

# NEVADA WIER | PHOTOGRAPHY



FINE ART PRINTS - NEWSLETTER FALL 2020



*Infrared Fine Art Print – Chhattisgarh, India 2019*

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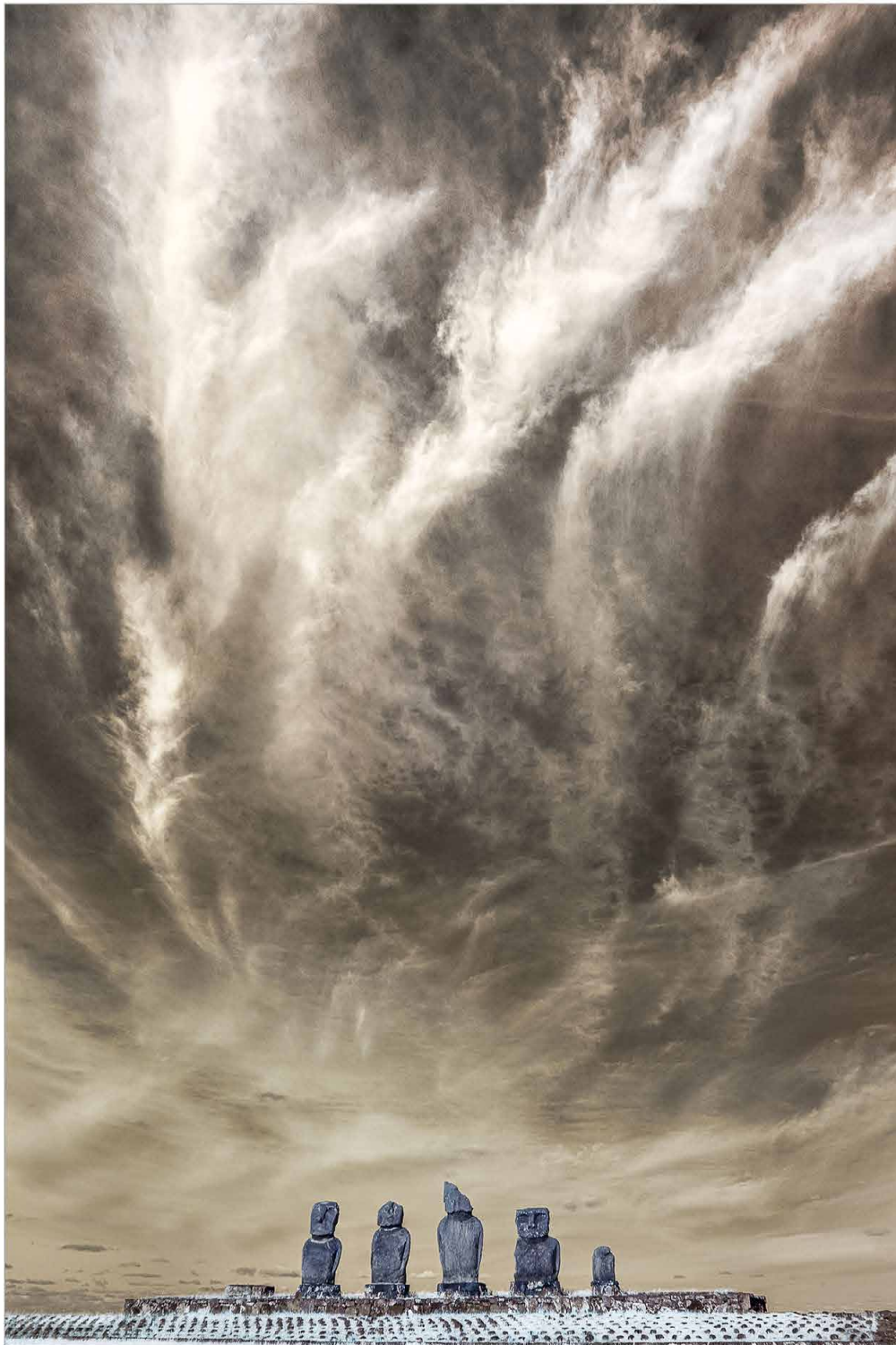
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NEWSLETTER FALL 2020

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*INVISIBLE LIGHT II - Infrared Fine Art Print – USA 2008*



*INVISIBLE LIGHT II - Infrared Fine Art Print – Assam, India 2018*

# UPDATE

## IN THE TIME OF COVID

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### Hola!

I returned to Santa Fe on March 15<sup>th</sup> from Camagüey, Cuba with the Santa Fe Workshops. It was clear that Covid-19 was beginning to create havoc, but I still planned on summer trips to Sri Lanka, Africa and beyond. However, it became very obvious in the following months that our lives were going to radically change. Like everyone, I was in shock as all my future plans began to unravel. Even my May Colorado River/Grand Canyon private trip was canceled (sniff).

