



# Meditations

Water, Wind, & Stone

Bob Neiman



Computer - Page Down & Page Up  
to move from page to page

Tablet - "swipe" left & right  
to move from page to page

At age 10 my dad gave me a medium format box camera with film. We purchased some chemicals, reels, and a developing tank and set up a makeshift darkroom in our bathroom. My first attempts at developing film and making contact prints were mostly unsuccessful.

After graduating from college, I wanted to travel out West. I wanted to get a camera so my Uncle Joe who was an art director at a NYC ad agency and serious photographer helped me buy a 35mm Pentax Spotmatic II film camera with several lenses. I spent lots of time over the next few decades hiking in the outdoors in the Pacific Northwest where I was living at the time. I would take my camera with me, and reaching the viewpoint sometime during the middle of the day, would take a lot of photos of the great view. I was documenting my hiking. In 1991 I climbed Mt St. Helens and one week later climbed on Mt Rainier to Camp Muir at 10,000 feet elevation, the “non-technical” part of the mountain.

At this time I decided to explore photography more and make better images. I enrolled in several local photography workshops. I also set up a makeshift darkroom. I had taken a couple of darkroom photography classes by this time. I was becoming more

interested in black and white photography as I could manipulate the images in my darkroom.

Eventually, I purchased a 4x5 wooden field camera to do large format black and white fine art photography. I wanted to up my game, become a better, and more serious photographer.

In 2007, I purchased my first digital SLR camera and, Adobe Photoshop. Since then I have worked almost exclusively with digital capture. Having a strong background in the darkroom, I approached my Photoshop work in the same manner as a darkroom print.

Working on an image out of the camera, I generally do some global adjustments including lightening or darkening, raising or lowering contrast, or cropping. Next I will spend a lot of time working on small areas of an image to adjust local contrast and tone. Black and white, being inherently abstract allows the artist to do more manipulation than in color images. All of my images have a lot of local manipulation.

My goal is capture the viewer’s imagination and to create a path for the viewer to travel through and explore the image.

*Bob Neiman, May 2015*

Water

Water is the necessity of life. Our bodies are about 60% water. The Earth's surface is 70% water. Water has always intrigued my imagination. I was continually being drawn to the powers of this natural resource. In 1980, my first experience using a long exposure was a waterfall image with a slow shutter speed on a small tripod. This was the seed that would transform my perceptions and images.

Water has the magical ability to appear differently, depending on the light and methods used to photograph it. For me, water is much like a chameleon. Every image varies and changes in tone, texture, and shape. It can be an element in a seascape or landscape, or much more. Moving water appears to our eyes as a motion picture. Water flows from one place to another without a blur, without being frozen in time. Captured with a fast shutter speed, water appears frozen. Captured with a slow shutter speed, water is silky and soft.

My viewfinder is my canvas. For the long exposure images of water, I imagine the lines the motion of the water will create on my canvas. Often rocks are incorporated to provide an anchor or port from the motion. At other times, I see the water as a sea of liquid mercury and process the image to bring this out.





Seal Rock Waves & Rocks 1



Coral Cove Park 0298



Lower Merced River 0820



Wake 5056



Jupiter Sunrise 2188



Coral Cove Park 0524



Coral Cove Park 0312



Lower Merced River 0825





Pescadero SB 8665



Pfeiffer Beach SP 8245



Pescadero SB 8430



Shore Acres Surf On Rocks 1



Coral Cove Park 0558



Lower Merced River 0812



Pescadero SB 8908



Coral Cove Park 0315





Pescadero SB 8554



Lower Merced River 0893



Coral Cove Park 0606



Harris Beach Sunset Stacks 3



Seal Rock Waves & Rocks 4



Lower Merced Rivr 0829



Pescadero SB 8416



Jupiter Sunrise 2141





Pescadero SB 8516



Shore Acres Surf On Rocks 4



Pescadero SB 8407



Lower Merced River 0835



Pescadero SB 8702



Pfeiffer Beach SP 8243



Wake 5098



Pescadero SB 8830



Wind

I remember as a child daydreaming in my yard, looking at the details of the plants and shrubs and imagining that I was looking in on this fascinating small other world. When I make an abstract image I feel those same feelings. I'm looking in on another world, totally different than the world we live in.

