

MICHAEL CLARK
PHOTOGRAPHY



NEWSLETTER



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winter 2007



WINTER 2007 NEWSLETTER

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All images © Michael Clark Photography.

Getting back to Photography

Its about time the digital geek speak took a back seat



After three years of diving into digital photography I feel like the fire hose I have been drinking from has finally run out of water and it is time to concentrate on photography again and not have to worry about learning everything there is to know about dealing with digital. I think this has more to do with my comfort level with digital as well as the wide acceptance digital photography now enjoys rather than any lack of concentration regarding my photography.

There is always more to learn but I feel I have reached a plateau and the rest is just details. This isn't to say that I will be resting on my laurels but I feel like it is time to really exploit what digital photography has to offer and I will be pushing myself to be more creative than I have been in the past. As I wrote in the last newsletter's editorial, to survive in this dog eat dog industry producing top notch work is essential. In the last year I have broadened my client base and branched out into completely new genres of the photo industry. One of my most recent stock shoots was with a few cowboys riding the range on a ranch in Texas (see the Cover image as well as the portfolio section). Hanging out on the ranch and working with some real cowboys was a very nice change of pace. Cameron and his son Hayden were gracious enough to let me into their world for a day to create some really nice images. While it is always fun to shoot something new and exciting I will never tire of shooting adventure sports, travel and landscape images.

Even though I have been shooting digital for over three years now, it is still exciting to work with digital. There is a real sense of creative freedom I never felt with film and that allows me to experiment more than I have before. In fact, this newsletter is the first that contains only images shot digitally. It is a very exciting brave new world.

Also in this issue of the newsletter, I have included an extended Digital Dogma section with an excerpt on color management from my recent Adobe Lightroom eBook. While most photo buyers have an excellent color management system I thought some of you might be interested to hear how photographers deal with color management. I have also included a two page step-by-step monitor calibration tutorial that might be of interest as well as a brief review of the calibration device I use to calibrate my monitors. Color management is a hot topic these days and a critical step for any creative using images. If you are a photo buyer and need help setting up color management please call us and we can consult with you.

In other news, Adobe Photoshop Lightroom will be shipping on Monday, February 19th. I predict Lightroom will be one of the biggest advances for digital photography in quite a while. And on the Lightroom website, some of my images shot for Lightroom last April are included on the Adobe Lightroom webpage (see page 5).

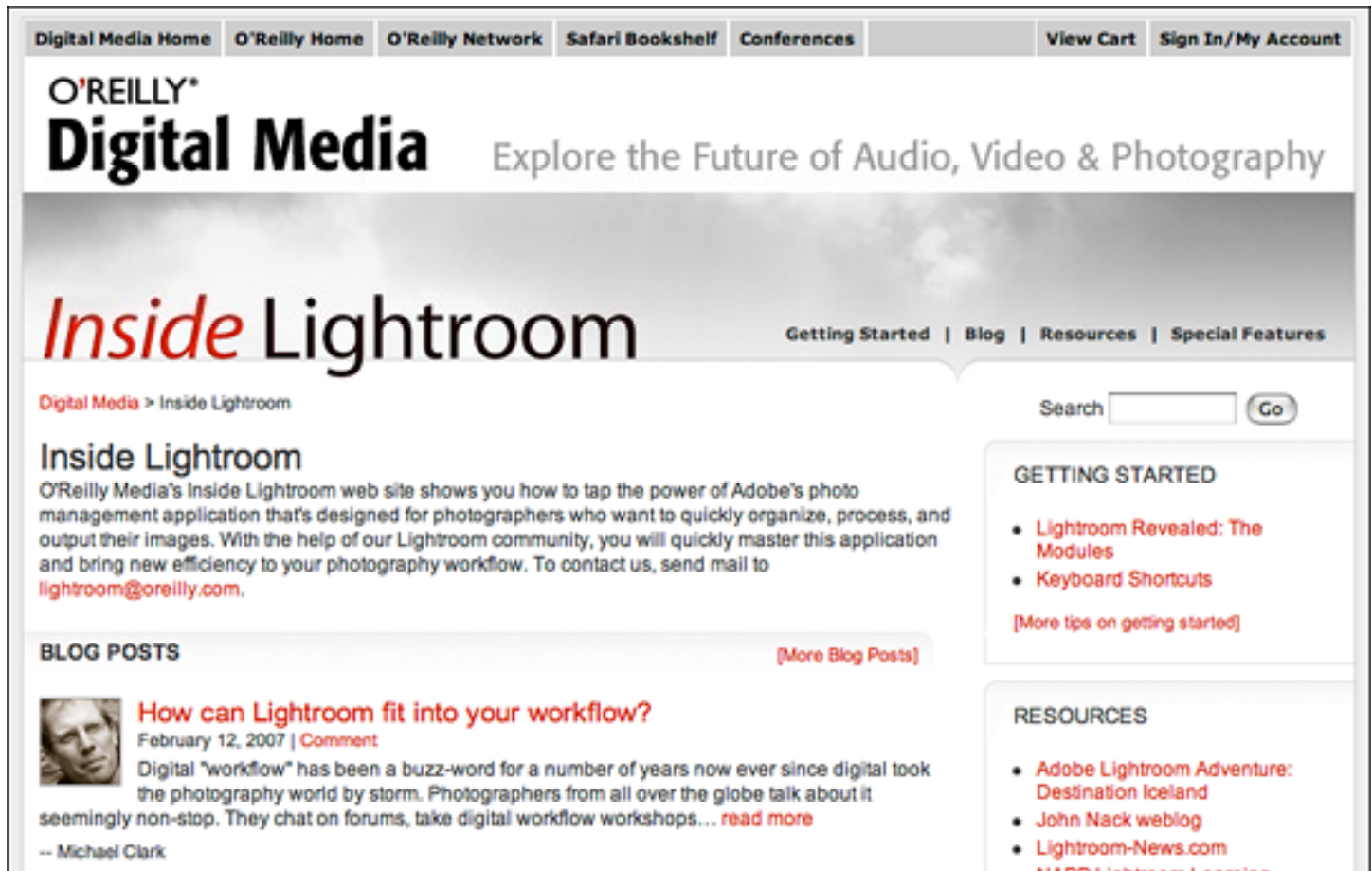
As always, I hope you enjoy this issue of the newsletter. This is always a busy time of year for shooting adventure sports (especially this winter with all the snow were getting) and I'll have a bunch of new images to include with the next issue of the newsletter coming out in late spring. Until then, adios.

