Pixel Transformation

Examples of "Straight" and "Finished" Prints
How I made the journey with each print.

Bob Neiman

Finished Print

Straight Print

When I first became interested in making my own images I took a master printing workshop. The instructor showed us his final prints during several portfolio review evenings. Next to each final print was a small proof or straight print with no manipulation. I was completely blown away! How was possible to take a flat image, manipulate it in various ways, and come up with a fine art print? The straight prints looked nothing like the beautiful final art prints. I needed to find out how to do this.

Initially, I worked in a wet black and white darkroom. I would spend hours working on an image to get it just right, burning, dodging, & bleaching the image. I kept careful notes of my process. When I began working on the computer, I based my digital workflow on how I processed in the darkroom. My processing is about slowly building up an image to get what I want.

In this book I wanted to share my process as I go from a straight print to a finished print. In showing both before and after images, I hope to inspire you to go down the path that I have taken in my photography to make your images what you want them to be. Don't copy my my style. Develop your own style and vision. Hopefully, this will lead to better, more satisfying images that more closely express how you felt photographing the scene.

These prints are "fine art" prints and are subject to my interpretation as the artist. They are not meant to be documentary prints of what I actually saw. Rather, they are my rendering of how I felt looking at the scene in front of my camera. As photographers, we have to choose what kind of work we want to do,

artistic or documentary. This is in addition to what we want to photograph.

I use two kinds of adjustments in my images, global, and local. Global adjustments are any adjustment made to the image that affects the entire image. A local adjustment will affect only a specific area of the image. I make local adjustments in Adobe Photoshop using layers, curves, masks, and brushes. By using both global and local adjustments, I can shape and mold an image to what I want. I can use these adjustments to lead the viewer's eye through an image.

There are many tools that the photographer can use to create fine art prints. As I write this today, there is Adobe Photoshop, Adobe Lightroom, as well as other software that I am unaware of. In addition, there are plug in Suites such as Nik, Perfect Suite, Topaz, and others. These are only tools. Don't fall in love with your tools! Pick the tool that you want to work with and spend time learning how to use the parts of it that help you get the images that you want. The goal should always be image based - can I get what I want? I use Adobe Photoshop. I tell people that I probably know 5% of the program, but I know that 5% really well. If I need to do something outside my knowledgebase, I will go out & learn it.

When I work on images, I approach my work very intuitively. I try not to over think what I want to do with an image. Instead I work tentatively at first until I feel confident where I want to go. This involves listening to where the image wants to go. I will sometimes start an image, work it for awhile,

and abandon it. It might not be working out right now. At other times, I will immediately know what I want to do with the image. Some images seem to scream out to be color, others scream out to be black & white. Often I am not sure. By working quickly and tentatively, I can try out different approaches to see if something clicks with me.

Look through the images in this book and compare the straight and finished prints. Some images have been changed a lot. Others have minimal changes that are more subtle. My goal in my images is to direct the viewer's path through the image without being too obvious.

Bob Neiman

Allstrom Point Rocks 2436

I was initially attracted to the strong line of orange colored rocks agains the gray hills in the background.

I briefly tried it in black and white, but did not feel that the tonal separation between the rocks and the background was strong enough. I darkened the lower left corner significantly as it was too birght in the straight print. The bright foreground prevented the viewer moving into the image to the line of rocks. In addition the whole image was too bright so I darkened it. Darkening the entire image had the effect of increasing apparent contrast too.

Straight Print

Finished Print

Straight Print

Arch &
Wall Lines

When I saw this scene at Fort Delaware, I was immediately attracted to the light on the interior wall. My goal was to showcase the beautiful light & contrast on the inner wall. Color would have introduced a distracting element to the composition for me so I made this exposure on a sheet of black and white 4x5 film.

While I was taking meter readings of the light, I realized that the brick wall in the foreground was too bright. I exposed the image to retain detail in the shadows.

In Adobe wPhotoshop, I began by darkening the foreground bricks. I increased contrast in the bricks inside the archway. I also lightened the floor as I wanted the texture to be visible. Finally, I made the entire image lighter.

Finished Print

Straight Print

Aspens At Dusk 8

My goal with the image was to have the foreground aspens very bright and prominent and to have the trees in the background darker and lower contrast. I felt that the strong element of the two aspens would serve as an anchor for the viewer's eye in the image. This image had very low contrast and the negative was somewhat over exposed. Color would have been a distraction from the tones and overall impact of the aspens at dusk.

I first substantially darkened the image. Next I increased the mid tone contrast. This had the overall effect of darkening the shadows and brightening the highlights. Finally, to create more depth, I slightly increased local brightness and local contrast in the trees closest to the center trees. The effect of this was to slightly darken the outer edges and keep the viewer's eye in the main section of the image.

Finished Print

Badwater Salt Flats 4

We were at Badwater in Death Valley waiting for the sunset. The wind was blowing around 30 mph. There wasn't much color in the sunset, but I wanted to bring out what color there was in the sky. I also wanted more contrast in the salt flats in the foreground.

Processing each area locally, I first lightened the foreground. I then lowered the sky values to bring out more color and contrast. Next I increased contrast in the foreground as the original was fairly flat with low tonal separation. The last local adjustment was to slightly lighten the path in the center of the image leading to the mountains and sky. This would create a path for the viewer's eye through the image. Finally, on a global basis, I warmed up the image and increased the color saturation. The final image was how I saw the scene when I was there.

Straight Print

Finished Print

Straight Print

Blair

Cracked Mud

1695

This image was very monochromatic and color was not an important element in the composition. My goal was to show the contrast in the wonderful cracks in the mud and the rusted can, and direct the viewer's eye to the center of the image. I started by converting to black and white.

I first raised the global contrast by lowering the shadow values which made the blacks somewhat stronger. Next I locally darkened the edges of the image. I then worked to lighten the can and raise the contrast in the center of the image. Finally, I raised the overall contrast of the image by deepening the blacks.

The global and local adjustments are not strong.

Finished Print

Straight Print

Bodie Building Wall

When I first saw this wall, I was attracted to the texture of the hand set stones. I determined that I wanted to make a black and white image as the color was a distraction. I also wanted to make the sky black to create a bold graphic look.

