

## Hands On Newsletter

January 2008

[www.prairiefireproductions.com](http://www.prairiefireproductions.com)

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### New Year Resolutions 2008

There are studies that show that resolutions, made publicly, are more likely to be kept.

Last year, in one of these newsletters, I made a public resolution to “slow down in the camera room” – to not feel so rushed and pressured that I could not do my best work. I’m pleased to say I kept that resolution and am pleased with the results.

With that success in mind, I’ve decided to make the January issue of each year’s newsletters a *Resolution Issue*.

So, here’s what I’m going to try to do in 2008:

The theme of my year will be to “**go outside of my comfort zone**” – to stretch, to be out-of-the-box creative, and to take risks.

I came to this theme while looking at my daughter, who just turned 16. Jen inspires me in many ways; one of the things that impresses most is Jen’s willingness to take risks.

I’d like to take a little credit for that but I’m not sure I can. When Jen was in the second grade, we went to a parent:teacher conference. The teacher

asked us to write down, and turn in, what we wanted our child to learn during that year of classes. Most parents put down things like “learn to write”, “learn to spell” or “learn to color within the lines.”

I wrote down that I wanted Jenny to “learn to fail”. Obviously, this wasn’t what the teacher expected and she called within a day. “Why in the world would you like your daughter to learn to fail?” “Because, if she can’t learn that’s it’s OK to fall flat, if you are doing your best, she will never learn to take risks. And, without taking risks, she will never reach her full potential.”

Said another way, I wanted Jenny to learn that it was important to leave the “comfort zone”, to stretch out, to take risks.

This year, I’ve resolved to follow my own advice.

So, here’s what I resolve to do:

### **Resolution #1: I Will Become a Lighting Anarchist**

To become a good fisherman, I had to learn to “be a fish” – to stop thinking like a fisherman and to experience the entire moment. **I had to learn that there were no “rules”**. To let go, to stop over thinking things and to just do what was to be done. Once I mastered that perspective, I got really good.

For this year, I’ve resolved to do the same thing in the studio. I want to see studio lighting with my big eye, I want to “be the light”. I want to be so totally immersed in lighting that I think like a light, understand the impact that I, the light, will have on my subject. I am not going to put my lights where I’m comfortable putting them. I’m going to put my lights where they need to be.

I am going to be a lighting anarchist – I’m only going to follow the rules I want to follow and break the rules I don’t.

I’m going to experiment, do whacky things. Put the lights where they “feel right” not where my books tell me to put them. I’m going to mix and match, push and pull, try bizarre things and do a lot of “what if?” things – the things that have come to me but that I’ve never taken the time to try.

I’m going to practice in private and take risks in public. I’m not going to fear failure – one cannot take risks if one fears failure – because there is no failure, just a lesson learned that something I thought would work didn’t.

The alternative is to stay in my comfort zone and, if I do, I won’t grow.

Many years ago, in the early days of television (before many of you who read this newsletter were born), my family used to watch *The Jack Benny Show*. Jack would often start the show by playing a violin solo – terribly out of tune. My father, who was a great musician and teacher, would always turn to us and say “It takes a great

violinist to play so consistently out of tune.” What he taught me was that you cannot break the rules until you can follow them. You have to be good before you move to being different.

Five years ago, when it came to studio lighting, I was dumb as a stump. I knew film and TV lighting (both of which use hot lights) but had no idea how to use strobes (and no idea that many of the lighting principles are universal and include indoor and outdoor lighting be it natural or artificial.)

One of the things I like most about Hanson Fong is the deep respect he shows for the people who have taught him. As we start this New Year, I'd like to do the same thing.

I've taken lighting classes from almost a dozen teachers – many of the classes more than once. (I've been through many of the “same” *Hands On Seminars* 8 or more times – and I've learned something different each time.)

I've taken Texas School classes from [Scott Smith](#), [Doug Box](#), Dave Newman, and [Tim Meyer](#). At Rice, I took a class from [Don Eddy](#).

I've had the pleasure of sharing the *Hands On* classroom with some brilliant photographer/teachers – whose rich and diverse approaches to lighting have given me both artistic vision and confidence. [Doug Box](#), [Hanson Fong](#), [Jim DiVitale](#), and [John Woodward](#), thank you.