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Inside Lightroom Blog

Michael chosen to contribute to Adobe Photoshop Lightroom Blog



A screen shot of the new Inside Lightroom website created by O'Reilly Digital Media. The website has daily blog posts with tips and tutorials on using Lightroom and how it fits into the digital world. Look for my posts every Monday.

Michael was recently asked to be one of five bloggers for a brand new website about Adobe Photoshop Lightroom by O'Reilly Digital Media. O'Reilly is one of the top publishers in the digital media and technology sectors. My role will be to upload weekly blog posts relating to Lightroom and digital photography as well as submit longer articles every three or four months. This website will become a vast resource and learning center for photographers looking to improve their digital workflow and incorporate Adobe Lightroom.

My first two blog posts are already live on the website. You can check them out at <http://digitalmedia.oreilly.com/lightroom/>. I will also be doing a fairly in-depth comparison of Lightroom vs. Aperture in tandem with Micah Walter who writes for the *Inside Aperture* website also hosted by O'Reilly. Together we'll be giving readers a look at how our workflows fared using both

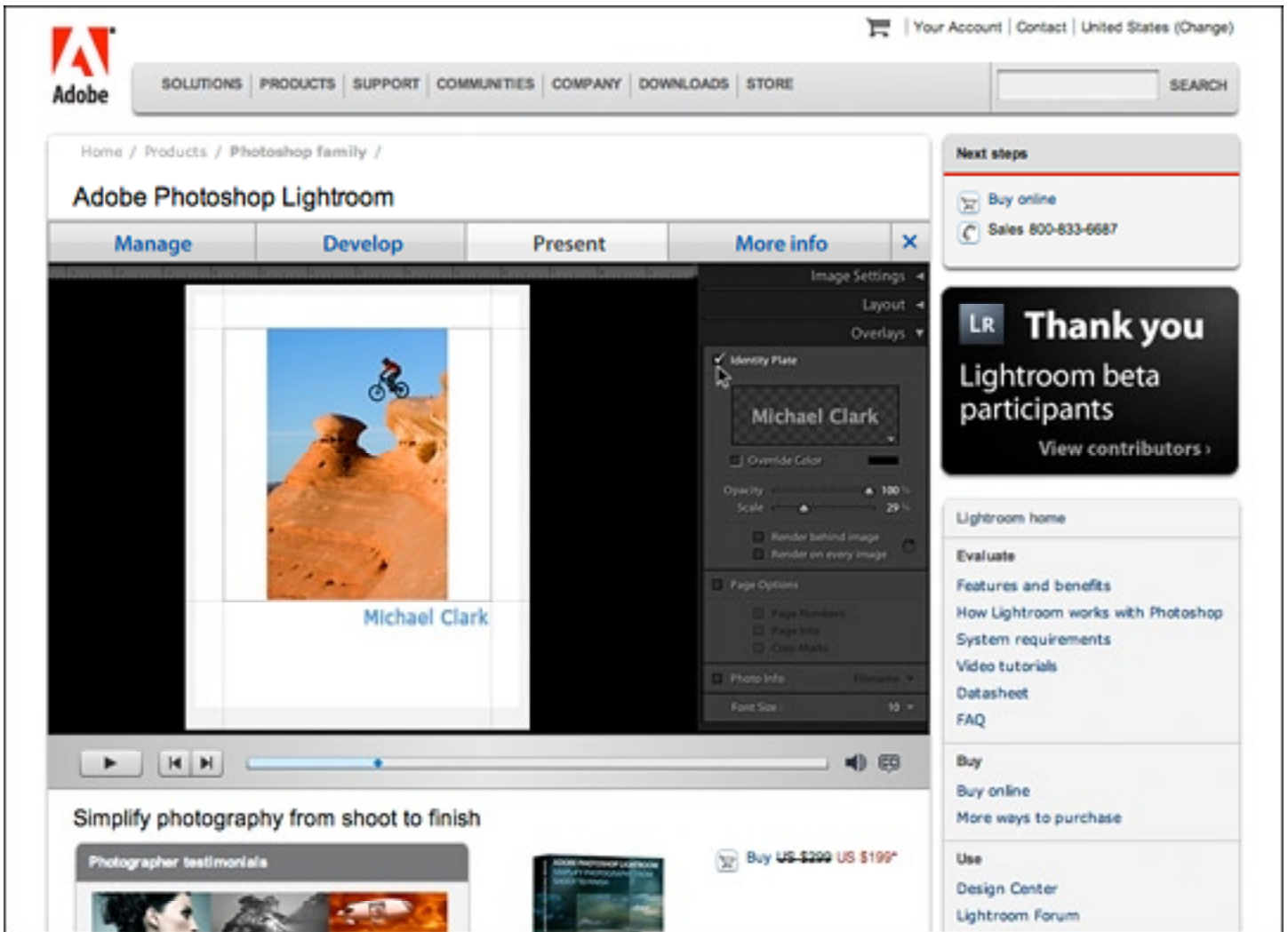
programs with our comments on how they differ and what we prefer about each one. It should be very interesting as both of these programs are top notch.

Aside from the blogs and articles, *Inside Lightroom* is also a great resource with links to Lightroom podcasts, tips and tutorials on the web and the many other websites focused on Adobe Photoshop Lightroom. Since the release of Version 1.0 of Lightroom there is a huge blitzkrieg of websites offering all kinds of information. If your workflow includes Lightroom or you are looking to upgrade and speed up your workflow this will certainly be a website to watch.

RECENT CLIENTS: Nikon, La Sportiva, Cloudveil, Photo District News, Outdoor Photographer, ALP Magazine (Italy), Sharp End Publishing, Santa Fean Magazine and O'Reilly Digital Media.

