

HORIZON NEWS #38

IMAGES, THOUGHTS AND NEWS FROM HORIZON PHOTOGRAPHY WORKSHOPS

I haven't failed, I've found 10,000 ways that don't work.
Thomas Edison

STUDENT PHOTOS: CLOSE-UP



Early childhood is usually a time when we happily engage in experimentation. We give ourselves challenges and try out different solutions, whether we're building blocks, painting, floating a makeshift boat in a stream of water, or engaged in any other activity requiring imagination. By the time many of us move into second or third grade, our impulse to experiment begins to dissipate. The reasons for this are complex, but surely part of the explanation is that we look to adults for approval and we feel the impact of any negative judgments. Since failure is inherent to experimentation, we do much less experimenting. This



has a pervasive impact on our lives, an impact that's not altogether positive.

Experimentation can be joyous, captivating and absorbing...and photography can be a wonderful tool for getting us back in touch with that inner child who loves experimenting. How? *Take pictures where you can't visualize the outcome beforehand.* Example: Try moving the camera during a slow exposure...and maybe pop your flash at the same time. That what "Mutt" Meritt did in a recent "Flash Magic" workshop. In the top shot of a tree with Christmas lights (plus student/model **Graham Scott-Taylor**), "Mutt" turned the camera in a circular motion during the exposure; in the bottom, he zoomed the lens. More technical information could be provided, but that would short-circuit your own process of experimentation.

Why not try a variety of exposures, camera movements, flash power settings, model poses and ambient lights? Also, try shooting with a tripod and without. Like "Mutt," you'll probably get lots of lousy shots and, more importantly, some "keepers," too. Whatever the results, if you approach this with the mind-set of a child, you'll have fun...and you'll grow in the process.

ANNOUNCEMENTS

- >Our **Canon Experience** workshop with **Barbara Ellison** and our **Weddings** workshop with **Louise Michaud** will take place on July 22-24. This completes our 2011 schedule.
- >Interested in a one-day workshop for your camera club or meet-up group with Horizon Director **Steve Gottlieb**, or other Horizon instructor? Call us for details.
- > The early registration discount for **Steve Gottlieb's** New Mexico Adventure (from May 9th - 15th) closes on February, 10th.

QUICK TIP: LIGHTING A GLAMOROUS FACE



Horizon instructor **Joe Edelman** has been shooting people for three decades. Best known for his exquisite photographs of beautiful women, his work has appeared in *Maxim*, *Cosmopolitan*, *Shape*, *the New York Times*, and many other publications. At Horizon, Joe teaches **Glamour and Beauty** and **Nudes: The Female Form**. Whether or not you photograph “beautiful people,” Joe’s extraordinary knowledge of lighting, posing, composition and Photoshop have value whatever your subject. Here are a few of his thoughts.

“Creating a captivating image doesn’t have to be difficult. Follow the KISS formula: Keep It Simple Stupid! Photography is a visual endeavor where you’ll be judged by results—not by how clever or complex your process. For my beauty shots, which are similar in composition to my other portraits, I use either a fixed 85mm or 70mm–200mm zoom. I hand hold because I prefer to have the freedom to make subtle movements and compositional changes, but if you like using a tripod, do it.

“For this shot, I’m using one light with an inexpensive “beauty dish” modifier, plus a 20” x 30” piece of white

foam board reflector (\$3.88 at Walmart...I tend to step on my reflectors, so I use inexpensive ones, except when I want to impress a client.) I’m working with a simple dark gray background (Savage Thunder Gray). The spill from my single light source is the only light hitting the background. If I place my subject close to the background, it will appear dark gray; if I move her further from the background it will appear black.

In this example [more will follow in future issues of Horizonews], the model was placed just two feet in front of the background. The light was above the subject, about a foot in front of her, and slightly to the left of the camera lens axis. Look closely in the iris of the eye; you’ll see the Walmart reflector that’s about 10–12 inches below the model’s chin and angled up slightly towards her face. This is KISS in action.”

Joe’s next workshops are March 26 & 27. Outside the workshop environment, Joe shares some of his vast expertise in fabulous, short videos: <http://www.youtube.com/PhotoJoeEdelman> (his video about lighting an egg is a special treat) and in his blog: <http://www.joedelman.com/blog/>. You will learn...and be inspired!

END FRAME



Motorcycle mirror self-portraits are common, but we thought **Francesca Muhlbaier** shot was a standout. What raises her image to a higher level is the background. Backgrounds like this one create mood, emphasize the color of the main subject, eliminate visual distractions, and more.

One photographer in the 80s made a career of shooting famous people with the same background...one that was so stunning you wanted to visually devour it. The backgrounds used for close-ups in the movie “The King’s Speech” have that same quality. So be sensitive to your background choices; they have a big impact on image quality.