

# Contact Sheet

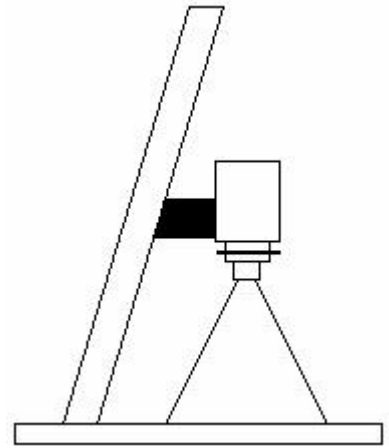
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## Lighting and Softbox Workshop

As a newly reconstituted club, our first formal meeting was a workshop on the use of light. **John Hoobler** gave a superb lecture on how you use the soft boxes and umbrellas to control light in the studio using a model to show how these effects happen. But much of learning is putting that newly acquired information into your own images. The lighting workshop was our effort to reinforce what we were taught by John. But will we remember correctly when it has been a month since the lecture? Never fear since we have a resource in the club to borrow his knowledge. **Rodney Jack** took the reins for the night's sessions with a model that Sue had arranged for us.

Okay, you sit the model on a stool in front of the backdrop, put the soft box here, place the umbrella on the opposite side, put your tripod in front of the subject, and then start firing away. That's how easy it sounded when John was giving the lecture! But what subtle nuances occur by moving the softbox a foot further back – or forward – when you look through the camera viewfinder. These different configurations just could not be appreciated as well when you were listening from the back of the room. Look how much better the model looks when you lower the camera angle and shoot her on a level perspective instead of looking down at her.



Rodney spent a lot of effort to show us how you can get complementary lighting on a person's face. How do you lessen the size of a person's nose - - something I've had to worry about on every image that has ever been taken of me! What shadows on the face improve the image whereas other dark zones almost have scary effects, like the impression created in horror movies when they light the face with a light source from below the person's face.

And what about hands? If you've looked carefully at a lot of people pictures, you can see that these two body appendages can just look horrible in photos. If they are positioned too flat and parallel to the film plane, they can look very massive since they will be closer to the camera lens than the face and make the head almost shrink in size. Your vision goes to the hands and not the person's face. This might be what you are trying for in a portrait of a boxer, but not for the high school senior and her yearbook picture. Rodney showed us quite a few tricks that he has learned over the years to make the hands a helping part of the image.

What about the angle of the body? What about the shoulders? Should they be tilted? Again, Rodney spent a lot of effort to show us how changing the tilt of the shoulders would totally alter the feelings that were expressed in the image by the photographer and model working in

tandem. Sometimes the model would have to hold what appeared to be a distorted pose; but when you would look through the viewfinder, the image was so much improved by just very small, subtle repositioning movements of the model. Again, these were some of the things that John Hoobler went over with us the previous month, but doing it yourself behind the camera will really reinforce the messages from the lecture. Thanks, Rodney, for being our guide through the mysteries of good people photography.

## **Light Box – Meet the Light Cube**

Since this was a workshop on lighting and we wanted as much hands on work by the participants, we also had the EIPS light box set up as a light table. But there have been a few improvements since we last did a workshop using this tool. There is now a dimmer switch on the light box so that the light coming from below the subject can be better controlled. But, what about the light being shown on the subject by the flood lights being used above the glass? With the advent of digital photography, we now have the luxury of having a Polaroid back on virtually every camera - - a very expensive item in the silver based part of imagery. For the most part, only top of the line 35 mm cameras had these backs, and usually you had to have medium or large format cameras to “see what the light really looks like on the film.” The Light Cube is an attempt to help the photographer control the light on the image.

The light box was set in the middle of a 5’x5’x4’ “cube” of PVC pipe that you can place your floodlights

in whatever position you chose. Radio Shack was having a closeout on some of their home protection devices, so that I was able to acquire a hand held remote that can dim – or brighten – eight different lights that you could surround your subject with. Therefore, the photographer could see what light worked best with different light from the right, from the left, from the back, from below - - all from the camera’s perspective without having to constantly move the floodlights closer or further away to control the intensity of the light - - all from behind his camera without having to move himself or lighting around. Also, there weren’t forty cords to trip on. The remote control and the plug in units for four lights was about \$45, the PVC pipe was about \$60 - - and this allowed an incredible ability to direct the light direction and its intensity on a multitude of subjects that were used.