Adobe Photoshop Lightroom Buzz

Michael's work on the Adobe Photoshop Lightroom Website



Above is just one of Michael's images in a tutorial on the Adobe Photoshop Lightroom web page. In the above image Ryon Reed is jumping off the Mushroom at Bartlett Wash near Moab, Utah. Image shot on assignment in April 2006.

In an ongoing relationship with Adobe, Michael's work is being used in a tutorial on Adobe Photoshop Lightroom's website. Adobe is preparing to launch Lightroom later this month on February 19th. And Adobe is offering a \$100 discount on the Software through April 30th. Michael's images will continue to be used by Adobe for marketing Lightroom and a few of his images will also be included with the software as sample images. If you would like to see how Adobe Lightroom fits into Michael's workflow go to his website at <http://www.michaelclarkphoto.com/workflow.html>. Michael will be updating his workflow to cover Version 1.0 and that will be made available to everyone who has purchased the Beta 4.1 version as well.

Newsletter Back Issues

Back issues of this newsletter are now available on Michael's website at www.michaelclarkphoto.com/backissues.htm. The newsletter continues to be free as it is a marketing tool sent out to photo buyers around the world. It serves as a showcase for Michael's most current images as well as a news release of what he is working on and where his work can be seen. Please feel free to pass this newsletter onto colleagues and friends. To sign up for the newsletter please send me an email.



The Digital Vacation:

A different light on Santa Fe

Workshop: 4-day intensive Digital Workshop

Location: Santa Fe, New Mexico

Instructors: Leslie Alsheimer and Michael Clark

Dates for 2007: May 10-13, July 12-15, October 4-7

A customized photography workshop designed to broaden and challenge your digital horizons in a relaxed group environment. We'll take you off the beaten path in northern New Mexico. Come join us for a guided tour of the digital realm in the Land of Enchantment.

