



Macro Photography for Beginners

by Becki Hagberg-Cohen

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DEFINITION of Macro Photography

By definition macro photography refers to the capture of a subject that results in an image that is 1:1 the size of the original subject, meaning the image is as big as the subject. An insect, for example, would appear as its full size, and extreme details, not visible to the naked eye, would be visible in the image.

Photographing these objects involves shooting subjects that are very close to the lens. Popular subjects include flowers, fruits, insects, leaves, jewelry, feathers, small household items, and close-up sections of larger items.

Over time, people have begun using the term close-up photography when speaking of macro and use the terms interchangeably.

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APPEAL OF MACRO PHOTOGRAPHY

Macro photography allows us to discover a whole new creative world as we shoot completely sharp images throughout the image or shoot a tighter focus with blurred backgrounds. We can show as much or as little of the subject as we like. In fact, an extreme close-up can portray moods such as mystery, drama, humor, and excitement.

Macro encourages us to hone our observational skills and notice beautiful details that we often overlook in our daily lives. It invites us to slow down and not only smell the roses, but also photograph them up close and personal. When we shoot up close, we see the details: the lines in a leaf, the hairs on a flower stem, the eyes of an insect, and the reflections in a water drop.

Macro doesn't require lots of expensive equipment, although you can spend lots if you wish. However, someone just starting out can shoot close up with a minimum of equipment and then add more gear later as the magic of macro grabs hold.

Additionally, weather does not present problems as you can simply set up a subject near a window in your home and shoot regardless of any inclement

weather raging outside. Shooting indoors allows you the time for practicing composition, experimenting with lighting, attempting a variety of depth of field, using backgrounds, and choosing unexpected subjects that are already in your home.

Macro allows you to spend time in nature, hunting for interesting subjects. You can find interesting things in your own backyard, the park down the street, or the nearest forest preserve or botanic garden.

Enjoyment and an affinity for macro photography may also open doors to other areas of photography such as food photography or abstracts.

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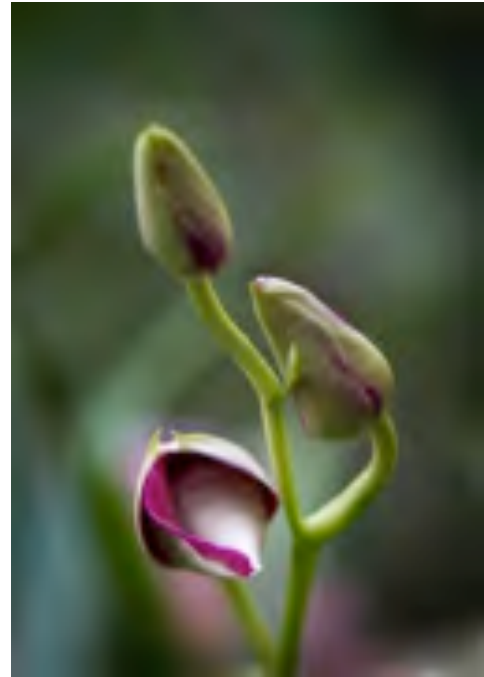
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How to Shoot:

Use wide f-stops (f/5.6 or wider) to achieve blurred backgrounds. Often part of your subject will be blurred as well, which can lend a creative element to your image.

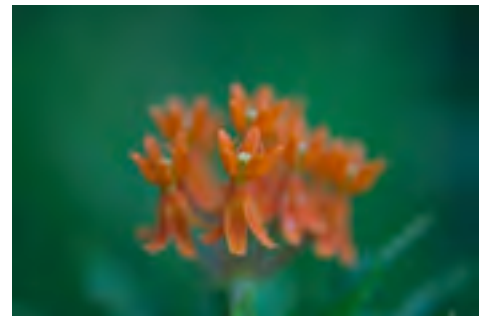


Shot at f3.0

Use narrower apertures (f/16 or narrower), to capture the entire image in sharp focus. In this case, however, everything in the background will also be in focus, so you may wish to use a background or find a subject that has a more neutral background. Be sure your subject is quite a distance away from its background to avoid clutter that competes with the subject and distracts the viewer. You can also use an artificial background such as a piece of black or colored felt or mat board to deal with clutter. Alternatively, fill the



Shot at f16 with a black mat board behind the orchid



Both images fill the frame

Manual focus often provides a sharper image than autofocus when your lens is so close to the subject. Using your LCD's live view display works well to achieve sharp focus. Magnify the image in live view, then fine tune your focus until it is sharp.

