

HORIZON NEWS #73

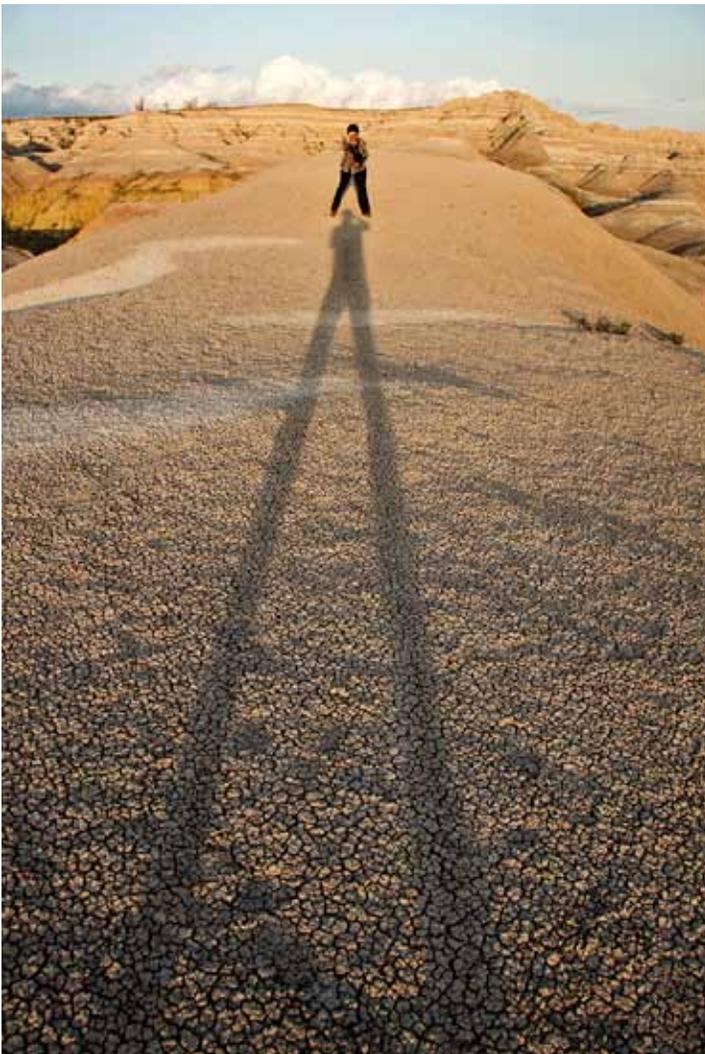
IMAGES, THOUGHTS AND NEWS FROM HORIZON PHOTOGRAPHY WORKSHOPS

*"Who knows what evil lurks in the hearts of men? The Shadow knows!"
Introduction to Radio Show "The Shadow" (1930-1954)*