This is a workshop for anyone seeking to master digital imaging in the field through post production and output. We will cover everything from capture, workflow, camera raw, to using Adobe Lightroom as a "digital darkroom" to enhance images for output in a calibrated environment. This exciting workshop 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. Leslie and Michael work in tandem to bring you the best of both their expertise and passion not only for photography and Photoshop but also by personalizing your entire workshop experience.

New Mexico light has a quality equaled by few places on earth. We tailor the shooting and the post production digital lab time in Photoshop to suit your interests with a unique flexibility that few other workshops can provide. Our workshops focus on an array of photographic workflow styles, highlighting both fine art and commercial approaches so you can get a taste for what is possible and have instant feedback in the digital darkroom each day with lessons and tutorials designed specifically to enhance images from each day's capture.

Price: \$995 + \$200 Location Fee (Not optional)

Go to www.santafedigitaldarkroom.com or call the us at (505) 438-0828 for more information.

Yosemite Digital Vacation

A 5-day photography workshop

Workshop: 5-day Photography Workshop

Location: Yosemite National Park, California

Instructors: Leslie Alsheimer and Michael Clark

Dates for 2007: June 1-5, 2007

Yosemite is one of the most stunning locations in the country and we will guide you to some of the most amazing sites Yosemite has to offer. The Yosemite Digital Vacation is a customized photography workshop designed to broaden your photographic skills. This is a photography workshop for advanced or intermediate photographers. While we cover the basics of digital photography, this workshop is about making images. Our daily schedule has us outdoors shooting each morning early and each afternoon until after sunset. In the middle of the day when the light is harsh we will work on our images, learn about digital workflow and critique each others images. We will utilize Adobe Lightroom which has vastly simplified, improved and accelerated the workflow process.

Leslie and Michael work in tandem to bring you the best of both their expertise and passion for photography, digital workflow and creating a personalized workshop experience. Not only do we have two instructors, but we have also partnered with a professional guide who lives and works in Yosemite National Park. With his intimate knowledge of Yosemite we will maximize the shooting experience. The instructors will be working with participants extensively one-on-one to help edit and process images. This exciting workshop 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.

Price: \$1,800 + \$240 Location Fee (Not optional)

Go to www.santafedigitaldarkroom.com or call the us at (505) 438-0828 for more information.



Big Bend National Park, Texas Adventure Travel Photography Workshop

Workshop: 3-day Photography Workshop & Canoe River trip

Location: The Rio Grande river in Big Bend National Park, Texas

Instructors: Michael Clark

Dates for 2007: March 30 - April 1, 2007

Travel and adventure, when put together make for a very photogenic experience. This exciting workshop will hone your adventure travel photography skills via hands-on experience while canoeing down the Rio Grande in Big Bend National Park with Far Flung Outdoor Center. We will explore how to create exciting landscapes, photograph people in the outdoors, the tools and equipment involved, basic lighting skills with reflectors and fill flash, drawing the viewer into the image with remote camera techniques and capturing the action of a river trip.

Michael's workshop concentrates on anticipating and creating powerful adventure images. The goal is to get everyone thinking about how they can make a good image even better and then pursuing that image. Students will be pushed to get creative with angles, lighting, and composition as well as capturing the intensity and subtle beauty of the adventures we experience while on the river. Michael will also delve into career development and all that entails if participants are interested.

This workshop is for photographers of all abilities who are interested in invigorating their adventure travel photography. No previous outdoor adventure experience is required for this workshop. Both film and/or digital cameras are acceptable for this workshop. Students using digital cameras will need to bring a backup storage device to store their images on or enough memory cards to get them through the three-day workshop. A 35mm SLR camera, either digital or film is recommended though point and shoots that can be controlled manually are also acceptable. If you have questions or concerns you can email me via my website.

Price: \$725/person, plus Texas sales tax at 7.75% and park entrance fees, if applicable.

Go to www.farflungoutdoorcenter.com or call (800) 839-7238 for more information.



Atom Crawford throwing ends on the Rio Grande (above) and the majestic Grand Canyon (below) from the Colorado River. Both images Copyright © Michael Clark Photography.



The Nikon SB800 Speedlight

Nikon's speedlights set the standard for compact speedlights



The flash also comes with a diffusion dome and a basic color correction filter set. I would recommend buying the SJ-1 color filter set as well since that will give you more options to jazz up the color in your images. The great thing about using the color filters over your flash with a digital camera is now we can color balance the flash light with the ambient lighting and remove the green or orange casts in the backgrounds. You could do this with film but it required a lot of experimentation to find just the right color filters, now with digital it is much easier and immediate. In general I usually have the amber color filter on my SB800 to warm up the skin tones. For some settings I find the Amber color filter that comes in the SJ-1 set a little too strong so I have made some of my own color flash filters from 1/8, 1/4 and 1/2 CTO gels.

