

A Song for the Asking
The Electronic Newsletter of
EarthSong Photography,
America the Beautiful Photography Workshops,
and
Photography with Heart Workshops: Walking in Beauty

January 31, 2008

Volume VI, Number 1

Hello to All

Piece by piece the larger reality falls away, like the petals of a rose or autumn leaves, until there remains only a core, an essence, an elemental portion of a greater whole. Yet just as the whole is complete unto itself, the element also is complete, lacking nothing: self-contained and balanced. There is a part of my



being, somewhere in the netherworld that is the back of my mind, that rebels at this idea, for I crave the view that is the interconnectedness of elements, the one that, like Frodo's ring, binds all the others together. That is the view - the wholeness of things, in contrast to the collections of

pieces - that comes most readily to my eyes as I roam through nature in search of images with which to catalog and display the beauty I see wherever I go; but that is only one view of many that are possible, and I remain deeply in awe of those whose gift it is to so easily see the individual pieces. **Eliot Porter** saw pieces, perhaps as well as anyone has ever seen them; but to him they were so much more than mere bits and fragments; they were the intimate details that were the life and breath, the heartbeat of the whole itself, the double-helix strands of the natural world. Details are, he said, "quite capable of eliciting a greater intensity of emotion than the whole scene evoked in the first place...because the whole of nature is too vast and complex to grasp quickly...."

It is in this time of the year that Eliot Porter always comes to my mind; for with the wildflowers of spring and summer now both mere past memory and coming anticipation, and the riotous colors of fall foliage fast becoming the soil of tomorrow's re-generation, what remains are the elements, the details: the shapes, forms, lines, textures, and patterns that are the essentials – minus most of the

color that segues through them all – of the material world. And it is somehow ironic to me that while he saw these so clearly, above and apart from the inclusion of color, he is not only remembered for the depth of his intimacy with nature, but as well for his having been the first to raise the use of color in landscape photography to an art form. Yet as I see him, he was a minimalist in his use of color; for him, color was merely another of the several elements of design, and, as often as not, just a supporting element to the presence of the others.

Eliot Porter and I met on the pages of a wonderful book, ***“In Wildness is the Preservation of the World.”*** The year was 1970. I was attracted to this book, in the first instance, not by Eliot Porter, whose name was not familiar to me at all, but rather by the fact that it contained excerpts from the journals of **Henry**



David Thoreau, whose name I did know well; and who was becoming, as I fought the stifling regimentation of being a first-year law student, an increasingly sought out voice of calm and sanity in the midst of a seemingly insane world. In Thoreau I found elemental simplicity: work, eat, rest, observe the natural world and learn its lessons. In him, I met a fellow traveler, a seeker, a lover of the outdoors, a thinker whose thinking mind sought fundamental truths: why are we here, what is our journey, what does it mean to be alive in this world and how do we express that aliveness. So it was Thoreau whose name was the headliner for

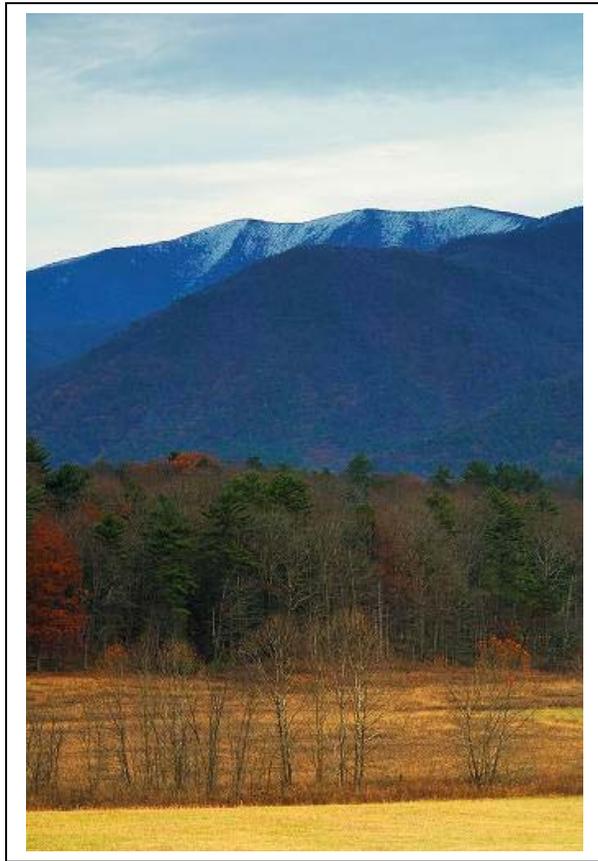


me; but I was also duly impressed by the fact that it was this fellow Porter who had made the journal selections that were included in the book and whose images adorned its pages so beautifully - accompanying the words in such a mirrored way:

simplicity gracing simplicity. In his foreword to the first edition, **David Brower**,

conservation's arch druid, described it as "symbiotic art", saying that "Eliot Porter corroborates Thoreau and Thoreau verifies Porter, one never diminishing the other." That's how arch druids talk, you know, for they are wise beyond mere knowing. And at his conclusion he confided, "To me it seems that much of what Henry David Thoreau wrote more than a century ago, was less timely in his day than it is in ours (1962): we can now prove that the natural and civilized worlds must live together or perish separately. We hope that the attitude of Thoreau and Porter toward unspoiled countryside will be pervasive. **For there is no science and no art of greater importance than that which teaches seeing**, which builds sensitivity and respect for the natural world, a world that 'has visibly been recreated in the night.' A natural world thus cherished will always bring 'mornings when men are new-born, men who have the seeds of life in them.' " These were powerful words to a struggling young wanderer, and I wanted to know more about this modern-day correlative of someone I already so admired.

