

HORIZON NEWS #8

NEWS, THOUGHTS AND IMAGES FROM HORIZON PHOTOGRAPHY WORKSHOPS

*Each of us has a distinctive way of seeing the world and representing it through imagery.
Even if two photographers focus on an identical subject, their pictures will be different.*

Jan Phillips

STUDENT PHOTOS: CLOSE-UP



Photos: Steve Berkowitz (top); Suku Balanchandran
our photographers considerable slack.). Suku Balanchan's take on the same subject is altogether different. Tighter crop, lower camera position, wider angle lens. Sweet. We wouldn't change a thing.

Two decades ago, Horizon Director Steve Gottlieb spent several weekends every year over several years photographing Washington, DC with his photographer friend Nicholas Foster. After ten or twelve weekends of shooting together, they decided to look at their images side-by-side and compare. Incredibly, none of their pictures—none!—were alike, most weren't even similar...despite the fact that they used almost identical equipment, they were in the same locations—sometimes just a few feet apart—and were shooting at the same time. What better evidence of the truth of Jan Phillips words quoted above. Once we get beyond taking “snapshots” where no meaningful thought is involved, the act of taking pictures becomes a creative act: we are not simply recording what's in front of us, we're interpreting it.

This comes up often in workshops, such as with these two fine pictures. The equipment was similar, and so was the time of day. (Only one shot was taken with the sun out... see the absence of shadows in bottom shot and the dramatic difference in color temperature between sunlight and overcast light.) Steve Berkowitz's shot takes the “long view” of the rocking chairs. The chairs' alignment, the play of shadows with the chairs, and the contrasting red brick give this shot a great feel. We took the liberty of cropping out the top 40% of this vertical photo, as we expect Steve would have done. No cropping would have been needed if Steve had moved to his right and shot horizontally. (Steve pointed out that there was an obstacle in the way of moving the camera to the right. Point well-taken, Steve. On the other hand, he could have moved the chairs around to avoid the obstacle. This porch is directly across from Horizon's headquarters, and our neighbors give

HORIZON PHOTOGRAPHY SUMMIT

Horizon announces its first annual Photography Summit on May 5, 6, 7. What is the Summit? It's a weekend celebration of photography. Most Horizon instructors will be there, offering “mini-versions” of their weekend workshops, and some other wonderful instructors will be joining us, too. There will be portfolio reviews, a photo competition with great prizes (including a free workshop weekend), panel discussions, a featured Saturday night speaker, lots of time to shoot the breeze with fellow shutterbugs, with time set aside on Sunday for some field work. We'll have the run of Chesapeake City, Horizon's beautiful, historic, waterfront home. Take a break from the ordinary and come share the experience with us. Sign up early and the fee is just \$200. See our web site for schedule and other details.

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QUICK TIPS: CAMERA POSITION

Photo by James "Peachy" Carnehan



We often take students to a nearby spot called Elk Landing where a beautiful tree is a favorite subject in all seasons. The tree presents one problem: about a half mile in the distance, right on the horizon line, are a handful of one and two story buildings that destroy an otherwise pastoral atmosphere. "Peachy" Carnehan solved this problem by laying down in a slight depression in the grassy field in front of the tree; he then put his camera about 1/2 inch off the ground. Presto...no sign of the hand of man anywhere, save for a bit of split-rail fence in the lower left.

Another time when it's good to get soooo low: when you want to see reflections in puddles. If you get your lens right down to the puddle—and we mean so low the camera almost touches the water—even a smallest puddle can become a dramatic mirror. You may have to get you clothes wet, but which would you prefer: dry clothes/decent photo or wet clothes/great photo?

Here Ye, Here Ye NEW INSTRUCTORS JOIN HORIZON TEAM

Horizon is extremely proud to announce the addition of three new "regulars" to our team: **Theresa Airey**, **Harvey Stein** and **Martha Leinroth**. Theresa hails from Maryland, while Harvey and Martha are both Manhattanites.

From the day we opened our doors (not all that long ago), Horizon has been committed to having instructors who are accomplished photographers, experienced and enthusiastic teachers, and outstanding communicators. Theresa, Harvey and Martha certainly qualify for that "trifecta." Theresa will teach Digital Photo Art and two related courses, Harvey will teach Documentary Photography, and Martha will teach several different Advanced Photoshop classes. For detailed bios, examples of their work, and their workshop schedules, see our web site, www.horizonworkshops.com. (Martha's course information will be posted by 2/15/06.)

All three, we should add, will be present for the **Horizon Summit** in early May, which gives those who attend the chance to see them in action as well as to have an opportunity to get to know them personally in an informal and collegial setting. Check out www.horizonworkshop.com/summit.

END FRAME



Photo: Mark Donaldson

All good pictures have one thing in common: they focus your eye on what matters. Among the techniques to accomplish that, perhaps the most under-utilized is selective focus; it rivets the eye to what's in focus. Another technique is using a background to the central subject that is sharply contrasting in color and/or brightness. Mark Donaldson accomplished all these things in his photo. Observe how the scrubby grass and twigs in the background, which would have been distracting and unattractive if in focus, take on a beautiful, impressionistic quality when out of focus. Our minor suggestions: close in a tighter so the thorn is larger—you should feel an "ouch"—and turn the camera off axis to make the brier move across the frame in a somewhat more diagonal line. Diagonals generally have more energy than relatively straight lines.