

Hands On Newsletter

March 2008

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Less is More?

I'm hoping you will accept the fact that this newsletter will be shorter than most of those distributed recently.

In the last several months, the newsletters have grown to more than 20 pages and have taken a considerable amount of time to produce. I don't have that time, this month, so I'm doing the best I can.

What started as an email to several of my Texas School Friends has morphed into a monthly newsletter being distributed to more than 10,000 people, worldwide.

I love writing this newsletter and hate to take a "step backward" in content. But, I'm swamped and this is the best I can do. I trust you will all understand.

And, I know that for some of you, Less Is More, and receiving a shorter newsletter will make it easier for you to take the time to read through it.

I want to thank my good friends, John Woodward and Jim DiVitale for generously allowing me to share some of their copyrighted work with you, this month.

Part II.

Profoto AcuteB 600R

The Mobile Photographer's New Best Friend:
Studio Lights When You Can't Bring the Studio

Taking it to the Streets

The Story Behind This Photograph

In the [February Newsletter](#), I wrote an extensive review of my new security blanket, the [Profoto AcuteB 600R](#). The review focused on using it indoors.

This month, I'll complete the review by discussing outdoor use – illustrating one such use with this John Woodward photograph taken during his March, 2008, seminar.

In most of our *Hands on Seminars*, we spend time teaching what some call “additive flash” – the use of flash in situations where there is enough ambient light to shoot, but there are problems with the quality of the ambient light. We cure those problems with an “added” light source.



These problems can be separated into two categories:

First, we have “yukky” light – the kind of light that does nothing for the subject other than illuminate it. It's often flat or boring. We want directional light to give depth and dimension to our subjects.

In the studio, we use multiple light sources to do that. We put light on part of the subject and leave shadow on the other. The effect creates the illusion of multiple dimensions.

In the field, we can use the AcuteB to do the same thing.

When we are outdoors, we often do not have a clean light source – straight from the sun. We may be getting

colors reflected from our surroundings – buildings, cars, whatever – that are subtly changing the color of the subject. We may be getting “dappled” light – light coming down through trees or other things that are throwing patterned shadows we don't want. Or, because of the position of the sun, the

light may be hitting the face in a way that casts odd shadows on it.

In these situations, we add light to “overpower” the bad light, to correct the color cast and/or to eliminate the bad shadows.

The second category, backlighting, is probably better defined as a “challenge” rather than a “problem”.

We see this all the time in our neighbors’ snap shots. To keep their kids from looking into the sun and squinting, they put them with their backs facing the sun and shoot away.

Depending on how they’ve set their camera meters they get one of two results. If the camera meters on the background, the subjects are underexposed. If the camera meters on the subject, the background is blown out.

I call backlighting a challenge, rather than a problem, because great photographers, like John Woodward and Hanson Fong, teach us the artistic merit of “backlighting”. When done correctly, we get the very dramatic results that are the product of the “rim lighting” they often use. In the studio, we carefully use our hair light and some “kicker”, or accent lights to light the “rim of our subjects”. We then use our main light to illuminate the subject in a way that leaves both subject and background properly lit.

By using the ActueB outdoors, we can use that same technique to master the

challenge of backlighting.

Let’s get practical. Here’s a quick tutorial on how to use the AcuteB outdoors.

The key here is to use the flash to light the subject – either to correct the quality of the light, or to take advantage of rim lighting without darkening the subject.

How much light you choose to use is a matter of taste.

You can match the background light.

Or you can manipulate the light on the subject so that the background either goes lighter or darker.

To determine how much light you want from the AcuteB, you are going to have to take two, different meter readings. ([For some tips on metering, go here.](#))

Because the background light is constant, and you cannot “dial it up or down”, you will want to read it first.

To do this, I use the “ambient” setting in my [Sekonic L758](#) meter, and I use the “spot meter” function. I try to find a cloud or something in the background that comes close to “neutral gray”. I take that reading, and record or write it down (Mad Cows – I’m old and can’t remember things.)

If you don’t have a spot function on your meter, you can do the same thing

with the meter built into your camera. It too can take a “spot” “reflective” reading. Adjust your camera so that it reads a spot, not a large area. Look for the cloud, take your reading and write it down.

We now have a starting point; we know the output of the “uncontrollable” ambient, light. Whatever it is, we will use the controllable “added flash” of the AcuteB to accomplish our lighting goals.