Shadowy Photography

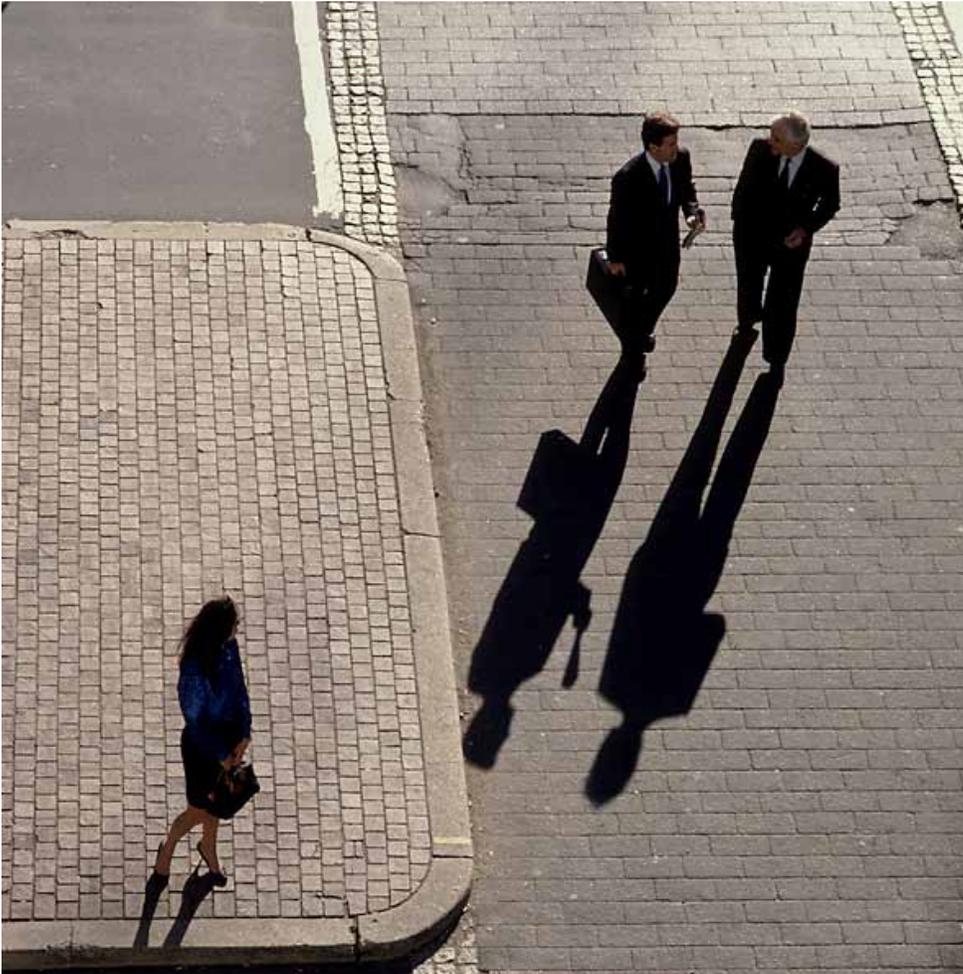
Text & Photos by Steve Gottlieb

I've got a thing about shadows. I love how they add depth and contrast to photographs. And how they help define the shape of lit objects. Shadows are usually a secondary element to images, but when you make them a central component they can create mystery, power, surprise or humor. As you wander about with your camera, don't forget that shadows, in all their wonderful variety, are always there for you...on every sunny day and on every night you carry a flashlight or flash.



Left: Stretching over a crunchy patch of South Dakota Badlands, my shadow seemed incomplete on its own, so I juxtaposed it with a friend's body. The result made me smile. The lower the sun is in the sky, the longer the shadow; when the sun gets *really* low, it loses brightness and shadows lose their contrast. The shots I took ten minutes after this had no punch. Right: In this helicopter view from about 400 feet, the shadow's blackness complements the punchy orange leaves and golf course grass. The shadow also provides a second visual vantage point that defines the shape of the tree.

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I shot this image for a promotional brochure for a downtown Washington, D.C. office building. The concept was to indicate that this specific location, with its very identifiable stone paving, was where power players convene. The shadows created drama and gave the men more gravitas, as well as establishing a visual line connecting the men to the (presumably admiring) woman.



I took this quick shot to demonstrate how a flashlight could throw a shadow on a wall. I left it to the students to develop their own variations. A time exposure enabled the flashlight's beam to slowly move up the body to create a full shadow. (You could also do this using a flash.) A shot like this takes three people—one to operate the camera, a second to hold the flashlight, a third to serve as model. [Halogen flashlights are dramatically superior to the older kind—lighter, smaller, more powerful, and with less color cast.] Location: Fort Worden, Port Angeles, Washington.



The cozy, quaint village of Bear River, Nova Scotia, is home to several buildings that sit atop tall pilings so as to accommodate the dramatic rise and fall of this tidal river. I consciously “shaped” my posture to create areas of separation between my shadow and the railing and between my hands, arms and body. This keeps one’s shadow from becoming an ill-defined dark blob. The image is an HDR merge of two images.

Left: Immediately after a rainstorm, the sun came out, casting a tree’s shadow onto a shallow puddle of water. I included a small portion of the tree’s trunk (in the upper right of picture) for reference. Location: Western South Dakota. Right: I had some fun with a student in a Lewes, Delaware cemetery. Not all my efforts at humor succeed...but I always have a good time trying. [Photo by Gottlieb with Bob Spross]

