inspire and focus your skills via hands-on experience and a mixture of lectures, discussions, and critiques both in the field and the digital darkroom.

---

#### *private workshops*

---

The Santa Fe Digital Darkroom also offers private full day and half day instruction and workshops customized to your digital photography or Photoshop needs. Private instruction offers a faster learning process - we move at your pace and cover the topics you need to learn. Please contact us for pricing and availability.

---

#### *online tutorials*

---

Can't attend a Workshop? Try our Workshop Manuals! The Santa Fe digital Darkroom offers step by step Photoshop manuals at an affordable price and free tutorials, equipment reviews and other downloads on our website.

The Santa Fe Digital Darkroom provides professional and customized photography, Photoshop and creative imaging instruction, private coaching, weekend workshops, custom portfolio & promotional development, as well as the Digital Vacation Workshops. Working collaboratively with you, we specialize in helping photographers and artists transition into digital technology and processes with ease using the latest image processing and printing techniques in a calibrated workflow. Professional photographer, educator, and software beta tester Leslie Alsheimer brings a photography workshop learning environment to you. Or, come join Leslie Alsheimer and Michael Clark for one of our weekend Digital Vacation Workshops in Santa Fe and abroad!

---

**Santa Fe Digital Darkroom, Inc.**

---

[www.santafedigitaldarkroom.com](http://www.santafedigitaldarkroom.com)

[info@sfdigitaldarkroom.com](mailto:info@sfdigitaldarkroom.com)  
(505) 670-9898 (505) 438-0828  
551 W. Cordova, #155  
Santa Fe, New Mexico 87505