First, we have to make an artistic decision. Do we want the light on the subject to be equal to the background light? Or, do we want to use the added light to achieve other goals?

If all we want to do is match the background light, all we have to do is set the output of the AcuteB to equal the number we have just recorded.

Or, we may want to add a bit more light to the subject.

One reason to do this is that it darkens the background down a bit and makes the subject stand out.

Doing so also allows us to give “direction” to the light; the direction is determined by where we place the AcuteB. Sun in the wrong place? The AcuteB becomes the “sun” -- the primary light source.

Let’s assume that with the ISO and shutter speed we have chosen, the first reading, our base, is $f/8$.

If we simply want to match the background light, we adjust the AcuteB so that its output is $f/8$; more on how to do that in a moment.

If on the other hand, we want to make the light directional and/or the subject stand out, we want the subject to be getting more light than the background. More light means a higher f stop. One-third of a stop will be $f/9$, two-thirds $f/10$ and a full stop $f/11$. As I mentioned, last month, “how much more” is a controversial subject. I trust Doug Box when he says that in his experience $\frac{2}{3}$ of a stop is usually right.

(When I first got serious about my photography, long ago, I would get confused about why it takes more light to shoot at a higher aperture number. Reason – the higher the aperture number the smaller the opening, the less light let in – the more powerful the light need be. I know, it makes no sense that the higher the aperture number the smaller the hole – but that’s the way it is. One other thing, worth noting: each time we go up a full aperture number, we need twice the light to shoot. Said another way, if the AcuteB is putting out enough light to shoot at $f/11$, it is putting out 2x the light it would take to shoot at $f/8$).

Once we have decided how much light we want the AcuteB to produce – either the same as the background light, or “more”, we have to meter the output of the AcuteB and then adjust it until we get the desired output.

Here's how we take the meter reading. We put the meter into the "flash" mode, hold the meter in front of the subject, aimed at the light (yes there is a debate about where to aim the meter, but in a situation like this, I go to the light), fire the strobe and take a reading. This is known as an incident reading; we are reading the light before it hits the subject. We keep doing this until the measured light output meets the output we have chosen.

Setting the light is a simple process of dialing up or down the power until the meter reads the output we want.

To make this process easy, AcuteB 660R includes a remote receiver – Pocket Wizard technology – so that it can be fired by either of my Sekonic light meters (the [L358](#) and the L758).

Once the AcuteB is dialed in, we set the aperture on our camera to match the power reading and shoot away.

The Story Behind the Picture



As I mentioned, the picture at the beginning of this article is the finished product of a shot taken by John Woodward during our March class. The picture to the left was taken by Carl Frey. It shows how we used the AcuteB. I had it aimed at Nece, the redhead's face. In the finished image, you can see the direction and dimension that light added.

The day was overcast and it was raining sporadically. The light was flat and fit the yukky category. The AcuteB added direction and depth to what would have been very flat lighting.

The models are Nece Watts and Allyce "AJ" Jerome. They also modeled for our indoor shooting. These are two great models – great attitude, strong sense of story, professional AND fun. They've been friends since they were 5. We did some very cool things with them.

The car in the background is Lee Ethetton's Ferrari.

I think it important to give you a little background: I've mentioned that I'm from the Rod Stewart, "Every picture tells a story don't it.", school of photography. I don't like to shoot until I know the story the picture is supposed to convey.

John seems to come from the same school. Given the elements, 2 beautiful models, and a Ferrari – he created the story behind the picture.

The Story: Nece has the keys to the Ferrari and is lauding them over AJ, who is a bit put out by the whole thing.

John didn't just go out and set up. He went out knowing exactly what story he was going to tell. He picked his location because he knew that story. He knew where to place the models because he knew that story. And, he knew how to place and use the lights because he knew that story.

Why do I dwell on this?

Because I think if a pro like John, who has been doing this for a long time, needs to put together a story BEFORE he goes to shoot, those of us who lack his experience need to do so, too.

I learned my trade on television and film sets. Storyboards were a part of my daily life. I can't see approaching a shoot without them.

I cannot tell you how many times people have shown me an image and said something like "What did I do wrong. I didn't capture it". And, how many times I've asked the same question: "What is the 'it' you were trying to capture?" Most of the time, there is no answer to the question.

It puts a huge load on all of us to think that on the spot we can create an image, direct a model, set the lighting and get what we want, quickly. A huge load. As my Mom used to say "A stitch in time saves 9". I think that means it's better to plan ahead, or something like

that.