But, hey, I'm flexible; and I believe in reinvention.

Plus, who am I to complain because I live in one of the beauty spots of America, Santa Fe, NM. Summer was coming; I have a back yard of wilderness and a coterie (pod) of excellent friends and photography colleagues. Months went by...

Yep, I'm still in Santa Fe. I haven't been in one place this long since high school! At first it was surreal; but now I must admit, I have been enjoying this forced stay-at-home. I have a plethora of projects that languished on the side burners for years (and years). I'm slowly working through that long list, marveling at its length. *(And, yes of course, I have watched way too many movies and shows).*

**In April I launched a new website**, which is no small thing [www.nevadawier.com](http://www.nevadawier.com).

Please take a look.

I resisted ZOOM at first, but then realized the unique value of having so many choices of great lectures and seminars, some free and some not. I am embracing both. Most of us, are Zoom Masters now.

In May I was invited to be a part of the stimulating [Evening with the Masters](#) produced by Nobechi Creative. Eighteen well-known and riveting photographers were willing to support a Covid charity



by giving a talk on their photography passions every Wednesday evening. It was like the old days of radio; instead of rallying around the brown box, we were taking our wine to the computer to be there real-time. I suggest you become a part of the winter series.

Due to this New Way of Photo Education, I created a 3-session seminar on [Introduction to Color Infrared](#) in conjunction with Nobechi Creative. I have held three Rounds of this seminar. A fourth one is coming up in December (see Online Seminar section for information).

My talk with Evening with the Masters was about my love of Infrared Photography and the reignited love of printing images on paper. Because now, I have the time to go through my files to discover gems among my Infrared Images that are "print worthy". The brilliant online photography magazine, [Shadow and Light](#), published a cover article series of my Infrared images. And then, the wonderful Jennifer Schlesinger, Director and Owner of the [Obscura Gallery](#) in Santa Fe invited me to show my new body of work January 2022.

**This newsletter is dedicated to my Fine-Art work, as prices will be going up January 1st, 2021.**

Speaking of the reinvention...The Santa Fe Workshops has roared to life with online offerings. In June I gave a series of talks for their [Perspectives](#) Series and am planning a December seminar [Flash for the Traveling Photographer](#) (check out the Online Seminar section for upcoming dates for both seminars).

Recently I was interviewed by Parimal Despande and Artist-in-Residence Art Wolfe (one of my personal heroes) for [Earth is Our Witness](#) – another interesting free series of interesting talks with photographers, on Facebook and YouTube. So much fun!

And now it is the beginning of November; how is that possible! Next I am back to working on a book I started ages ago, **A Nomadic Vision**, about the evolution of myself as a photographer and a traveler. I have been working on it on and off (mostly off) for over eight years. I have teamed up with the amazing Robert Erlichman of Art Guild Press.

Here is my first newsletter! It took awhile as I had to learn the basics of InDesign (thanks to Cotton Miller for the initial design to get me started!). But I had the time.

I don't know when my travels will resume. It is just too early to say at this point. My postponed trips from this year are all rescheduled for 2021... we will see. I am musing on new ideas for 2022 but I'm keeping my focus on what creative endeavors I can do now. I hope you are also.

Excelsior!



