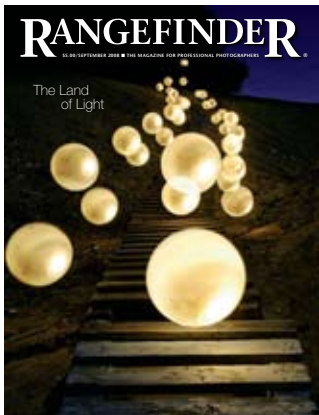




We have come upon a new sphere of light—one you enter at nightfall, thanks to **Charlie Cho** (pg. 20) and his fluid world of night- and light-painting. Doing what few others can, Cho illuminates the darkness with light paintings of mind-boggling precision and artfulness. Coordinating all of these unseen picture elements sometimes takes him much of the night to choreograph, or in several cases the better part of three consecutive nights. Cho is a lighting wizard indeed, who is joined by a number of others in this issue. In an article penned by **Bruce Dorn** (pg. 10), **John Fulton**, **Eric Prine** and **Jeremiah Hull**—collectively known as **Attic Fire Studios**—transform otherwise lackluster before-shots into exhilarating architectural *tours de force* through lighting genius and creative post. The three are best friends and Brooks grads who assisted and interned for a while all over the country only to regroup in Savannah, GA, to form their now successful studio. Writer **Dorn** is Professor Emeritus in our new land of light, exploring the extreme lighting challenges of Rattlesnake Canyon (pg. 42), a remote location in Navajo Nation; with three models, a makeup and hair stylist; his trusted assistant Paulie; a Navajo guide, Aldean; and wife Maura Dutra, plus four off-road vehicles and a ton of lighting equipment... oh yeah, and untold numbers of snoozing rattlesnakes. Other notable features include lighting guru **Tim Mantoani's** exposé of the sometimes specious nature of lighting in his story "Somebody Moved the Sun 93 Million Miles Away" (pg. 62) and **Dr. Glenn Rand's** exploration into the myths and facts about the behavior of light in "Tuning Light Intensity" (pg. 90), which simplifies the often misunderstood inverse-square law. **David X. Tejada** is the master of utilizing small light sources, specifically the Nikon SB-800 Speedlite (pg. 106). Fired remotely, David puts these Speedlites everywhere—beneath desks, in parking garages, along the edges of steel girders—in short, anywhere he needs lighting. Another very interesting feature is "Food Styling for Photographers" by **Linda Bellingham** and **Jean Ann Bybee** (pg. 126). In this first article in a series of three food-styling how-tos, the duo details the creation, lighting and photography of slushy drinks such as margaritas.

Bill Hurter  
Editor

## onthe cover



**photographer:** *Charlie Cho*  
**subject:** *"Another Dimension"*  
**location:** *Pasadena, California*  
**camera:** *Nikon D2X*  
**lens:** *35-70mm f/2.8D AF Zoom-Nikkor*  
**exposure:** *7 minutes at f/11*  
**lighting:** *Light painting done with equipment built by Charlie Cho*  
**credit:** *Copyright © Charlie Cho Photography*  
**comments:** *"When I came upon this location, I knew that this image was going to be something no one had ever seen before. Light-painting is nothing new in the photographic world, so I wanted to push the limits of what people normally associate with [the technique]."*

*My goal as a night photographer is to continually push these boundaries and expand my creative vision. The title of this image comes from my fascination with the mysteries of the universe. I believe that this world is a place of enchantment. What we perceive as reality is not always what it appears to be."*

*See the story about Charlie Cho written by Larry Brownstein, which begins on page 20.*

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