HORIZONEWS #46

"Photography no longer needs to clamor for a place at the table; at times, it seems to be hogging the meal. One of the great shifts in Western art over the last three decades is photography's move from a subsidiary position…to a central place alongside painting and sculpture."
Arthur Lubow, New York Times Magazine

Student Photos Up Close
By Steve Gottlieb

The term "creative photograph" has different meanings to different people. One definition, among many, might be this: a "creative" photograph captures a subject in a way that isn't visible to "ordinary" eyes.

Here are two shots I would consider creative under this definition. They were taken on the same day (during Horizon's Western Adventure in Montana)…in the same place (at a small pier on Flathead Lake)…and at the same time (middle of the day…sunrise/sunset hours don't have a monopoly on great light). **Margaret Verhey** created a silhouette filled with varied shapes and energetic body language; by exposing for the sky, the pier and people, both in shade, came out dramatically dark. **Ray Hull** shot the top of the pier that's visible from a side angle in Margaret's picture. Ray laid his camera directly onto the pier's metal grate; this perspective, along with a wide-angle lens choice and a small aperture (for depth of field) created a mysterious, other-worldly image.

Both photographers saw what you might say was "hiding in plain sight." And they employed the right techniques to make strong images.
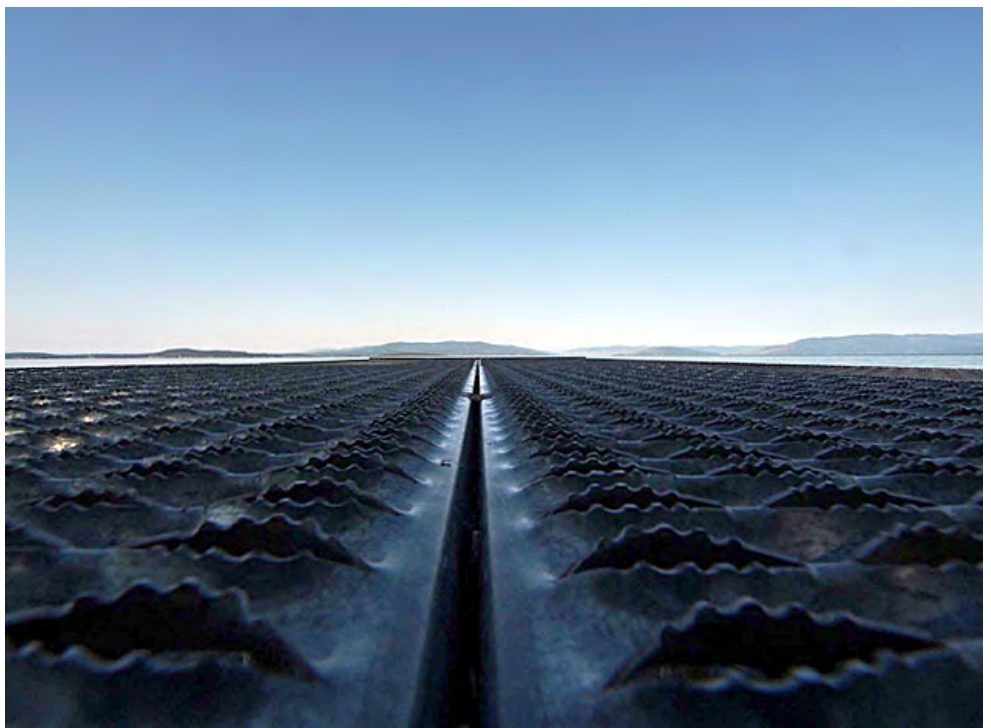
Fun Self-Portraits

by Steve Gottlieb

How often have people handed you their camera and asked, "Would you take my (or our) picture?" How many times have you done the same thing? Either way, the outcome is probably just a quick snapshot. When someone is shooting you, why not go beyond snapshot. Be creative. Spontaneous. Even silly.

Four examples from our just-completed Ireland Workshop. In the first two, **Anne Constant** took my picture; in the signage shot, **Jim Auerbach** captured "the action." No one was around the beached ship so I used a self-timer.

Locations: 14th Century fort in The Burren. (What height do you think I'm jumping from?) Castle window near Kilfenora. Signage along the Ring of Kerry. Beached ship on Inisheer Island.

When you hand your camera to someone else, you need to guide them carefully if you expect to get the result you want. Then you need to switch gears – your now the subject, not the photographer. This is like a movie director, think Woody Allen, directing himself... but on a very tiny scale.