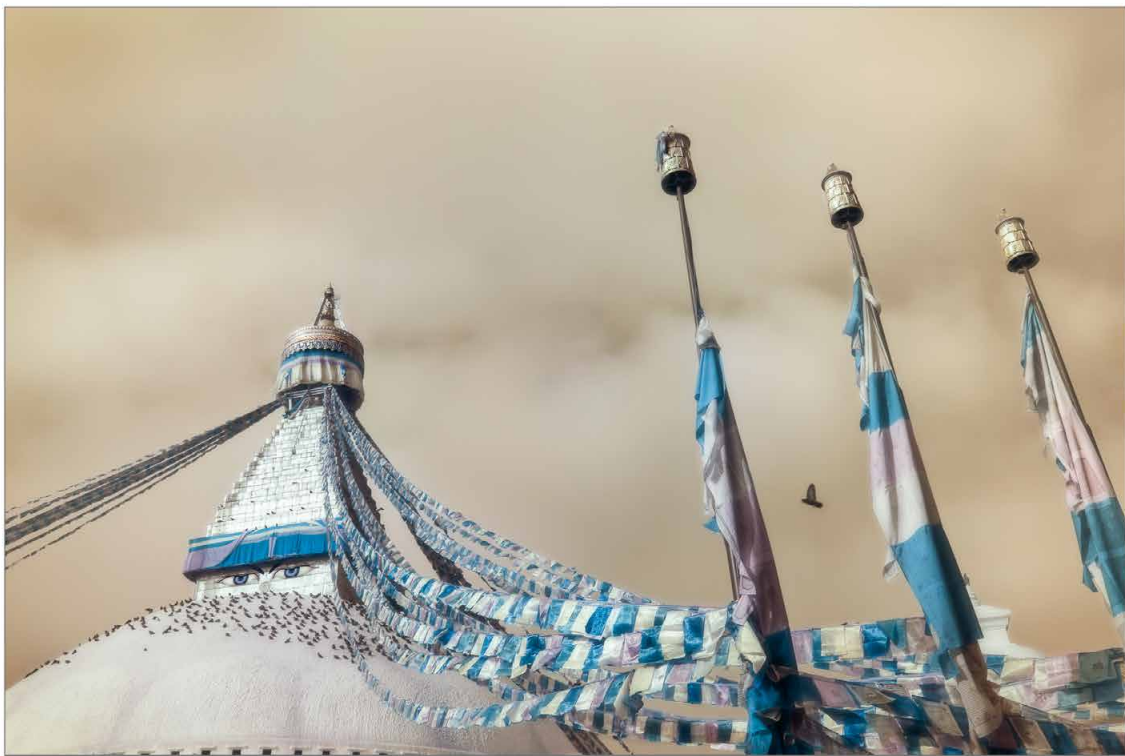
# FINE ART PRINTS

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My last gallery exhibit was in 2013 with the now closed Verve Gallery in Santa Fe, New Mexico. I can't believe it was that long ago! However, I have been traveling so much in the last eight years that my Canon 2000Pro printer has laid fallow. This May, I powered it up and began printing again -- select infrared images with a completely different look than my last infrared show in 2013.

I'm proud to announce that I will be having my next exhibit January 2022, with the fabulous [Obscura Gallery](#) in Santa Fe. It is a perfect fit for me. When I have the exact details I will let you know.

**YOU CAN STILL PURCHASE PRINTS DIRECTLY FROM MY STUDIO UNTIL THE END OF THE YEAR.  
PRICES ARE INCREASING JANUARY 1ST, 2021.**



*INVISIBLE LIGHT II - Infrared Fine Art Print – Kathmandu, Nepal 2019*

I personally control the expression and quality of the print. The images are produced in my studio and I am involved in every step of the print-making process. If the image is printed from a 35mm transparency they are scanned on professional high-end drum scanner. If they are a digital capture image, I use the highest quality digital camera available at the time. I use a Canon Pro 2000 printer with archival inks and papers. The images are printed on various fine-art papers, each selected for the best rendering of the image. I use Photoshop to "sculpt" the image. I rarely crop and I never alter any content of the image as photographed.

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## INFRARED PHOTOGRAPHY

Our visual familiarity is limited to the colors of visible light. Beyond what our eyes can see is the iridescent world of the infrared (IR) spectrum. In 1997 I began exploring the challenge of making the invisible visible: photographing unusual places using the unusual, haunting light of infrared. In 2017 I converted my first digital infrared camera and it is gradually becoming my camera of first choice. The resulting photographs are truly travel images in a different light.

In the 1930s Kodak developed emulsions that were sensitive to infrared light. Black-and-white infrared film was the popular choice. With the advent of digital cameras, recording infrared light expanded with creative possibilities. Digital cameras are so sensitive to infrared light that manufacturers have to place a filter in front of the sensor to block infrared light from spoiling regular photographs. By removing this filter and replacing it with one that blocks most of the visible light, the photographer is able to record near-infrared light with a bit of visible, deep red light. The result is a surreal image with a bit of color (depending on the nanometer), usually shades of blues and amber with occasional magenta. I started with using a 720nm conversion, but now I am increasingly using 590nm that is closer to the visible light spectrum and thus reveals more color.

It is often difficult to predict the colors that emerge from infrared photography as they are determined by the reflection and absorption of the light and the differences in temperature between an object and its environment. Skin tones are usually pale and unblemished; eye color changes; foliage becomes white and iridescent, and sometimes one is able to see details under fabrics that are unseen in visible light.

Photographing with IR light has different complications from using visible light. The sun is the primary source of infrared light; thus the best infrared photographs tend to be captured in direct sunlight or bright, open shade. IR light has a longer wavelength, coming into focus at a different point than visible light, so it's difficult to predict exactly where the focal point will be in an image unless one is using a mirrorless camera that focuses on the sensor. As with all my images, I crop sparingly and never change any content. Yet processing and printing an infrared image requires a deft understanding of technology in order to bring forth the subtle colors within.