My resolution is to grow – both in my understanding of light and lighting and my confidence to break the rules.

I am going to become a light.

(So if you see me walking around with a soft box on my head, don't call for help – I'm just “in role”.)

## **Resolution #2: I Will Get Out of My Software Comfort Zone and Try New Ways of Doing the Same Thing**

### ***Lightroom***

Over the years, I've found a “comfortable” workflow – *Bridge* to *Photoshop* – supplemented by some great add-ons like those from [onOneSoftware](#) and [Imagenomic](#).

Recently, I've wandered off the path a bit, and like what I've found.

My first big change was to start working in *Lightroom*. I'm sure I'm the last one to the table on this, but I resisted making the change. It didn't matter that when Dave Cross taught his *Hands On Seminar* he let us all know that *Lightroom* was a better find than a delicious, calorie free chocolate malt. Or, that when Jim DiVitale taught his seminar here he said it was better than getting a new Ferrari for \$10,000. Both Jim and Dave told me I had to try *Lightroom*. So, I did what I always do when someone tells me I have to do something, I ignored them.

But, then I went to *Photoshop World* and spent a day in the *Lightroom* track. I was blown away by the depth and power of *Lightroom*.

Why is it so good? Here's what I understand: Photoshop was originally created for artists. *Lightroom* was created for photographers. It does what we need done, quickly and easily.

Does it replace *Photoshop*? Not really. It's not intended to. For much of what we do, importing, naming, and sorting images, adding metadata and keywords, rating and culling, image adjustment (RAW processing, BW conversions, etc., printing, slideshows and sending images to the web) it may be all we need.

For image enhancements – the things that require layers, masks, and some heavy duty creative tools, we will still go to *Photoshop*.

I'm in the process of moving my workflow out of *Bridge* into *Lightroom*.

In the studio, I shoot into *Lightroom*. (I tether my camera to my MacBookPro using *Nikon's Capture Control Pro* software. I direct *Control Pro* to put the images in a desktop folder. Then I tell *Lightroom* to import the images from the folder and to display them. Once set up, the process is quicker than reading this paragraph. And, it works, flawlessly.)

Am I a *Lightroom* master? No way. But, I'm learning.



There are a ton of resources to help us learn *Lightroom* – free tutorials<sup>1</sup> all over the Web, and some very good books. So far my studies have been anchored in Scott Kelby's *The Adobe Photoshop Lightroom Book*. Like all of Kelby's books, this is a practical, step-by-step guide to the program. (You can click on the book to get a full description.)

*Lightroom* is clearly the wave of today. So to help us all surf it, I've asked one of the world's best Adobe teachers, Jim DiVitale to teach a seminar based in *Lightroom* and *Photoshop*.

The seminar will be on March 29 and 30. Details and enrollment information will be posted soon.

### ***Capture NX***

If this New Year is about doing new things – I've got to try *Nikon Capture NX*. I've owned this product for more than a year – and have never opened it. Why? Because I was in my software software comfort zone. (You can click on the picture to go to the web site.)



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<sup>1</sup> For example: <http://www.lightroomkillertips.com/>, <http://www.photoshopsupport.com/lightroom/tutorials.html>, <http://www.peachpit.com/promotions/promotion.aspx?promo=136120>

Why learn another image processing program?

Because when I worked on race cars, my tool box contained more than one wrench. I am a firm believer in having different tools for different tasks. Somewhere in that tool box I have an obscure wrench the only purpose for which is to adjust the valves on a Porsche 914 engine. It does nothing else. But it does it well. Other wrenches can be used to adjust the 914's valves but the obscure wrench is better.

That's why I'm going to try *Capture NX* – not because I'm thinking of changing my workflow, but because I'm thinking of adding to it.

I am a Nikon shooter. I will say it loud and I will say it proud. (Yesterday, I picked up my new D3 – the battery is charging as I type. I'll try to get a "first impressions" review in the next newsletter.)

In a past newsletter I wrote about how to set up and use *Nikon Capture Control Pro* in the studio. I love that software. It is simple, straightforward and trouble free.

I'm not big on frustration. So, I won't take on a new software learning project until I am sure that there are good, solid, teaching materials available. Life's too short to struggle learning a new program. Just as I looked for books and tutorials before I took on *Lightroom*, so too did I look for things to use while learning *NX*.