I prefer to work with the main flash off camera or with

The Nikon speedlight system is about as good as it gets. And currently the SB800 is the top dog in the Nikon line up. For the photographer on the go it isn't always possible to carry an extensive strobe kit, especially when you are without an assistant and in the back country. These days I am incorporating more and more artificial light into my images and when I have a backpack full of climbing gear and the standard camera gear I always toss in a few SB800's for good measure. These little speedlights are super powerful for their size and they can allow for some serious creativity given a chance.

The SB800's work seamlessly with Nikon's latest digital cameras and lenses and above all they work wirelessly so you can stash them all over the place and trigger each unit with the on camera flash or an SU800 remote commander unit. And unlike most other speedlights on the market the SB800's will work in bright sunlight and they are very reliable as long as you have the infrared sensor pointed at the commander unit.





Above is an image of Sadhana Woodman practicing yoga in White Sands National Monument near Alamogordo, New Mexico. Since the sun had already set and the light was fading fast there wasn't enough time to set up strobes but the addition of a little light from the SB800 made what would have been a very mundane image into something quite dramatic. Nikon D2x, SB800 off-camera using SC-17 cord & Nikkor 17-35mm f/2.8 Lens. Shot at 1/15th sec, f/2.8 with -.7 flash underexposure.

the SU800 commander unit. If I do have the flash on-camera then I normally have the diffusion dome on and the flash head tilted up at 45 or 60 degrees and sometimes at 90 degrees. I prefer to avoid pointing the flash directly at the subject unless I am doing a pan blur. I also tend to diffuse and soften the flash with a Lastolite diffusion panel.

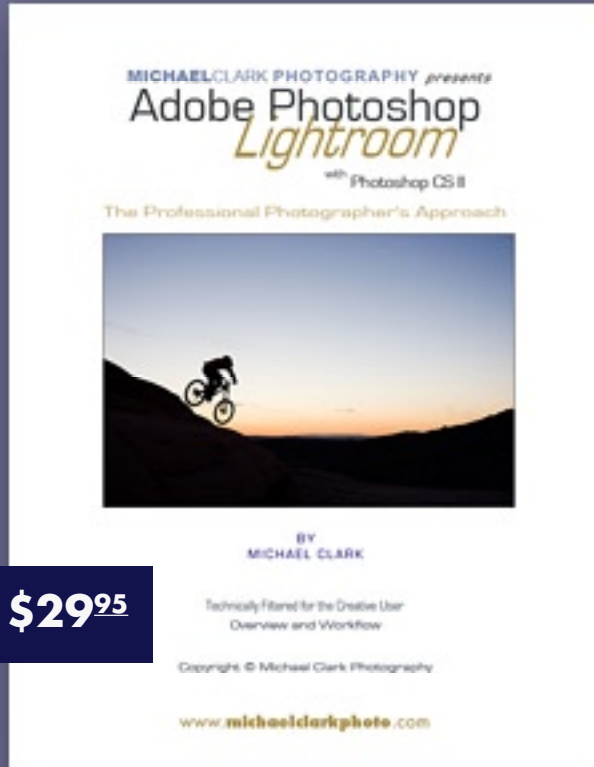
With the SB800's you can also control the flashes output by dialing it up or down on the flash in 1/3rd stops. I tend to dial the flash output down by at least 2/3rd's of a stop but my settings vary widely depending on the scene. If I need more light than one speedlight can produce I will velcro a couple of them together (with a foam pad in between). If I need still more light I will have to pull out my larger strobes or

add another set of SB800's. For their size, the SB800's are pretty powerful especially if you are shooting in early or late light as in the image above.