That's why in the fashion/glamour "shooting seminars" I teach, and the Street Shoot's I'm about to teach, I spend time with each student to find the story, create a story board, a lighting diagram, a prop list and, for the model, a clothing list, and makeup and hair suggestions. And, I go through that with the model days before the shoot.

I learned all of this pre-planning when I was producing and directing TV shows. The cost of each hour we were shooting was so high that if we wasted time and did not get "it" quickly – we'd go over budget. And, the "overages" came out of our pockets.

Planning also does something else for us. It lets us focus on the very small details that make an image work. If we, and the model, know what we are doing, we can get 90% of it right in the first few minutes. Then, we can focus on the remaining 10%, a finger out of place, a wrinkle in clothing, a light slightly out of position. It's hard to pay attention to detail when one cannot see the entire picture.

When people ask me why I'm so anal about pre-production, my answer is always the same. "I'm not good enough to do it any other way."

Those of us who were in John's class saw the value of his clear vision. We had a very narrow window in which to

get the shot – a few minutes between each passing wave of rain.

John knew the story he was going to tell. He assigned all of us jobs. We set up, he metered and set the lights with “stand ins”, Ed and



Mahesh, and when everything was ready, he called for the models and got the shots.

Many focused on John’s shooting technique. I focused on his organizational skills. It was a great lesson in how to do things right.

OK, philosophical rant over.

The Bottom Line: The AcuteB is one very cool piece of equipment. It’s become a permanent part of my location kit – whether I’m shooting indoors or out.

But Wait! There’s More! The Lesson on Diffusion We Never Had

This is an odd follow to the rant on planning and preparation. It’s about a plan that failed.¹

We planned the Ferrari lesson so that we would be outdoors during a very difficult time to shoot, around 2:00PM. The plan was to learn how to deal with bright, direct sunlight coming from an almost overhead angle.

Anyone who’s tried to take a picture of a car in times of bright sunlight knows how difficult it can be to control those hard light rays. The same also applies to taking pictures of people and other subjects.

Often, diffusion can turn a difficult situation to a walk in the park.

Unfortunately, for the lesson, we had complete cloud cover. There were no harsh rays – as you can tell by looking at the car. No hot spots or flares. So, we didn’t use the diffusion panels.

In essence, we were getting a lesson in the earth’s most effective form of diffusion – clouds.

Simply stated, diffusion is when we place something in front of the light that both spreads and softens it.

¹ In the film industry, we’d be protected against liability by a “force majeure” clause in our contracts. If I were an event photographer, I’d make sure to include one in every agreement. In essence, FM protects you if you cannot perform because of things like wars, riots, strikes or weather. To read more, see this [Wikipedia](#) entry. Of course, I’m not giving legal advice and waive a magic immunity flag around myself so that nothing I write here can get me in trouble.

In the studio, we use soft boxes.

Outdoors, when there are no clouds, we use diffusion panels to do a similar thing with the sun.

A diffusion panel is a frame with a white translucent cloth across the front.

Panels come in all sizes and shapes. My *[Photoflex MultiDisc Reflectors](#)* have translucent panels as one of the choices.

(As an aside: When I first started using reflectors, I decided that I would not be a “professional” until I could fold them with ease. It took a while. It’s sort of like learning to tie one’s shoes or to ride a bike. Once you get it, you’ve got it – but it takes a while to get it. For very good video tutorials on how to open, change surfaces and fold a reflector, click [here](#). For instructions on how to fold those big portable backdrops, click [here](#).)

The cloth softens and spreads the light as it lets it through; in this way, the panel is affecting the “quality” of the light. The density of the cloth can be used to control the amount of light; in this way, the panel can help control the “quantity” of the light.

In essence, the diffusion panel is like a layer of clouds between the subject and the sun.

As I’ve mentioned before, I learned my lighting on film and television sets where constant or hot lights are used to

light film or video.

To soften and spread those constant lights we used large panels of diffusion material – often called scrims or sheets.

Actually, my first lighting instructor, Scott Smith, at Texas School, taught us to use diffusion panels instead of softboxes. And, I didn’t own my first softbox until a few years ago. (Scott discusses diffusion on his [website](#).)

When I first started out, I made my own panels from PVC pipe and rip-stop nylon. In many ways, I’m the king of PVC. I made light stands, backdrop stands, and diffusion panels.