I first photographed sand dunes in 1998, while on a family vacation. The results were not what I wanted and I was disappointed. In September 2007, on the way back from a trip to the Owen's Valley in California, I decided to stop at Death Valley and photograph the dunes. When I printed my images, I saw sensuous shapes that reminded me of the human body. I wanted to do more work with the dunes and see what other worlds I could create.

After taking several additional trips to photograph dunes, I realized that I was interested in images that depicted something other than just sand dunes. Whether it is the curves of the human body, the trunk of a tree, or wedges of light and dark, the image had to have another element in it, a parallel theme, to draw my interest.

When I photograph and process my images, I work through my intuition. I try to shut down my mind and get in touch with my gut reactions. I look at the viewfinder of my camera as a blank canvas. What do I want to put in each part of the frame? Does the composition feel "whole" and "complete?" What local areas of the image need to be changed to get the feel that I want?

I don't think about it.

I just go with the small voice inside that quietly whispers to me.....



GSD NP 2-0763



Mesquite Flat Dunes 1883



Dune Patterns 2



GSD NP 5-1585



Mesquite Flat Dunes 1956



Death Valley Dunes 6304





GSD NP 1-0428



Death Valley  
Dunes  
5833



GSD NP 2-0649



GSD NP 2-0763



GSD NP 4-1265



Death Valley Dunes 5764



Death Valley Dunes 5784

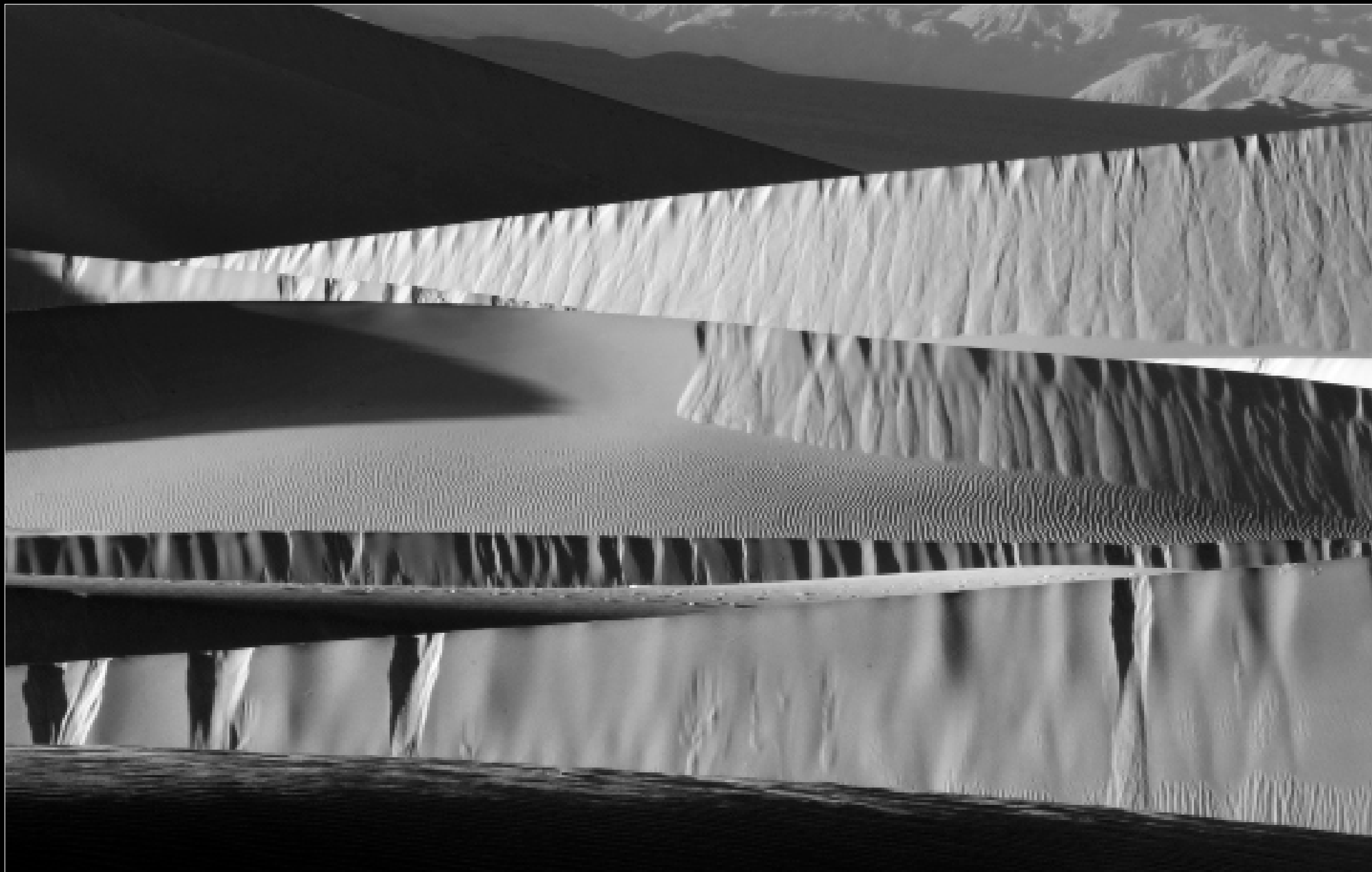


GSD NP 1-0441

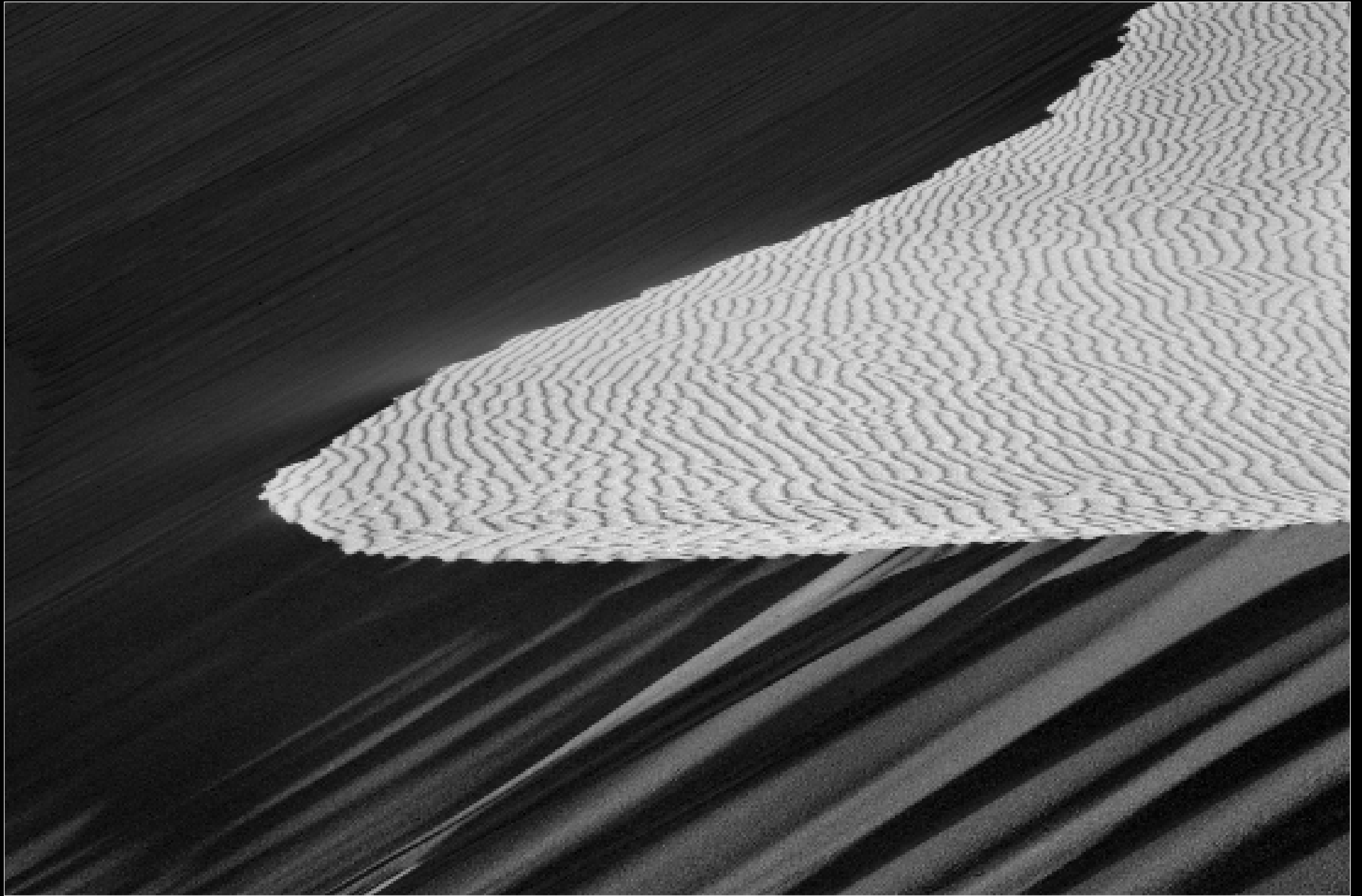




GSD NP 1-0500



Death Valley Dunes 6301



GSD NP 1-0421



GSD NP 1-0457



Death Valley Dunes 5770



Death Valley Dunes 5811



Death Valley  
Dunes  
6251



GSD NP 2-0763





GSD NP 2-0651



Death Valley Dunes 5794



Mesquite Flat Dunes 1942



GSD NP 1256



Mesquite Flat Dunes 1944

Stone

Ever since I was 3 or 4 years old, my favorite color has been orange. I don't know why but I am attracted to the orange, yellow, and red part of the color spectrum. I had heard stories and seen many images from the Slot Canyons before my first trip in 2010. Many of the images were in color and showed shafts of light descending into the narrow canyons. I knew that I wanted to visit the slot canyons, but I didn't know how I would photograph them or what emotions I would feel the first time I entered one of the canyons.

The first time I walked in, I was mesmerized. It felt like I was in "Fantasitic Voyage," on a trip through the living body of planet earth. The light inside was coming in through the narrow opening up above and was bouncing off the walls creating wonderful glows. The tones and textures reminded me of living muscle. It was like being a kid in a candy store. Everywhere I turned, I saw another image.

I decided to make a portfolio in black and white to emphasize the tones and textures of these fantastic places. I felt that the colors would overwhelm the viewer. I wanted to show the abstract quality of my images.



