

HORIZON NEWS #37

IMAGES, THOUGHTS AND NEWS FROM HORIZON PHOTOGRAPHY WORKSHOPS

*It takes great consciousness and awareness to see what is around us in everyday life.
It is what photography can do so beautifully, so simply.*

Judy Linn

STUDENT PHOTOS: CLOSE-UP



Newer cameras enable you to shoot high ISOs without substantial loss of quality. You no longer need much ambient light to take a well-exposed image. So is there still the need for flash? **Melissa Kuzma** (top photo) didn't use flash. Shooting at 1600 ISO, Melissa took advantage of the light coming through a barn window to make this fine portrait of Vincent of Winbak Farms, a favorite location of **Bob Madden** for his workshop, "Chesapeake City through National Geographic Eyes." The light is crisp and contrasty, which means the light source (the window) was small and/or far away...and there were no windows or walls to bring light into the dark side of the subject's face.

But what if you want to produce a "window light portrait" but there's no window...or none in the right place? No problem. Flash can simulate window light.

In **Steve Gottlieb's** "Flash Magic" workshop, **Lynne Geers** photographed fellow student Tony Coyne by bouncing the flash off the underside of a barn's sloped tin roof, which was about 5 feet to the left and two feet above the subject. (This cannot be done with the camera's pop-up flash; it has too little power and it won't turn off-axis.)

Another advantage of flash: you control the degree of contrast. Lynne could have created a contrastier light, like in Melissa's shot. First, she could point the flash so that the bounce was at a sharper angle to the subject, i.e., directing the light more toward Tony's right ear. Second, she could have *narrowed* the light source by moving the flash closer to the roof she used for the bounce. This requires taking the flash off the camera; alternatively, you can narrow the light by using the zoom feature available on many flashes.

ANNOUNCEMENTS

>Searching for a distinctive **Christmas present**? **Horizon Gift Certificates** can be issue in any amount...and have no expiration date! You can purchase a certificate on line or over the phone.

>As your camera club or meet-up group plans its 2011 schedule, keep in mind that Steve Gottlieb and other Horizon instructors offer one-day workshops...our location or yours. Contact us for details.

>Steve Gottlieb's New Mexico adventure will be from May 9th - 15th. Steve is considering leading an August workshop in Peru. If interested, please let us know.

QUICK TIP: RECEPTIVE TO THE UNEXPECTED



Years ago, Horizon Director **Steve Gottlieb** shot a roll of film with a motor drive that malfunctioned. The film came back from the lab in a spool, without slide mounts, because the film hadn't advanced properly so the images partially overlapped. Because the pictures didn't look like what he had expected, Steve threw the defective roll in the trash. A couple of days later, a pair of these overlapping images popped up in his head. Fortunately, the garbage had not been picked up and Steve salvaged the film. The "defective" picture later ran as a two page spread in a book.

There's a natural tendency to reject results that are mistakes or are unexpected. For one thing, some find it awkward to take credit for something we weren't really responsible for. For another, our mind gets fixed on what we wanted to accomplish and unplanned results rub our preconceptions the wrong way.

Photographers should embrace the unexpected.

In the top shot, **Tony Mulea** panned **Steve Gottlieb** who was running parallel to the waterfall at the FDR Memorial in DC. As one might expect in a well-executed pan like this one, the face is relatively sharp, while the arms are blurred. What was totally unexpected was



that the waterfall in the background appears to be flowing diagonally instead of vertically. That turns this otherwise traditional shot into something eye-catching!

"**Fuzzy**" **Fossler** accidentally caught a hand in the frame when shooting a 1920s Catepillar tractor. (Notice the "ghosting" of the hand; that effect occurs when an object is moving against a bright background, flash is used, and the shutter is on a relatively slow speed. Can you figure out why?) "Fuzzy" said he almost deleted the image; then decided he liked it...and gave it an appropriate title: "Halt! I Said Halt!"

Ideas worth keeping in your creative quiver: sticking a hand (or something) in a picture...and moving it when using flash. And panning when there's vertical motion in the background. Unanticipated results aren't usually this positive, but pay attention to them; they may reveal techniques you can apply to future situations.

END FRAME



What's the key to a fine spiderweb shot, like this one by **Chrys Haldeman**? Direct light on the web and a very dark background. In this case, the background wasn't dark. Solution: **Steve Gottlieb** stood behind the web with his black shirt. No sunlight? Simulate it with flash. Place the flash behind the web; that lights the threads but NOT the background; a fast shutter speed should keep the background dark. What's the ideal spiderweb f.stop? If you want the entire web in focus, use a small "f"...and keep the web parallel to sensor. Prefer selective focus? Large "f" and approach the web from an angle.