I don’t use any of that stuff, anymore. First, as Doug Box told me, in a helpful manner – they look way too amateur. And, second, and more importantly, those things were impossible to put together and use quickly.

I was like a kid on the floor with a Tinkertoy set trying to figure which of the 12 or so pieces of PVC went where.

The result? Because they were so hard to use, I shied away from using them. Big mistake.

LitePanels to the Rescue

My problems were solved when I found the *[Photoflex LitePanel Frames](#)*. I got two sets of the frames – 39x72 and 77x77. I got both reflector material and diffusion material.

They go together in less than a minute. How? They have something like a bungee cord inside of them. Lay them out, push them together, and voila, a frame.



Here's a couple of pictures off their website to give you an idea of how easy it is to do:



They come apart and pack just as easily.

Once you have them together, you simply stretch the translucent

cloth over the frame and you have a large, or larger diffusion panel.

For stability, I use the optional cross bar.

For outdoor use, I mount mine on some heavy, yet portable, C stands, using mounting brackets I get from Photoflex.

I like to position the panels as close to the subject as I can – just so they are

out of the frame. I orient them so that they are at the angle at which the sunbeams are coming down onto the subject or car. I move and adjust them to make sure I get the complete coverage I need – over the surface I want protected from harsh light and glare.

Had we not had such a cloudy, windy day, we would have used these panels in the Ferrari shot. I trust you'll get the idea from this description. And, the next time I use them outdoors I'll take a picture of the set up and include it in a newsletter.



Until then, here's an image from Photoflex that shows them in use.

These panels are not just for outdoor use. I know pro's who shoot cars in their studios and use panels over the entire car. They shoot their lights down through the panels.

And, sometimes, I go back to my Scot Smith roots and use them to light things like full body, stand up portraits.

When I teach my Street Shoot seminars, the LitePanels and reflectors will be a part of the limited lighting kit we take into the field. That's how important I think they are.

But Wait! There's Even More! Photoflex Lighting School

One of the things I like best about Photoflex is the company's deep commitment to education.

On their website, they've got a complete photography school. Some of the lessons are free. Others are covered by an annual subscription fee. All are well done.

For example, want lessons on diffusion? You can start [here](#).

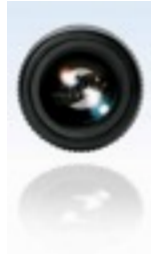
On the [free school home page](#), they've got links to lessons on "Lighting Principles", equipment, and specific lighting lessons. They also have a few, for people like me, explaining how things work.

The more comprehensive school, the one you subscribe to is [here](#). It has both free and subscription lessons.

I think both schools rock.

Tips from the Pro's

Pose it, Light It, Shoot It



We've all seen the stereotypical fashion shoot. Loud music, the model dancing around and the photographer yelling "Beautiful, Beautiful". Yet, when we try to do the same

thing, we get one or two good images and a bunch that are lit very poorly.

Here's why:

Most of us start out with Posing our model or subject. When we have just the pose we want, we Light it.

With a "normal shoot", most of us use the light and shadow to give our images depth and dimension. We set our lights so that one side of the image is receiving more light than the other. Some speak in terms of "ratios" others talk about stop differences; I like to talk about "just enough shadow". And we work hard to place the shadow in "just the right places".

OK, so now we've done our posing and lighting, it's time to shoot. The first shots usually turn out great.

And, then we say something like "Can you move a little to the left and turn you head in this other direction." And, we shoot. And, our images look bad.

Why? Because when you light the way we light, the lighting is specific to the

original pose. When we move the model or subject, we “ruin” that lighting pattern. Sometimes we get a “happy accident”. But, most of the time we don’t.

So, what’s the rule? Pose it. Light it. Shoot it.

Repose it? Re-light it. Re-shoot it.

If the model or subject moves, most of the time the lighting will have to be moved, too.

This is all the more true when you are doing very demanding lighting patterns. I learned that in Tim Meyers Texas School class where we were studying the dramatic hard lighting used by the studio photographers in the ‘30’s and ‘40’s. We’d get a great pose and perfect lighting. Then we’d line up to shoot. The first shooter got great images. Then, someone would move the model without moving the lights. All of the remaining images, shot after the model moved, looked bad.

So, Pose it. Light it. Shoot it.