Try shooting from different angles. Once you think you are finished with your subject, walk around it to see how it looks from different angles. Shoot from underneath or above. Shoot both vertical and horizontal orientations. Remembering to consider the angles often gives you more interesting viewpoints than your original shot. Look for angles that show off your subject in unique ways.

These 3 images of the same potted plant were taken in a nursery. The background in the 3rd image is a wall of grasses, also potted and situated about 4 feet behind it. Note the different angles of the buds, one taken from the side, the other from above.

The light in the above 3 images was diffused by a greenhouse screen on the ceiling.

Lighting can also provide a creative feel to your images. Look for side light, front light, or back light to illuminate your subject in different ways. Light can help to define veins in a leaf or hairs on a bumblebee. Natural light, LED lights, or flashlights can assist you.

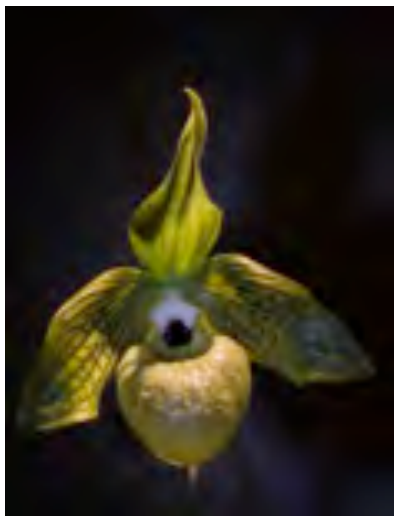


Image lit from above in an alcove. Center brightened slightly with flashlight.



Image lit by LED light. The filaments picked up a variety of colors.

On a sunny day you can often cast a shadow on your subject to eliminate bright spots. Overcast days are great as they provide even light.

RESOURCES

Both the **Chicago Botanic Garden** and the **Morton Arboretum** offer photography classes and a wealth of subject material.

Websites with great examples of macro work. Some also offer workshops.

Anne Belmont Photography
<http://www.annebelmontphotography.com>

Mike Moats Photography
<http://www.tinylandscapes.com/blog>

Nettelhorst Images
<https://nettelhorstimages.com/>

Kathleen Clemons Photography
<http://kathleenclemonsphotography.com/>

Local Camera Stores

Helix Camera & Video
100 N. Walnut Street
Itasca, Illinois 60143
312-421-6000
<https://helixcamera.com/>

PROCAM Photo & Video Gear
4300 Westbrook Dr
Aurora, IL 60504
630-631-0907
<http://procam.com/>

Online Camera Stores

B&H Photo Video
<https://www.bhphotovideo.com/>

Adorama
<https://www.adorama.com/>

Hunt's Photo & Video
<https://www.huntsphotoandvideo.com/>

It's All About Lines and Shapes

by Kathy Grady

We all take photographs of subjects that we are drawn to, including portraits, grand and intimate landscapes, abstracts, close-ups, and macros. When we compose our photographs, we, of course consider the rule of thirds and other guidelines that help us to take pleasing photographs that allow the eye to peruse areas of capture and eventually be drawn into the photograph. Additional considerations (e.g., viewing or photographs with lines and shapes in mind) help us to make bold statements about our subjects.