The wall was initially too bright so I globally lowered the tonality of the image. By dropping the tone I also increased contrast in the highlights and mid-tones. I then locally lowered the tones on the plants and path in the foreground so the wall would be more prominent. This also created more depth in the image. Finally, I increased the contrast on the wall.
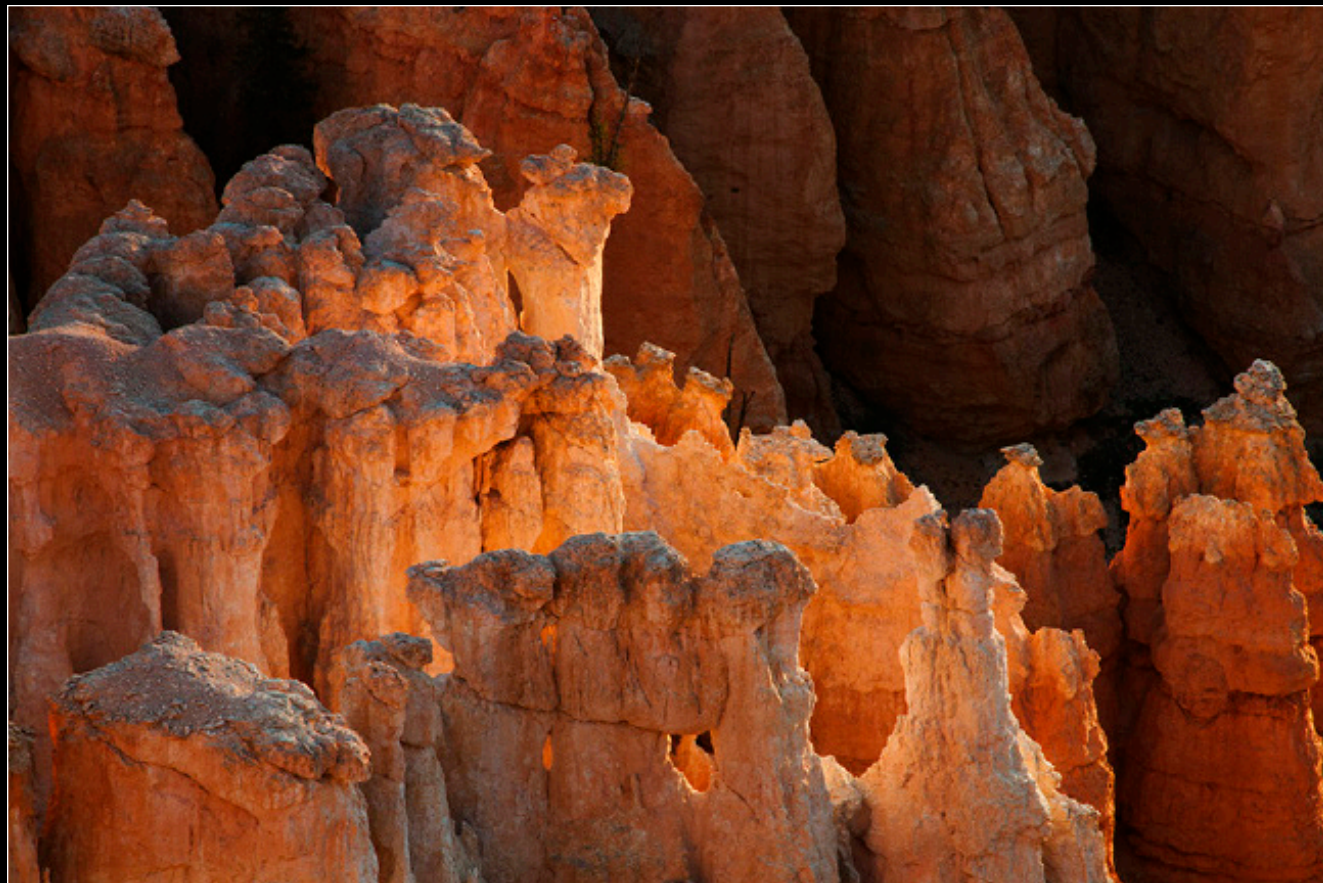
Bryce 3015

The sun had just risen at Bryce Canyon illuminating the rock spires. The light in this section was bouncing off the rock walls in the lower center of the image as the sun rose in the morning sky. The light had a beautiful orange glow that I wanted to captue.

I first globally increased the Vibrance, then globally darkened the entire image. This also caused increased contrast in the highlights. The lower left of the image was too bright and distracting, so I locally darkened it. Finally, I locally darkened the upper right background. These changes made the highlight glow stand out and made the image look the way I saw it on that morning.
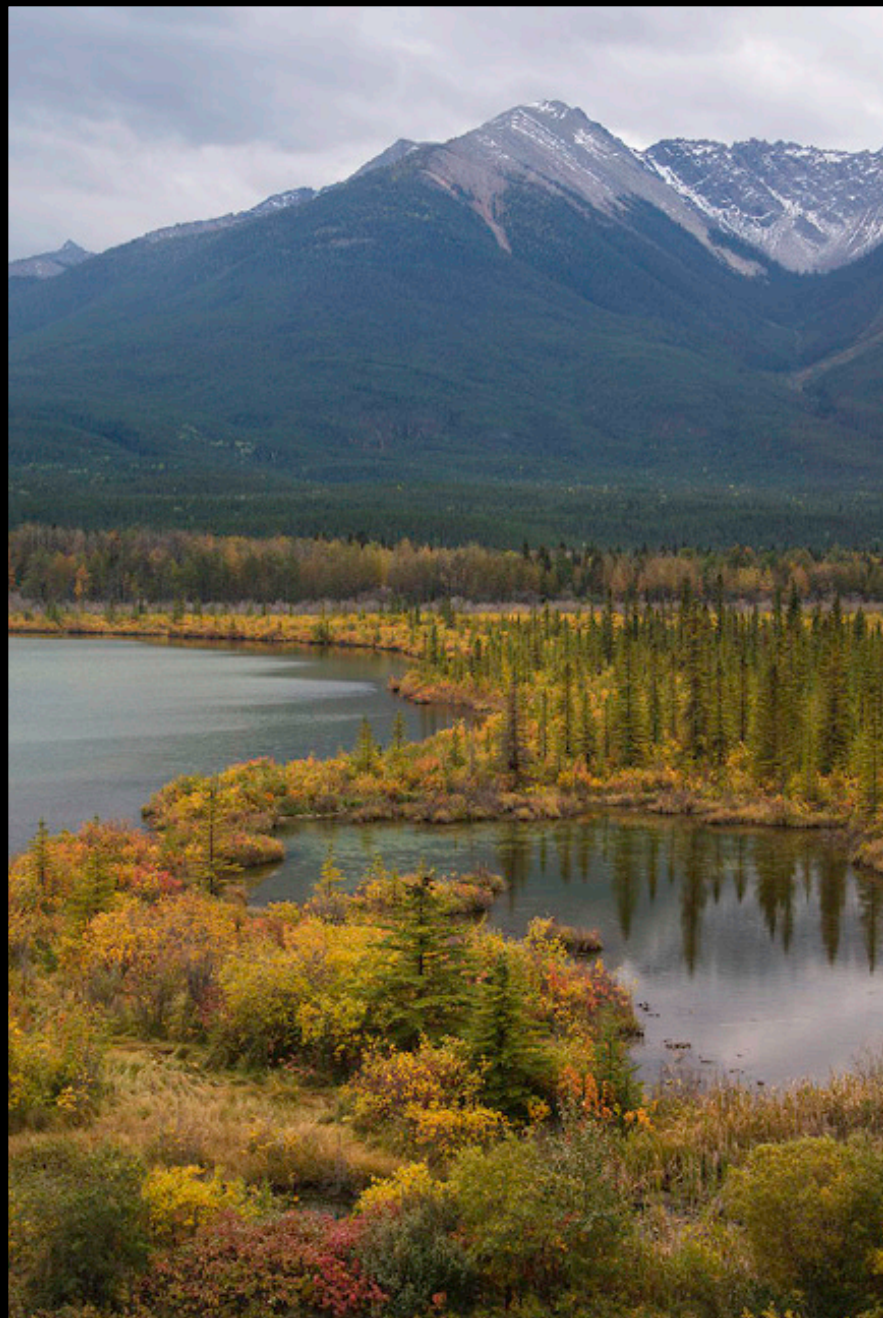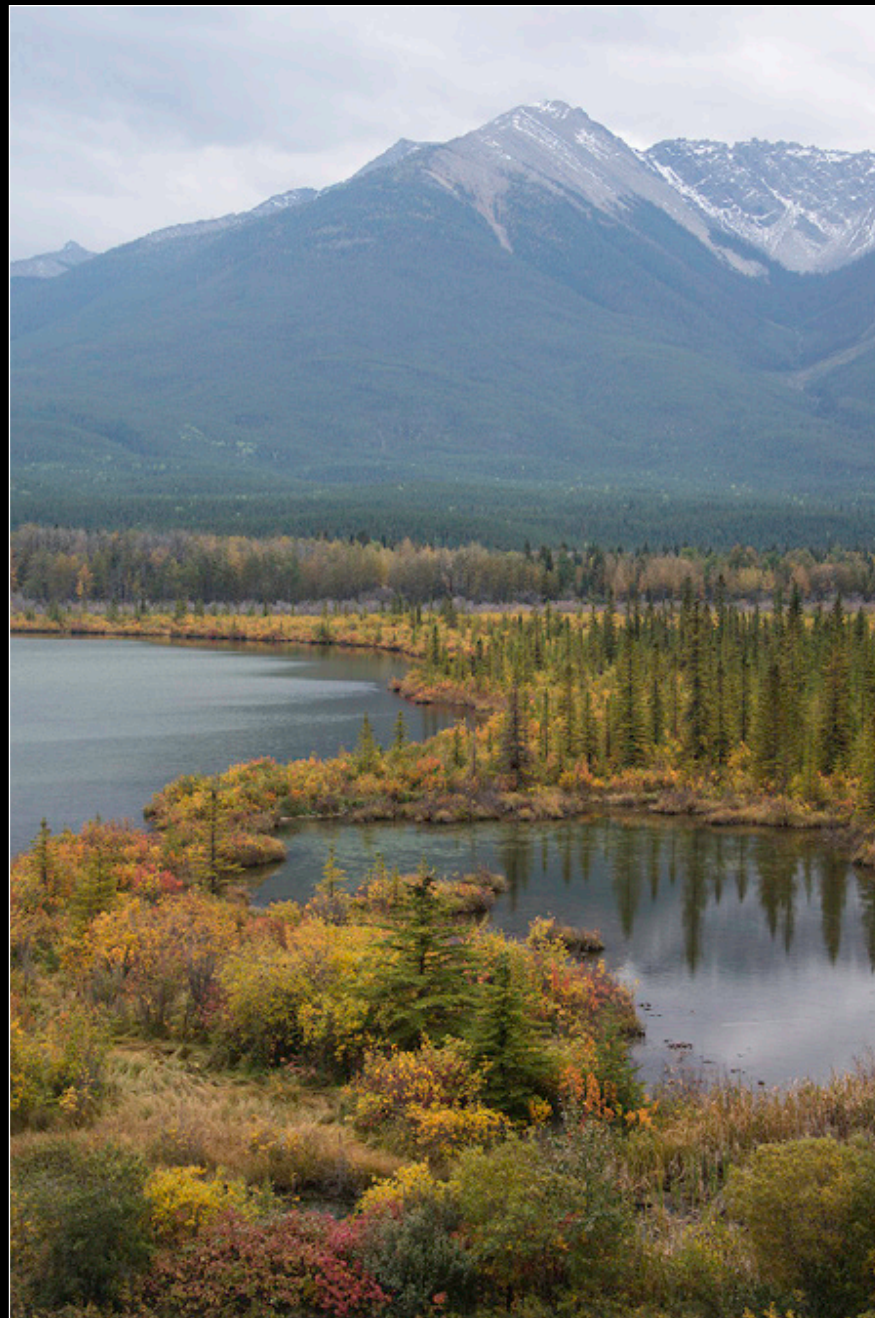
Finished Print   Straight Print

