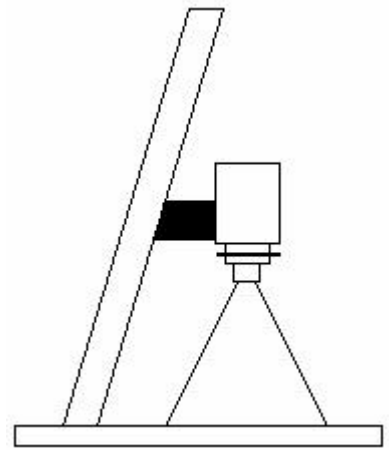


# Contact Sheet

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## The Art of Flower Photography

Color drives our world of vision. Look at your ads on television. Inordinate money has been spent to make sure that the colors used will attract our eye so that we will pay attention to what they are selling. And how do these advertizing people know this? All they have to do is to look at nature and its flowers. Flowers have magical powers over many people, but especially photographers. All of us have spent many hours trying to get good images - - only to cry despairingly when we get the images back from the lab. Somehow, the printed image just doesn't match up to what we remember.

But now, thanks to our lecture at EIPS by **Krista Soderquist**, our flower photography is going to improve. She explained that we have to think of flower photography in the same way that we do portrait photography. Most people look better in soft diffused light. So do most flowers. We look better in warm light. So do most flowers. One main advantage to flower photography is the subject does not complain when we take the extra dozen images, when we want to move the camera a little to the left, when it takes another 10 minutes to get the light just right, when we put a clamp on the stem to stop the movement from the breeze, etc.

Krista got some of her inspiration about flower photography from an online course she took from Tony Sweet. His course was set up so that there was a lecture and demonstration phase, the student then took the lecture into the field and then submitted their work to him online for evaluation. Then there was a report sent back to Krista with suggestions about how to improve the work. As you can see, this was the same as hands on workshops, but at a pace that you could do when you had time.

Some of the concepts that were emphasized were to **isolate** the subjects and **simplify** the background. Busy backgrounds, hot spots, black holes, extraneous elements all distract our concentration and remove our eyes from the main subject of the picture. These considerations are part of the reason why Krista uses her 75-300 zoom with extension tubes for most of her flowers. This gives a shallow depth of field with a detail free, muted background.

She also showed us how to sandwich two slides together to create a "glow" about the image. This is an excerpt from her handout:

1. Two pieces of film are involved, shot at two different exposures.
2. The scene should be an average tonality scene.
3. The first exposure is shot at  $f/22$  at +2 (two stops over-exposed). This is the reason why the scene has to be average tonality. At average +2 an image is

captured. At brighter than average +2, the slide is washed out with a very light or completely overexposed slide.

4. The second exposure is shot at your widest aperture at +1 (one stop overexposed) and DEFOCUSED. Defocus the image to various degrees to get an idea of what works, but there should be some detail in the defocused image.

5. When the slides are returned, remove the slides from their mounts and remount both slides together in a GEPE glassless mount, creating the sandwich.”

This may sound like a complicated scenario, but Krista demonstrated how she does it with her slides. Then she showed some very spectacular images that she has created using this technique. Thank you, Krista, for sharing your skills with us.

## Coming Workshop

Those of us who were at the November EIPS meeting were excited by the images we saw - - and we want to share this with all members. Therefore, the December meeting will be a workshop where you can do this if you want to some of your favorite images that you may already have. We will set up a rear screen projector so that you can photograph your slide making the two images in your camera. Don't forget to pick a slide that has average tonality, remembering that the new slide will be slightly more contrasty anyway!

But if you want to do something else with the rear projection set up, we will also have a piece of waterglass so that you can create a distorted image in your camera instead of in Photoshop. We will also have two light tables to use the waterglass for. These light tables can also be used as a means to photograph your print that you might

want to try the sandwich technique on. These images can be used in future Advancement Program themes such as Distortion – or Still Life – as noted below.

**Therefore, for the December meeting, bring your:**

- 1. Camera.**
- 2. Tripod.**
- 3. Film.**
- 4. Slides that you might want to photograph with distortion or to do the sandwich technique as previously described.**
- 5. Items that you might want to photograph for Still Life images.**

## Advancement Program

The December Advancement Program theme is: Photographer's Choice. Please bring your three best slides/ prints and join us in the Conference Room at 1600 Grandview Avenue on December 16 at 7:30 p.m.