Lines can be used to one's advantage. Lines are captured in many ways. Lines bring our eyes to the subject matter in a photograph and / or they may define the subject matter. Receding lines, such as those of a railroad track, draw us into the photograph and take us to the subject. My favorite lines are curves that add grace and refinement to a subject. For example, I have photographed flowers with curved stems that add strength to a very soft and ethereal representation of the flower. The lines bring our eyes to the flowers that come off of the stems and fill the photograph. Curved lines can also be found in trees that reach up to the sky or rivers and creeks that gracefully meander through a landscape. Place the creek or river in a lower corner and let it move back toward the center of the photo and enjoy! Even cityscapes have curved lines that may add stark contrast to the traditional straight lines that define skyscrapers. Curved lines

add dynamism to a photograph. You just have to look for the lines and you will find them. Then, use them to your advantage to create your photograph.

Shapes can also be used to create strong photographs. Similar to the rule that "odd numbers" of grouped subjects makes for a more interesting photograph, I find that shapes with "odd numbered sides" strengthen a photograph as well, by making it more dynamic. My favorite shape is a triangle. I look for triangles as I shoot grand and intimate landscapes. While on occasion triangles can be found in nature, more often than not, it is a matter of how you compose your photograph. I recently composed a photograph that included a strong triangle in the foreground that was simply a high embankment with yellow flowers. I saw the photo that I wanted to shoot beyond the embankment, but as I considered perspectives, the embankment itself became an area of interest and with the strong triangle created by the perspective I used, it clearly added to the photograph and seemed to draw one's eyes into the scene. Hills and mountains also have strong shapes, including triangles. Likewise, waterfalls, while traditionally showing strong vertical shapes and lines, also have graceful curves, just look for them. Perhaps the curves are not in the waterfall, but in the rainbow that is created by a setting sun that is illuminating the waterfall or rocks at the base of the fall.

So the next time you are photographing, consider lines and shapes as you compose your photograph and use them to your advantage!

Light, Composition, Digital Exposure

By Carol Arnolde

Keep it Simple

Your photos will always benefit from simplification. The world is too complicated as it is. When the eye sees an image, it naturally wants to be able to easily make sense of the scene. When presented with a scene, it's only natural to "want it all." You just can't fathom leaving anything out. Since you're enjoying the grand vista, you assume you must include every single element in your photograph. You want your audience back home to get some semblance of what you've experienced. By trying to include everything, however, **you end up with a photo that says nothing.**

Remember the Main Attraction

Always remember what originally attracted to a particular scene. It's easy, in all the excitement of trying different lenses and different techniques, to forget your point. What made me stop and look? What drew me to the scene? If there's time, writing down your main attraction as soon as you recognize it will often help you keep it in mind as you experiment with a variety of photo techniques.

Photographic Goals

In order to simply a scene, you need to figure out what is crucial. You need to decide which photographic goals are most

important to you. Successful people take time to think about goals all the time. Your photographic goal is about what you want to do with a particular subject, how you want to interpret it in a photo. I sometimes think of the subject as more of an excuse. It is simply a placeholder that gives me an excuse to play with light, composition, and exposure. These qualities are the most fascinating to me.

Defining goals can be like pulling teeth. After all, how can you succeed if you don't know what success means to you? Once you define your photographic goals, you can go about using the central L.C.D. principles (light, composition, digital exposure) to attain your goals.



Mort's Take

Mort Lerman

Do you own your pictures? A strange way to start an article, but you'll catch on. If your images are of iconic places, such as "Old Faithful", "Antelope Slot Canyon", "Grand Canyon", "Horseshoe Bend" in Page, Arizona or any other iconic place or subject, thousands of photographers have taken the same image. So how do you own your image? it's probably the same as that of thousands of others.

To have an image that you own, was it taken at an unusual time, unusual lighting, a different angle or processed in such a way that you made it yours. Did you feel the subject and study it or think about it before you squeezed the shutter, or after looking at it on your computer screen you again felt you were there and with your imagination you wanted tell others what you felt. That is how you make it yours. Or did you take the image because you knew judges (following techniques such as sharpness, proper exposure, darkened corner, "rule of thirds", having even borders) would like your image. By the way, those techniques do not make an image interesting, perhaps only competent. Dull. Feeling your image when taking it or processing in such a way to say how you felt about what you photographed will create an interesting image.