One corollary to the rule: If you leave the model and lights where they were originally set – you can move the camera and get some great shots. The lighting and model have not changed – what’s different is your perspective. For example, in class we’ve shown that you can do good $\frac{2}{3}$ ’s portrait lighting, grab some images, and then walk around the model to catch a profile. We call that “moving to the shot.”

Try it the next time you are shooting.

OK, so how do they get such good shots on *America’s Top Model* and VH1’s *The Shot*? You know, the shows with the “rock and roll shoots”.

Simple. Look at the lighting they use. It’s totally flat. They don’t use light to add dimension to the models – they use make up and lots of it.

They change the model’s faces into “product shots”. Flat lighting will work when you need not use the lights to create depth and dimension. They don’t want shadows – that would ruin the carefully applied make up.

How do you know when they are doing a flat light shoot? What should you look for? Lights at equal distances and equal power, shooting at 45 degree angles to the subject, across the subject. Or lots of lights creating a very big, flatly lit area. In this pattern, the exposure will always be the same and no matter where the model goes, he or she will always be in light of the same quality and character, and there will be no shadows.

One of my favorite flat light patterns was done with 3 Profoto 6’ strip boxes – One behind the model parallel to the floor and two in front of her, parallel to the floor (one about 2’ up from the floor, tilted slightly up, and the other about 6’ up from the floor tilted slightly down. The box ends were in direct alignment with each other. The photographer shot through the opening between the lower and upper lights. Very cool! The new

lighting anarchist in me is going to try this.

The one episode of *The Shot* I saw took another approach. It used a huge octagonal soft box containing a hot light directly in front of the model, and two strong hot lights back lighting the model in a variation of the Woodward/Fong rim lighting.

In a future column, I'll write a column about the difference in shooting with hot lights and strobes.

One difference is readily apparent in the "rock and roll" hot light sessions on TV. The photographers shoot huge bursts many frames in seconds. Since the lights are always on, that works. It will not work with strobes.

I can tell which of my students have been watching these shows; when it is their turn to shoot in class, they try to shoot bursts. I have one of the fastest, most reliable, most consistent powerpacks available, a [Profoto D4](#); even it can't keep up with their quick shutter fingers.

Bottom Line: In situations where lighting is the key to creativity – pose it, light it, and shoot it. If you move the subject, run the lighting process again.



Quick Focus: Cool Stuff With Big Discounts

Here are some things I found out about to late to fully review. Each looks great. I'll write about them soon.

And, each company has agreed to offer our students and readers big discounts on their purchases.

onOneSoftware Offers Bigger Discount to Our Readers and Students on All of Their Products Including Their New Product Focal Point

Our students and readers know that [onOnesoftware](#) is one of my favorite companies. They have innovative, cool products, great teaching materials, and an accessible group of support people. I use their products, teach them, and have reviewed them in our newsletters.

At WPPI, which I did not attend, onOne was showing a new product, [Focal Point](#). I don't have a copy to review yet, but those who have seen it at work say it is incredible.

Focal Point is a Photoshop plug-in that allows us to create the look of images taken with a selective focus/tilt lens. In essence, we use the technique to throw parts of an image out of focus. This

guides the eye away from things we don't want it to see and toward the area that is in focus.

Why is this important? Differentiation. Yes, differentiation. I'm back on that soap box again.

Simply stated, to survive in a marketplace where our neighbors may have the same cameras we do, we need to do things BETTER than they can and produce results that are DIFFERENT from theirs.

This software is a differentiation tool. It gives us the power to create very cool looks without much effort. That's exactly what we need to do to succeed.

To make things better for all of us, when I called onOne to discuss this new product and to find out when it would be available, they very generously increased the discount they are giving the readers of this newsletter and the students in my classes. Here's the Deal:

Place an order on the [onOne website](#) for ANY of their products – Enter Your Discount Code:

**PRFRE08,
and you will receive 20% off.**

Thank you, onOne, for your generosity and support.

Zenfolio Offers a Discount

Lately, I've been starting to believe that the topic that causes the most frustration among photographers is WEBSITES. Yes, websites. Until recently, I've not met anyone who was completely happy with the way he or she displayed her images to friends and customers, and handled e-commerce.

And, then I found what may be the ideal solution [Zenfolio](#). I'll do a complete review in an upcoming newsletter.