My images explore my favorite subjects of tribal culture and less frequented lands but served up in unseen light. What is invisible becomes art - revealed.

# INVISIBLE LIGHT II

## NEW BODY OF WORK-IN-PROGRESS

This is my [newest body of work of Infrared images](#). I will be working on it throughout next year until my show January 2022. **Currently the recent images are for sale through my studio but only until December 31st, 2020.** Next year I will selling the prints through Obscura Gallery.

**So... now it the time to purchase these new images before a hefty price increase.**

[For a list of sizes and prices please refer to my website](#)

There is also a time-sensitive [Small Limited in The Time of Covid Edition](#) of 10 per image 5x7ish" image on 8 1/2 x 11 inch paper. available at affordable prices for Invisible Light II

Only available until December 31st, 2020

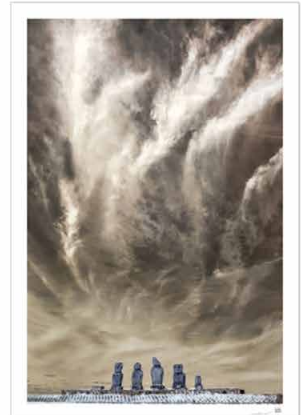
\$220 including shipping and handling USA

[For more information and to order please refer to my website](#)

NEVADA WIER | PHOTOGRAPHY



CURRENT IMAGES COLLECTIONS FINE ART PHOTO TOURS WORKSHOPS, SEMINARS, LECTURES ABOUT







*INVISIBLE LIGHT II - Infrared Fine Art Print – Assam, India 2018*

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# INVISIBLE LIGHT

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## 2013 VERVE GALLERY SHOW IMAGES

This body of Infrared Photography was created for a show featured at the Verve Gallery, Santa Fe, New Mexico. **Currently the recent images are for sale through my studio but only until December 31st, 2020.** Next year I will selling the prints through Obscura Gallery.

So... now it the time to purchase these new images before a hefty price increase.

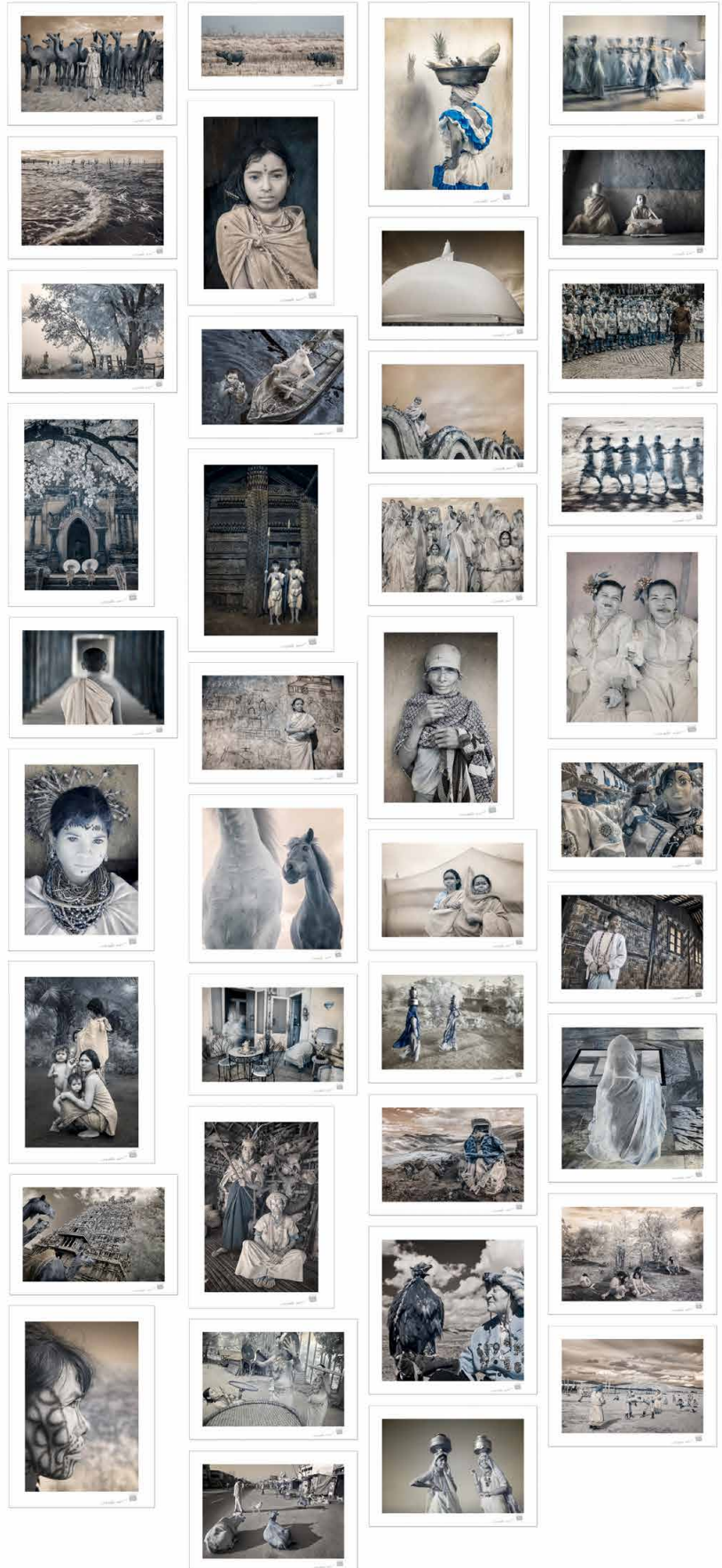
[For a list of sizes and prices please refer to my website](#)