Canadian Rockies

Fall 3339

In this image, I wanted to emphasize the fall colors and the leading line of color into the mountain in the background.

I began by darkening the mountain and sky as they were washed out in the straight print. I then slightly darkened the entire image. I next increased the Vibrance in the foreground foliage to bring out stronger color. I then globally warmed up the image. The mountain and sky were still too light, so I darkened them. I wanted more tonality in the sky and working locally, I darkened that section of the image. My next step was to increase contrast in the mountain.

I noticed that there was a beautiful reflection of trees in the closer lake so I locally darkened that to enhance the reflection. Finally, I darkened the lakes some more as I wanted the line of fall foliage to be dominant and lead the viewer through the image.

Capitol Reef 9701

I saw the moon above the rock wall. I thought that I would balance the line of bushes against this wonderful rock texture with the moon in the background as a counterpoint in the composition. The sky was dark blue and I knew that when I converted to black & white, I would make it black to create a bold graphic look.

I first globally increased the brightness and contrast. I then locally decreased the contrast on the rocks to create more midtone s. I then locally darkened the bushes in both the line at the left and the upper right. This would help lead the viewer through the image and create several stopping points. I next brightened the moon. Finally, I globally slightly increased the exposure and contrast to give more snap to the image.

Straight Print

Finished Print   Straight Print

I wanted to emphasize the strong diagonal and the wonderful textures in the wall.

I began by lightening the image which also raised the contrast. I then darkened the lower left corner of the image. The lighter tones would keep the viewer's eye from entering the image and exploring. Finally, I slightly globally increased the contrast and the highlights to give the image more snap.

I will often start with global adjustments, proceed to local adjustments, and then finish up with global adjustments. The final global adjustments are generally to boost the contrast and/or lighten the image.

Coral Cove Park 0532

I wanted to have these rocks floating in the water. I carefully lined up the rocks to create the gap between them. Using a long exposure I was able to make the water flowing around the rocks very smooth.

I first globally lowered the white point which made the highlights brighter. I then locally lightened the foreground. Next I increased the contrast in the rocks in the bottom or the image. I then locally darkened the rocks a bit. Finally I placed a gladient on the lower right side of the image to balance the brightness level with the rest of the image.

Straight Print

Culpepper's Nautical 0135

My goal in this image was to capture the metallic glow of the lanterns and have them emerge from the background. I wanted to create a path for the viewer from the first lantern into the back of the image.

I first locally darkened the left & bottom of the image. I then globally increased mid-tone contrast by lowering the dark tones and raising the highlights. I then shaped the tone on the lantern in the front by darkening the edges. I then slightly locally lightened the tops of the lanterns in the back. Next I opened up some shadows in the secondary lanterns. Finally, I locally increased contrast in the front lantern.

Dead Tree

Finished Print

Straight Print

This dead tree was about three feet tall and leaning over. I wanted to make this image about the dead tree emerging from the darker background. In photographing with my 4x5 view camera, I carefully excluded the sky as it would be very bright and draw the eye away from the tree. Using black & white I wanted to highlight the very light tree without any color.

