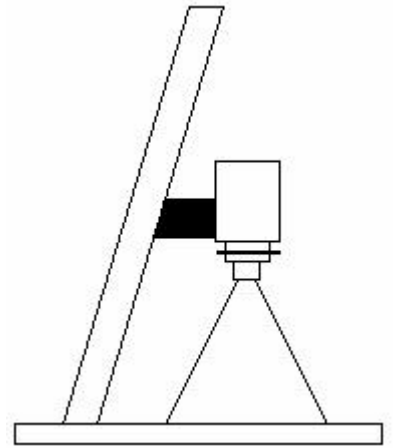


Contact Sheet

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Up Close and Personal

I'm bored. If I have to shoot another picture of an elk, the Tetons - - insert any image you want into this scenario - - I'm going to scream. All of us have had these thoughts when we've had our cameras in our hands. You've heard these thoughts even from judges in juried shows: "It's just another photo of a sunset, etc." How do we overcome this thinking process? **David and Jamie Gale** have the perfect solution for this dilemma: Macro Photography!

Why macro as the answer? It is a world that our mind and eyes have completely ignored. How often do we pick up a leaf to look carefully at its intricacies? We like its color in the fall when looking at the hillsides along Palisades Reservoir. We like its shade when we get underneath the tree so we won't get lens flare shooting across a draw to the fall colors on the other side of the valley. But just pick up one of those leaves from the ground. Look at the little veins and the patterns on the surface. Look at the juxtaposition of various colors **in the same leaf**. Look at the ant crawling across that leaf. It is becoming the world within a world that we never really consider.

But how do we define what is macro photography? Is it when we are producing an image that is the same size as our negative, a 1:1 ratio? David has solved this problem with his labeling definition: **almost close, close, and damn close**. There is a poetic beauty in

this classification system, and it

really works without having any arguments from other people as to the dividing line between Macro and Micro photography.

There are several major hurdles to overcome when you first try this type of photography. Some of this can be very tedious because you are working with an extremely narrow depth of field. Using a 50 mm lens at 1:1 ratio of magnification, David stated that his working depth of field was only 1/16" at f/16. Therefore, you want the camera film plane to be in the same plane as the subject matter. If you are trying to shoot the edge pattern of a flower, you need to have the background a different color - - or blurred out - - so that your eye will go to the main subject. Because you are using such small apertures, your exposures will have to be long and a tripod becomes a true necessity.

Getting light on your subject becomes an exercise in futility at times. You are working just an inch or so from the front of your camera lens. Your camera flash won't illuminate the entire subject without shadows. Therefore, you may have to use reflectors to get the light where you need it. Jamie stated she has put aluminum foil over a piece of cardboard to get light on the subject. Overcast days and small diffusion umbrellas really help get the necessary uniform light needed on many subjects.

Now that I have a beautiful image of the small flower, I want to get

even closer. How do I do that? This is the world of extension rings, a very inexpensive way of really getting even closer to your subject. Most SLR camera makers also will make a bellows system for their cameras. But if you use a bellows, you will need a macro focusing rail to be able to get your camera in **exactly** the correct position and focal plane. Diopter lenses will screw on the front of various lenses to get you closer, but these have the drawback of giving some distortion in the peripheral parts of your picture. Some cameras have adapters to let you put your lens on backwards which gives more magnification, but because of the fact that there will be no linkage of information from your camera body to the lens shutter, everything will be manual. This is where some of the really old lenses that allowed you to manually set the iris diaphragm will come in handy. And again, don't forget to bracket your exposures.

As Jamie expressed, the setup can be very tedious and time consuming; but the world you enter and photograph will be so wondrous, you will be constantly searching your everyday environment for more mysteries to unfold – and photograph. Thanks, David and Jamie, for making us start to look at our world in a totally different fashion.

From the Juried Show

We really had a good October show and gave away some very good prizes. Please support our sponsors so that they will be generous when they are approached in the ensuing years!

**Farr's Jewelry
Idaho Packaging
Framing Corner
Willowtree Gallery**

**Rocky Mountain Photo
Michele's Art and Frame
Bubba's
Texas Roadhouse
Aussie Eats
Thai House
Perkins Restaurant
TGI Fridays
Sam's Club
Inkley's Photo
Appleby's
Garcia's
Johnny Carino's
Babe's Bakery
My Gourmet Pantry
Randi Kirchofner
Blue Hashi**

Club Notes

We are still confirming the exact dates of the Post-Register Show and the next EITC presentation. Keep taking your images so that you will have fresh images to present.