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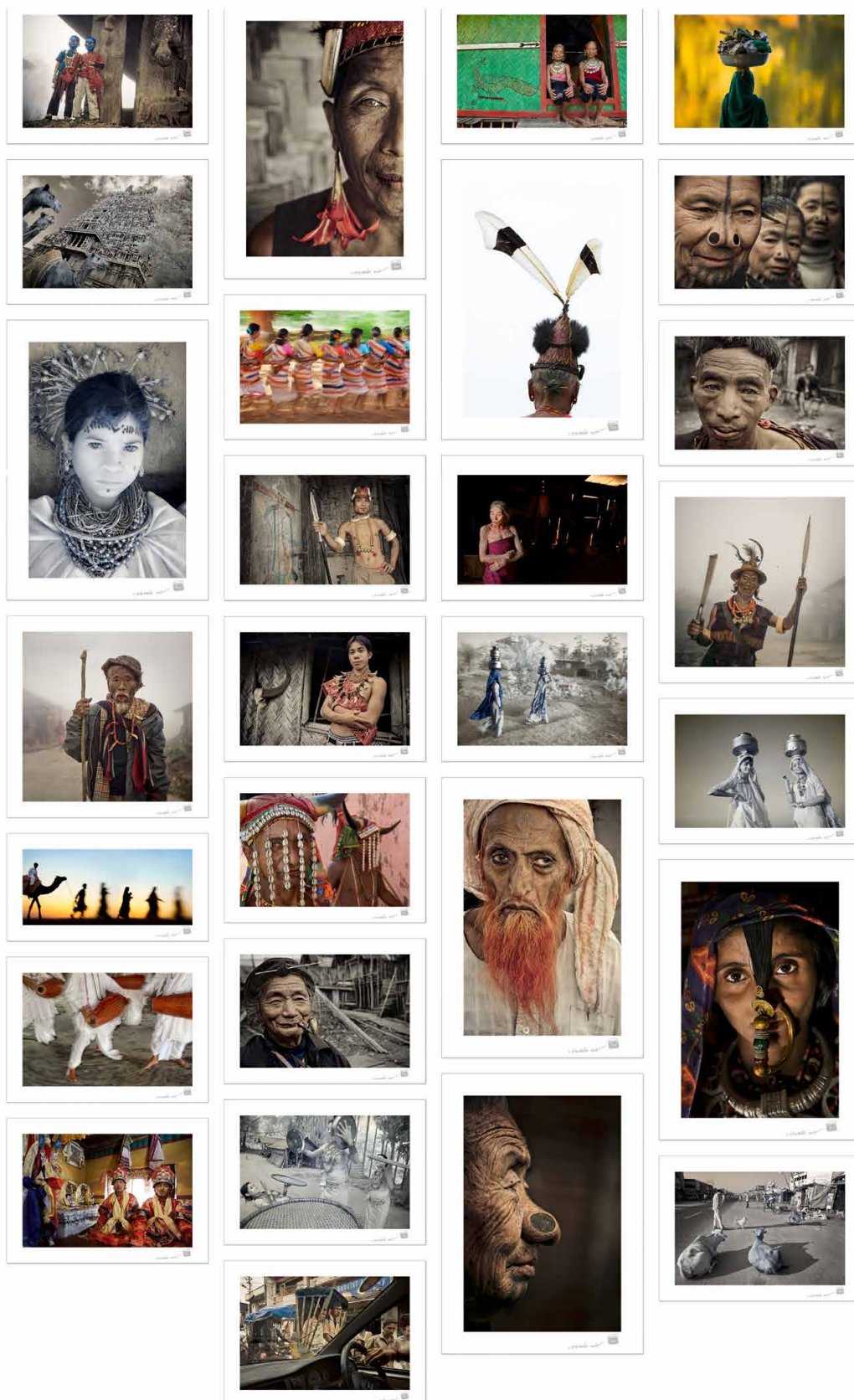