I first globally darkened the image as the exposure was too light. I then "edge burned" where I slightly darkened the edges of the image. This helps keep the viewer in the frame. I next locally lightened the branches of the tree to make them stand out from the background. Finally, I locally darkened the upper right corner of the image as this area was too bright.
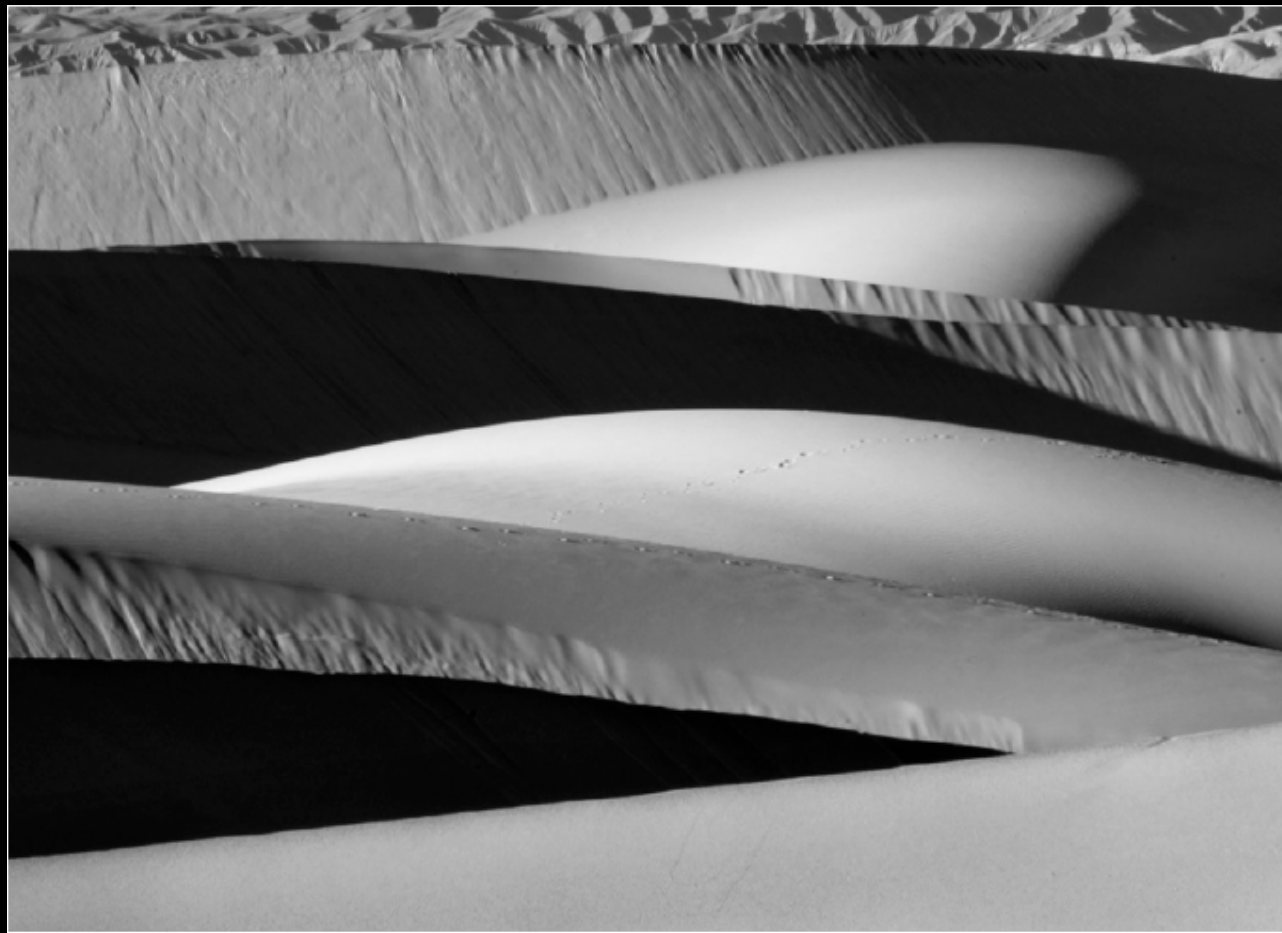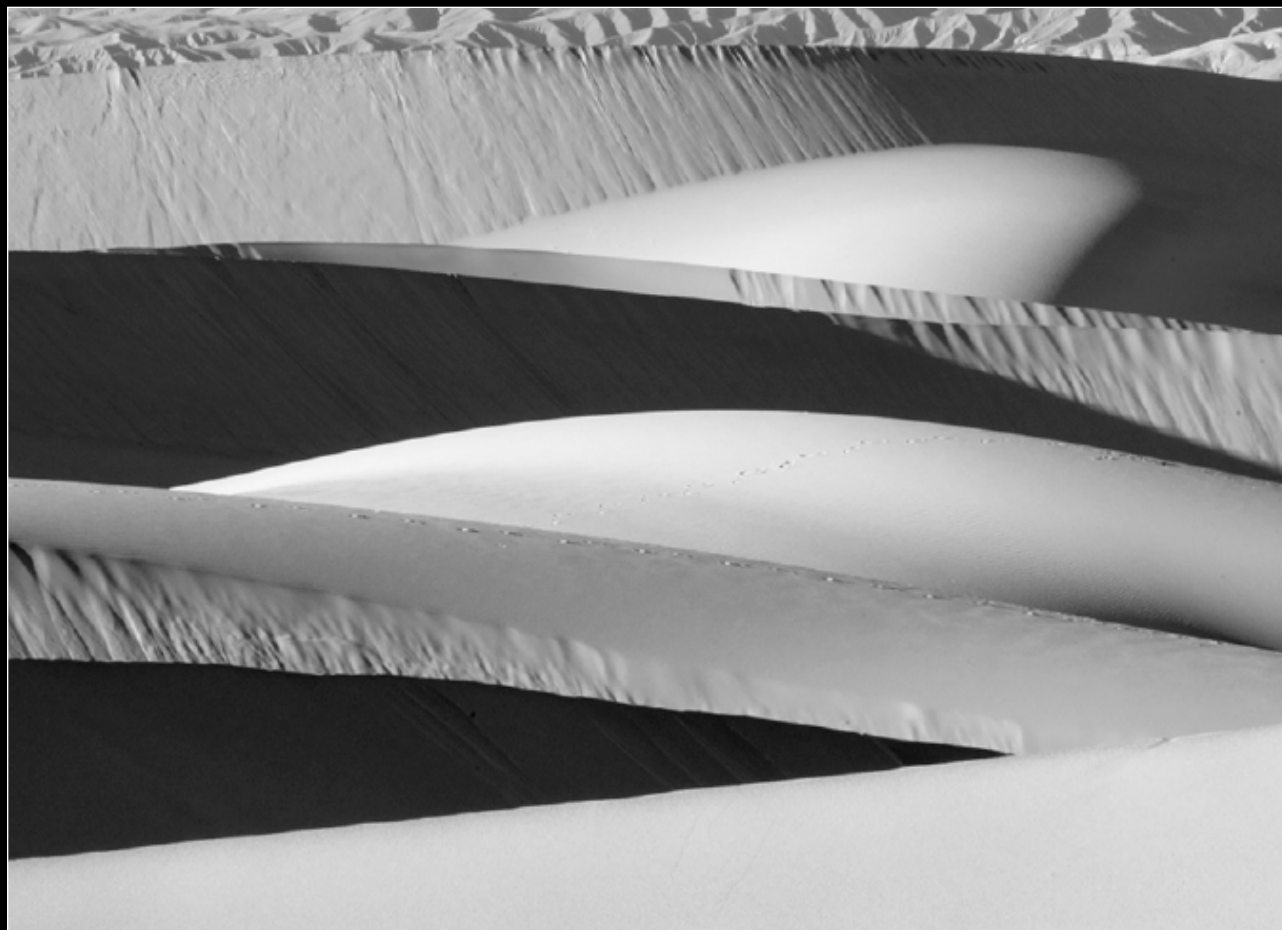
Finished Print

Death Valley Dunes 6290

In this image I wanted to create a visual rhythm between white, gray, & black on the dunes.

I first globally darkened the image. This deepened the blacks and raised contrast in the highlights. I then locally darkened the foreground dune and the upper left area of the image. If the foreground dune was too light, the viewer's eye would have a more difficult time entering the pattern of dunes in the image. Finally, I locally darkened the edges of the lighter dunes. This gave them more shape and further accented the highlights.

Straight Print

Fort Point Windows

Finished Print

Straight Print

When I turned a corner and saw this scene, I stood for several moments in awe. I loved the windows and how the light seemed to be spilling on to the floor, steps, & walls. I used black & white 4x5 film as color would have distracted from the beautiful light.

My first local adjustments were to darken the bottom and right side of the image. As bright areas, they would keep the viewer from entering the image. I then locally darkened and increased contrast in the bricks in the center, top, & right side. I next worked locally to get a slight amount of detail in the windows themselves. Finally, I locally increased the contrast around the light spilling on to the floor, steps, and wall.

Black and white photography is about local contrast since there is no color. Working with local contrast allows you to shape and mold the image to direct the viewer's eye as they travel through the frame.

Fort Worden 3624

Finished Print   Straight Print

In this image, I wanted to do some subtle adjustments to create more depth in the image. The floor was too bright and the ceiling was too dark.

I first locally wamed up the lower left corner of the image. I then locally lightened the ceiling. Next I introduced some local contrast and also darkened parts of the doors. I also locally darkened the floor area again. For my last local adjustment I went back & lightened the ceiling. Finally, on a global basis I held the shadows but lightened the highlights slightly.

While the overall changes to the image are subtle, they create better balance between the floor and ceiling and help to emphasize the center of the image.

Finished Print

Straight Print

Goldfield
Broken
Window
1673

I was attracted to the bold graphic nature of this image and the light that was illuminating the cracked glass. I wanted show light and texture interacting to create an abstract.

My first local adjustment was to darken and increase contrast on the left side of the image. Next I darkened the background area on the right side and continued to darken the middle left side of the light glass. Finally, I globally held the shadows but carefully raised the highlights.

As in many images, the differences are subtle but important to the final image.

Finished Print

GSD NP 2-0649

I was initially attracted to the strong backlighting on the dunes in late afternoon. I wanted to create a path through this image. I also wanted strong blacks and whites in the image.

I first globally set the black point. Next I edge burned to darken edges. This was particularly important on the left side of the image as the lighter areas could draw the viewer out of the frame. Finally, I locally raised the highlights to create a visual path through the image.

Straight Print

Half Dome & Clouds Rest 1094

I was initially attracted to Cloud's Rest in the background emerging through the clouds.