Special thanks to Farr's Jewelry for the use of the digital projector at the last Advancement Program. We learned a lot!

We still need more Idaho Falls images for presentation to the Chamber of Commerce who want to use our images on their web page. Please continue to bring more such digital images to the next Advancement meeting.

Don't forget to get in the winter and spring images for the Idaho Falls Magazine to Roger. Don't forget the images for the Chamber of Commerce, also. We want to get **your** images into the community and show the quality of **your** work.

Field Trips

Cathy White almost has the next year's trips set up. She wants to set up an all day studio shoot in our meeting conference room in January. Do club members have lights or models that they can loan us for that day? She needs to know that info. I will publish this list in the next newsletter, but you can get a working schedule on our internet site, www.eips.net, which would have any of the corrections listed in a more timely fashion since this newsletter only comes out once a month.

Advancement Program

The theme for December is:

Photographer's Choice. Please bring three of your favorite slides, prints, or digital files on that subject and join us on 21 December 2006 at 7:30 p.m. in the Conference Room at 1900 Grandview. Everybody learns!

The schedule of topics for next year will be as follows:

January – Advancement Awards Banquet

February – It's a Small World

March – Photographer's Choice

April – Monochrome

May – Photographer's Choice

June – Fog

July – Photographer's Choice

August – The Past

September – Photographer's Choice

October – Critters

November – Photographer's Choice

December – Color Explosion

Hopefully, this wide range of subject matter will get everyone's creative juices flowing. Have fun and continue sharing your images since **everyone** gets better.

Making of a Print

The first place B&W image at the October Juried show was *Solar Column*, a print that I did for my wife, Marty. I had taken the print on B&W film and Marty's image was digital. Which print came out the best? Well, her image took a prize.

Printing Differences

Digital. At about 2 o'clock in both images was a white limb that protruded into the image. I cloned it out with PhotoShop but could not darken it completely in the B&W darkroom print. The top 2/3's of the print was printed on grade 2 settings and snow on the bottom was printed as a grade 4 paper – very easy to do with digital, but I went through multiple sheets in the darkroom and finally came very close. I was able to darken each individual clump of needles leaving the snow light digitally which was impossible in the darkroom.

Darkroom. The blacks just seemed blacker and the whites seemed crisper with better contrast. Even with several attempts there was still just a very, very slight magenta cast to the digital image (canceled out by the slight green of the glass so that the final image actually looked true B&W). Even though the pigments in digital are archival and may last longer than our silver images, the surface of the digital paper was extremely delicate. I brushed off a very faint dust particle like I've done hundreds of time with my B&W papers and could see streaks on the digital print, so I had to redo the print. I tried flicking a particle off with white cotton gloves with the same results. Fingerprints that I could wash off my B&W paper just seem to destroy the inkjet paper surface. The pigments of digital will be around in 100 years, but the surface will be so maimed, no one will see the image.

Monthly Meeting

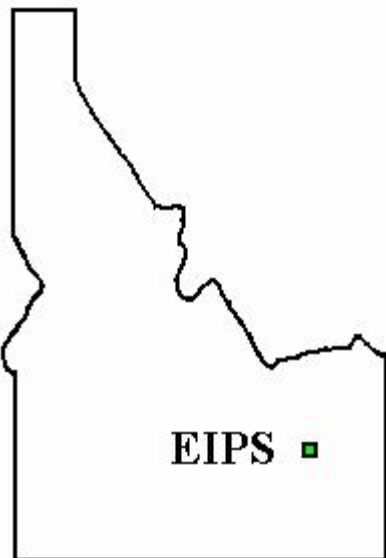
Date: Dec. 7, 2006

Time: 7:30 p.m.

**Location: Paul Jenkins
Studio at 2029 First Street**

Program: Remember how hungry you got when you looked at the cookies in the last magazine ad you saw? **Paul Jenkins** will show us how this was done at his studio. Food photography is truly an art form unto itself!

Sue Heng – President
1501 Lowell Drive
Idaho Falls, Idaho 83402
Membership Info:
Web address: www.eips.net



Graffiti

EIPS is a group of amateur and professional photographers who 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!

Remember that this is the election of new officers meeting. Roger Clymore, Roger Heng, and John Stephens need your input. And please serve as an officer if asked. The tasks are not that onerous; and if the work is shared, all members benefit.

Did you join Bill on the cattle drive? How about the night lights fieldtrip? We keep it coming!

