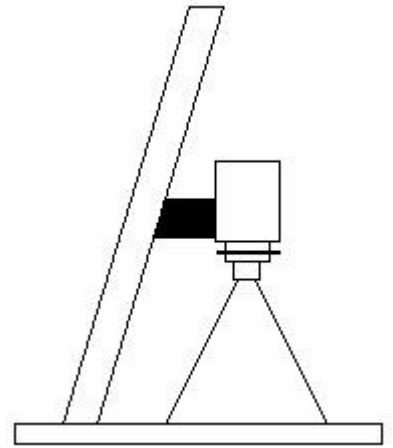


Contact Sheet

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Still Life Photography Workshop

Over the years one of the best learning tools that we have used at our lecture series have been workshops about still life. Whenever you photograph an object in the wild such as a duck flying by, most of the time you only have time to aim your camera at the duck and push the shutter release. But what settings did you have in your camera when you pushed the button? What speed was used? What f/stop was in effect? These things will determine the quality of your duck image no matter how good your focusing and following ability might be. And these are the types of exercises that you are practicing when you are setting up a still life project.

We had two light tables set up at this particular workshop, one with a clear glass top so that you could get some light reflections to photograph; and the second table had a translucent or ground glass type of surface so that there were very minimal reflections with which to contend. We had the light coming from below the object as well as several flood lights and colored spot lights to try. Now the real fun begins!

When you are in the field, you may have a couple hour drive to your destination, a long hike with your camera gear, a short time to set up, and then a few seconds to get the image you

want. Still life photography may eliminate the first couple of steps, but it may take you a very long time to get the image set up. When using photofloods on crystal, where are the light reflections? Do they damage the image? Do they make the image better? How do we get the top edge of the glass we are photographing to separate from the background? Can we see the entire edge of the glass? What is our depth of field on this image? Can we improve the shot by adding a second object? Now, what happened to our depth of field that we had corrected for the one object photo? By seriously looking at each of these permutations, we can improve our percentages of good images **when we are in the field taking our next duck picture! We learn what f/stops give us what type of depth of field with which lens.**

One of the magical parts of a workshop such as this is that you have several people working on the image together. The person behind the camera would have someone adjust the light from the right by moving it a little higher - - and next have the person controlling the spot light shift it to light just the back of the object - - and then have the bottle moved a little to the left. Someone else might then look at the setup and suggest something different in the foreground- - and the fun continues. Over the years I have taken photographs of crystal, antique cameras, old felt hats, dolls,

jewelry, and numerous other esoteric items that I would never have at my own house. In the same way I have brought items to the workshop that others would not have access to. Everybody wins!

It also teaches humility in that you learn what powerful tools the camera and lenses are, but the image will only be as good as the light that you place correctly on the object. If you have taken careful note of what you have done, you will set up your blind in the right position so that the duck flying by will be lit properly.

Rear Screen Projection Workshop

At the November meeting of EIPS, Krista Soderquist showed us the images you could get when you sandwiched two different slides taken of the same image, one very sharp and overexposed by 2 stops and the second one purposely blurred and 1 stop over exposed. A rear screen projector is an excellent way to try this on a subject that doesn't move like an outdoor flower or scene might do. So we had this set up for members to try. A rear screen projector is a very simple thing to try if you want to try this at home. Just take a sheet of 16 x 20 inch glass and tape some tracing paper to it. (We used a couple of large spring clamps on the bottom of the glass to hold the glass vertical.) Put your slide in the projector backwards so that the image will look correct when you set your tripod up behind the screen. In the past prior to Photoshop, this technique was used to make an image "pop" a little more since a photo of a slide is usually a little more contrasty. Also, since a Cibachrome print sometimes made bright spots on the

slide wash out all details, we would use charcoal on the tracing paper on the bright areas to decrease the light going through the paper to make the resultant photo LESS contrasty. You could literally correct a lot of errors in the slide so that it could be printed better.

Also, you could use a sheet of water glass between the rear screen glass and your camera to create distortion to a slide image, just like when you apply a watercolor filter in Photoshop now. So those of you who have not converted to digital can still create these effects, just not quite as easily as pushing a button on your mouse.

As an aside, many times the presenter of a lecture will learn more during the delivery of the lecture than he thought possible. When I have used the rear screen projector to modify images, I had been taught that you can darken a light area but you can't lighten an area since even a white pencil on the tracing paper will block some of the light going through the paper. Someone had a dark blur of a twig he wanted to get rid of that obscured part of his magnificent deer. But, if you did the alteration on the tracing paper and then took the photo of the image from the PROJECTOR side of the set up, you could lighten a dark area, something counter to my training. Maybe old dogs can learn new tricks!

Election Results

Congratulations to **Krista Soderquist**, our new president, and to **Bob Seidel**, our new vice president. A voluntary membership club only will continue to prosper when **all** members contribute their efforts. Please help our new officers when they request your assistance. Thanks to the officers who will remain in their present status:

Doug Jenson – treasurer
Roger Heng – web master
Jan Larcom – newsletter editor,
advancement program chair
Mary Dunhour – secretary, newsletter
distribution
Joe Landon – photo shoot organizer

Since this is a new year, these officers need your input as to what lectures you want to present, where you want to go on field trips, what we need to continue to be your source of information about photography in this area.

Advancement Program

The themes for the 2005 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

Idaho Falls Magazine ***Deadline***

The next deadline for submission to the *Idaho Falls Magazine* is January 14th. 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

Thanks must be given to last year’s officers for the many things that our club did. **Tim Sommers** did an excellent job for us last year and he is to be commended for his efforts. The officers are continuing to try to get a tax exempt status for our club so that we can apply for some of the grant money that is available for the arts.

Don’t forget to start getting your prints ready for the March show at EITC. Also, we need more members’ prints for our gallery at Perk’s Photo.

Several members wanted the specifications of our light box that we use at our Advancement Program. Roger Heng brought me a copy of the article in which I listed the materials I used and how it went together. (I wrote that article 2 computers ago - - my Tandy 1000 - - and have no way of even reading the 5 ¼ floppy that newsletter was saved on!) I will try to redraw the images in Microsoft Word and get it to you in the form of a flyer by the next meeting. Then, maybe when someone wants a copy in one or two years, I will know where to find that information. Just some of the joys of planned obsolescence that the computer industry seems to love to do to us!

Monthly Meeting

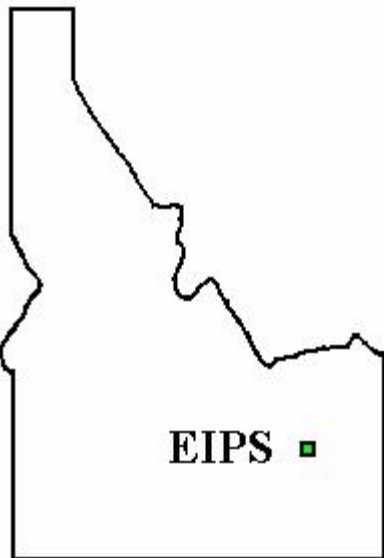
Date: Jan. 20, 2005

Time: 7:00 p.m.

Location: 1900 Grandview Ave
in Conference Room

Program: This is our annual Advancement Program Awards Banquet. Please bring a pot luck dish and your own service (plate, silverware). Drinks will be provided by the club

Tim Sommers – President
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Idaho Falls, Idaho 83406
Membership Info:
Web address: 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.

Please note that we do not have a lecture meeting this month since it always seems to be such a busy time of the year for many members. Also, note the change in time!