And now the themes for the next year are as follows:

Jan. – Advancement Program  
Banquet

**Feb. – Small Critters**

March – Photographer's Choice

**April – Distortion**

May – Photographer's Choice

**June – Still Life, Your Choice**

July – Photographer's Choice

**August – Arches**

September – Photographer's Choice

**October – Fountains**

November – Photographer's Choice

**December – In Your Yard**

**All good learning opportunities!**

## ***Idaho Falls Magazine*** ***Deadline***

The next deadline for submission to the *Idaho Falls Magazine* is January 14<sup>th</sup>. Because of the lead time in preparation of a magazine, the themes for this submission must be for **SPRING** even though this is the middle of the winter.

Surely, every one of us has images of the **spring** daffodils or tulips, **spring** snows around flowers or hanging from our newly budding trees, **spring** newborn baby bison, **spring** rainstorms on new **spring** soft green foliage - - the list goes on and on! Let's flood Roger with our images this time and make his work REALLY hard!

### **Club Notes**

We need nominations for our officers for next year. A committee has been set up. Please volunteer your time if asked to serve. Our club can only continue to grow if everyone contributes something. If only a handful of people do all things for the club, in time there is a burnout phenomenon followed by a drop out by those members. We will remain a vital, growing club if all members participate. Enough said!

### **More from Krista's Lecture**

You can create the same sandwich effect with your digital camera if you choose. From her handout:

"1. If you have a digital camera that allows you to control exposure and set focus manually, follow the instructions [that were listed above in this newsletter] to get two digital images in the same

way a slide shooter would get two slides. Then open each image in Photoshop, Photoshop Elements, or any other digital image editing software that allows for layers. Combine your two images into one file. Put the brighter, sharp image on top and lower the opacity of this layer until you get the effect you are after.

2. If you cannot DEFOCUS your camera, simply shoot a single image. Open this image up in one of the software programs mentioned [earlier]. Duplicate the main layer. On the bottom layer, lighten the image just a little bit, blur the image using the Gaussian Blur filter, and then optionally move the layer to the right a few pixels. Highlight the top layer, brighten this layer severely, and then lower the opacity of this layer until you get the effect you are after."

Krista mentioned that a telephoto lens will be easier to defocus since it already has a shallow depth of field. If you are using a wide angle lens, defocusing may still have a lot of the image too sharp to create the effect that you are after. Also, hard lines in the image may require more defocusing than softer image lines. Practice several different defocus images (slides) so that you can get the effect that you want when you put the sandwich images together.

She stated that this effect is easiest to do in aperture priority mode and then just use the exposure compensation dial. Just dial in a +2 for the first sharp picture and a +1 for the second defocused picture.

### **Editor's Note**

I can only touch the surface of all the information that was presented. This happens each month. Please come to the lectures and get even more "stuff".

## Monthly Meeting

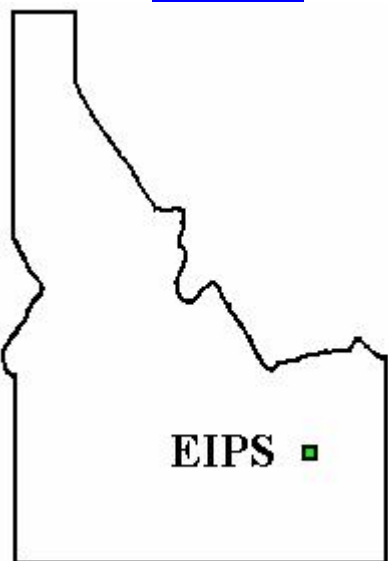
**Date: Dec. 2, 2004**

**Time: 7:30 p.m.**

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

Program: We are going to have a workshop using our EIPS light boxes and a rear screen projector. Bring your camera, tripod, film, slides, items to photograph - - see more on pg. 2.

Tim Sommers – President  
5900 East Sunnyside  
Idaho Falls, Idaho 83406  
Membership Info  
Web address: [www.eips.net](http://www.eips.net)



## Graffiti

We urge all amateur and professional photographers to join EIPS since we are striving to improve the art and craft of photography in this region. You will learn from us and we will learn from your experiences. We meet the first and third Thursday of each month at 7:30 p.m. at the conference room at 1900 Grandview Avenue.

Field trip coordinator – Joe Landon  
Web page information – Roger Heng

**Bring your friends and share your joy  
of photography with them. We'll  
show them how you got hooked!**