I'm pleased to say that I found what I was looking for. Two of my favorite Nikon shooters, [Vincent Versace](#) and [Tony Corbell](#) have each created tutorials that will speed the learning plow.

Tony, who will be teaching a *Hands On Seminar* in December – *The Power of Light 2008*, pointed me to an [NX page](#) that contains both case studies and tutorials.

Vincent has created a great 3 DVD tutorial set. I love Vincent's DVD's and will review this set, and others, in upcoming newsletters. Vincent has the ability to teach at a very high level but always finds the nexus between theory and practice. We get a solid understanding of both the why and how to do things. Study his stuff and you will get a good understanding why his book is called *Welcome to Oz*. (You can click on the DVD picture to go to the web page.)



I'm really looking forward to working with *NX*. It was created by the very capable people at NIK Software – so I have high expectations that it will make me better and more productive. (BTW – Janice Wendt, the NIK Diva that we see at every trade show, will be teaching a *Hands On Seminar – Portrait and Fashion Photography: Capture and Retouching*, in June.)

### **Resolution #3: Protect and Enforce Copyrights**

This resolution is a little different – instead of going outside of my comfort zone, I’m going more deeply into it. I believe in the protection of creative rights, This year I’m going to take action on the enforcement front.

Al Hopper sold me on PPA with one sentence: “We are working hard to protect copyrights.”

I joined to help him help photographers. With my legal experience, and my strong belief in intellectual property rights, I wanted to volunteer to protect others.

Little did I know that my first big copyright battle would be my own, and that PPA would be helping me, not me helping them.

Last year, one of my clients decided not to license an image and a campaign I had created for her and her business.

A few months later, I walked by her showroom and was shocked to find a “knock off” of my image and layout anchoring one of her ad campaigns.

You have no idea how sick one feels when one sees that someone has violated his creative rights until you’ve been there. This was a real kick in the stomach.

The way I see it, I have to enforce my rights against her and the

photographer she used to knock off my image. I call it the curse of the law degree. With my background and my license, if I don’t stand up for my rights, if I create an atmosphere where stealing from artists is tolerated, who will stand up to stop it?

I will spend a good bit of time litigating this issue AND writing about it. I hope these newsletters will give you an understanding of how to protect your rights and give you the strength to do so.

In the next few weeks, we will file our complaint with the Federal Court in Houston. When we do, I will post it on my website for all to see. I’ll try to put all of the important stuff up on the site, and I’ll try to do monthly reports. This will be a primer on “copyright enforcement in “action”.

Nothing I write will be legal advice. For that, you’ll have to go to a lawyer who is licensed in Texas. My licenses are in Wisconsin and California. But, we can have a general discussion of the issues and processes – the kinds of things photographers talk about all of the time.

Standing by my side are the good people from PPA. They, too, cannot act as our lawyers. But, they do have an active enforcement group, a strong understanding of the issues, and a lot of material on the PPA website. You might want to join [PPA](#) to take advantage of all of this.

When you get there, you'll learn that there are a couple of types of copyright protection – the general or “common law protection that adheres to all creative work, and the formally registered “copyright” – the one that is filed with the [United States Copyright Office](#).

Visit the site. There's a lot of good information – stuff to help you understand your rights and forms to help you protect them.

Both the common law and formal filing protect you. But, because the formal, filed copyright is stronger evidence, it protects you more.

I must admit that I've only filed 1 copyright form in my entire life – the one I filed on the image and campaign in this case.

I usually embed my copyright information in the metadata of all images and print it on the proof and final version.

But, in this case, there was something about this client that just wasn't right – I don't think I fully trusted her, so I did a formal application. I really have to thank my good friend, Don Eddy, for the push to protect. He copyrights ALL of his stuff, in mass filings. After this experience, I'll probably follow his lead.

Before signing off on this discussion of New Year's Resolution #3, there are a couple more things I have to say about honoring copyrights.

I find it ironic that photographers, as a group, complain bitterly when someone knocks off their images – but show very little respect for the creative rights of other artists – particularly those who produce and make music.

We scream when we find out that our clients have scanned our work, taken CD's of proofs to Walmart for printing, or done other things to violate our rights.

Yet, we have no problem using copyrighted music on our websites, slideshows, and DVD's.