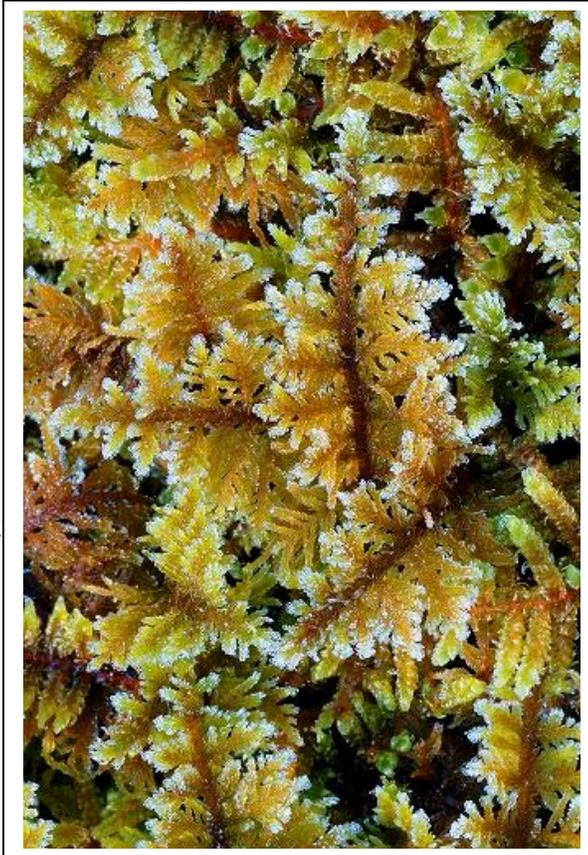
At the time of our introduction, Eliot Porter had been present on the land for way better than half a century, sixty-nine years, in fact: older by almost a decade than I am now as I write. Born in 1901, he grew up with the American century. It was his good fortune to be born into a family that did not know material want. His paternal great-grandfather had once purchased land around an old frontier military outpost known as Fort Dearborn, near the shores of Lake Michigan. Ultimately the site was renamed Chicago, and most of the purchase came to rest with Porter's grandmother. In time, Porter's father came to manage the holdings and to prosper them quite well; well enough so that when Eliot was nine, his father purchased an entire island, Great



Spruce Head, off the Maine coast, square in the middle of the great bay formed by the Penobscot River, flowing from the high country in the heart of the state southward on its run to the Atlantic. From when he was eleven, the family home overlooking Lake Michigan was only a part-time residence; for the remainder of the year, that is to say the summer months, home was the island; and to a pre-pubescent boy, a place of wonder and magic. As Eliot would later relate, Great Spruce Head "was to become an important source of inspiration in my life." It was in Maine that he would first read "**Walden**", and it was there that he would first take up the instrument by which he would give to all of us images of such

beauty and joy. Perhaps, it was between the both of these eye-opening ventures that, he says, "...a deep feeling for nature began to grow in me." And a lifelong passion for the natural world began.

It commonly seems to be the fate, or good fortune, or both, of wanderers that their paths run toward the tortuous, and are seldom the straightforward affairs that so devoutly might be wished. Eliot Porter walked such a path. Affluence did not foster exemption. During early and middle adolescence Eliot had become enamored with chemistry, so that in 1920 he was admitted to Harvard with the goal of pursuing a degree in chemical engineering; however, by the end of his junior year he had realized that it was the chemistry of living organisms – biochemistry – to which he was really attracted. This attraction was quickly refined to focus on the chemistry of biological functions, which soon enough led to the conclusion that medical school was



the appropriate path to follow, not from a love of the science of medicine, but for the reason that medicine was where the studies of biology and physiology came together. He went there, as he put it, not out of an interest in alleviating human suffering, but rather out of an interest in pursuing truth through science; his purpose being to obtain an education in the biological sciences in order to follow a career in biochemical research.

It was this phrase, "truth through science", that gave me what is, perhaps, my deepest insight into the character of Eliot Porter; but before I share that, there are more of the details of his life that I want to explore. Following a somewhat circuitous route that included a semester's interlude at Cambridge in England, Porter did complete his medical school studies. He had met a young woman, Marian Brown, at a party given by his sister; and he and Marian were married in 1928 just before his last year in medical school. The union would last for six years, which included the first years of Porter's stint in research and teaching at Harvard; positions he would hold for a decade.

After the break-up of his first marriage Porter moved into an apartment in Boston, which led to his introduction to **Peter Kilham**, an artist and neighbor. In getting to know Peter's family, Porter met **Aline**, Peter's younger sister, also a well-known Boston artist, whom he would marry in the spring of 1936, and with