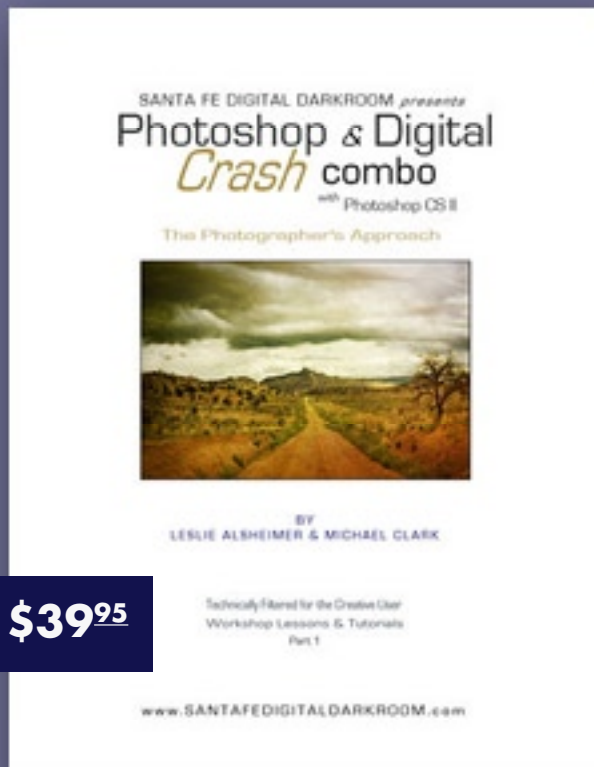
The SB800's are fairly complex devices (but also easy to use) and I heartily recommend reading the instruction manual to get the most out of them. I don't have nearly enough space in this review to go over everything they can do but these units are a big reason a lot of photographers stick with Nikon. In fact there are a number of photographers who have created their own style using these speedlights, including myself. So if your photography needs a shot in the arm creatively and you shoot Nikon I would highly recommend picking up a few SB800's and learn how to use them. You won't regret it. For more information on the SB800 go to www.nikonusa.com.

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equipment review

Eye-One Display 2

Gretag MacBeth's Monitor Calibration device sets the standard



Gretag MacBeth's Eye-One Display 2 monitor calibration device has been the industry standard for quite sometime now. From my tests it does a great job of profiling not only LCD monitors but also my older CRTs and my laptop. I realize monitor calibration devices are not the most exciting topic but a properly calibrated and profiled monitor is key to any digital workflow. If your monitor is not correctly calibrated then everything we do as photographers with our images, specifically in regards to color, won't translate into the real world. Hence, in this issue I have included an article on Color Management on page 9 as well as a how to guide on page 10 which walks you step by step through calibrating your monitor.

In regards to the Eye-One Display 2, I can say that it seems to produce much more accurate monitor profiles than my old ColorVision Spyder. While the Spyder worked great for its time, technology has improved a lot since I bought it back in the late 90's. The Eye-One's software is also very easy to use and it helps you dial in the ambient light settings as well which is a big issue. Once you have finished the calibration the software tells you exactly how accurately your monitor has been profiled - a very nice feature. I calibrate my monitor every two weeks or just before I start working up a big job. With my Apple Cinema Display I've found very little color shift over a two week period. For more information go to www.gretagmacbeth.com.

Color Management

The cornerstone of a digital imaging workflow

Color management is a hot topic and perhaps the most complicated subject in all of digital photography. Everyone perceives and sees colors slightly differently. Even for a photographer to get the colors just right on a print made in their own office is no small feat without a custom profile and some fine tuning of the image. Hence, it is no wonder that the switch to digital has been a little troublesome for many photographers and photo editors.

As color management is a vast topic I obviously don't have room here to go into it too deeply. If you need to know everything about this topic I would highly suggest Bruce Fraser's book "*Real World Color Management*." Bruce delves into the topic much farther than most folks would ever want to go and he still only scratches the surface of the real physics behind the difficulties.

A key step in any color management is calibrating and profiling a good quality monitor. This will save countless hours pounding your head against the wall wondering why you can't get your prints to look like the image on your monitor. To help you out I have included an excerpt from my Adobe Lightroom Workflow eBook on the next few pages that takes you step by step through the process

"COLOR MANAGEMENT IS A HOT TOPIC AND PERHAPS THE MOST COMPLICATED SUBJECT IN ALL OF DIGITAL PHOTOGRAPHY. IT MAY SOUND SIMPLE BUT IT ISN'T."

Glossary:

***Color Management** is the ability to consistently control the reproduction of color in the digital environment.*

***Calibration** is the process where you measure the color gamut of a particular monitor, printer or scanner and produce a detailed description of this color gamut in the format of an ICC profile.*

of calibrating and profiling your monitor. In this example I am using Eye One's Display 2 spectrometer, which has pretty much become the de facto standard for photographers and graphic artists.

Once your monitor is profiled, getting accurate colors from device to device (i.e. monitor to printer, scanner to monitor, etc.) depends on profiles. Every printer should have custom ICC profiles for their printers, even print houses. Using these profiles with careful attention will help your images be in the ballpark of what it should look like. As much as I would like to say that's it there is much more to getting accurate colors than just profiles. How our eyes perceive color in a print depends on the paper and inks used, humidity, temperature, the light under which the print is viewed and many other factors. So as pro photographers there is only so far we can go when we aren't printing in-house. If we do our job well it makes life much easier for the photo editor.