The original straight image was too gray with not enough highlights and shadow areas. I globally lowered the white point and raised the black point to give the image more snap. I then locally increased contrast on Cloud's Rest in the distance. Next I lightened the face of Half Done. I then locally darkened the lower areas on Cloud's Rest so the fog stood out more. I then locally raised the highlights on Half Dome some more. Finally I slightly raised contrast and brightness on a global basis to the entire image. While I like to work from global to local adjustments, many images will often need to be globally fine tuned after I've done local adjustments.

Hawaii Ferns 2   Finished Print   Straight Print

My vision on this image was to make three ferns stand out from the busy background. In the original exposure all the ferns were equally prominent. By emphasizing some ferns and de-emphasizing others, I thought I could create some order out of chaos.

I first globally raised the highlights. Then I globally lowered the exposure on the image. I then worked locally, brightening the highlights on the three ferns. Finally, I selectivly darkened around the edges and the ferns I wanted to not be so prominent in the image.

Haystacks & Waves
Cannon Beach

Finished Print

Straight Print

I wanted to emphasize the lines of waves breaking near the beach and the cloudy sky in this image.

I globally lightened the image. I then locally increased contrast in the center of the image. I next lightened the foreground, particularly the lower left corner. I wanted to put some color in the sky as it was late afternoon, so I warmed up the clouds. My last local adjustment was to slightly darken and increase contrast in the distant shoreline as I wanted this to pop out more in the final image. Finally, on a global basis, I slightly warmed the entire image.

When I work, I try to get a vague idea of what I want to do to with the image. I also try & listen to what the image is asking for. It is subtle. If I think too much, I run the risk of stepping all over the image. Intuition is my friend when processing images.

Hoh Rain Forest 3393

Finished Print

Straight Print

My goal for this image was to have the clover stand out from a dark background. I wanted the main section of clover to be brighter than the clover on the upper right of the image. This would help the viewer stay in the image.

My first global adjustment was to increase contrast which lightened the highlights and darkened the shadows. I next locally brought down some of the highlights in the background so they would not stand out. Finally, I locally darkened the background so that the clover would stand out.
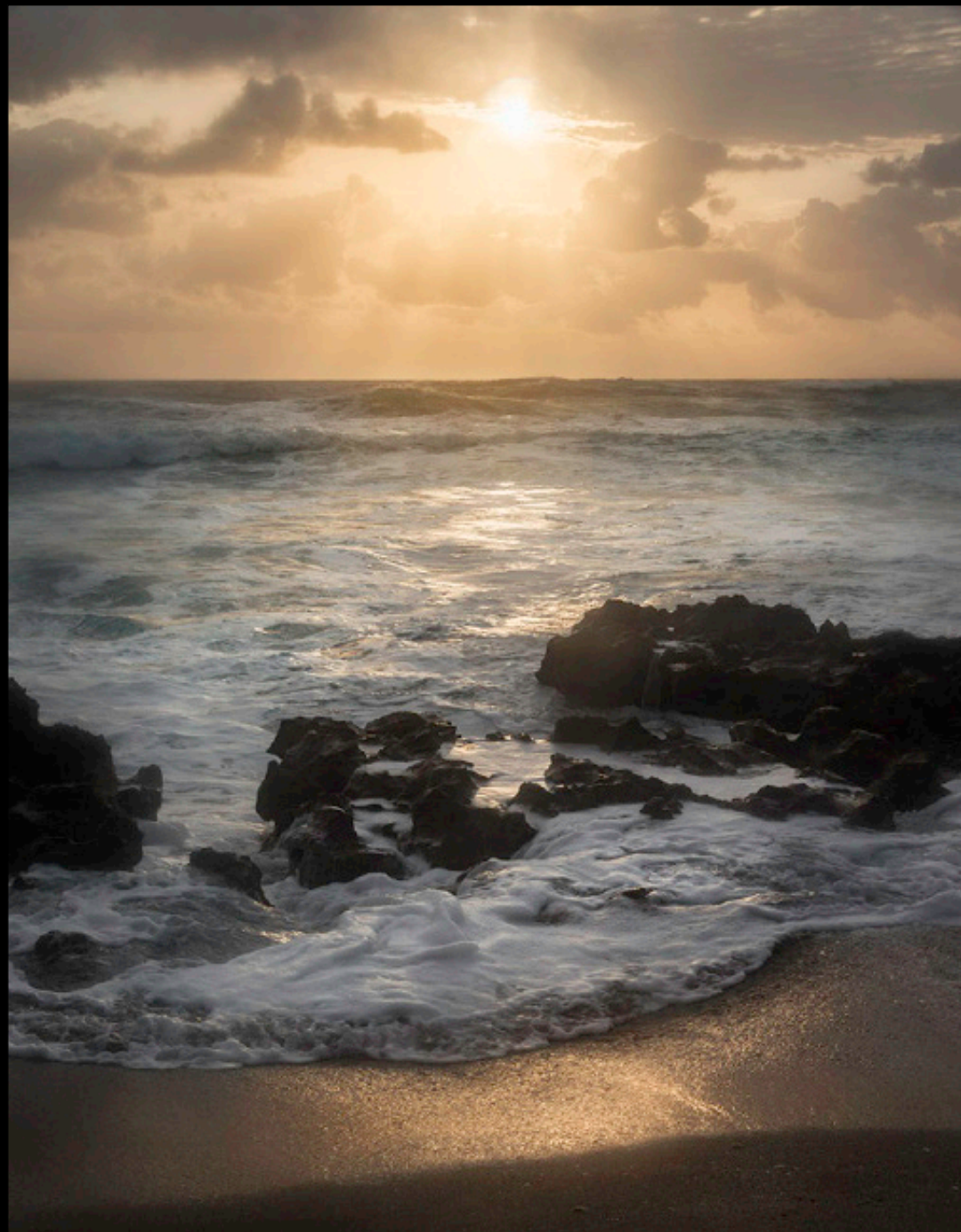
Jupiter Sunrise 2213

Finished Print

Straight Print

My goal for this image was to emphasize the sunlight coming down into the water and the sand in the foreground.

I initially locally lightened the center of the image to enhance the light. Next I locally increased the contrast around the light in the center. I then locally darkened the sky. As the rocks were too dark, I lightened them somewhat. Next I globally lightened the image a bit. I then worked locally to darken and lighten around the middle light. Finally, on a global basis, I increased contrast which slightly darkened the edges of the image

Finished Print

Jupiter Sunrise 2187

The original straight image needed more contrast to bring out the light on the water. Additionally I wanted to darken areas in the water that were lower than middle gray to boost local contrast.

I first globally set the white point which increased the contrast. Next I locally darkened sections of the water. I then locally lightened the rocks on the right side & increased contrast. I contunued locally darkening the darker areas in the water. Finally on a global basis I increased contrast and lowered the shadows to get darker blacks.

Straight Print

Finished Print

Straight Print

Kamiak Butte Tree

In this image I wanted to show the lone tree in a sea of rolling hills. I also wanted the greens to stand out.

I globally slightly increased the saturation. Next I globally lowered the shadows and slightly raised the highlights. This gave the image the snap that I wanted. No local adjustments were done.

Las Vegas Strip 0231

Finished Print

Straight Print

When I first started working on this image, I didn't know whether I wanted black & white or color.

Initially in color, I locally darkened the foreground. Then I locally lightened the shadowed area at the top of the image. Next I converted to black & white with Silver Effex 2. As part of the conversion I had decided that I wanted to give my reflections images a coarse border.

After the conversion I locally darkened the highlights around the boot on the right side. Next I locally lightened the three people walking away. Finally I globally held the highlights and darkened the shadows.

Les Beaux Quarry

Finished Print

Straight Print

When I first looked at this scene, I saw graffiti on the marble blocks and the light coming into the back for the quarry. I wanted to emphasize the depth of the interior.

I began local adjustments to darken the marble walls on both sides of the corridor. I then locally increased contrast on the walls. Next I globally darkened the entire image as I wanted strong contrast. The effect of this was to darken the foreground, left close in wall, and the ceiling. Finally, I locally increased contrast on the walls.