I would have preferred to have someone other than me for these photos, but finding volunteers, especially for these antics, is problematic.

For fun photographing people be sure to check out the upcoming
Real People, Real Places
on November 3rd -4th

The Digital Edit
by John Lauritsen
Converting to Black & White in Adobe Lightroom 4

Welcome to a new series on tips, tricks, and ideas for editing your digital photographic images.

Objective: Better quality B&W images than with generic conversion tools.

How to do it:
Once you are in Lightroom 4, and you've selected the image you want to work with, jump over to the Develop Module. We are going to focus on a few sections of this module.

First we are going to do the general color correction to the photo. This is under the "Basic" section. Click over to the Black and White Treatment. To get quality results, you'll need to customize your adjustments for each image. Start with the White Balance (Temp) and then focus on getting the correct exposure followed by the Highlights and Shadow areas next. I finish with either increasing or decreasing Clarity depending on my goals for the photograph.

Second I go over to adjust the Tone Curve. Depending on the contrast effect I want determines how much I adjust this curve. I usually never leave it linear, as even a small "S" curve can add some punch to the image. You can adjust the tones individually or use the preset Point Curve.
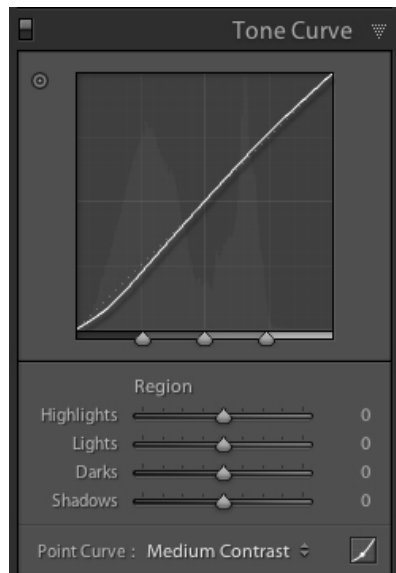
For further adjustments I go down into the HSL / Color / **B&W** panel and adjust the individual colors in the image. Note that when you adjust skin tones (yellowey reddish oranges) then other parts of the image with these colors will also be adjusted. The same applies for blues, greens, etc. This is where the fine tune controls come in for this process.
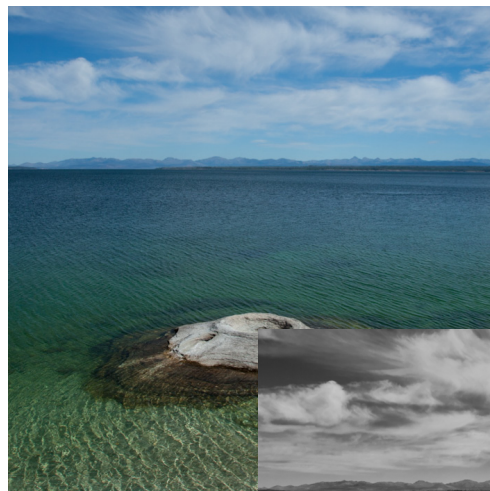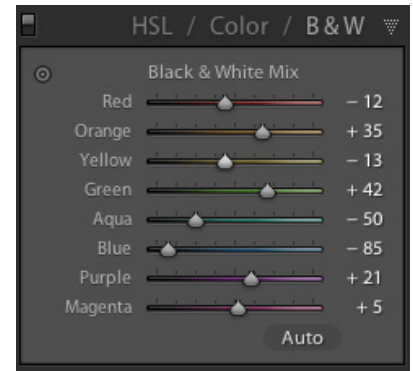
Before
&
After

John has several upcoming classes on photo editing and photo workflow process. Register today to reserve your spot.
September 22, 2012 – Adobe Lightroom
January 19, 2013 – From Click to Print
January 20, 2013 – Photoshop Elements

You can follow John on his blog at www.jlauritsen.com

Upcoming Workshops:

- **September**

    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

- **January 2013**

    19th From Click to Print

    20th Photoshop Elements

- **February 23rd-24th**

    Horizon "SUMMIT" in Wilmington, DE

- **April 29th- May 5th**

    California Workshop

End Frame

Sonni Waldecker's photo captured the feeling of Ireland's colorful small towns, which the country seems to have in unlimited supply. We visited eight towns that received — and deserved — Ireland's "Tidy Town" award. Due to a slow shutter speed and no tripod, Sonni's picture was somewhat soft. Back in film days, unsharp photos were usually trashed. Nowadays, using Photoshop (and other) filter effects, you can turn softness into a painterly virtue, as we did here.