*INVISIBLE LIGHT - Infrared Fine Art Print – Rajasthan, India 2010*





# OUTER INDIA

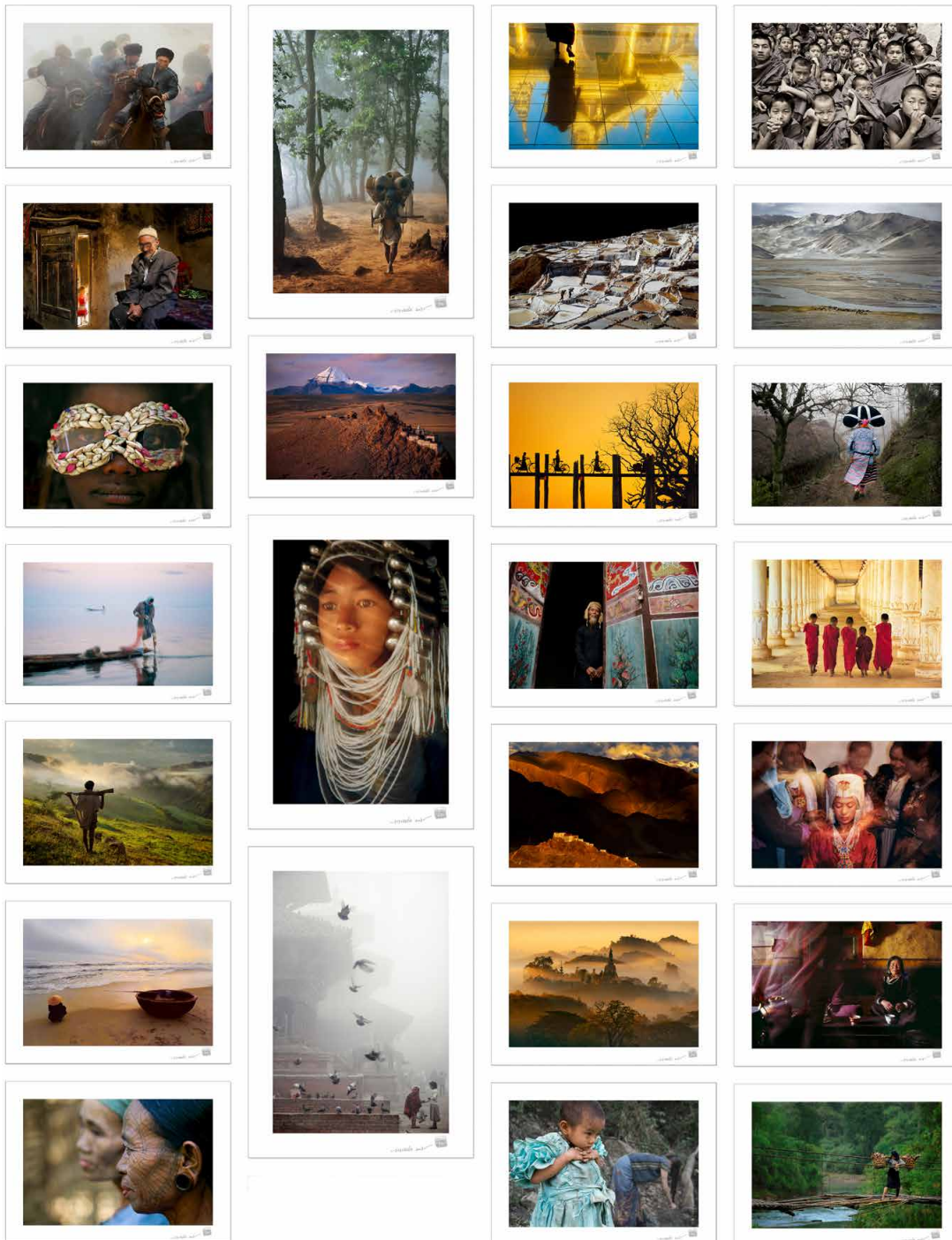


**Outer India** was created for a 2011 show featured at the Verve Gallery Santa Fe, New Mexico.

[For a list of sizes and prices please refer to my website](#)



# 2008 RETROSPECTIVE



**2008 Retrospective** was created for a show featured at the Verve Gallery Santa Fe, New Mexico.

[For more images and a list of sizes and prices please refer to my website](#)



# ONLINE SEMINARS

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## **INTRODUCTION TO COLOR INFRARED PHOTOGRAPHY SEMINAR**

### A ZOOM ONLINE SEMINAR

This seminar is designed for people who are interested in discovering the beauty of color infrared photography. Converted camera recommended but definitely not required.

