

# HORIZON NEWS #45

IMAGES, THOUGHTS AND NEWS FROM HORIZON PHOTOGRAPHY WORKSHOPS

*“There is no voice in all of the world so insistent to me as the wordless call of [Glacier Park’s] mountains.”*

Mary Roberts Rinehart, 1925

*“Glaciers are almost gone from Glacier National Park.”*

Donella Meadows, c. 1990

## Student Photos Up Close

Most students are so accustomed to using the camera’s single shot setting they often overlook the motor drive function, which is invaluable for capturing decisive and fleeting moments. A couple of examples:

During this year’s Horizon “Western Adventure,” while driving through Montana’s Glacier Park, we aroused a grizzly bear that appeared to be taking a siesta in the middle of the road. As our cars approached, the bear jumped to his feet and, to our astonishment, ran parallel to the road for about four hundred feet. (I can’t say whether the bear set the pace—about 20 mph—and we followed, or vice versa.) Using the motor drive function, students on the passenger side captured the grizzly in full gallop, with three and even all four feet off the ground. **Bill Daniel** (top) captured this dynamic moment, while **Margaret Verhey**, used the speed of the car for a panning effect.... note the blurry grass in the foreground while the bear is sharp.

At Fort Delaware in upper Delaware Bay, **Lisa Alapick** used motor drive to nail the decisive moment during the firing of a historic cannon. I, myself, was shooting at the exact same time, using a motor drive that cranks out 3-4 frames a second, yet I completely missed the flame.

Conclusion: even with motor drive, luck plays a role in perfect timing. Note: flash fill would have brought out detail in both soldiers (you hardly notice the one on the right). Bear in mind that flash can’t always keep pace with motor drive, especially outdoors when significant flash power is needed. After two or three shots, the may battery need to recycle and the flash won’t fire.



Bill Daniel



Lisa Alapick



Margaret Verhey

## Quick Tip: “Directed Serendipity”

by Steve Gottlieb

This year’s Horizon “Western Adventure” in Montana generated striking images and memorable experiences, like those on the previous page. Here are more:

We spotted Texas longhorns in a field, too far away to photograph. Nearby, I saw a man working in his driveway. “Do you know who owns those longhorns? We’d like to take some pictures if we could get closer,” I said. To my surprise, he was the owner and, to my delight, he said he’d call them in from grazing so we could get some close-ups. I was amazed when he said we could feed them by hand. Those horns are fearsome, plus I didn’t want to feed the cows any of my fingers, so I was nervous at first, but I relaxed when it became clear that the animals were tame... and when the farmer explained they had no upper teeth and can’t bite.

**Margaret Verhey** captured the peak of my spontaneous joy in the act of feeding them. It didn’t occur to me when Margaret first showed me this picture, but it is a poignant “bookend” to a picture taken more than five decades ago. When I was ten years old, my father, William, photographed me for one of his children’s books. I will treasure this new portrait. Thank you, Margaret.

**Sherman Levine** used a wide-angle lens for his superb version of a longhorn portrait. Wide-angle lenses make objects near the camera appear disproportionately large (relative to the other cows and the mountains in the background); this adds dramatic emphasis, if any is needed, to those imposing horns.

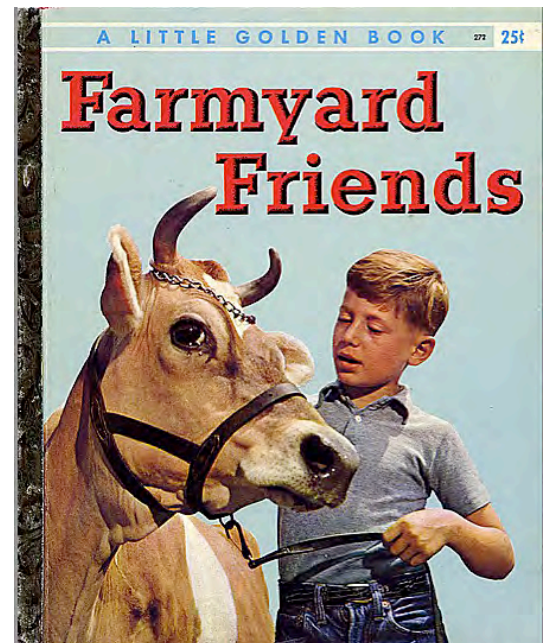
These pictures were a result of what you might call “directed serendipity.” If you feel, as I do, that serendipity adds delicious carbonation to any trip, then you should make an effort to *provoke the unexpected*. How? Talking to strangers, as I did here, often elicits surprising photographic opportunities. Another technique: Don’t get stuck in “itinerary rut;” explore roads not taken...and when you get lost, turn your error into an adventure. Another idea: pursue seemingly unphotogenic subjects—if your mind is open to it, they can yield more surprises than traditional photo opps. Horizonews readers may recall an article about the serendipitous joy a group of us found in photographing an abandoned barcalounger (la-Z-boy).

I’m hoping for plenty of serendipity in our Ireland workshop, August 6 – 12 ...and in next year’s Western Adventure, planned for California.

(See next page for schedule of other upcoming workshops.)



Margaret Verhey



William Gottlieb



Sherman Levine

## Upcoming Workshops:

- **June**

30th Adobe Lightroom

- **July**

7th-8th Flash Magic: Indoors & Outside

20th Camera Basics

21st-22nd Creative Vision: 2 Day

- **August**

6th-12th Ireland: Landscapes & Locals

- **September**

8th From Click to Print

9th Photoshop Elements

22nd Adobe Lightroom

29th-30th Washington DC: Icons w/ a Creative Eye

- **October**

12th Camera Basics

13th-14th Creative Vision: 2 Day

13th The Spirit of Manhattan

19th-21st Canon Experience

20th Central Park in Season

26th-28th Chesapeake City thru Nat Geo Eyes

- **November**

3rd-4th Real People, Real Places

- **December**

8th The Creative "i": Shooting with the iPhone

## End Frame

A few newsletters ago, I observed that it's not easy to create pictures that are genuinely funny. I think this shot by **Ray Hull**, taken during our Western Adventure, succeeds. Though obviously contrived, it doesn't have the stiffness seen in many contrived shots. This is due, in large measure, to the natural body language of the photographer in the background (that would be **Sherman Levine**, the celebrated longhorn photographer).