I knew a local photographer who would curse out a client for copying one of his images, or get really upset when someone took one from his website and used it – but who boasted about getting his music free from Limewire and about his ability to procure phony registration codes for the software, like *Photoshop*, that he used every day.

Confused about what your rights are to use music? Go up on the PPA website and do some reading. I think we will all feel better and prosper when we stand in solidarity with our brothers and sisters in the arts.

Our rights are only as strong as those of all other artists, no matter the media. If we, as artists, don't honor creative rights, how can we expect our clients to?

This year, I resolve to both honor and protect my rights and those of other artists.

## What's the Strike Sign in Your Window Have to do with Photography?

Many of you have asked me about the sign in my window. I am a WGA member. And, I'm on strike.



This strike is but another simple manifestation of the struggle of all artists to protect and benefit from their work. Just as technology has

had an impact on the ability of photographers to make a living, so too has the emergence of new media had an impact on the economic interests of writers, directors, and actors. Just as the digital age has changed the business paradigm for photographers, so too have the Internet, streaming entertainment, DVD's and the other new distribution mechanisms had an impact on the ability of the creative people in the entertainment industry to make a living.

In many ways photographers are like the writers, directors, and actors – all are seeking to get a fair share of the profits from their work.

To learn more about the Writers' strike, click on the picket sign, above.

## Pro Tip #1: Hanson Fong's Secret to Posing Groups

### The Tool Used by One of the World's Greatest Posers

There's a story going around, I'm not sure how true it is, but it's a great story, nonetheless.

There was a conference and Hanson Fong was doing his posing thing on stage in front of a big audience.

Hanson is known as the man who can pose anyone, any combination of people no matter how many or how mismatched.

Hanson is not shy. He confidently looked at a crowd of several hundred and said "I challenge you to put together a group I can't pose – a group I can't make look good." And, then he walked over to his friend John Woodward, took Woodward's Mamiya camera, held it up and said "I'm so sure I can do it, if you can stump me, I'll give you this \$25,000.00 camera."

For the remainder of the hour, people tried to stump Hanson. They couldn't. Woodward walked out with his camera.

Hanson has taught four *Hands On Seminars* and is coming back for his first, advanced seminar on May 10 and 11, 2008.

Hanson's First Principle of Group Posing is: **You cannot pose people who are the same height.**



Said another way, Hanson teaches that, when posing a couple or group, you must create differences in your subjects' heights and patterns with their body and head positions, to create overall shapes that capture attention. Nothing is more deadly or boring than a straight line of heads.

Here's one of Hanson's BEFORE images:



The first thing we notice is that Hanson follows his own first rule: *The woman must always look good*. Hanson also follows his own second rule: *The woman must always look good*.

To cut down her body size, Hanson uses his “blocking technique”; he moves her in back of and behind her husband; only a small portion of her body shows.

But, we see some problems here: With the equal heights, the entire left side of the picture is boring. The tallest son dominates the picture and draws attention. And, the youngest son is almost lost.

Time for some Hanson magic. Doing NOTHING other than working with the heights of the subjects, Hanson dramatically changes the image, gives

it “shape”, makes it more interesting, and directs the eye.

Here's the AFTER version:



It's a strong patriarchal image in which all look good and the eye flows to the father.

One might call this an “M” shape – with the eye moving up each side and then moving down to focus on the father. Yes, the mother is looking good, but this group was posed to put the attention on the proud papa.

What did Hanson do? He adjusted the heights of the mother and the smallest son. Although it looks like he did much more, if you look carefully at the backdrop, you will see that only the mother and small boy were moved – and that both moved up.

Moving the mother got rid of the alignment between her head and the father's; it also equalized her height with that of the oldest boy; he doesn't stick out so much, and does not attract attention away from the father.

Moving the small boy up, and opening his body a bit toward the camera, gives

him a presence he did not have in the “Before” picture.

So, how did he make the mother and young son taller? Posing blocks.

Posing Blocks? Yes, posing blocks. The “invention” Hanson claims gave him the competitive edge that drove his group posing business to success.

Once Hanson figured out that “uneven” heights were critical to success, he started using phone books to put on the floor, or on the chairs. Anyone who has used a phone book to build height knows that it is a bad solution.