**Limited to 20 participants**

**Saturday, December 5 (two sessions 10-11:30AM MST & 2-3:30PM MST)**

**Saturday, December 12 (one session 10-11:30 AM MST)**



### **OVERVIEW**

Infrared photography is a way of creating images with a camera converted to reveal the invisible near-infrared wavelengths falling on your subject and mapping them to tones that humans can perceive – in superior words, visual poetry! Long-time infrared experimenter and specialist Nevada Wier will guide you in the process of studying this technique, as you move beyond your usual methods of photographing and discover a new way of seeing the world. Infrared is not only ideal for creating dreamy, surreal landscapes, but it's also lovely for portrait and still life photography. You will learn how to visualize a scene in infrared light, achieve optimum white balance, and begin understanding post-processing for faux color images that are ethereal and compelling.

In this series of seminars, Nevada introduces you to the basics of digital infrared photography, geared towards photographers working in RAW, who have working knowledge of Lightroom Classic or Photoshop CC. You do not need to have an infrared camera for this seminar series, in fact this seminar should help you decide what camera and conversion is best for you. However, if you do already have an IR camera, all the better for getting started on your infrared journey!

### **SESSION ONE**

Overview and orientation to Infrared Photography. The topics include: Choosing a camera and conversion; understanding custom white balance for IR; what lenses to use; understanding exposure for IR; how to work in different lighting and environmental conditions; skin tones, tattoos, and flash with IR.

### **SESSION TWO**

Nevada will demonstrate: how to make a profile for your custom white balance to use in Lightroom Classic and/or Photoshop CC; how to create a Develop Preset for importing your images into Lightroom; why you might consider your proprietary RAW processor; Basic raw processing and hotspot correction.

### **SESSION THREE**

Nevada will continue with the demonstrations on: how to swap channels in Photoshop CC; how to create a LUT (Lookup Table) to use in Lightroom and Photoshop ACR to swap channels in RAW processing; the next step in infrared processing and color tinting.

Once you sign up for the seminar series, Nevada will send a letter and pre-seminar information to help you prepare. Handouts will be provided detailing some of the above techniques.

### Notes from Nevada

If you are a black and white photographer you still might find this course informative, but I will not be covering black and white processing. And, if you consider yourself a beginning photographer then I do not suggest this seminar series. I think it is important to understand the foundation of photography and processing before you start on infrared photography.

**TUITION:** \$445

**TO REGISTER:** Please contact please go to [Nobechi Creative website](#)

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## FLASH FOR THE TRAVELING PHOTOGRAPHER

### A ZOOM ONLINE SEMINAR WITH THE SANTA FE WORKSHOPS

Nevada Wier is an avid advocate for using only one flash, on the camera, while traveling. During these two highly targeted and informative sessions, she helps participants elevate their understanding of flash as they learn new strategies for creating subtle and unexpected lighting in their own travel photography. Each session consists of a two-hour lecture with time allotted for questions and answers during the program. All of the techniques demonstrated are geared for a separate dedicated flash, although some of the techniques will also work with a pop-up.

**Tuesday, December 15 & Thursday, December 17 (6:00-8:00 MST)**

**TUITION: \$295**

In **SESSION ONE**, we set up your off-camera flash and discuss the essential flash accessories for any camera bag, as well as the appropriate modifiers and gels that help you get the lighting you need in different situations. We also tackle ambient light and fill flash, balancing fill flash in a variety of lighting and environmental conditions, and the effective use of bounce fill flash.

**SESSION TWO** covers the use of flash while panning, employing flash to stop action, understanding rear curtain sync and high-speed sync, and strategies for working with reflectors and small LED lights. Deepen your practical knowledge of on-camera flash and discover the expert tips that allow you to create natural, compelling images on the go.

### WHAT YOU SHOULD KNOW:

While it's not essential that you have an off-camera flash, it is advantageous so you can master the setup, begin to practice the techniques, and ask questions during the sessions. If you do have a flash, please ensure that is dedicated to your camera system and swivels up and down, as well as side to side. Please check that you can program the output of the intensity of your flash, either directly on the flash or on the camera. Upon registering for this program, you will receive a letter from Nevada that outlines what you need to know about your flash before the class begins.