In the past, only one or two people would be able to take the image of whatever was on the light table. But since many people now have digital cameras, they would take the image from different perspectives knowing that they could PhotoShop out the background if they chose.

Photographers are a funny group when you put a camera in their hands. They don’t know how to stop taking pictures. We all know that the next image will be much better than our last since we learned from our previous experiences. Workshops are proof of this. No one wants to stop. We didn’t get out of the conference room until almost eleven that night. And it is fun to take pictures of someone who is willing to hold positions that may be slightly uncomfortable since we know our family members just laugh at us when we say

that we want to take their picture, to try out a new lens, to try out a new technique we just learned at EIPS. And people always bring such fun things to try on the light table - - bottles and crystal that are SO MUCH BETTER than the dozen or so you have at home. Antiques, stones, coins, musket balls - - yes, we have had a pouch of those to photograph in the past - - mean so many opportunities to try something different.

Thanks to all members who brought their cameras and their still life items for us to play with.

## Field Trips

**We had a good time at the City of Rocks. Hopefully, you will enjoy the efforts when you see the images in the Advancement Program. A point of information to those who might want to camp in their campgrounds – they are booked NINE MONTHS ahead. Since the rock climbers have put this site into their literature, this has become a haven for their sport. In fact, in a couple of the parking lots, we were the only Idaho plates in the lot!**

**For July, the field trip will be the balloon races in Driggs. Since this is over the Fourth of July weekend, we will honor any images on any of the liftoff days for the Advancement Program. Liftoff is at 6:00 a.m. The road to the launch site a couple of miles north of Driggs is usually very busy on those days and there is ALWAYS someone who wants to drive very slowly a few cars in front of you. There are also many other activities in the area – bike races at Grand Targhee, antique shows, things going on at the airport - - many good photo opportunities. We did not pick**

**just a certain day since we know that many of you will have things to do with your family on various days. But do try to take in the Balloon Races. The colors are usually spectacular. Some of the people will even let you get special images of their balloon launches if you are helpful to them.**

**Kathy is going to post our field trips for the entire year on the Internet web site in the very near future. I will also try to include a listing in the newsletter. Knowing well in advance should help with scheduling and allow more participation in a good learning tool.**

## Club Notes

The August Show and Sale draws closer. Make sure you have all your information into Roger so he knows what area is required. This is a lot of hard work but has been very rewarding to those who have participated. Many prints have been sold in prior years.

**Sue Heng took second place, color, in the juried show in Pocatello. Congratulations! It's good to bring some of that Poky money back north since they seem to like to take our money south in our juried show!**

**Stanton Anderson**, long time EIPS member, has about 50 salon prints at the Post Register Gallery through the month of July. They are primarily landscapes taken throughout the US. Gallery hours are from 8-6 p.m. Monday through Saturday.

This address page will have our newly designed letterhead across the top. Let me know which you like better.

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

## Monthly Meeting

**Date: July 13, 2006**

NOTE DATE CHANGE

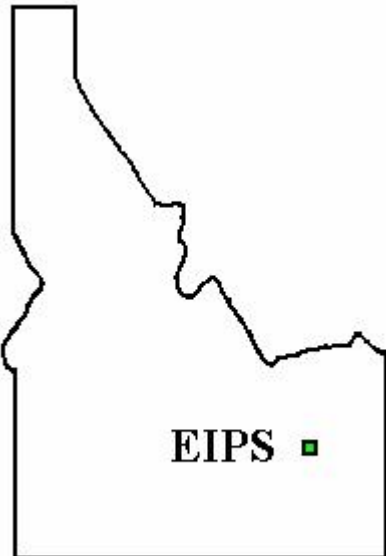
**Time: 7:30 p.m.**

**Location: 1900 Grandview  
– Conference Room**

### Program:

**Lisa Kelly**, owner of Willowtree Art and Frames, asks us all to bring a print that we have trouble getting the correct mat color. She will show us how to get the mat to improve our photographic image. (Date change related to July 4<sup>th</sup> holiday.)

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## Graffiti

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. at 1900 Grandview Ave in the conference room. You will be a better photographer as you learn from us and we learn from you!

Advancement Program topic will be: **Lights or Fire**. Please bring three images of the topic and join us on 20 July at 7:30 p.m. at 1900 Grandview Ave.