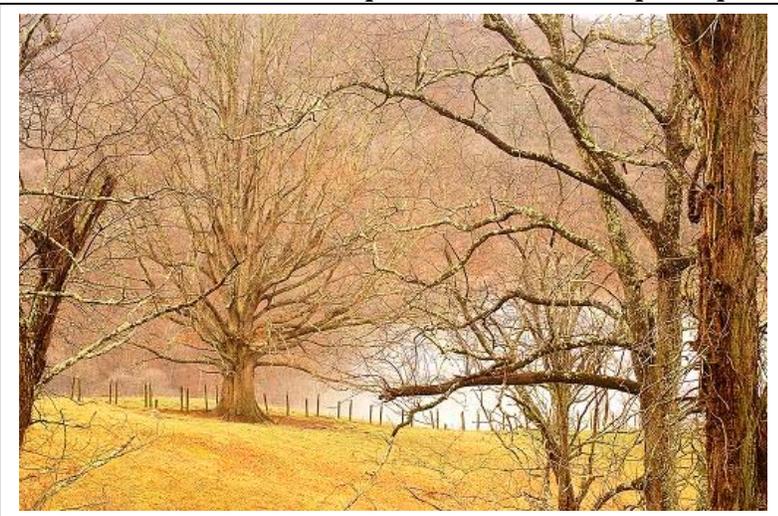
whom he would spend the remainder of his life. At the time of his second marriage Porter had been in biochemical research for nearly seven years. By



his own acknowledgement, he had not clearly understood that scientific research generally moves at a snail's pace and involves a painstaking accumulation of data. His disillusionment with his own inability to live within the dictates of the process finally forced the admission that he was probably not cut from the cloth of such a

career. Let me now return to that earlier phrase "truth through science." When I read these words, Porter's own, it struck me like a hammer blow that Eliot Porter was nothing if not a steadfast romantic, in the purest sense of the word. In the pursuit of truth he was doing only what is as natural as breathing for the romantic mind. That he would choose to follow that trail through the forest of the scientific method is logical enough, but that he, like so many other seekers, would ultimately come face to face with the reality that truth is, as often as not, the product of intuition and heart as much as it is the product of data, is, perhaps, almost foregone. That

is not to say that pilgrims of heart cannot appreciate the rigorous process that is science, nor that those whose make-up is well-suited to painstaking research do not value intuitive processes and insights; but rather that they are, by and large, two different kinds of person, who generally follow two different

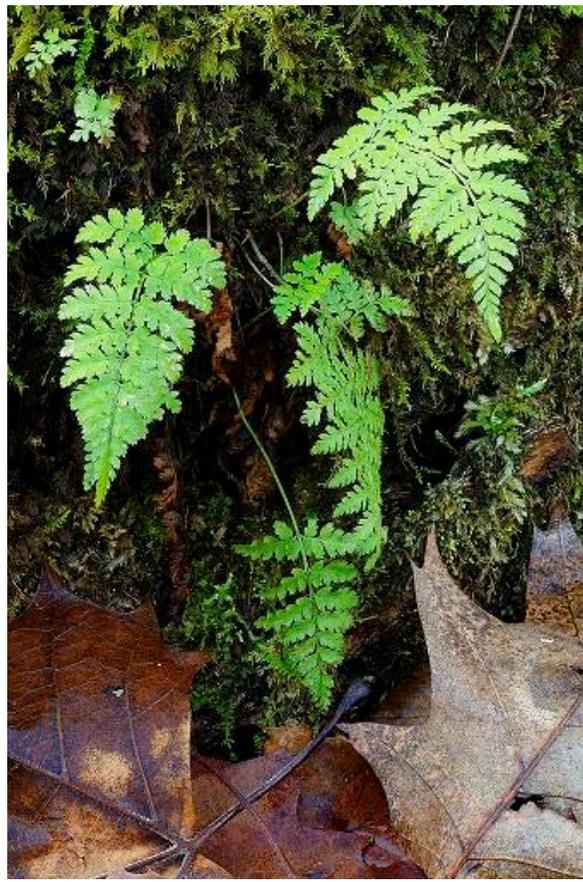


paths to the discovery of the truths that life offers. And it is to our everlasting good fortune that Eliot Porter would come to realize exactly this of himself. It is of this period of intense inner turmoil in his life that he writes, "Probably partly as solace for my failure at research I began, after a lapse of several years, to take photographs and observe nature again...."

This rebirth of interest in photography and nature did not go unnoticed by friends and family; and it happened that **Lois Wheelwright**, a sister of Porter's

close childhood friend, **Curtis Nelson**, invited Eliot to dinner one day with the suggestion that he bring along some of his photographs, telling him further that there would also be another photographer present. The other photographer, as it turned out, was **Ansel Adams**. As he related it later, the attitude of self-satisfaction that he felt as he showed his images on that evening gave way to embarrassment as Adams shared his, which were, as Eliot noted, “vastly superior” to his own. Porter remarked on the graciousness Adams displayed and the encouragement he offered, and he immediately recognized his own need for improvement.

This took place in 1930, the year Porter was introduced to **Alfred Stieglitz**, whose **An American Place** gallery in New York City was quickly becoming known as “the place” where noteworthy new talent in the world of art could be seen, as well as emerging masters. The first images Porter showed to Stieglitz were received non-



committally with a suggestion that he work harder. Over the course of the next several years Porter would periodically bring other images to Stieglitz; all received in pretty much the same manner until 1938. On this occasion Eliot shared his most recent work, including images from a trip to Germany and the Austrian Tyrol. After reviewing everything, Stieglitz remarked simply, “You have arrived, I want to show these.” Years later, Porter would record his reaction in this way: “These few words completely changed the course of my life.... To have work exhibited at An American Place was an honor that overwhelmed me. Under the stimulus of this recognition I realized at last that I must make the break with science.”

It would be another twenty-four years, a quarter of a century, before the world of art would have Eliot Porter’s first book, the one that I held in my hands on that day in 1970. And it would be still twenty-four more years beyond that that I would stand in an auditorium in Gatlinburg, Tennessee to receive recognition for an image just chosen as the best on that occasion from among two hundred other photographers, a recognition whose impact on me would mirror the effect of Alfred Stieglitz’ words to Eliot Porter. I recall other words spoken to me by an old country lawyer, whose opinion I valued and respected. He said, “Don, you have a brilliant legal mind and a piss-poor legal attitude.” And I balance those words against others written by Eliot Porter: “In retrospect, from my experience it appears highly desirable to order one’s life in accord with inner yearnings no

matter how impractical they may seem and not to be bound to an unfitting vocation by practical considerations.” And it seems to me that the trade has been a good one, both for me and for the law.