Lower Antelope  
Canyon 2  
7968





Lower Antelope Canyon 2 7923



Lower Antelope  
Canyon 2  
7877



Lower Antelope Canyon 2142



Lower Antelope Canyon 2 7953



Upper Antelope  
Canyon  
7791



Lower Antelope  
Canyon 2  
7888



Lower Antelope  
Canyon 2  
7920



Lower Antelope  
Canyon 2  
7946





Lower Antelope  
Canyon  
7712



Lower Antelope  
Canyon  
2199



Rattlesnake  
Canyon  
7803



Lower Antelope  
Canyon  
7746



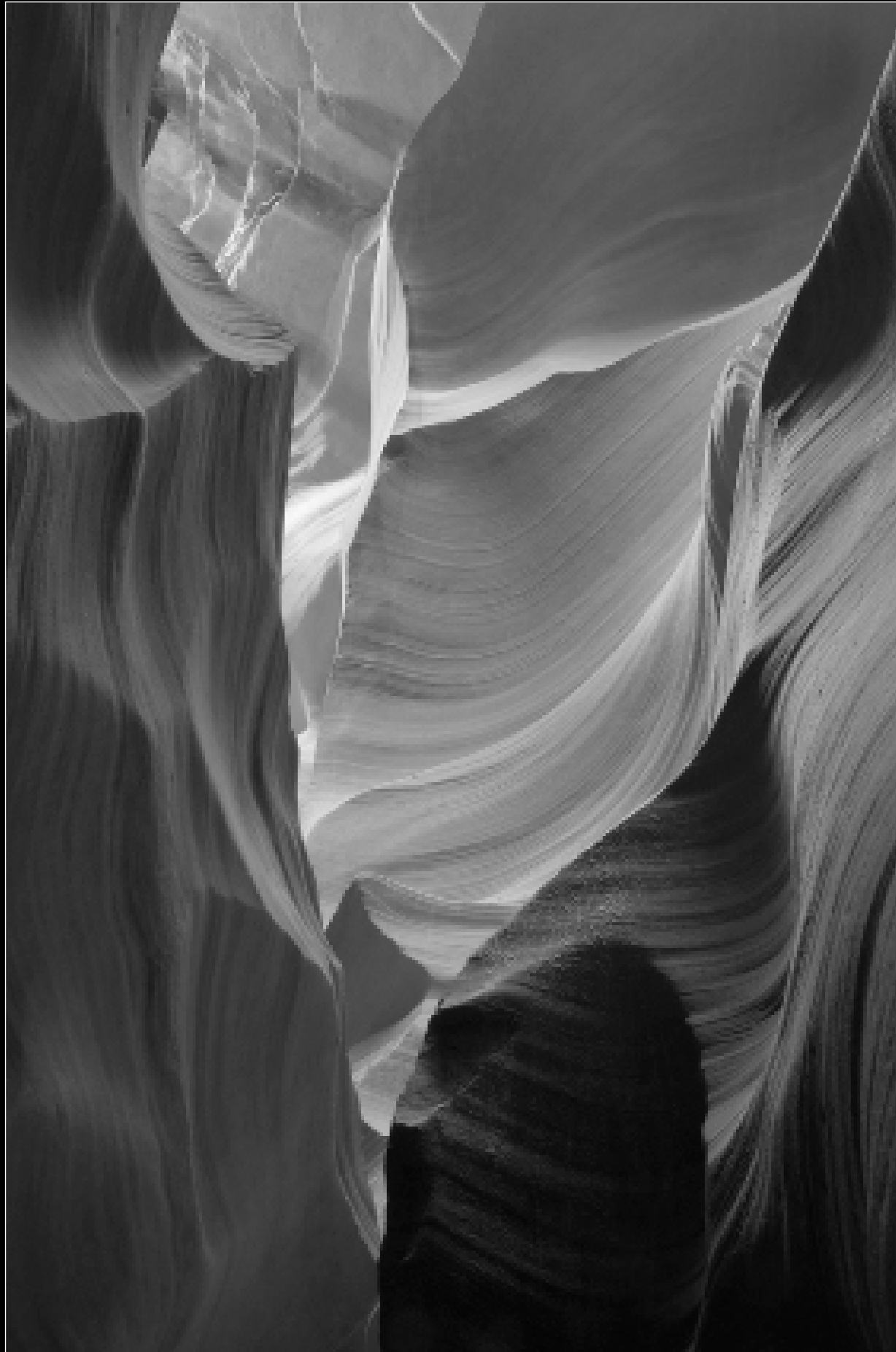
Lower Antelope  
Canyon 2  
7934



Lower Antelope  
Canyon  
2217



Upper Antelope Canyon 7783



Lower Antelope  
Canyon  
7765





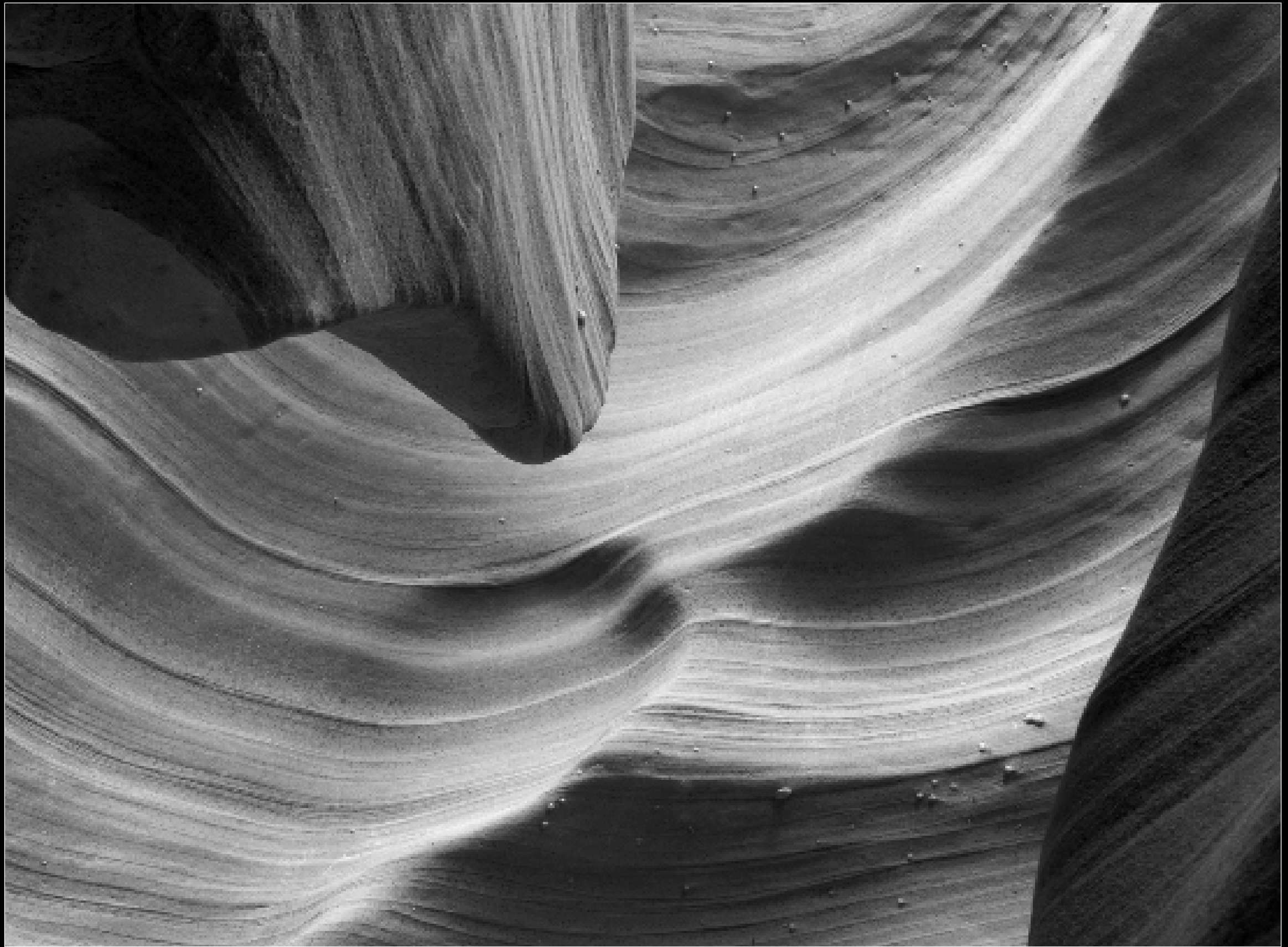
Lower Antelope  
Canyon  
7732



Lower Antelope  
Canyon 2  
7919



Lower Antelope  
Canyon  
2182



Rattlesnake Canyon 7812



Lower Antelope  
Canyon 2  
7972



Lower Antelope  
Canyon  
7744



Lower Antelope  
Canyon 2  
7844



Upper Antelope  
Canyon  
7787





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

## Bob Neiman Photography

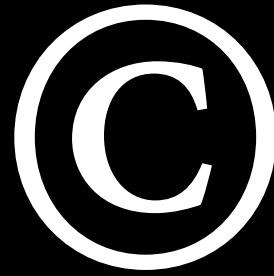
[www.bobneimanphotography.com](http://www.bobneimanphotography.com)

[bob@bobneiman.com](mailto:bob@bobneiman.com)

800-313-2119

Facebook Page: [Bob Neiman Photography](https://www.facebook.com/BobNeimanPhotography)

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