One way of making sure you've got your colors dialed in is to make a rough "guide" print on proofing paper and send that along with your digital file to the client. I recommend using Epson SemiMatte Proofing Paper as that closely approximates most magazines paper. Using their ICC profiles to convert to CMYK and making a print will go a long ways towards assuring that your images print accurately. It may sound simple but many times it isn't. Take the time to dial in your color management and your clients will love you.

Color Management : Monitor Calibration

The use of measuring instruments are critical to digital workflow and are the foundation to generating consistent and accurate results. All monitors are unique and display colors differently. Monitors also tend to shift colors over time. If the monitor is not calibrated, or the calibration is inaccurate, we can end up making changes to data based on a false interpretation of the colors presented on the display. Creating an ICC profile does two things: characterizes the behavior of the monitor and calibrates, actually changing the monitor's behavior. Calibration neutralizes any color casts the monitor displays, and adjusts its gamma to set black and white points. I would recommend the following devices for calibrating and profiling your monitor: Gretag MacBeth's Eye One Display 2, Monaco OPTIX XR Pro, or the Xrite Pulse Color Elite Standard. I own and use the EyeOne Display 2 and have found it to produce consistent and very accurate profiles for my Apple Cinema Displays. This is only a brief overview of the process - read your instruction manual for best results.

CREATING A MONITOR PROFILE

Using the Eye One Display 2 spectrometer we can both calibrate (adjusting monitor brightness, contrast, etc.) and profile (creating an ICC profile) a monitor.

1. Attach the Display 2 device (Figure 1.1) to your computer.
2. Open the Eye One software and click on the monitor icon to start the profiling process. (Figure 1.2) Make sure you have selected the Advanced Mode. This will more accurately calibrate the monitor. Click the right arrow.
3. First we will have to choose the White Point, Gamma and Luminance values we will calibrate our monitor to. For most photographers these values will be 6500k, 2.2 and 120 c/d (LCD). There are reasons to set these differently if you work with off-set presses but for this demonstration we'll stick with a white point of 6500 k and a gamma of 2.2. Make sure to click "Perform Ambient Light Check."

For most laptop computers the Luminance should be set to around 90 c/d. Some of the newer Apple Mac-Book Pro laptops can achieve a higher Luminance. Test your laptop to see how it does and compare it to a desktop monitor. The latest version of Eye-One Match 3.6 software has a special setting just for laptops to help create the best profiles possible. Please remember, doing critical color work on a laptop is not recommended as they cannot be profiled as accurately as a desktop monitor.

4. Attach the snap-on white plastic attachment to the device and hold it up facing outwards from your monitor (Figure 1.3). This will allow the device to measure the color temperature and Luminance of the working environment. Make sure you have covered any windows and turned the lights down to create an ideal working environment.



Figure 1.1



Figure 1.2



Figure 1.3

5. Once the device has measured the ambient room conditions click the right arrow to move on.

6. Remove the ambient plastic cover and place the device on your monitor (Figure 1.4). If you are using an LCD monitor do not push the suction cups into the monitor as this may damage it. With LCD's use the counter weight that hangs on the cord.

7. Adjust the contrast, brightness and RGB guns if it is possible to control these. Most LCD's only have brightness and some have contrast controls. If yours does not have these controls then bypass the corresponding dialog. For example, my Apple Cinema Display only has a brightness control so that is the only dialog I deal with. The device will calibrate my monitors brightness to achieve the correct values.

8. After you have finished up the previous dialogs, click the arrow to the right and the Eye One software will begin building your profile. It starts by flashing boxes at different points on your monitor to find where you have placed the device. Then it will display various colors to create the proper profile for your monitor.

9. Once this is finished Eye One will show a summary screen that shows the exact numbers and the exact details of the profile (Figure 1.5). To finish off the process type in a profile name and click on the right arrow.

10. Check to make sure your profile is in the right place so it can be accessed by your software.

With Apple computers the profile is put in the correct place automatically. To check go to System Preferences > Displays > Click on Color. Your profile should be highlighted.

For PCs: Start > Control Panel > Display > Settings > Advanced Button > Color Management Tab. Your profile should be set as the system default.