But, here's what I like about it most:

1. I can use my own domain name; my clients and customers will never have to "leave" my website; access is seamless;
2. I can create my photo galleries in Lightroom and, using a free plug-in, load them directly to Zenfolio;
3. I can use a variety of display modes – from private/password protected to open access;
4. On the commerce side, they use a lab that many of my friends use – one that has a very good reputation, Millers;
5. The price can't be beat – the unlimited plan is \$100.00 a year;
6. And, there are a lot of technical features that make this site great.

I'll get to them in the full review.

You can sign up for a free 14 day trial use of the unlimited program.

After that, if you want to buy in, they've made a good deal better.

For our newsletter readers and students, when you join if you use the discount coupon code

PFP-\$10-OFF-COUPON

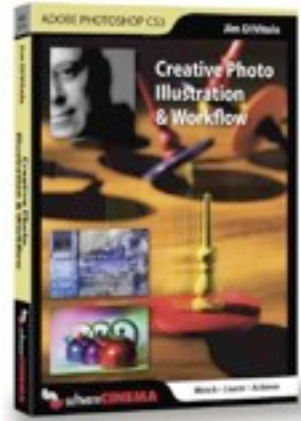
you will get \$10 off. Duh! I guess that's a bit redundant.

I think this was a good find, and look forward to using it myself and reporting back to you, soon.

Software Cinema & Jim DiVitale

Following in the generous tradition created by our instructors, **Jim DiVitale** and *Software Cinema* are

offering our students and readers a 15% discount on Jim's most recent teaching CD "**Creative Photo Illustration & WorkFlow with Jim DiVitale.**"



Jim, who has been teaching our seminars since the early days, is one of the preeminent Photoshop instructors in the world. I first ran across Jim at an Imaing USA a few years ago. After taking one class from him, I followed him around and attended every session he offered. Jim is both practical and clear – a product of the fact that he is an active commercial photographer who makes his living with his camera. Jim uses Photoshop every day and wants us to be able to achieve our goals without struggle.

There are 3 hours of lessons on this CD covering such basic things as color management, histograms and RAW workflow and the more creative aspects of light painting, exposure enhancement, using the Merge HDR techniques, photo painting, and more.

I have a lot of learning CD's and DVD's. I like being able to work along with them – at my pace.

I've seen Jim teach some of these lessons in person. There's a lot here – and the thing I like best is not having to take notes. If something gets by me – I can stop the CD and play it over. The replay button beats any notes I take.

Here's the Deal:

Normal Price: \$99.00

Hands On Price: \$84.00

To Order [Click Here](#):

**When you place your order,
use the discount code:**

JD408

Thank you, Jim and Software Cinema.

As the word of this newsletter and our classes spreads, more vendors are offering us special deals. I'll check out the products, and if I like them, I'll pass the discount information on to you.

Seminars

On the next couple of pages you'll get the announcement for the May 2008, Hanson Fong seminar, and the schedule for the remainder of the year.

This will be Hanson's first, 2 day seminar. In some ways, the content is unique. I sent a letter to all of the students who had taken one of Hanson's classes in the past, and asked them what they wanted to learn in this course.

The class that is described below was created to accommodate those requests.

It will be a 2 day, pose, light and shoot with Hanson, seminar. You can read the announcement for more of the details.

Like all of Hanson's classes, we expect this one to fill up quickly. His classes usually sell out in less than a week.

In the next few months, I'll be adding a few more seminars aimed at posing, lighting and shooting, including the Street Shoot seminar I described in the last newsletter.

If you have any other suggestions, please send them. [Click here](#) to send an email.

You Asked For It – You’ve Got It
Shooting With the Master
Hanson Fong’s First 2 Day Hands On Seminar



May 11 and 12, 2008 — 9AM to 5PM Each Day

Tuition: \$350.00 for Both Days
Enrollment Limited to 15 Students

This is the class you, Hanson’s students, designed. Last month, I sent an email to all of you who have taken Hanson’s one day course asking what you’d like in a 2 day course. Here’s what you say you want to do – and here’s what we will do:

Since Hanson is famous for both his posing and lighting, we will do both. But, this time, instead of spending most of our time in the classroom, we will spend most of our time lighting, posing and shooting.

Of course, we will have Hanson give a quick classroom course – just to remind us of the techniques we will be using.

Then, we will start to pose, light and shoot. Pose, light and shoot some more. And, more and more. You get the idea. This will be a VERY hands on workshop.