That I may never achieve the renown of Eliot Porter is immaterial. He taught me to take the whole and to see in it the myriad pieces, each of which reflects the whole in its own special and unique way; and, perhaps more importantly, he taught me something about the nature of paths, something of how to cipher the one on which I am traveling so that I can better understand if it is a path with heart.

What's Now?

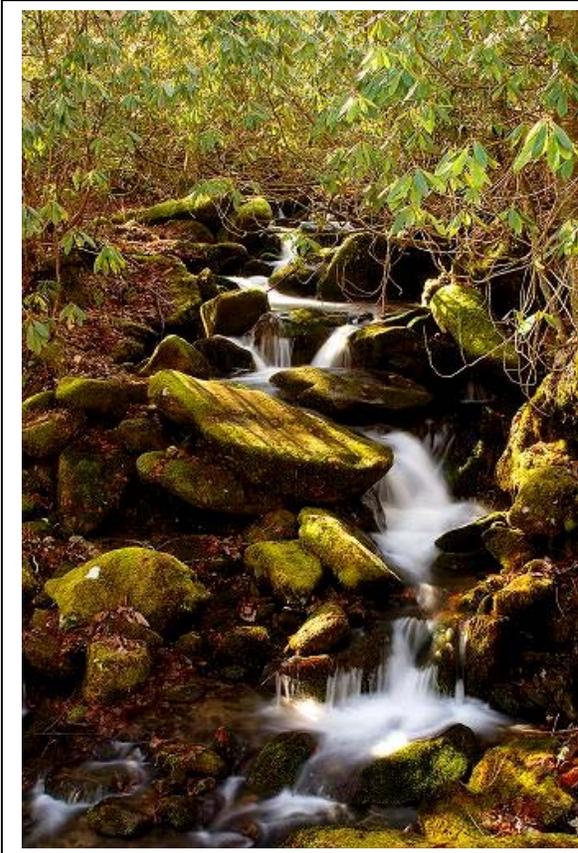
Newfound Mountain rises to just over 4000' as it wraps around the head of Willow Creek to the north and Beaverdam Creek to the south. Sitting in my office and looking beyond my computer' monitor, I can see one of the loftier knobs of this peak as it trails northward ultimately descending into the beautiful valley that is Sandymush. Across the windblown expanse that is today's meteorological offering the knob is white above about 3700', the remnants of last weekend's snow and last night's frosting where the knob was bathed in cloud. The view is of a fairyland of glittering ice, and it reminds me of the topsy-turvy winter that we



have seen in these mountains thus far: warm days of temperatures in the 60's, followed by spells with lows that hovered in the single digits, all in a crazy-quilt pattern that seemed to be no pattern at all. And while all of it may be more than a little unusual and somewhat

disconcerting, it has, without question, created some very interesting photographic opportunities. Within the past three weeks, as well, there has been sufficient moisture such that the stream levels in the park have appeared to be more like what is usual for this time of year. The unusual temperature patterns have commonly created some sulky mornings of valley fogs that provide some wonderfully moody ridge and valley vistas, both in wide-angle and in intimate landscape format. Places like Thomas Divide and Newfound Gap are excellent locations to explore these ideas. And lower down in Cataloochee Valley on the North Carolina side and Cades Cove in Tennessee – as well as Campbell Overlook and the middle Sugarlands Valley – these same opportunities can be found.

Early-to-mid-morning in all the places I have mentioned can offer great light, but since the fog will typically have burned off by late morning, the earlier you are there the better your chances. Remember, too, that we are in that season in which



images of receding blue ridges are commonly to be found. Again, Thomas Divide along US 441 and Newfound Gap are ideal place to look, particularly in mid-morning and mid-to-late-afternoon. When there is thin fog low in the valleys the contrast in the ridges will be enhanced.

I mentioned water levels in the streams in recent weeks. Significantly lowered ground water levels brought on by 2007's drought have not been alleviated by recent precipitation, but, at least for now, there is water in the streambeds.

If you've been reading "*A Song...*" for the past several years, then you can probably anticipate what I'm about to say about sunrise and sunset. There's not much of a choice concerning either. However, having said that, I would be remiss if I did not point out that from Luftee Overlook the sun is in almost perfect position with regard to

its rise over the distant ridge at the far end of the valley. No, there's not a lot of color in the trees, save for the conifers and heaths, which are all a deeper shade of green; and so the only real color, if any, will come from the hues of dawn in the sky itself; but those can sometimes be spectacular, especially on partially overcast mornings. Even when the colors remain rather drab, the rays of filtered light we call "God beams" can create marvelous sunrise/early light opportunities. For now, Luftee is the only real choice for sunrise, and there is no sunset location worth considering without a considerable hike being involved; and it will remain this way until the end of March when Clingman's Dome re-opens for the year. However, there are good early and late light opportunities in places like Cades Cove and Cataloochee Valley. Cataloochee Overlook can offer some excellent images on both ends of the day, especially if you use a substantial graduated neutral density (GND) filter for your work.