Figure 1.4

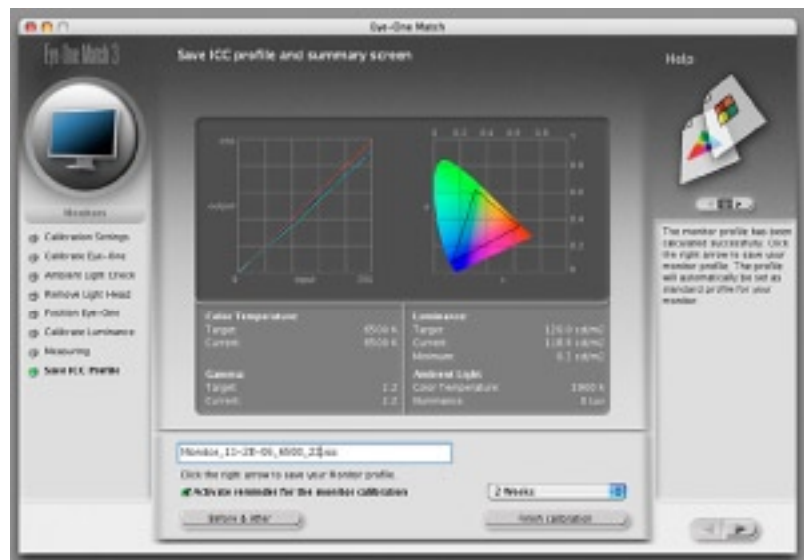


Figure 1.5

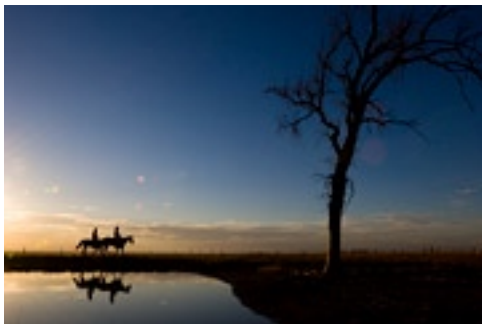
As a final note, read your instruction manual to figure out how to achieve the best and most accurate profile you can for your monitor. If you have trouble call the tech support phone number. The monitor calibration step is critical to the entire color management system.

If you are a professional shooting images that will be printed on pre-press printers then you might want to ask the printer how their monitors are profiled. Many Pre-Press companies use a white point of 5000k and if you have profiled your monitor to 6500k your colors might get really strange when printed or even worse converted to CMYK and then printed from your RGB file that was color corrected on a monitor at 6500k. It gets confusing fast. If your client isn't color savvy ask if you can talk directly with the printer.

[PORTFOLIO]



[PORTFOLIO]



The Straight Skinny

by Michael Clark

The more I look at recent photography trends the more I see Photoshop becoming an accepted reality in the photography market. I'm not saying Photoshop is bad or that manipulating your images is impure or anything. I see more and more images in magazines, ads and even newspapers that have been helped out in one way or another. The fact is that every image digital or film is manipulated in some way, shape or form. With film the film itself magically altered reality with deeply saturated colors and stark contrast built in. With digital the photographer basically takes a RAW image file and tries to make it look as the original scene did - albeit with a little more drama and warmer skin tones than really existed. And if that isn't good enough then the image gets photoshop'ed (verb tense) to help it out. Is this a good thing? Is it sacrilege? Some photojournalists might think so but they do it too even though they would argue they don't.

"THE TRUTH IS ALL PHOTOS ARE SKEWED - IMAGES REVEAL THE PHOTOGRAPHER'S VIEW POINT JUST AS MUCH AS A WRITER CAN IMBUE HIS IDEALS INTO AN ARTICLE."

The truth is all photographs are skewed - images reveal the photographer's view point just as much as a writer can imbue an article or a book with their own ideals. I can crop out the trash and poverty in an impoverished region or city and make it seem like paradise or I can focus on the poverty and change the entire message of the photograph. Photographs are like seeing the world through a keyhole. They only tell part of the story as everyone knows. But they can also bring worldwide attention to both good and bad in a way that few other mediums can.

Digital photography and the many methods we have of "developing" digital images has leveled the playing field to some degree so that everyone with the knowledge and a decent computer can alter their images to improve them - to make them more interesting and more arresting. When you get down to it, photographers are artists. And every artist loves to have a new tool to work with so they can create something they've never seen before. Photographers have had Photoshop for some time but the combination of Photoshop, digital cameras and the plethora of plug-ins and image manipulations tools are too tempting to ignore. In the end, it is all about the image. Save for the photojournalist - who should keep an image as it was shot for credibility sake - the rest of us are creative artists and any tools we can use to produce better work are an advantage.

The flip side of this is that images can be manipulated to look a million times better than they started out. I've looked at a few of the before and after images shot for huge commercial jobs and some of the before shots look like my Grandmother could have shot them with her point and shoot. It just goes to show you there are many ways to get a final image and many photographers aren't doing all the work in-camera anymore.



A statue of Saint Francis photographed during a winter snow storm
at the St. Francis Cathedral in downtown Santa Fe, New Mexico.
Nikon D2x, Nikkor 28-70mm f/2.8 ED-IF, Sandisk Extreme III CF Card



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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!

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