So, Hanson built a set of wooden blocks. They were stable and strong. A great solution EXCEPT they were too heavy to take out into the field where much of his group work was done.

Hanson’s mom came to his rescue. She cut a bunch of high density foam into blocks, sewed cloth around them, and put them in a case. Voila! Solution.

Since that first set, Hanson has refined



the idea, put it into production and is selling the steps.

They are extremely strong and lightweight. You can use them for

posing or to stand on if you want to shoot down on your subject.

Hanson has used them in all of our classes. He usually brings a few sets and sells them to our students. Each time, we’ve sold out.

To fill some back orders, I’ve had several sets shipped to my studio; I’ve got a few extras for those who have either missed out on them at the seminars or want to get a set locally. Normally the large sets sell for \$350 plus shipping (\$30) and the small sets sell for \$275 plus shipping (\$20). In class we sold them for \$295 and \$250 with no shipping. Hanson will sell a combined set for \$420 (the small set is sold at 50% off).

If you’d like to pick up a set, [email me](#).

Before taking Hanson’s class group posing frustrated me. Now, I know why. I was trying to build “shapes” – diamonds, triangles, “W’s” and the like without the tools needed to control the heights of my clients.

Hanson’s solution is elegant in it’s simplicity. Light, strong, blocks of different sizes.

No, this isn’t the hi-tech stuff I love so much. It’s as low-tech as you can get.

But, the steps are the secret behind Hanson’s group posing successes, and now we all know all about them.

## Pro Tip #2: John Woodward's Secrets of Facial Analysis

What do most great models, movie stars and “beautiful people” have in common? No, they didn’t all “sleep there way to the top”, but good guess.

They have symmetrical faces. Said another way, they don’t have a “good side” and a “bad side”, they have two good sides.

We’ve often heard about good and bad sides, but few people take the time to explain the terms to us.

John Woodward is the exception. In his seminars, and in his great instructional work *All I Know*, John explains that most of our faces have “open” and “closed” sides.

First, he teaches us how to find each side.

And, then he teaches us how to light our subjects so as to create symmetry – the key to beauty.

John’s principle is simple. You light from the closed side.

Yes, you put the main light on the closed side. Not on the side where it always is in your studio – which is what many of us do. You move the main light to the side of the face where it is most needed to overcome the features that are throwing the face out of balance.

With John’s permission, here is a copyrighted part of *All I Know 2008*. (You may want to zoom to read it more easily.)

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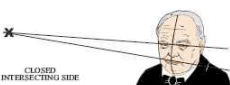
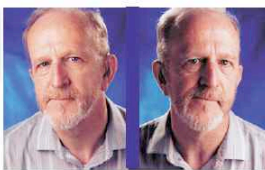
**Portrait Lighting** allows us to use the location and intensity of the main light to help correct any symmetrical difficulties our subject might have.

Our countries idea of beauty is based on the magazine covers, movie and tv personalities we see every day. There is one characteristic which best describes the “beautiful people” and that is **SYMMETRY**.


The example to the left illustrates the structure of the face of the average “SUPER MODEL”. However, it is rare that any of our portrait subjects are this balanced in the real world of everyday photography. By taking a Polaroid test print and then drawing a series of lines such as those in my example, you can determine the “**OPEN**” and “**CLOSED**” side of your subjects face. The determining factor is as follows.

“When the line drawn through the **EYES** crosses, or **INTERSECTS** the line which was drawn through the **MOUTH**, you have identified the “**CLOSED**” side of the subjects face. This is particularly important because it helps determine which side of the subjects’ face should be lit by the “**MAIN**” light. The example to the right uses Winston Churchill and the “**X**” is the intersecting point. In this example, the Main would be placed on the left of your camera. (where the “**X**” is) In the case of the illustration of President Reagan, he seems to be symmetrical enough to photograph well under any lighting.