One location that I would highly recommend for winter images is the Big Creek area along the North Carolina – Tennessee border in the northeastern section of the Park. Big Creek offers excellent stream images, wonderful moss-covered boulders and logs, and even some human history if you know where to look. Along Big Creek Trail I continue to find beautiful intimate landscapes of the kind that Eliot Porter was such a consummate master. In fact, I cannot be in Big Creek without his artistry coming often to mind. In the spring, Baxter Creek Trail,

which starts at the picnic area at Big Creek and climbs eventually to Mount Sterling is a marvelous wildflower pilgrimage for the first mile, or so, but I'll save that for later. In this season, if you arrive early, before the sun has had time to clear the long ridge that divides Big Creek from its ultimate rendezvous with the Pigeon River, you may well find the moss and leaf debris to be covered with frost, a glistening, tiny world at your feet. As the past three weeks have reminded us, snow can come at any time when temperature and moisture conspire toward that end. And though the Parkway is typically inaccessible this time of year, access to the Park can usually be had once the roads are cleared. Remember to call ahead to determine if the roads are open. The number is (865) 436-1200, Ext. 2, Ext. 2 for current road conditions.

Whatever our images are about, regardless of the season, they are always about the light. It is the quality of the light, as manifest in



temperature, direction, and directness, that determines the moods and feelings



that our images reflect back to our viewers, that gives vibrancy and life to the colors, patterns, shapes, forms, lines, and textures of the world around us. In winter in these mountains the light has a quality that sets it apart, I believe, from other seasons: a clarity

and an intensity that is often not so present or noticed at other times. Winter is a

time of celebration, a time of dancing to the music that is the light; and the mountains of the blue mists are kaleidoscopes and concert halls of the ever-changing illumination.

A Tip is Worth...?

Ah, sad are they who know not love,
But, far from passion's tears and smiles,
Drift down a moonless sea, beyond
The silvery coasts of fairy isles.

And sadder they whose longing lips
Kiss empty air, and never touch
The dear warm mouth of those they love –
Waiting, wasting, suffering much.

But, clear as amber, fine as musk,
Is life to those who, pilgrim-wise,
Move hand in hand from dawn to dusk,
Each morning nearer Paradise.

Ah, not for them shall angels pray!
They stand in everlasting light,
They walk in love's smile by day,
And slumber in his heart by night.

From *Song from The Persian*
Thomas Bailey Aldrich

How marvelous the capacity of the spoken word, the written language, to evoke feeling, to excite emotion; perhaps sometimes even to the point of being too much, of becoming problematic. The line of the child's poem says. ...but words can never hurt me." And yet they do all the time; such is their power in our lives. Yet just as easily, they bring forth the passion that is the fertile soil of love and creativity. Much less obvious to us, generally, and yet just as potent, is the



capacity of color, the faculty of the visible spectrum to do likewise, to call up feeling just by its presence. All of the elements with which an image can be designed have a value that can be described as associative; that is to say, they evoke memories, or connections from other

aspects of our lives. The value may depend on the context in which the element is used. For example, a snake may signify temptation in one context, or danger in another, or perhaps even sensuality. Thus in selecting an element for an image it is important to think about what it signifies or the association you wish to make.

Colors signify as well. Let's look at some of these as they apply in Western culture, for color significance is culturally determined. **Red** signifies passion, vitality, creativity, and warmth; **orange**: assertiveness, endurance, and pride; **yellow**: happiness, intellect, success, sunlight; **green**: health, self-esteem, fertility, the environment; **blue**: prosperity, truth, masculinity, inner peace; **purple**: sorrow, penitence, spiritual mastery; **brown**: earth, security, comfort; **gold**: wealth, generosity, elite. These are more than mere intellectual associations; they derive from deep, almost subliminal places that have evolved over time and been passed on from one generation to the next, each participating in and agreeing to the understandings that have become so well-established. Color in imagery is very symbolic. In its myriad hues and tones it fuels our emotional world; and in this role it becomes essential, when we design images, to be conscious and considerate of the colors we are choosing to incorporate and the impacts they will have on our viewers.

As for Photography with Heart...

As I Walk with Beauty,
As I walk, as I walk
The universe is walking with me
In beauty it walks before me
In beauty it walks behind me
In beauty it walks below me
In beauty it walks above me
Beauty is on every side
As I walk, I walk with beauty

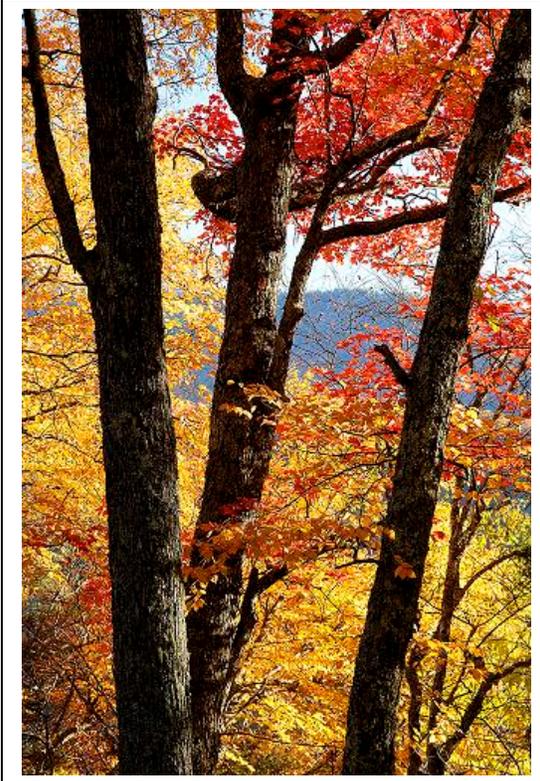
Traditional Diné Prayer



Art is both love and friendship, and understanding; the desire to give. It is not charity, which is the giving of things; it is more than kindness, which is the giving of self. It is both the taking and the giving of beauty, the turning out to the light of the inner folds of awareness of the spirit. It is the recreation on another plane of the realities of the world; the tragic and wonderful realities of earth and men, and of all the inner relations of these.

