

Wilderness House Literary Review 9/1

Pam Rosenblatt

Photographer Keith Moul and his enhanced landscape art.

UTAH, CALIFORNIA, NEVADA, AND OREGON are known for their beautiful landscapes. So it is probably a natural inclination for landscape and panoramic photographer Keith Moul to want travel to these places to take photographs of the natural geological structures like the mountains and mountain ranges present in these Western United States. And he did just that!

With his Nikon D49X and his standard 28mm to 55mm wider angle zoom lens (or a less frequently used telephoto lens) in hand, Moul has taken thousands of pictures of natural scenic views in the United States. He explains, "In my artist statement that I sometimes share with editors, I say that there is nothing off limits to my photography except common decency, including falling buildings, garbage dumps and junk yards."

Moul, who received his PhD from the University of South Carolina in 1974, retired from the commercial insurance business in underwriting, marketing and management in year 2000.

He currently lives in Blaine, Washington. His photography has been published in over 80 magazines. In fact, an article about his photography and life was published in *Wilderness House Literary Review* 7/4 in 2012. His poetry has been printed in past issues of *Wilderness House Literary Review*, too.

Five of Keith Moul's landscape photographs are available in the tailing pages of this introduction. These hills or mountains found in Zion National Park, Utah; Palm Springs, California; Las Vegas in the Valley of Fire State Park, Nevada; and the Painted Hills of Oregon can be seen in their natural settings, though the photographs have been altered in saturation and contrast, achieved with the help of photographic enhancement. Moul has provided comments about each of the geological structures below each of the five landscape photographs.

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It is on the edge of the Zion National Park, State Road 9, Utah. I can't be more exact. The geology colors are natural, but saturated. I don't change hues, but I'm not at all above trying to bring out desert colors by saturation and contrast to enhance their beauty. I think of this as the work of a polarizing lens to reduce glare.



This comes from the desert just west of Palm Springs, CA. SR 74 (aka Pines to Palms Hwy) winds up into the mountains, then connects to SR 243 up to Banning, at I-10, on which you can loop back east to Palm Springs. It's an incredibly scenic daytrip. The "mountain" is barely a rocky hill, actually. I don't know its name. Again, no change in basic colors or content, only saturation and contrast. (photo was taken in 2009)

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This gorgeous real estate is found east of Las Vegas in the Valley of Fire State Park. This is another great daytrip (for which a SP fee applies), 55 miles east of Las Vegas on I-15 and near Lake Mead as well. I'm happy to provide these details from Google Maps. I doubt these hills are named, but I'm after the various depths you point out and areas of color and textures in the foreground, middle ground, and background. Once again, only saturation and contrast are altered.



These are the Painted Hills of central Oregon. I get there off US 26 that goes through Madras. I learned daylight photography with an F8 aperture at 125th of a second exposure. That's exactly what this is, changed only for saturation and contrast.



In Utah, also near Zion National Park, this kind of spectacle is common. I travel these roads in a kind of delirium. There is no change in the colors here, only saturation and contrast. I'm not sure which mountain this is, but it could easily be named The Great White Throne, The East Temple, or The Watchman. Or even something else. But the people who did the naming were on the mark.