Finished Print   Straight Print

*Lower Antelope
Canyon 2 7968*

I was originally attracted to the backlight grazing the edges of the rocks in this image. The original was very flat with low contrast.

My first adjustment consisted in globally setting the white and black points. This increased image contrast. I then began locally lightening the upper right of the image. Next I locally darkened the bottom of the image to give more of a base to the composition. The right foreground had very a bright highlight on the rocks so I locally subdued that. I wanted that light to be less distracting so that the viewer would move into the center of the image where the lines of light were brighter. Finally, I globally reset the black and white points. This had the effect of increasing contrast even more to get what I wanted.

Finished Print   Straight Print

Lower
Antelope
Canyon
7724

I wanted to emphasize the texture and beautiful orange glow along the diagonal line in this image.

I first globally set the white & black points which increased contrast. Next I globally increased the Vibrance. I then locally began darkening the foreground rock and the upper left rocks. I held the highlights to retain the contrast. Next, I did the same thing for the glowing area of rock. Finally, I locally lightened the upper left corner of the image. I felt that this would balance the tones.

By carefully modulating the tones in various areas of the image, I was able to balance them and create a better harmony than the straight image.

Finished Print

Straight Print

Lower Antelope Canyon 2142

My goal in this image was to show the rock structure with backlighting. I began by locally darkening the rock on the right and top. Next I locally darkened the rock wall on the left side. I then locally increased contrast on the lower left wall. I edge burned around the left side of the image to keep the viewer's eye from leaving the frame. Finally, I globally raised the contrast. The curve I used increased the highlights more than it decreased the shadows.

Finished Print

Straight Print

Lower

Antelope

Canyon

2199

I wanted to emphasize the texture and strong diagonal lines in this image.

I first locally increased contrst in the upper back rocks. Next I localy darkened and increased contrast in the rock on the right side of the image. I then carefully increased contrast locally in the center of the image. Holding the highlights, I lowered the shadows in the rocks in the center and upper right. Finally I globally increased contrast in the image. I raised the highlights and held the shadows to give more snap to the image.

Lower Merced River 0820

I wanted to have the water swirling around this rock. The rock would be my calm in the storm of the water.

I started locally darkening the water at the top of the image. I also darkened the brightest area on the rock. My next local adjustment was to increase the contrast in the water. This would raise the highlights and darken the shadow areas making the water stand out. I then globally slightly increased the contrast and then globally brought the white point down to somewhat lighten the image.

Finished Print

Straight Print

Man

Sitting

Near Kotel

1610

In the original capture the man's face & beard were too dark and the background stones were too light. My goal for the image was to reverse the relative brightness so that the viewer would look at the man.

I started by locally darkening the stone wall. I also locally slightly desaturated the wall as well. Next I locally opened up & lightened his face, beard and dark coat. I then locally brightened his eyes some more to make them the focus of the portrait. Finally, I again locally darkened the background wall to achieve the balance that I wanted for the image.

Finished Print

Mesquite Flat Dunes 1957

The RAW capture on this image was too flat. I wanted to create a more stark dramatic image.

I started globally increased contrast by raising the black point and lowering the white point. I then locally edge burned by darkening the top and lower left highlights. This would help keep the viewer's eye in the frame. Next I did a global adjustment increasing contrast and slightly darkening the image. I then locally brought down some of the shadows to further shape the light on the dunes. Next I slightly lightened the dune that the photographer was standing on to make it more prominent. Finally, I globally increased contrast slightly to give the image more pop.

Straight Print

Mounts Botanical Gardens 2365   Finished Print   Straight Print

I wanted the fern to stand out from the background leaves.

I first globally lowered the white point making the fern brighter. I then locally began darkening the surrounding leaves, particularly the light leaf vein in the upper center. I did another global adjustment lowering the white point to continue lightening the fern. This also darkened the surrounding leaves. I then locally darkened the leaf highlights on the upper right. I locally darkened the leaves again. Finally switching to the fern, I locally lightened it. Finally I globally raised contrast.

In working this image, I worked around the area I wanted to emphasize. I do this often, as the surrounding area needs to be the right luminoscity first. Then I can slightly lighten or darken my subject to get what I want. I find that I often use this indirect approach of working around a subject first.

Finished Print

Mt Shuksan Summit 2368

I liked the mysterious nature of this image with the clouds around the mountain and trees.

I locally lightened the foreground bottom of the image. I then globally lightened the image. This is one of a handful of images that has minimal adjustments done in processing. I basically liked the capture and just did some very minor tweaking.

Straight Print

Finished Print

Straight Print

Oia
Santorini
0896

The original image was somewhat flat in the background clouds & light on the water.

I started by globally raising the black point and lowering the white point. This slightly increased contrast. I then locally darkened the top part of the image with the clouds, sunlight, & water. I then locally brightened the foreground buildings. Next I locally darkened the left center of the image with the light coming through the clouds. Finally, I did a global adjustment slightly increasing contrast.

Olmstead Point Rocks 1238

Finished Print

Straight Print

I was originally attracted to the strong foreground lines leading to the rock and tree. However, the original image was too flat in the rocks and sky.

I globally lowered the white point and then increased contrast in the midtones. I then locally edge burned by darkening around the edges of the frame. I then locally lightened the large rock. I then locally darkened most of the rocks and sky holding back on the large rock. Finally I globally increased contrast by raising the highlights and slightly lowering the shadows.

Paraportiani Church Mykonos 1442

I was attracted to the bright white stucco on this church. The original capture was very flat and too bright and I wanted to give it more relief.

I started locally darkening the wall in the bottom center of the image. Next I locally brightened the two wall edges at the bottom or the image. Finally, I globally raised the black point and lowered the white point. This increased both the dark tones and highlights and increased contrast. I was careful raising the black point as I did not want any areas to go completely black. I just wanted the shadows to be a bit darker.

Pebble Beach & Rock   Finished Print   Straight Print

The original negative was too flat. I wanted to make this image about this light rock emerging from the dark pebbles on the beach.

I first globally darkened the image as the exposure was too light. I then "edge burned" where I slightly darkened the edges of the image particularly the upper left. Next I raised the highlights around the edges of the rock to create more local contrast and more depth. I then globally slightly darkened the image. Next, using a gradient, I darkened the top quarter of the image. I then locally increased contrast in the pebbles.

Finished Print

Pescadero SB 8407

I wanted to get more texture in the water around the rocks.

I started globally lowering the white point and raising the black point to create more contrast. I locally darkened and increased contrast in the water surrounding the rocks. I then locally lightened the darkest parts of the rocks on the right side. Next I locally darkened and raised contrast in the water flowing down the rock. Finally, I globally lowered the white point which slightly raised the brightness and contrast of the entire image.

Straight Print

Rabbi Qasrin Synagogue 1019   Finished Print

Straight Print

My goal for this image was to have the Rabbi reading the Torah as the brightest part of the image, thus attracting the viewer's eye.

I started by locally darkening the background. Next I locally lightened the Rabbi's face. I then locally darkened the cloth on the right side of the frame as it was too bright. I also darkened the open prayer book in the center of the image. I then locally further darkened the background and darkened the table cloth. Next I globally lowered the white point which increased contrast. Finally, I locally darkened the bright rocks in the background on the right side of the image.

*Rhyolite Stars 1799*

Finished Print

Straight Print

My goal for this image was to darken the sky and create more contrast so the Milky Way stood out.

I began by globally increasing contrast and darkening the image. I then locally darkened the foreground. Next I increased contrast in the diagonal area of the Milky Way. I then edge burned darkening the four sides of the image. Finally, I used a gradient to open up the top of the sky which was too dark.