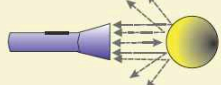
**SYMMETRY AND FACIAL ANALYSIS**

In **GLAMOUR Lighting** Churchill (with glasses) would be the photographers’ worst nightmare. A round, bald, glasses wearing man can not withstand the direct hit Glamour provides. If you can visualize a ball with a flashlight shining on it you can understand that Glamour, although the most natural light form, must be used with care. The ball will always look its’ widest and so would your portrait subject. The direct light would also create unacceptable highlights on the subjects’ glasses. The angle of the light would be too direct and would be reflected into the cameras’ lens. Remember, **Angle in = Angle out**



Seeing that glamour makes a round face its’ fullest it would seem logical to use this lighting form on thin faces which needed to be “filled out”. NOT so. The light from the main will impact on the mask of the subjects’ face however the cheeks of a thin person are angled away from the lens so the light will not be reflected back towards the camera. The person will remain “**THIN**”. In order to thicken the face you will have to use the “portrait” form of light and with the reflector widen the mask of the face by decreasing the shadow area.

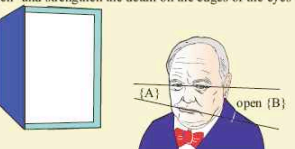


To understand how Portrait Lighting helps your subject, use the terms of the example. **OPEN** and **CLOSED**. Your job is to produce an image which will please your client. You must use light to “sculpt” your subject back to the appearance of dimension and “symmetry”

In the “**CLOSED**” {A} side of the face the outside of the eye and the edge of the lip on the same side will be closer together. By placing the main light on the “**CLOSED**” side you will slightly overexpose that area and there will be less detail on the eye and lip. The cheek and nose will also show less detail on the side closest to the “**MAIN**”. On the “**OPEN**” {B} side, the nose will cast a projected shadow and the angle of the light will “lengthen” and strengthen the detail on the edges of the eyes and lips

**You will effectively open the “closed” side and close the “open” side bringing the subjects’ face back to the “appearance of SYMMETRY.**

Positioning your “Main” at an angle to your subject also allows you to determine where the highlight will transition to shadow. By using a reflector on an arm placed opposite the “main” you will be able to visually determine how much “fill” is appropriate for your subjects’ appearance. The beauty of a reflector is in the fact that “**what you see is what you get**”





I've just taken delivery of my new D3 and will sell the following:

**Nikon D2x:** Like New/Low Activations Always Pampered and Cared For  
Yes, I am anal about the way I care for things. First, I've got the original box and everything that came in it. All of the screens have been carefully protected – both by a thin film cover and by a Delkin hood cover that comes with the camera. I'm also throwing in the great DVD/Book by Thom Hogan on how to set up and use this camera. The Nikon firmware upgrades have been applied. I'm asking \$2,399 for the camera. **But wait, there's more:** The buyer gets a choice between the following bonuses: (1) A Brand New, Sealed in the Box, Copy of onOne Software's [Photoshop Plug-In Suite 3](#) (which retails for \$399.95) OR \$350.00 of Free Tuition to a *Hands On Seminar*.

**Nikkor 10.5mm f/2.8G ED Fisheye Lens:** This is the outstanding, often hard to find, Nikon DX series "Fisheye" lens. I've not used it more than 4 times. I've moved to a D3 and had to get the 16mm Fisheye which is essential on an FX camera. This lens is like new. **But wait, there's more:** I've also got a brand new, unregistered copy of Nikon Capture NX (which is one of the best ways to "de-fish" the Fisheye) that I'll include with the lens for a total price of \$645.00.

For out-of-Houston deliveries, I'll pay shipping and insurance. Buyers pay PayPal fees.

If you are interested in either or both, send me an [email](#).

# Seminar Announcement

**Back By Popular Demand After a Sell Out Performance**

**Two Full Days March 1 and 2, 2008**

**One Low Price \$350.00**

**John Woodward**

Special Note: With the switch to the 2 day, limited enrollment format, we only have space for 15 students for an entire weekend. The classes fill up quickly. If you'd like to take this class, please enroll at your earliest convenience. If you wait too long, the class might be full.



***Here's What John's Going to Do***

***You've Got the Basics -- Now It's Time to Step It Up***

Some Images work. Others don't. It's time to create images that **Demand Attention**. And, that's what John's going to teach us to do.

*At Hands On Seminars*, we've spent most of the last year teaching basic level courses. John is here to take us up a notch. This 2 day course which will be held in both the classroom and the camera room -- will help us build a strong fundamental foundation and help us master the concepts necessary to create superior images.

