

60-Second Photo Lesson™ Carol Leigh

20 Photos from One Location - Can you do it?



Occasionally in my workshops there's one person who works faster than the rest of us. That person will go up to a scene, take a few photos and then, impatient for the next location, will suggest he go on ahead. "Where's the next spot, Carol? I'll meet you there."

Well, this never works! Once the group arrives, this guy's ready to move on again. So I usually suggest he take a deep breath, and take another look around. A huge part of photography is seeing. Can he possibly take 20 different photographs from this one location? Could you?

Let's say you're in California's eastern Sierra in the fall and you're at a little pond at sunrise. Here are 20 possibilities:



1. An overview of the entire scene.
2. A super wide-angle view that includes the frosty grasses at your feet, continuing out over the water to the trees across the way to the mountains in the distance.
3. A narrower view that doesn't include the immediate foreground - your photo begins with the water, thus making the pond look even bigger than it is.

4. You experiment with a blue/yellow polarizing filter.

5. You create a view of the scene with an overhanging branch in the top part of your frame.

6. You artistically scatter some brightly colored leaves in the water right in front of you and shoot a wide angle shot that includes the leaves.



7. You use a longer exposure to create a soft look to water running past.

8. You take a macro lens and fill your frame with frosty grasses.

9. You take a long lens and zoom in on just the trees across the pond.

10. You take a long lens and zoom in on just the mountains in the distance.



11. You put a nylon stocking over the front of your lens and create a soft, sepia-toned look to your photograph. (You hurriedly stuff the stocking back into your pocket before anybody sees you and thinks you're weird.) And yes, I know you can do this in Photoshop, but what's the challenge there? <grin>

12. You create an abstract shot of the bark of an aspen tree.

13. You gather some brightly colored leaves together and lay them out on the ground and fill your frame with them.

14. You experiment with using a diffusion disk *and* a gold reflector on the leaves there on the ground.

15. You take some water from the pond and wet down the leaves on the ground, creating an entirely different look.

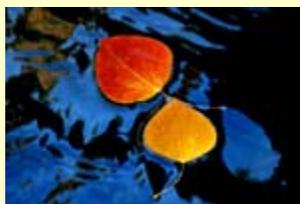
16. You find some leaves that have fallen next to the little stream that leads into the pond and, using a long exposure, create a photograph that implies both movement and stability since the water will turn into a soft, angelhair mist, while the leaves will remain stationary.



17. You photograph a stand of trees and, during the exposure, you move your camera up and down to give the trees an artistic blur.

18. You find a leaf still clinging to a branch, a leaf that's just partially turned color, and you fill your frame with just that one leaf.

19. You hold a leaf up against the sun and create a backlit image of the leaf and its veins.



20. You fill your frame with the reflections of golden leaves in dark blue water, creating a jewel-like abstract image.

What's my point? My point is that photography isn't necessarily about equipment, having the longest lens, the close-uppiest macro, the latest image-stabilized, vibration-reduced, 16mm-1200mm f/2.8 zoom monstro lens. Photography is about seeing, noticing little things, applying an artistic eye to what's around you, being able to competently use your camera to create an image that reflects the pleasure and excitement of what caught your eye and your heart.

There's a car commercial where the couple sets out across the United States and they drive up next to the Grand Canyon, she (still sitting in the car) takes out a point and shoot (with flash) and clicks once. They look at each other, nod, and go home. There are a lot of photographers who will walk up to a pond, look around, fire off a couple of frames (usually horizontal, from a standing position), and then move on to the next photo stop.



Again, what's my point? My point is to **slow down, really look** around you, and see if you can come up with 20 good pictures. All from the same location.

Hope this quickie 60-Second Photo Lesson™ helps you see more, photograph more, and put more thought into your photography. ©Carol Leigh

FALL COLOR IN CALIFORNIA'S EASTERN SIERRA



Photographers by the hundreds flock to California's eastern Sierra every fall. If you're planning on being one of them, you need to know where to go and when to be there. You need my "Fall Color in the Eastern Sierra" back issue of *Photo Explorations* newsletter. You can order it online for **\$4.50** (was \$9.50) (includes tax and shipping). Either visit my [online store](#) or call me at (541) 563-3834 and I'll get it out to you right away. Not available via download, alas.

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