Finished Print
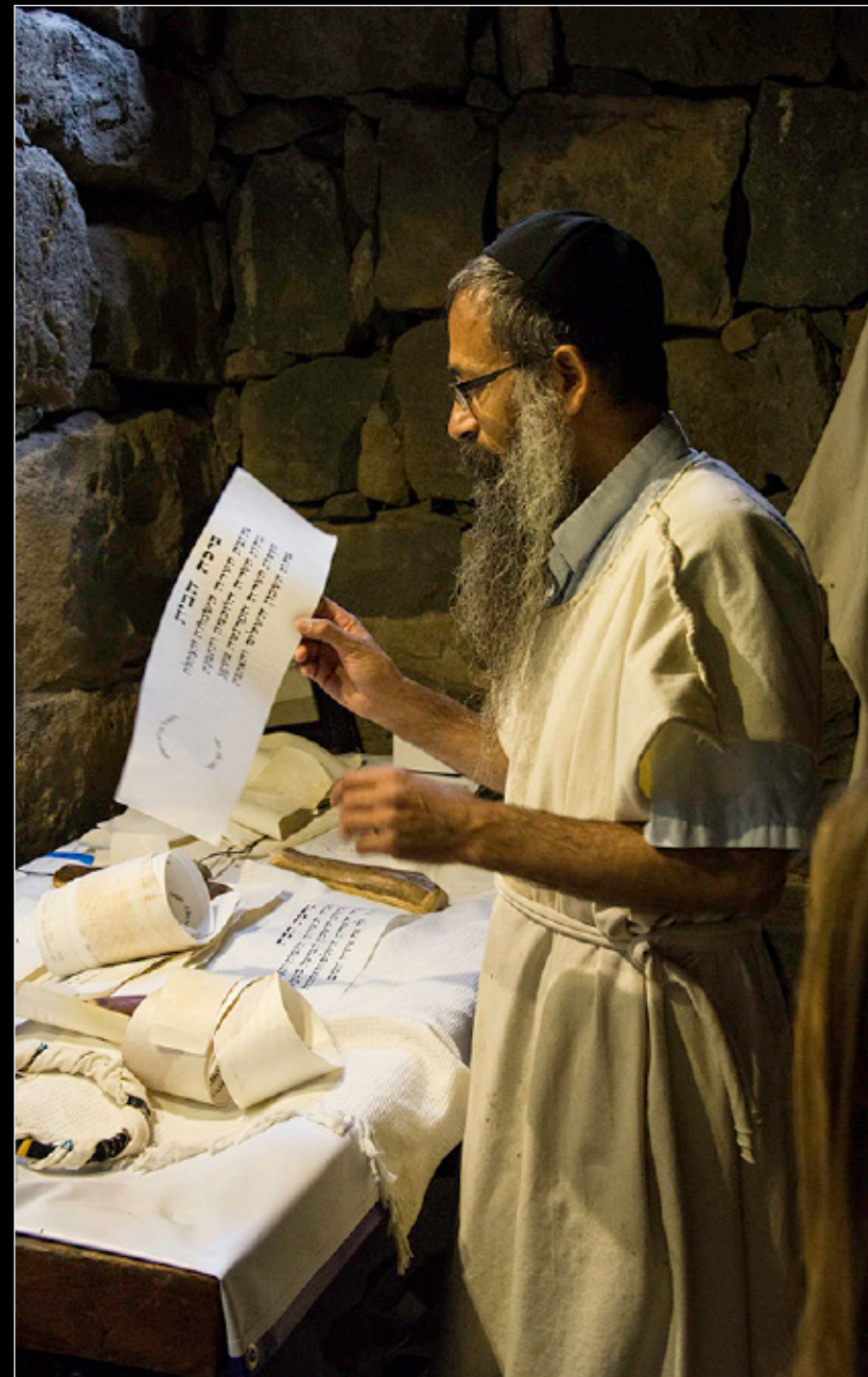
Straight Print

Scribe

Qasrin

Synagogue

1088

In this image, I wanted the scribe to stand out in the mixed light in his work room.

I first locally darkened the edges of the image to help hold the viewer's eye in the frame. I then locally brightened the parchment he was holding. I then locally darkened the front of his table as this was a bright element taking the viewer's eye away from the scribe. Finally, on a global basis, I lowered the white point. This created more contrast and further brightened the scribe and his parchment.

Finished Print

Shore Acres Surf On Rocks 1

Looking down at this scene, I was attracted to the power of the water flowing over the rocks. I wanted to show more texture in the water.

I first did a global levels adjustment to darken the image. Next I globally decreased overall image contrast. I then locally darkened the water on the top and lower left. I again locally darkened the left side of the image to give it more apparent weight.

Straight Print

*Soldier Carrying His Daughter
Kotel 1329*

Finished Print

Straight Print

The background in this image was too bright. This caused the viewer's eye to wander from the soldier and his look of love for his little girl.

I began by locally darkening and dropping the white point on the background. Next I globally held the highlights and darkened the shadows. I then locally darkened the little girl's clothing as it was very bright. The soldier's face was too dark so I locally lightened it. Finally I globally lightened up the image.

St May Cemetery Path

Finished Print

Straight Print

I wanted to draw the viewer into the image to explore the scene. In the original negative, the center was too bright and the bars on the window on the right side were too dark without detail.

I first darkened the left side of the image with a gradient. I then locally darkened the center of the image and raised the contrast. Next I locally lightened the window bars on the right side of the image. I then darkened the top, left, and bottom edges of the image. Finally I locally lightened all of the image except for the bright center section. This created a more balanced image.

Stevens Pass Storm 2532   Finished Print   Straight Print

I wanted to create a light airy feeling as the fog drifted through the trees. In the original negative, the contrast was too low.

I first globally dropped the white point which lightened the image considerably and raised contrast. I then locally darkened the upper right and the tree lines to make them more prominent in the image.

Twilight Maligne Lake 2777

As this scene was developing at sunset, the boathouse had a magical glow in the twilight.

I first locally increased the luminosity on the boathouse by lightening it. Next I locally opened up the mountains & reflection of the mountains. I then slightly opened up the trees on the left and right of the boathouse. Next I locally increased contrast in the reflection on the water. Finally I globally increased the highlights while holding the shadows to give more life to the image.
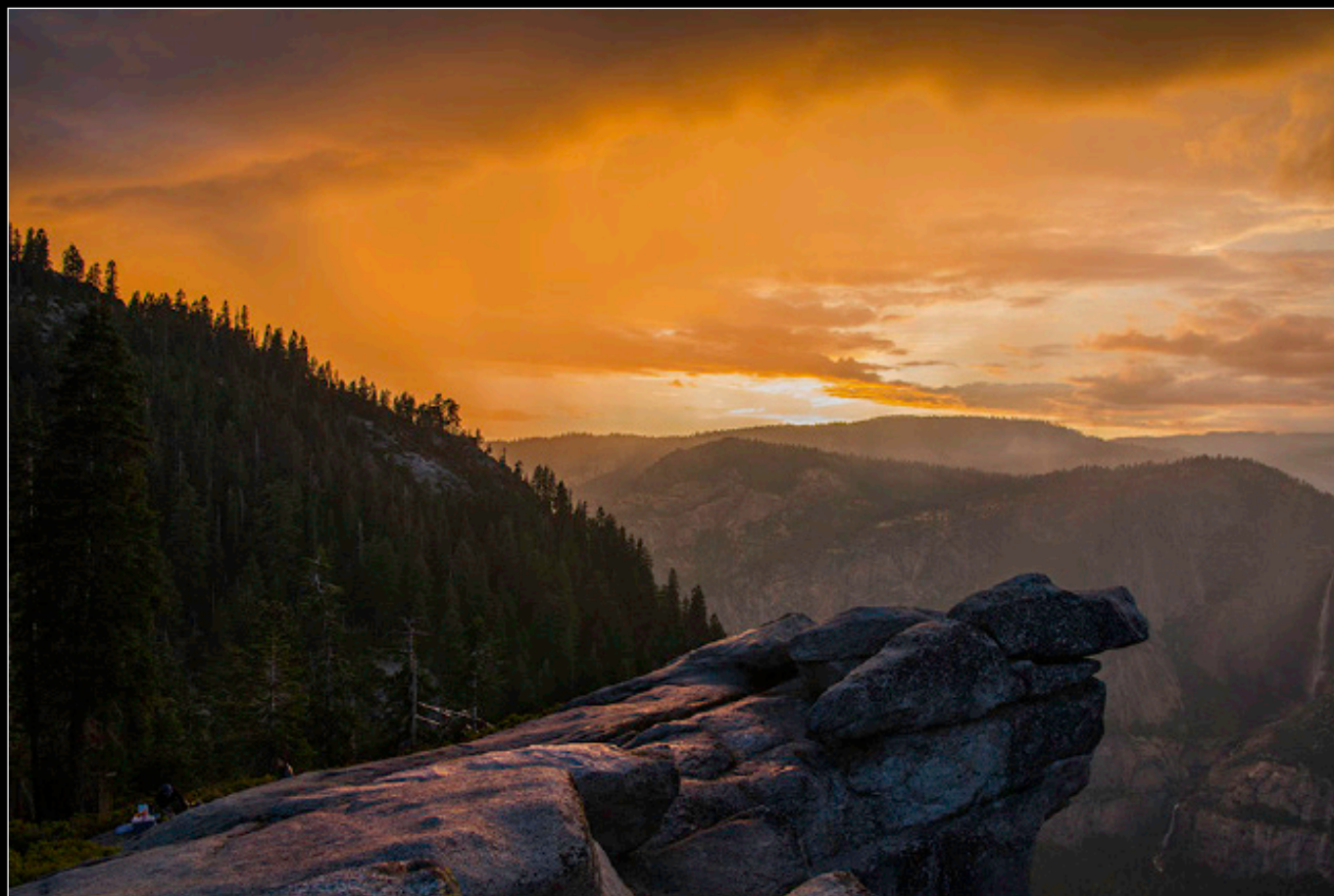
Finished Print