Here's a rough outline of how we will spend our time:

### **DAY 1**

Composition -- Making Images that Work: Using the Basic Elements to Take Control

- Rule of Thirds
- Diagonals
- Curves -- S's, C's, and other Bending Lines
- Using Light and Shadow to Guide the Eye

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- Curves -- S's, C's, and other Bending Lines
- Using Light and Shadow to Guide the Eye

*At Hands On Seminars*, we've spent most of the last year teaching basic level courses. John is here to take us up a notch. This 2 day course which will be held in both the classroom and the camera room -- will help us build a strong fundamental foundation and help us master the concepts necessary to create superior images.

Here's a rough outline of how we will spend our time:

### **DAY 1**

Composition -- Making Images that Work: Using the Basic Elements to Take Control

- Rule of Thirds
- Diagonals
- Curves -- S's, C's, and other Bending Lines
- Using Light and Shadow to Guide the Eye

## Getting Enhanced Dynamic Range

- The Three Bears Technique -- Taking Advantage of the Power of Digital

## Picking Our Tools Wisely

- Which Lens?
- Which Lights

## Portraits

- Putting the best look forward -- Facial Analysis
- Lighting to make the face look great
- Dimensional Photography -- Adding that little bit more --The Magic of Gels

## Portraits in the Studio

- Portrait Lighting
- Conquering Challenges
  - Bald Heads
  - Glasses

## Lighting Things

- An Introduction to Lighting Food and Glass
- A Hands On Example

## End of the Day Q & A

## **DAY 2**

### Lighting the Woodward Way

- High Key
- Low Key
- Glamour/Paramount/Butterfly
- Cup Lighting

### Adding Drama and Impact

- Gels -- The Low Cost Way to Add Pizzaz
- Gels on Your Subject
- Gels on Your Backdrops
- Scrims
- Smoke

### Putting it to Work -- John in Action

- Posing and Shooting
- Real Model -- Real Time Shoot

Finished Products -- Putting Your Work to Work for You  
• Comp Cards and Ad's

End of the Day Q & A

I'm excited about bringing John to Houston. I've taken a full day's course from John, been involved in the last 2 day course, and have read much of his *All I Know* compendium of knowledge. Several of the students in John's last weekend class said that he packed more information in 2 days than they've gotten from most 5 day courses.

Here's a little bit about him:

John received The Photographer of the Year award from the Professional Photographers of America at the national convention this year. As a double honor, he was the recipient of the ASP's Educational Associate as well. The Educational Associate Award has only been received by 37 individuals in the 70 year history of the association. Additionally, John received The Regional Gold Medallion from the American Society of Photographers for his photograph entitled "Contemplating the Temple."

John has been a working professional for 38 years. His clients have included Chase, Citibank, Paramount, Cunnard, RJR Nabisco, Viacom, Hyatt and Marriott. In the world of music, he has photographed Billy Joel, Bon Jovi, Whitney Houston, Michael Jackson, Billy Idol, Aretha Franklin and the Rolling Stones. As an event photographer he has worked with Five Presidents, the Pope, the Dalai Lama and several First Ladies.

John was also the Official Photographer for the New York Yankees for six seasons. As an event specialist he covers the U.S. tennis open, the U.S. golf open and is currently photographer for the League of American Theater Owners and Producers.

He feels passionate as he "gives back," to the industry and does so with his commitment to the Professional Photographers of America. He has been a speaker for more than 20 years. He teaches several Affiliate Schools for PPA, and also judges and speaks at 4 to 5 state or regional conventions each year.

John's studio is on Long Island in New York. You can view his schedule, credentials letters and additional images on his web site, <http://johnwoodwardphotography.com>. He can be reached the e-mail at [woodward2@aol.com](mailto:woodward2@aol.com)



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**This 2 Day Seminar Will Be On  
March 1 & 2, 2008  
from 9:00AM to 5:00PM**

**Tuition: \$350.00**

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For a map to the studio, [Click Here](#)

For more information, email Steve at: [Seminar Inquiry](#)

**Refund Policy**

Due to the "limited enrollment" nature of these seminars, refunds will not be given to those who enroll and do not attend the seminar. However, almost all of the seminars have a "waiting list" and, if the spots can be filled, a full refund will be given one who cancels with at least 14 days notice.

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To contact Steve, by email, [CLICK HERE](#).