Ansel Adams in a letter to Cedric Wright, June 10, 1937
From *Art as a Way of Life*
Ann O'Shaughnessy and Roderick MacIver

First, I want to thank all of you who have kindly sent so many thoughtful messages inquiring about *A Song for the Asking* and why there has not been an issue sent out for these past months. I have been touched by your caring. The simple truth is that, beginning with the Michigan and Smokies fall workshops and continuing through the fall and Holiday art seasons, and more recently through preparing for and participating in Wilderness Wildlife Week, I have been so inundated with work that I have just not had the time to devote to getting an issue of *A Song...* to the point of being ready. In the next couple of months I will have to decide the newsletter's future. I do plan to continue it; although it may change in the frequency of its publication. There have been and continue to be changes in the circumstances of my life beyond photography that will play a large role in determining the new directions I will be taking. So, again, thank you for all of your understanding and consideration. I feel truly blessed to



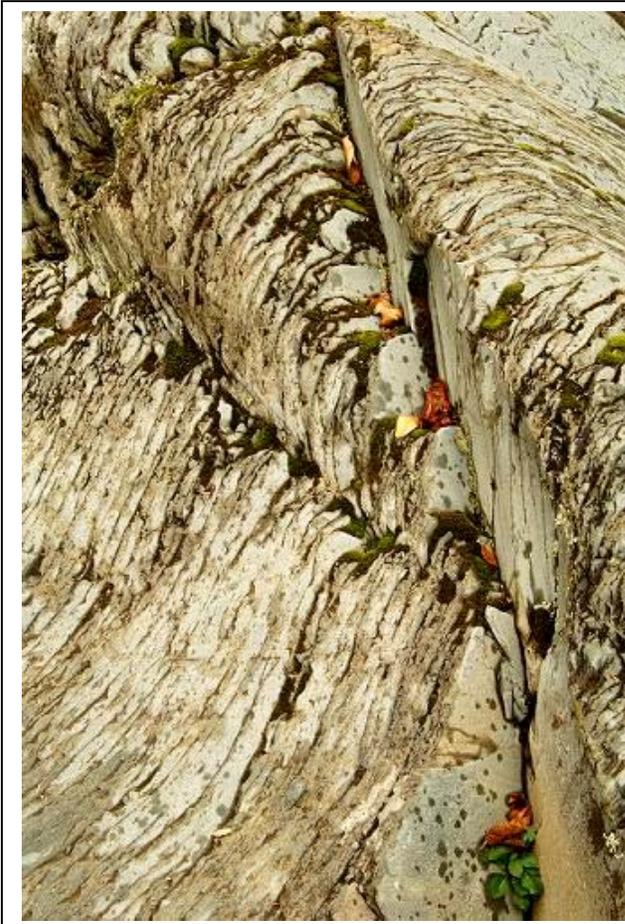
be among all of you. The community of nature photographers are the neatest folks I know.

2008 has arrived and what a wonderful fun-filled year it's going to be. This will be the first full year of **Photography with Heart** workshops that has ever existed. If you haven't known about it before now, please visit our new shared website, www.PhotographywithHeartWorkshops.com. That's all one long address; and if it's easier, just type in www.NancyDonLes.com and you'll get to the same place. Les has done a magnificent job of putting the new site together, and the level of his effort certainly shows. We are all very pleased.

Not only does the site have all of the workshop listings for '08, but it has lots of other neat features as well, like the participants' final program for past workshops, where you can see the outstanding work done by our

participants during a particular event. There's also the "**Whoopee Dance**" page. Just check it out and let us know what you think.

We're ready to get started, and it's right around the corner. The first workshop is a long weekend at **Snowbird Mountain Lodge in Graham County, North Carolina, January 31-February 3**. Snowbird is at the entrance to the Cherohala Skyway, a mini-Blue Ridge Parkway between Graham County and Tellico Plains, Tennessee, topping out at elevations over 5000', with magnificent views for wide-angle and intimate landscapes. Nearby are Joyce Kilmer Memorial Forest and the Tellico National Wild and Scenic River. This is Southern Appalachians winter imagery at its best. There are a few openings left, and if you're looking for a last-minute way to find fun, fellowship, and great winter photography in the mountains email kris@naturaltapestries.com. But hurry!



One of the distinct privileges of my life has been the opportunity to meet and get to know **Nancy Rotenberg**. In addition to being a marvelously creative and gifted photographer, she is a wonderful human being, and a generously kind and loving spirit. Obviously, I'm not alone in my opinion, for Nancy has been invited to give one of the keynote addresses at this year's **North American Nature Photography Association's (NANPA) Summit Meeting in Destin, Florida on March 1**. It's going to be an occasion not to be missed. If you're a member of NANPA, or have been thinking about joining and attending this year's annual meeting, well I've just given you the best reason in the world to be in Destin on March 1.

The second **Photography with Heart** workshop of the '08 will be in **Charleston, South Carolina, March 29 - April 4**. However, since this workshop is full and has a waiting list, there's probably not a lot of reason for me to go into a great deal of detail about it. We do not plan to do this event in 2009, but look for it in 2010.

