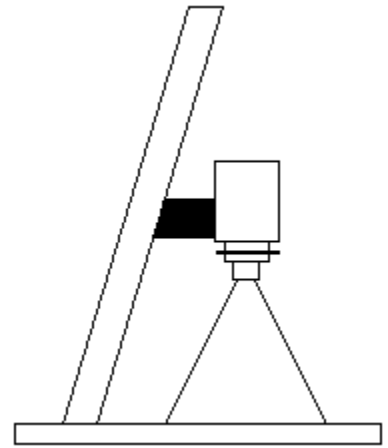


Contact Sheet

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Weather and Photographers

Well, we had a first for our club in February. We had to cancel our monthly meeting, thanks to the weather. Yes, our meeting is indoors and should be immune to the weather. But you have to get to that building to hold a meeting. Our entire town was almost in quarantine on that day with road closures to the north, east, south, and west. Since our lecturer was from Rexburg, he was not able to get here; therefore, we cancelled the meeting rather than jeopardize anyone's health trying to negotiate horribly treacherous roads.

But we photographers kind of have a love/hate relationship with weather and the elements to begin with. Whenever we visit a location, there aren't any puffy clouds, the light is flat, it is raining, it is snowing – and the list goes on. This is where our resourcefulness has to come into play. All of us have that spectacular picture that just seemed to materialize when the weather was in its most spiteful mode. Just this fall Rodney Jack and I led a field trip for fall colors in Idaho. Yes, we went on the right weekend with both reds and yellows flourishing. But it was dark and wet and raining. But we went anyway. While we were on the road near Falls Creek Falls, the sun suddenly burst through the overcast skies and cast a shaft of light on a small clump of colorful trees adjacent to the Snake River. It lasted only about 30 seconds,

but was it ever spectacular. Even if you didn't have your camera ready (I had my B&W film camera and was shooting wet rock patterns), it was well worth being at that spot to savor that moment hoping that someone would get that image. We would not have been there if we hadn't decided to say, "What the Heck. Let's go shoot some pictures!" when we hopped in the van in Idaho Falls. We had no other similar shafts of light the rest of the day, but the mood of everyone was so uplifted by what they had seen that the rest of the day was a positive experience. People went toward a Macro Mode and took close-ups of the leaves with rain drops on the colors, wet rocks with adjacent leaves, patterns of color at your feet, etc. There were even a couple of people that shot leaf and birch bark interfaces, other patterns, etc. with the intention of converting these digital images to Black and White.

As the above episode shows, we photographers are an odd lot - - but you only get these opportunities if we keep our mind active hunting for those images, and **you have your camera with you**. Maybe when I stop enjoying work in the darkroom and get rid of my B&W film and go entirely to digital, I would have gotten that image for my own portfolio. It really was that good of a shot! It would not even have required any Photoshop adjustments, so even I might have taken the picture!

Club Notes

Special thanks to Farr's Jewelry for the use of the digital projector at the last Advancement Program. This makes our learning much more enjoyable!

Our new officers met after the February Advancement Program to see if they could coordinate our lecture series with the Advancement Program themes. This should be available on the Internet site very shortly. One of the themes will be Barns and there is a map of the 30 barns surrounding Idaho Falls on the web site – or go directly to that pg: <http://www.eips.net/ptrips.htm> . (The trip to see eagles in Farmington did not go quite as expected since the eagles forgot to show up this year.)

The web site is being upgraded as we speak. Roger is going to have a page for each club member where they will have nine of their images along with a short blurb about the member. Please bring your digital files to the next club meeting so that he can get this up and running. He is also setting up links to your site from these images if you so choose.

Don't forget to pay your dues to Doug. It is only \$25 per year and this includes all other family members. What a deal!

Advancement Program

The theme of the Advancement Program for March is: **Portraits**. Please bring three of your best images, slides, digital image files and join us at 1900 Grandview in the Conference Room at 7:30 p.m. on March 20. It is amazing how your – and our –

photography improves as we share these images with one another.

If you bring images from the original list of themes, I will still give you credit for them since several of the actual topics have been changed. Our main concern is to keep that camera in your hand taking pictures. This is the way you are going to improve the quickest.

The Luxury of Being Old

One of our young new members asked me a question at the last meeting that I found very difficult to answer when I realized what their equipment and exposure to photography had been. It concerned f/stops and depth of field. We old timers only knew single lens reflex 35 mm cameras with interchangeable lenses, and the really old, old timers remember how you could look through the lens and watch the iris in the lens open and close while you turned the f/stop collar. With really good computer generated optics and zooms in modern cameras - - and salesmen trying to make you buy a camera that is not a single lens reflex (“When you change lenses, you get dust into your camera - - and our lens covers such a wide range, you will never need another lens!” Sound familiar?), many photographers today have not had that luxury. Actually watching the lens iris move makes the f/stop concept much easier to appreciate.