Our plan is to split you into smaller groups. Hanson will be the teacher; I’ll be the teaching assistant. Each group will be given an assignment, be it in the studio,

outdoors, or in one of the showrooms. Hanson will travel to each group. I will support the groups when he is not with them.

Hanson is the master of shooting large groups. Remember, he claims that he's never met a group he can't pose. To practice posing groups, we will work with each other. We are usually so diverse that we present big challenges.

When it comes down to posing individuals, we will have a model or two who will be paid. Why is it important that the model be paid? Because, you will be given full releases by the model so that you can use the images on your websites and in your advertisements.

You've asked for a class where you apply the techniques you've been learning. This is it.

Even if you've not had Hanson's prior classes, you are more than welcome to come. We expect you to be familiar with your camera and meter, able to take readings and make settings. You need not know much more than that. That's why we have classes.

In case you don't know Hanson, no one knows posing like he does. His work has won awards and praise throughout the world. With over 30 years in the Art of Photography, Hanson will teach his techniques that apply to both fine art and photojournalistic photography. To learn more about him, you can go to his [website](#).

Hanson's classes have always filled within a few days of posting. To ensure you get in, enroll soon.

To enroll, [click here](#).

You will be taken to my website where you will fill out an enrollment form. After doing that, hit "submit", and you will see a "Pay Now" button from PayPal. When I receive your payment, I will send you a receipt and confirmation.

This seminar will be taught at my Studio. Here's a [MAP](#).

If you have any questions, you can contact me by [email](#).

Thanks.
Steve Herzberg.

Refund Policy: In these small classes, we do not offer refunds UNLESS we can fill the seat with another student. This often happens in classes like Hanson's because we usually have a waiting list. But, there are no guarantees.

Dates:	Teacher:	Subject:	Comments:
Jan 12 OR 13	<i>Hanson Fong</i>	Lighting and Posing	By popular demand, we are bringing Hanson back to teach his basic course. this course sold out both times we taught it – once within the first 8 hours it was posted, and the other time within a couple of days. If you want in, it's a good idea to enroll early.
Feb 2 AND 3	<i>Doug Box</i>	Advanced Portraits & Making Money with Your Photography	After teaching several basic classes – we are offering a first from Doug: An advanced course that focuses on both the art and business of photography. Perfect for those who want to start making money with their photography.
Mar 1 AND 2	<i>John Woodward</i>	Creating Images that Demand Attention	By popular demand, this is a repeat of a seminar that left everyone stuffed with knowledge.
Mar 29 AND 30	<i>Jim DiVitale</i>	The Whole Banana: Light It, Shoot It, and Process It In Lightroom and Photoshop	The complete course you've asked for. We will start in the studio and then work in the classroom. Bring your computers and work along with Jim as we create a workflow in Lightroom and Photoshop.
April	<i>TBA</i>		
May 10 AND 11	<i>Hanson Fong</i>	Advanced Lighting and Posing	An advanced course for anyone shooting events such as weddings. Lighting and posing techniques for those who must work quickly and on location.
June 21 AND 22	<i>Janice Wendt</i>	Portrait and Fashion Photography: Capture and Retouching	We've all seen her at trade shows and know her as the Nik Diva. Janice Wendt is actually one of the nation's best photographers and foremost image retouchers. We will start with capturing images and then, in the classroom, work along with her to make those images great. Bring your computers – this is hands on.
July			

Dates:	Teacher:	Subject:	Comments:
Aug 30 OR 31	<i>Steve Herzberg</i>	A Little Less Talk -- And, A Lot More Action	The seminar that pulls it all together – pure hands on. Small groups, you design the shoot, you work with the model, you light, you shoot, and you do the post production. All, with the close supervision and support of the creator and co-instructor of the Hands On Seminar series.
Sept 20 AND 21	<i>Jim DiVitale</i>	Advanced Photoshop	Bring your computer and work along with the master. All new lessons – tips and techniques.
Oct 25 OR 26	<i>Steve Herzberg</i>	A Little Less Talk -- And, A Lot More Action	The seminar that pulls it all together – pure hands on. Small groups, you design the shoot, you work with the model, you light, you shoot, and you do the post production. All, with the close supervision and support of the creator and co-instructor of the Hands On Seminar series.
Nov 15 AND 16	<i>John Woodward</i>	TBA	
Dec 13 AND 14	<i>Tony Corbell</i>	The Power of Light: 2008	One of the nation's most honored and respected photographers teaches his first <i>Hands On Seminar</i> .

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