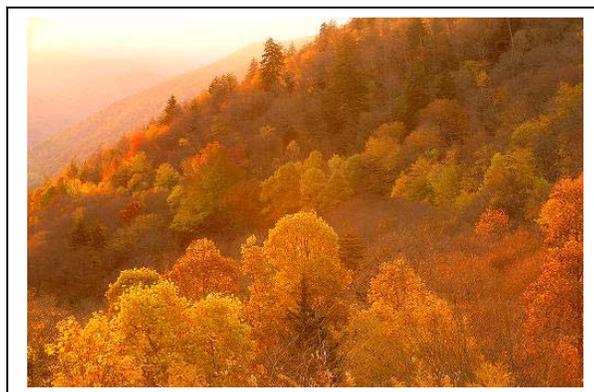
The next workshop which does have openings is the **Smokies Spring Workshop, April 12-18** at the **Comfort Inn & Suites, Cherokee, North Carolina**. Tuition for this workshop is **\$1200**, which includes only the

workshop tuition. For more information on this workshop, or to register, email kris@naturaltapestries.com. The Smokies in April are a wildflower and landscape photographer's dream. This is Les' and my home. Our intimacy with these mountains is your passport to a great adventure and the pursuit of creativity. Did I mention that Nancy will be here, too? At last count there were six (6) openings left for this event.

And if you'd rather not spend a whole week up to your eyeballs in creativity, then join us for the **Smokies Spring Long Weekend Workshop, April 18-21**, also at the **Comfort Inn & Suites in Cherokee, North Carolina**. Tuition for this workshop is **\$595**, which includes only the workshop tuition. For more information on this event, or to register, contact kris@naturaltapestries.com.

The very first workshop ever presented by Photography with Heart was the Roan Mountain/North Carolina High Country Workshop in 2006. It was a huge success, not least of which was due to the location. This year we're going to do it again. The **Roan Mountain/North Carolina High Country Workshop** is , **June 14-20 in Banner Elk, North Carolina**. Tuition is **\$1200** and covers only the workshop. This event is scheduled to coincide with the blooming of the Catawba rhododendron and flame azalea on Roan Mountain and nearby Round Bald. If the buds I've seen on the Catawbas around here are any indication, this is going to be an excellent blooming year on Roan. Of course, that's just one reason to attend. This event is a close-up and landscape adventure par excellence. For more information, or to register, contact kris@naturaltapestries.com.

As many of you know, my good friend **Kendall Chiles** and I often travel together, and usually try to do at least one workshop together during the course of the year. This year we're going to do an **Acadia National Park in Spring Workshop, June 1-6**, at **The Villager Motel in Bar Harbor, Maine**. This should be a wonderful time of great light, spring green, the wildflowers of Mount Desert Island, and the sheer beauty of the Maine Coast. We've limited the number of participants to eight (8), and there are four (4) openings remaining. For more information, or to register, contact Kendall at kchiles@esper.com, or me at mcgowan592@aol.com or don@earthsongphotography.com. Reservations at **The Villager** are at **(888) 383-3211**.



Finally, I want to mention the last two workshops that Photography with Heart will be doing in '08. These are back-to-back events, first at **Zion National Park, November 1-7 in Springdale, Utah** and the **Southwest Tour, November 8-14**, which includes **Zion National Park, Bryce Canyon National Park, Upper Antelope Canyon Navajo Tribal Park, and Monument Valley Navajo Tribal Park**. There are just a few openings left for each of these adventures and **Kris Morgan**, our intrepid program manager has all of the information, including lodging and travel, at kris@naturaltapestries.com.

2008 is going to be a magical year. Recently Nancy sent me a card with a quote from **Rainer Maria Rilke**:

And now let us welcome the new year
full of things that have never been.

What a great sentiment to consider as we go forward into this new venture into growth, creativity, and love. We hope all of you will be able to join us on the journey somewhere along the road.

Until next month...may the Spirit of Light guide your shutter release.

This letter is sent only to those people who have expressed an interest in receiving it. If you no longer want it, you can get off the mailing list by sending an email requesting removal to don@earthsonphotography.com.



Sunset, Cowee Mountains Overlook, Blue Ridge Parkway, North Carolina



Tel 800-221-1830 Gary ext. 2332 Fax 800-336-3841

Email: digitalguygary@wbhunt.com

Hunt's Specials for Don McGowan

(Expiration January 31, 2008)

Canon Digital SLR Cameras

Canon 5D Body	\$2129.99
Canon 5D with the 24-105 lens	\$2849.99
Canon 40D Body	\$1149.99
Canon Rebel XTi Body	(Colors: Silver, Black) \$ 529.99

Canon Lenses

Canon has extended their instant rebates up to \$125.00 on the following lenses and speedlites until February 17, 2008:

EF 85mm f/1.2L II USM	EF-S 10-22mm f/3.5-4.5 USM
EF 16-35mm f/2.8L II USM	EF 100mm f/2.8 Macro USM
EF 70-200mm f/4L IS USM	EF 24-70mm f/2.8L USM
EF 17-40MM f/4L USM	EF 100-400mm f/4.5-5.6L IS USM
EF-S 60mm f/2.8 Macro USM	EF-S 17-55mm f/2.8 IS USM
EF 70-200mm f/4L USM	EF 70-200mm f/2.8L IS USM
EF 50mm f/1.2L USM	Speedlite 580EX II

Canon Factory Refurbished

30D are in stock; limited supply. They will go fast.	\$ 749.99
Canon Rebel XTi (black) with 18-55 lens	\$ 439.99
<u>Members interested should contact Gary Farber ASAP; they will go fast.</u>	
Canon 70-300 IS Lens (a limited quantity, and is in stock)	\$ 409.99

Trade-Ins

Hunt's is offering competitive pricing for a Nikon D200 and all other photographic equipment trade-ins toward the new Nikon D300, Canon XT towards the XTi, and Canon 30D toward 40D. Contact Steve Genatossio at ext. 2312 for more details.