**TO REGISTER:** Please contact the [Santa Fe Workshops](#)

# ANATOMY OF A PHOTOGRAPH

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IN 2011 I STARTED A BLOG SECTION CALLED “ANATOMY OF A PHOTOGRAPHY WHERE I DISSECTED SOME OF MY IMAGES; I ABANDONED THE BLOG IN 2016. I HAVE DECIDED TO CONTINUE THIS SERIES IN MY NEWSLETTERS. HERE WAS MY LAST POST, FEBRUARY 2016. NEXT TIME I’LL START ANEW.



© Nevada Wier Camagüey, Cuba. Canon 5D MarkIII Canon 16-35mm (19mm) f/2.8 II USM  
0.6sec at f/6.3 ISO 800 Evaluative Metering No flash fired, on a tripod.

I don't remember who said, "If your photographs are boring then find a better subject". I certainly cannot argue with that statement. Most of us search for interesting landscapes, story and project ideas in our hometowns. However I have an opposite problem: Because of all the place to which I travel — I am overflowing with interesting subjects, in fact, sometimes I think I am cursed with them.

I think travel photography is one of the hardest genres because of this. I have seen some of the best editorial and commercial photographers show some of the most boring, mundane travel images in presentations. The elation of travel trumped the artistry of photography.

Travel is an elixir. I am addicted to travel; I am a sensory junkie. I love the smells, the feelings of adventure, newness and self-discovery. I revel in the unknown and being off-kilter. I love meeting new people, eating unusual foods, and not knowing what the next minute will bring my way. Photography is fine friend with which to travel – it has forced me to interaction intimately, non-verbally, and honestly with strangers. I am forced to come in close and initiate the relationship. I have become a better person because I travel.

So of course we are emotionally attached to our travel photographs. They are snapshots of us, the

ultimate selfie. When we exhibit a photograph made during our travels, we are showing a little bit of our soul. However, honestly, any photograph is a bit of our soul. It is not enough to render an image of an interesting person that we met, or a stunning statue, or intricate architecture. Our job as a photographer is to make an interesting image of whatever we decide to immortalize. There is no such thing as a boring subject, just boring ways of photographing it. An interesting subject also demands an interesting or unique viewpoint.

I have the luxury of traveling to some of the most intriguing places in the world, primarily to photograph the cultures that live within.

Cuba is on the photo radar! And, it is a photographers dream: imaginative decay, intriguing people, unexpected color, and exuberant expressions! Color, light, action, pattern! And, plenty of gestures!

It is too easy. Just walk down a street in Cuba and without thinking you will find your hands on your camera "click", "click", "click". It is infectious and joyful. There are very few shy people and very few "no!" I open my arms and I feel as if I can hug Cuba. That is a great travel feeling.

Yet, as a photographer I have to not only feel, but think. I have to not only experience, but also interpret. I have to make an interesting image of an interesting subject.

This is a long preachy, preamble to talking about the above image. But it is part of its anatomy.

The image above was taken early in 2014 when I was traveling throughout Cuba with a two photographer friends, American and Cuban. Carlos, my Cuban friend, had met Luis Antonio (80 years old) on previous trip. He lived in a one of those sad, beautiful, decrepit, extraordinary, run-down, "how-can-anyone-live-here!" homes that are too prevalent in Cuba.

If you are only a street photojournalist, trying to be an unobtrusive observer, then you can wait find the "decisive" moments. I have a bit more in repertoire and often find that I have to compose a portrait, and that requires extending myself in order to create a relationship. This time I had an entrée, and that makes it easier of course. Often times I have to be open and outright, and invite myself inside someone's home ("Puedo?"). Often amusing (or horrifying) them with my pathetic Spanish (or non-existent language since I primarily travel in Asia).

Luis was charming; his neighbors were charming. I loved the entire experience. But, I wanted to make a different portrait of him. I walked all around his decaying house. I marveled at the colors in the "how-can-he-cook-here!" kitchen. It was dark. I had my workhorse Canon 5D Mark III but photographing handheld would have required cranking the ISO to such a high degree that I knew the image would fall apart upon close inspection. I rarely travel with a tripod but this time I had one with me.

I decided to photograph Luis from the within the kitchen with my widest-angle lens. The colors were a subtle pastel palette. I used the highest ISO that I knew would hold the most detail with the least amount of noise. Since it was still image I knew a slow shutter speed was fine... but not too slow.

I like environmental portraits where the environment is as important as the person within it.

So tomorrow I head to Cuba again. And, it WILL be fun! And, I will also have to see differently and make images with impact, intent, and originality. Not an easy task!

#### **Post Note:**

*Someday I will be able to say again "tomorrow I head to someplace wonderful". Until then I'm enjoying my homebound adventures!*



## NEVADA WIER | PHOTOGRAPHY

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