

# Contact Sheet

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## How Come It Looks So Good in the Magazine?

We see the Subway ad on TV and decide to try that new sandwich we just saw at our next stop in their store. But when we get the sandwich to our table, the meat seemed to disappear and the vegetables are all smashed down. We see the brownies in the magazine and somehow our brownies just don't look that good when they come out of the oven. Did we forget some ingredient? Did we set the baking time in error? What went wrong in our efforts? As we found out at our last EIPS lecture, we probably did nothing wrong!

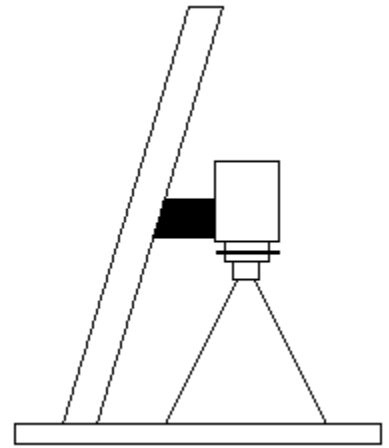
**Paul Jenkins**, who has been doing food photography as a profession since 1962, explained why our impressions of what the food looked like in the images on the TV screen and magazines is so different than what we get in the real world. When he is doing a Cheerios ad, he will look at thousands of individual Cheerios with tweezers to find just the perfect examples. These are set aside for the shoot. If you are doing a Cheerios commercial, only the Cheerios have to be real. By law the product has to be real but none of the other components have this constraint. The milk we see in the bowl will usually be a mixture of Elmer's glue and solid Crisco since these are very, very white

and they don't soak into the

Cheerios. The strawberries sitting with the cereal are not what you are selling so that they can be perfect, acrylic replicas that can be used over and over and don't change their surface characteristics over the couple of hours you may have to work to set up that **perfect** bowl of very **appetizing** Cheerios. He stated that he would sometimes have to go through 30 heads of lettuce to find just the perfect piece of lettuce to put on top of a hamburger in that type of ad.

But Paul's passion is his food photography. This is really just an extension of good cooking. It means nothing if you are the world's best chef and you can't present the food in a pleasing manner. Those of you who have eaten in a cafeteria know that sometimes the food isn't that appealing when a scoop of "something" is kind of thrown on your plate followed by a glob of "something else". In an upscale restaurant the **presentation of the food** may almost be more important than how the food tastes. Yes, we may not really eat the parsley sprig, but somehow it enhances the appearance of the food delivered to our table. Good food should taste right - - and look right.

Some of the earliest photographs made were about food - - loaves of bread, bottles of wine, Weston's B&W of peppers, etc. Paul showed us examples of the changes in the way foods have been presented in various magazines and cookbooks over the



years. In the 1950's there would be 6-12 plates of food set up in a studio setting. By the '60's the food was seen in the home and some of the food was cut. The '80's brought us to a single item such as an apple pie with the apple also included. By the '90's we were including some of the silverware or utensils to the image. By 2000 we were now at the level of the person eating the food viewing the image and the most current image will have the edge of the slice of apple pie with the individual pieces of apple very sharp and clear and the rest of the pie may be out of focus using a very shallow depth of field.

This is really just an extension of the way we view our world. When I am typing this page, I can only see a few of the letters on the sentence with the rest of the paragraph blurry. The computer to the side of my screen is blurry, the keyboard is blurry (unless I shift my focus to another object to view), and my notes are in my field of vision but not clear. The advertiser wants you to see only his product and not anything else, just like our human eyes see our world!

But how do you put this passion of food cooking onto a photograph? You must get to know your subject intimately, and we spent quite a while discussing the most common of cooking items, the egg. Did you know that fresh eggs sink in water and start to float as they get older? Do you know how to tell the date that the egg was laid by the numbers on the egg carton? If you want the yolk to be perfectly in the middle of the image, you need to sit the egg carton on its side for two days before breaking the egg. Runny whites mean you selected an old egg; smooth whites are from a fresh egg. Piano wire makes the best cutter of a hard boiled egg.

And then we spent the next half hour showing a lot of the variations that could be done taking a photograph of this single egg. He showed us how to backlight the egg, reflect back in fill light, subtract light with black reflectors, etc. Never has one simple object looked so good - - or so much fun to photograph.

It was truly fun to watch someone who has so much passion for his work share that joy with us. He was asked since so much of his work is for clients in Hollywood or major cities why he doesn't just move there. But he asked, "Why?" He stated that he could get on a jet, fly to Hollywood, land very close to the studio, and get there quicker than some of the people who have long commutes to work. Yes, he might have a little more money if he schmoozed with the big shots on a continual basis. But he states that he gets to live where he wants, do the job that he wants - - and two out of three isn't bad in life!

Thanks, Paul, for sharing your passion!

## **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!**

Roger is in the process of completely redoing our web site. He needs some pictures from each member to include. Also, if you have some images of the various National Wildlife refuges, different ghost towns, Yellowstone Park, the Tetons, please share these with Roger. He is trying to set the site up so that a visitor to our region would know what to take some good images of. In this way they will continue to visit our site when they might be planning a trip, trying to decide what time of the year to visit, etc. If we have this much information on the web site, he feels that the web visitor will want to visit and join our club on a permanent basis.

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 has tied the field trips into the Advancement Program themes. She set up an all day studio shoot in our meeting conference room in January, but we need at least four different lighting set ups so that people can go from one lighting experiment to the next. Do club members have lights or models that they can loan us for that day? She needs to know this information very soon. I had to write this newsletter very early since I will be out of town the next couple of weeks, but you can get a working schedule on our internet site, [www.eips.net](http://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**

January is our yearly Advancement Program Banquet. Please join us for this event on January 18 at 7:00 p.m. in the conference hall at 1900 Grandview. Bring a pot luck dish and your table serving. EIPS supplies the drinks.

**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**

## Monthly Meeting

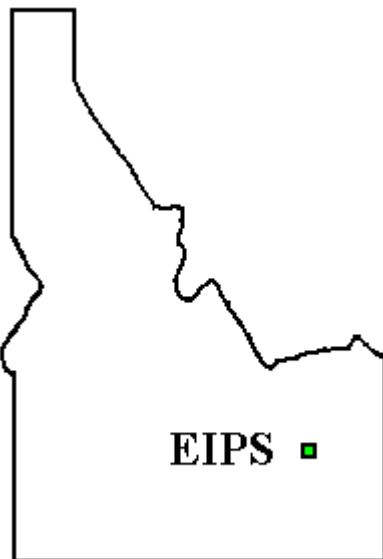
**Date: Jan. 4, 2007**

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

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

**Program:** There might be a program on the Optics of Photography (by me) or something that was arranged by Rodney. Since I am writing this early and will be gone for a while, I haven't reached Rodney who is gone now. The joys of the Holiday Season to All!

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## 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.

**We made another year! But  
just barely! MERRY CHRISTMAS!**