What is an f/stop? The f part of the equation is the focal length of the lens setting you are working with at that moment. Therefore, if you have a 100 mm lens on your camera, and are set at f/4, the opening will be $100/4$ (100 divided by 4) or 25 mm in diameter. For your 20 mm lens, an f/4 setting will give

20 divided by 4 or 5 mm opening. Even though there is a 20 mm difference in the size of the opening, both will allow the exact same amount of light onto the film (or light converting chip in the digital camera) because of the distance that the lens iris is from the film. The 100 mm lens is a lot longer and the film plane is much further from the iris. Light drops off very quickly as a factor of distance. Think about the headlight of the car coming toward you. At a quarter of a mile, there is no problem looking directly at the light. But as it gets closer and closer, the light just gets extremely bright, especially in the last few yards. This same principle is why an f/4 opening in any length lens will deliver the same amount of light to the film plane.

But even though the amount of light will be the same with the 20 mm lens and the 100 mm lens, the depth of field will be different because of the physical size of the opening (5mm versus 25 mm). Poke a hole in a 3x5 card and hold that card in front of an eye with your glasses off. You will notice that you can almost see as well as you can with your glasses. This is why people squint to see better since you now have a very small "iris" opening. The 5 mm opening in the 20 mm focal length lens is closer to a pinpoint size and will give a much better depth of field than the 25 mm lens opening in the 100 mm lens. So this is part of the photography dictum that for really good depth of field, you will get better results with a wide angle lens and especially if you use an even smaller iris opening such as f/16 or f/22. Notice when you set your camera lens at its shortest focal length how close you can focus and when you go toward the longest focal length, you have to move

away from the object a little further before it will appear in focus.

Depth of field is a very strong tool for a photographer to use. Usually with an 80-120 mm lens taking a head portrait of a person, if you have the eyes in perfect focus, the depth of field for this lens setup will allow the nose back to the ears to also be in perfect focus. This will then throw the background **out of focus** which will make the face remain the focal point of the entire image. Long telephoto lenses are used in sports photography to decrease depth of field so that quarterback throwing the pass is in sharp focus and the distracting people in the stands are out of focus - - and the eyes of the person looking at your picture only see what you really want him to see. In essence, the photo viewer stays focused and interested in your image and not distracted.

Look at the next few magazines and newspaper pictures you see. Could this image have been improved with a change in the depth of field? After viewing just a few images, you will find out why this is such a strong tool. It is also why you need to take your camera off of program mode much of the time. If you still want the internal computer in the camera to do most of your work, set your camera on A (or Aperture Priority) mode. With this setting you can then control the depth of field. Try a mountain scene with maximum depth of field (f/16 or f/22). Notice the flowers close to your camera that are now in focus - - if there is no wind because now your shutter speed will be slower, the trade-off of maximum depth of field. Shoot people at f/5.6 or f/8 and throw some of the distracting background out of focus. **You now control your photography and images! Power!**

Monthly Meeting

Date: March 6, 2008

Time: 7:30 p.m.

**Location: 1900 Grandview
in the Conference Room**

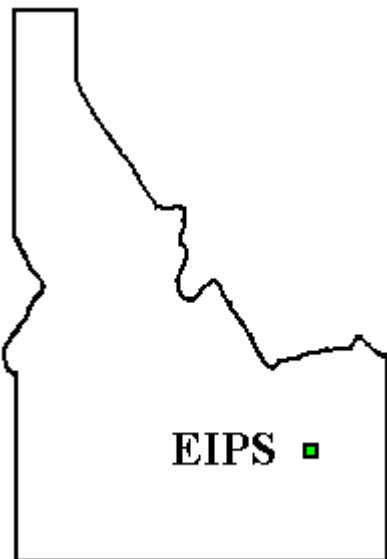
Program:

We are still trying to get **Mr. Gugelman** to give his lecture at this month's session of EIPS. The joys of phone tag! But we assure you that we will have an interesting program if this fails to materialize.

EIPS is a group of amateur and professional photographers who have joined together to further the art and craft of photography. Please join us and expand your horizons. Sharing knowledge makes all participants better at their craft. We meet on the first Thursday of each month for our educational lecture. Then the third Thursday is our Advancement Program where we share some of the images we have done. We meet at 7:30 p.m. in the 1900 Grandview Ave conference room. We all become better photographers!

I will bring my old 1953 Exakta camera to the meeting so that you can see depth of field changing before your own very eyes. It is fun to do and experiment with.

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Graffiti