

# HORIZON NEWS #32

IMAGES, THOUGHTS AND NEWS FROM HORIZON PHOTOGRAPHY WORKSHOPS

*He who works with his hands is a laborer. He who works with his hands and his head is a craftsman. He who works with his hands, his head and his heart is an artist.*

--St. Francis of Assisi, c.1200

## STUDENT PHOTOS: CLOSE-UP



After you find a subject to photograph, what lens should you use? Different lenses yield different results.

Take the wheels found at the abandoned saw mill near Chesapeake City. Use a *wide angle* lens, as **John Briggs** did, and the front wheel is, in relative terms, considerably larger than the wheel behind it. Also, the distance between the front wheel and the ones behind is emphasized (even accounting for the fact that the wheels are not evenly spaced). **Josh Friedman** chose a *telephoto lens*, which makes the wheels more equal in size, and it compresses the distance between them. (If John's lens was wider or Josh's more telephoto, the effect would have been much more pronounced.) Both choices work nicely; both images are strong.

Lens choice should always be deliberate. To get a sense of the impact of your choice, you must practice. Don't just try different focal lengths, you must also move closer to the subject (especially with the wide lens) and farther back (with the tele). Once you get accustomed to seeing the effect, it will register in

your mind's eye even before picking up the camera.

In an excellent use of the telephoto to keep front and rear objects relatively equal in size...and to compress distance between objects, **Penney Hughes** stood about 80 feet from these three cyclists. Her telephoto kept the three heads/helmets/sunglasses much closer in size than a normal or wide angle lens would, while it created the illusion that the cyclists were on top of one another. Another advantage of telephoto that helps here: reduced depth of field which renders the background out of focus.

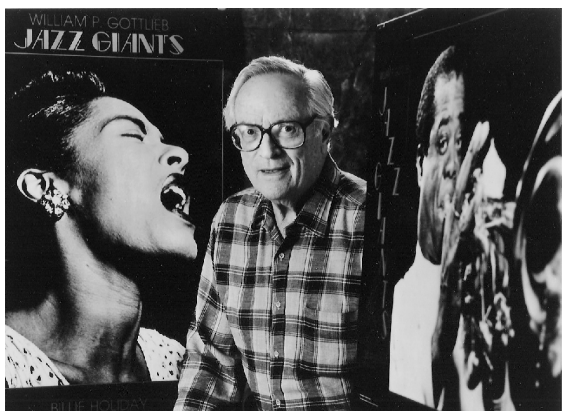


## ANNOUNCEMENTS

>We need help with marketing and administration for both Horizon and for our "sister" business, VisionMining.biz at our Chesapeake City headquarters. If interested, email **Steve Gottlieb**.

>Reminder of our new 2010 offerings: 1. Four workshops with **Lou Manna** in and around his NYC studio: Studio Lighting; Food; Events; and NYC: Landmarks & Street Scenes. 2. **Video Using SLRs and Video Camcorders** with **Tom Sullivan**.

## QUICK TIP: LET OTHERS INSPIRE YOU



**William “Bill” Gottlieb**, father of Horizon Director **Steve Gottlieb**, became world renowned...*after he retired*. In 1979, he published *The Golden Age of Jazz*, a book of photographs that he had taken between 1939 and 1948. Among jazz aficionados and others “in the know,” Bill’s images of musicians, band leaders and singers of that era are among the most iconic images of jazz ever produced. Last week, at an event celebrating the transfer of Bill’s images to the

Library of Congress, Steve, whose dad died three years ago, explained what made his father’s pictures so exceptional...and what made his dad so inspiring. Here’s a brief capsule of his remarks.

“Time after time, my dad captured his subjects at a revealing moment. You can see it in the expressions and the body language. That’s easier said than done. Because there were no telephoto lenses back then, dad got very close to these people; he obviously had their trust. His lighting, using flash bulbs, was exquisite; it had drama, yet it also seemed natural—he shunned the boring on-camera flash look that is so common today. Dad often used a second flash, a “hair light,” to separate dark hair and suits from dark nightclub and studio backgrounds, as in the pictures of Sinatra and Armstrong. Dad avoided formulaic approaches; he chose compositions, camera angles and lighting that best suited each situation. Variety and dexterity is the sign of a truly creative mind.

Dad’s images stand out when compared to jazz pictures that have been done over the past sixty years. What he accomplished is that much more impressive when you consider: 1. He was totally self-taught. 2. His photographs were taken to illustrate articles he wrote; his viewed his pictures as incidental to his words. 3. He was paid a meagre sum for his work; since flash bulbs and film were costly, he could afford to take very few pictures at each event. 4. Cameras back then were complicated and cumbersome, and flash had to be hardwired to the camera--the technical logistics were far more complex than with today’s equipment. 5. Though his pictures span the period from ‘39 to ‘48, the army occupied him for three years, and in some other years he had a “regular” job. In other words, he created a vast body of work in a very short time. Dad was blessed with a touch of genius.

He inspired me by example, not by lecture. I tried, as best as I could, to do what he did: to master my craft...to observe carefully...to shoot for quality, not quantity...to avoid formulas. Dad also taught me that money or recognition shouldn’t be one’s driving force; set your own standards and grade yourself.

You don’t have to like jazz or know these musicians to appreciate dad’s pictures. They are cataloged by the Library of Congress at: <http://lcweb4.loc.gov/ammem/wghtml/wghome.html>. If you’re able to deconstruct how he created these images, you will have entered the mind of a grand master.”