

Close Up Photography Creating Artistic Floral Images

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Equipment Choices for Close Up Work

What's in my Camera Bag?

Minimum

- Camera
- Macro Lens
- Cable Release
- Tripod

Equipment Choices for Close-Up Work

Additional

- Light Reflector and Diffuser Disks
- Telephoto lens
- White Balance Card
- Off camera lighting – LED light

What is the Difference Between Close Up and Macro?

- Close up photography is the act of photographing subjects close up.
- Macro photography is extreme close up photography usually of very small objects.
- Most digital cameras have a macro mode and some lenses are said to have “macro” capability, meaning they allow you to get closer to a subject.
- But, lenses made specifically for macro photography are optimized to operate at closer than normal distances.

Macro Lens for “Close-Up” Photography

- A macro lens should be able to reproduce a life-sized image of an object on the image sensor when focused as close as possible. “Life sized” is a 1:1 magnification.
 - A macro lens will allow you to get close enough to a postage stamp so it fills the frame, and still focus on it correctly.

Telephoto Lens for Close-Up Photography

- Shooting at 270 mm
 - Increases the amount of working distance between camera and subject (no magnification)

Telephoto Lens for Close-Up Photography

- Shooting at 270 mm
 - Restricts background coverage to a smaller area and helps to eliminate distracting elements

Macro Lens for Close-Up Image

Telephoto Lens vs Macro Lens

Understand the Technical Choices

- Success in creating the flower photograph you have in mind is determined, in part, by understanding the technical variables that can help you achieve it.

Depth of Field (DOF) in Photography

- Depth of field is the area in front of and behind the focus point that is in sharp focus.

- As soon as the subject (focus point) falls out of this range, it begins to lose focus, e.g. closer to the lens or deeper into the background.

Aperture and Depth of Field

Depth of Field (DOF) in Macro Photography

- DOF with a macro lens is measured in mms
- DOF in macro photography is shallow (in mms) because the magnifications are much larger than in any other type of photography
- The wider open the lens (ex. aperture f/2.8 vs. f/32) the shallower the DOF

DOF Comparison With a Macro Lens

DOF Comparison with a Macro lens @ f/32

DOF Comparison with a Macro lens @ f/20

DOF Comparison with a Macro lens @ f/13

DOF Comparison with a Macro lens @ f/6.3

DOF Comparison with a Macro lens @ f/2.8

Use DOF to be Creative

- Set the aperture to control what you want in focus

Understanding White Balance

- White Balance (WB) is the process of removing unrealistic color casts so that the subject which appears white in person is rendered white in your photo

Preset White Balance Settings

- AWB: Auto White Balance - camera makes the best guess

- Daylight
- Cloudy
- Shade
- Tungsten
- Fluorescent
- Flash
- Custom

Understanding Camera WB

- Our eyes are very good at judging what is white under different light sources
- Digital cameras must take into account the temperature of a light source
- Digital cameras often have great difficulty with the auto white balance (AWB) setting and can create color casts.

Getting White Balance Right

- If you don't get what you saw with AWB try:
 - Daylight preset
 - Cloudy preset
 - or Shade preset
- Correct the temperature post processing
- Create a custom WB
 - Improve your color accuracy
 - Eliminate time at the computer adjusting color

Post Processing Color Correction Post Processing Color Correction In Camera Custom WB Setting

Auto White Balance

Custom White balance

Custom White Balance Tool Steps to Making a Custom White Balance

- Photograph the gray card in the same light as the subject. Focusing is not necessary.

- Go to "Custom White Balance" in your camera menu
- Use the last image taken for the custom white balance (appears automatically); press "Set"
- Press "Set" again to finalize
- Set your white balance by choosing the "Custom White Balance" symbol in the camera

Photographing at the Scene Photographing at the Scene

- Evaluate the light conditions
- Evaluate the background and foreground possibilities
- Choose the subject
 - Condition of flowers (at prime?, any damage? Insects?)
 - Arrangement of Flowers (contrasting colors?)
 - Access to Subjects (People traffic? Narrow aisles? Clutter? Obstacles in the Way? Can I use my Tripod?)

Photographing at the Scene Evaluate the Light Conditions

- What Kind of Light is at My Scene?
 - Soft light is very good for flowers
 - Backlight can be dramatic
 - Side light adds interesting shadows
- Do I need reflector disk to supplement the light?
- Do I need a diffuser disk to soften the light?

Photographing at the Scene Evaluating the Background/Foreground Possibilities

- Look for pleasing colors to showcase the subject
 - Complementary colors work nicely
- Eliminate distracting elements
- Blur the Background
- Blur the Foreground

Using Soft Focus for Creativity

- ▣ Minimize the depth of field to truly isolate your point of focus
- ▣ Position the point of focus exactly where you want it in the frame
- ▣ Improve your chances of a sharp focus point
 - Use a tripod
 - Make the planes of the lens end and the focus point parallel
 - Tweak your dioptic adjustment knob on the eye piece
 - Use Live View and magnify
 - Take multiple shots tweaking the focus (manual focus)
- ▣ Take multiple shots at different apertures

Select a Subject

- ▣ Look through the spaces between blooms
- ▣ Shoot through flowers to create pleasing softness and color around the subject
- ▣ Looks for shapes and patterns
- ▣ Look at edges
- ▣ Look at the subject from different angles
- ▣ Isolate, isolate, isolate

Post Processing a Soft Focus Image

Final Comments

- ▣ Photograph what pleases you
- ▣ Experiment
- ▣ Shoot a lot
- ▣ Learn from your mistakes
- ▣ Have fun