Yosemite Sunset 1158

I was attracted to the warm sunset light bouncing off the left foreground rock and wanted to feature this in the image.

I first globally made the colors slightly darker and more saturated. I then locally darkened and warmed up the light on the rock on the lower left of the frame. I then lightened the trees on the left side of the image. My next adjustment was to edge burn the top, right and lower left of the image to keep the viewer's eye in the frame. Finally, I locally increased the contrast in the clouds and sky on the right side of the frame.
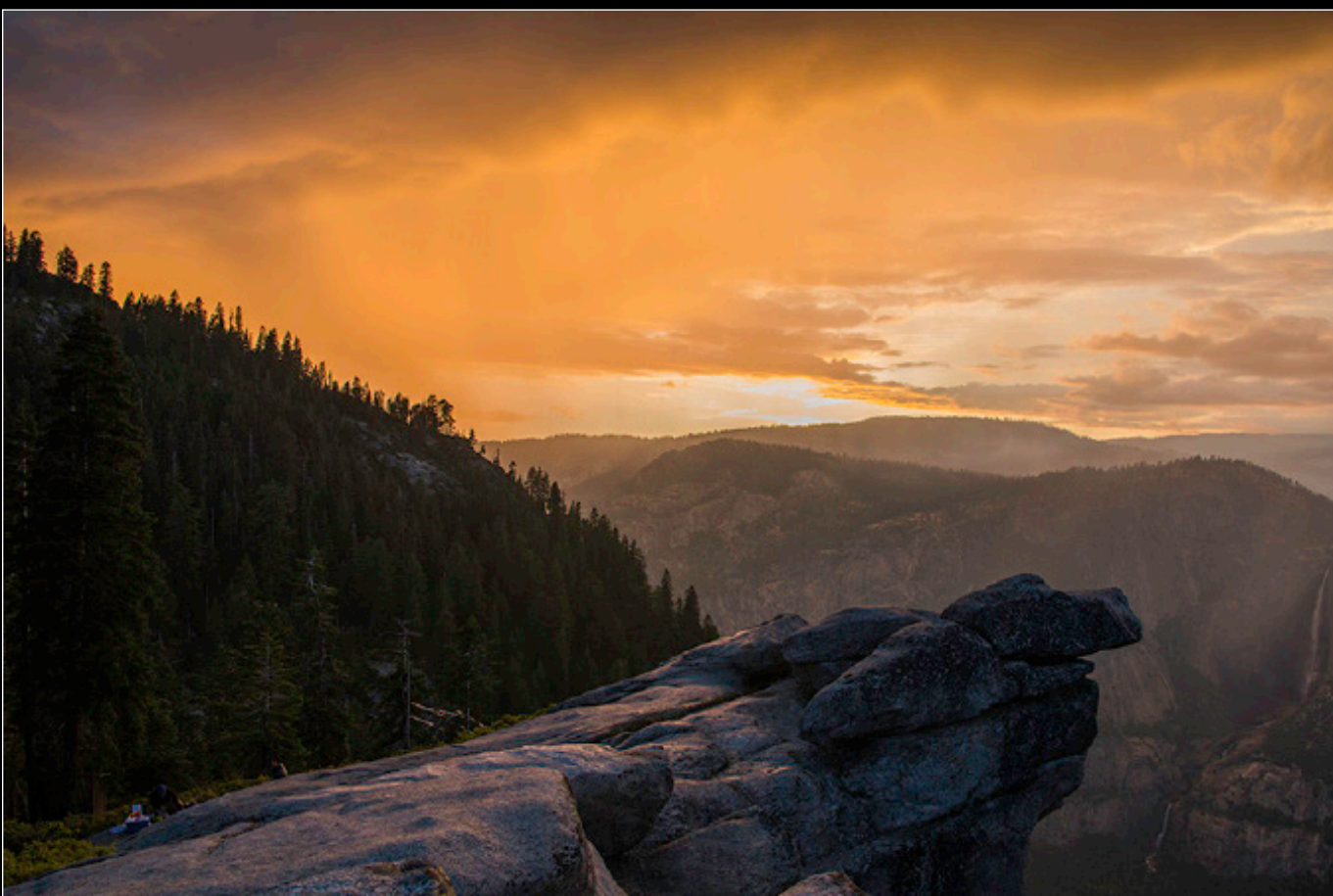
Straight Print

I currently live in Delray Beach Florida. I've exhibited in numerous solo and group juried shows across the U. S. since 1996. I am currently a member of Viewpoint Photographic Art Center in Sacramento, CA. My personal fine art photographic work includes, manmade objects, abstracts, interiors, botanicals, and landscapes.

I am primarily self-taught, having no formal training in photography or art. I've been pursuing my passion in photography actively since 1991. I have attended numerous workshops over the years. Looking at photographs and fine art, watching master photographers, and experimenting, all contributed to my photographic education. I found that I respond to the world in a visual manner. I realized that I needed to learn more about composition and technique to make stronger images. My intuition provides a strong guide in my composition and subsequent printing.

I currently work shooting digital raw files with Nikon D810 & D800 cameras. Previously I used film in a 4 x 5 Wisner wooden field camera, 2 1/4 inch format Hasselblad camera, and 35mm. Film, both color transparency and black & white negatives, are scanned with an Imacon 646 film scanner. Digital images are first adjusted using Adobe Camera Raw. Both film scans and the adjusted raw files are brought into Photoshop for processing. I often do heavy local manipulation of my images in Photoshop. I use Photoshop in a manner similar to how I worked previously in my chemical darkroom. I use ImagePrint RIP software to print my images on an Epson 4800 printer.

Some of the awards that I have won include:

    Black & White Magazine Portfolio Contest Merit Award Winner 2015, 2012, 2010, 2008, & 2006

    Black & White Magazine Single Image Contest 2015

    Black & White Spider Awards - 15 awards in the 2014, 2013, 2012, 2011, & 2010.

    Silvershotz 2008 Folio - one of 32 photographic artists whose work was published.

    I teach individual and small group workshops on photography including, Creating the Fine Art Digital Print, Layers, Masks, & Curves Using Photoshop, Black & White Photography using Photoshop, Digital Printing Workflow, and Developing A Photographic Style
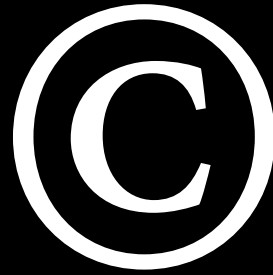
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