Nikon

D300 Body and D300 with the 18-135 lens is currently in stock. They will go fast. The D3 have started to ship. Members interested should contact Gary to be placed on the waiting list.

D80 Body	(New low price) \$ 789.99
----------	---------------------------

Hunt's is a full line authorized Nikon dealer. Ask about prices on all Nikon lenses including the new 14-24 and 24-70 lenses.

Olympus Digital SLR Cameras and Lenses

Olympus has started to ship the new E-3 camera. Hunt's currently has them in stock. Call for price. Hunt's stocks the full line of Olympus lenses. Ask about pricing on the 11-22, 50 macro, and all other Olympus lenses and flashes.

Epson 3800 Printer Special **Call for the current price.**
From January 6-February 29, 2008; buy and Epson 3800 with a minimum \$150.00 of Epson Exhibition fiber paper and receive an Epson P-3000 Photo Viewer.

*"Free Shipping" Offer on the following items only: when ordering these):	
NIK Sharpener Pro 2.0 Complete Edition (currently \$100.00 instant rebate)	"Call"
NIK Sharpener Pro 2.0 Inkjet Edition (currently \$50.00 instant rebate)	"Call"
PhotoShop CS3 Upgrade	\$ 189.99
PhotoShop CS3 Full Version	\$ 619.99
PhotoShop Light Room	\$ 259.99
PhotoShop Element 6.0	\$ 89.99
Eye One Display 2	\$ 199.99
ColorVision Spyder III Pro	\$ 169.00
ColorVision Spyder III Elite	\$ 279.00
ColorVision Print Fix Pro Suite(Includes \$100.00 rebate; for great price)	"Call"
Sony A700 Digital Camera	\$1349.99
*The free shipping offer cannot be combined with any other additional items.	
<u>Any additional items on the order will be charged shipping.</u>	

Inks

Epson 2200	\$ 9.00
Epson 1800	\$ 11.99
Epson 2400	\$ 11.99
Epson 1400	\$ 18.99
Epson 3800	\$ 47.99
Canon Pixma Pro 9000 (8 pack)	\$ 79.99
Canon BCI-6 Multipack	\$ 49.99
Canon Pixma Pro 9500 (6 pack)	\$ 119.99

Call for the price on the Epson 7800 and 9800 inks. Great prices are being offered to the members at this time.

Memory Cards

Delkin 1 Gig UMDA 305X	\$ 34.95
Delkin 2 Gig UMDA 305X	\$ 49.95
Delkin 4 Gig UMDA 305X	\$ 79.95
Delkin 8 Gig UMDA 305X	\$139.95
Delkin 16 Gig UMDA 305X	\$319.95

Hunt's is offering a flat \$5.00 shipping on all memory cards.

Lenses

5% off is being offered on Hunt's regularly low price on selective Sigma lenses which include:

10-20

105 macro

70 macro

Other miscellaneous Sigma lenses

\$25.00 off is being offered on Hunt's regularly low price on selective Tamron lenses which include:

18-250

28-300XR

11-18

90 macro

Other miscellaneous Tamron lenses

Film Deals

<u>Provia 100F dated 3/07 in 20 packs</u>	<u>each</u>	<u>\$ 2.29</u>
<u>Provia 400F 36 singles dated 8/07</u>		<u>\$ 4.99</u>
<u>New Velvia 50 in 20 packs fresh dated</u>	<u>each</u>	<u>\$ 5.99</u>
<u>Original Velvia 50 in 20 packs dated 2/09</u>	<u>each</u>	<u>\$ 4.99</u>
<u>EliteChrome 200-36 dated 11/07</u>	<u>each</u>	<u>\$ 2.89</u>

Miscellaneous Specials

<u>Hoodman Right Angle Finder</u>	<u>\$ 109.99</u>
<u>Ink Press Paper (10% off Hunt's regularly low price)</u>	
<u>Lenmar battery and chargers (Buy 2 or more and receive 10% off Hunt's regularly low price)</u>	
<u>Arctic Butterfly 724</u>	<u>\$ 89.99</u>
<u>ProMaster Extension Tubes for Canon and Nikon</u>	<u>\$ 119.99</u>
<u>Delkin Gold 25 pack CD</u>	<u>\$ 37.99</u>
<u>Delkin Gold DVD 25 pack</u>	<u>\$ 69.99</u>
<u>Olympus Stylus 79SW</u>	<u>\$ 259.99</u>
<u>Harman and Ilford Injet paper (10% off Hunt's regularly low price)</u>	
<u>Gitzo Tripod and Head (\$30.00 off hunt's regularly low price)</u>	
<u>Interfit Lighting Kit (10% off Hunt's regularly low price)</u>	
<u>Delkin Sensor Scope</u>	<u>\$ 59.99</u>
<u>Slik Tripod and Head (10% off Hunt's regularly low price)</u>	

In the event Gary Farber is unavailable, we invite you to receive excellent service from a member of our professional sales staff. At our flagship store in Melrose, please ask for Kathryn Nazzaro, Ora Lea, Bob Roach, or Keith Patankar at Tel 800-221-1830 ext. 2360. You will receive the same great prices and service that Gary offers.