To improve your photography, you have to slow down and think about what you're doing. Shooting 800 images and deleting 793, has become digital photography. What if you had to pay \$10 for 24 images

you will take. An interesting thought. I was lucky to have loved photography when film was an expense, when my fingers turned yellow from the Dektol and my hands smelled of fixer. When those things made me take photography seriously, and to study the images of great photographers and realize what made them great. I know that some of you are only interested in taking a competent photo that pleases you. That's fine, you should always photograph what pleases you and not worry about what others think. Creating photos of subjects that only please you and that others do not take is called creativeness and growth. How about photos of humans you don't know. Just a thought. And that's my take.

Here are a few quotes from Professional Photographer Dewitt Jones:

Celebrate what's right with the world!

Put on your lens of passion!

Focus on the light - rather than the dark!

Change your lens - change your life!

Some Thoughts from Lance Lagoni

Just some quick thoughts on making your prints bring higher scores and making your prints better in your own eyes....

I had a college friend who was the finest writer I have ever encountered. His motto was that there is no such thing as good writing; only good rewriting. All my time in the darkroom and on the computer have taught me that the same is true of photographic prints. Time spent looking at your prints and time with the prints put away will pay big dividends both in sharpening your photo judging skills and in your scores on those prints.

What do I mean? First, make your prints at least two or three weeks before competition. Do what you normally do, make your normal adjustments and corrections. Set the prints aside and ignore them for at least two or three days. Then, look at your prints in sunlight (or really bright light). Look at them closely, then look at them at five feet distance and then ten feet distance.

The close up look will assist with identifying flaws and blemishes that you did not see when you were captivated and under the control of all the hard work you put into capturing the picture and making the print. Everyone has some form of tunnel vision and immediately notices the strong points of the the print. Now ask what those factors are that drew our attention to take the picture. Then ask what else is going on in the print? And, most importantly, what is drawing our attention away from the point of the picture.

The look at five and ten feet will help break the focus upon the initial factors of the print which first attracts all of us. From a different vantage point your print is different and will look different. In addition, the longer distance view will help

you see the graphic impact to your print and help you look at the prints composition.

Next, go through the checklist. That would be the checklist questions that ask where are the leading lines, how does the rule of thirds work on the print, have I darkened the edges of my print, are there patterns, is there repetition, where do my eyes go as I view the print, are my eyes lead off the print, do they quickly focus upon the center of interest or are they distracted? Is there a central point or focus of the print. These and all the other questions you have heard from all of the fine programs we have heard not only at ACC but at all those seminars and paid photo shoots in which we participated.

What makes the print special? Ask yourself and perhaps some friends "What is wrong with this photo?" Ask if your print is interesting?

This a lot to digest and put into your work. More to follow in future jottings.
lance

The Next Print Displays

From Pat Coleman

Now is the time to gather your spring flower and garden images for our display on May 1st at the Arlington Heights Library. Hope to see you there.

Theme: Spring Flowers and Gardens

When: May 1 at 1:00pm

How: 8x10 or 11x14 matted only

Take-down: May 31 at 1:00pm

Where:

Arlington Heights Memorial Library

500 N. Dunton Avenue

Arlington Heights, IL 60004

Display case located on the second floor Hendrickson South (by elevators).

A Field Trip to the Garfield Park Conservatory

On Friday, April 13th a group of ACC members went to Garfield Park to photograph the very beautiful flowers on display. What a treat! As shown by the images below, we were able to capture the essence of nature at work.

We had eight of our members attend this outing and of course, some of us were able to stay for lunch at a local restaurant afterwards.

Attending were Bill Heider, Reinhard Schwind, Rich Hassman, Nancy Hassman, Pat Coleman, Nancy St. Clair, Paula Matzek, and Carol Arnolde.

If you have never experienced a field trip with fellow members, it's time to give it a try. Great time was had by all.



Paula Matzek



Bill Heider



Paula Matzek



Reinhard Schwind



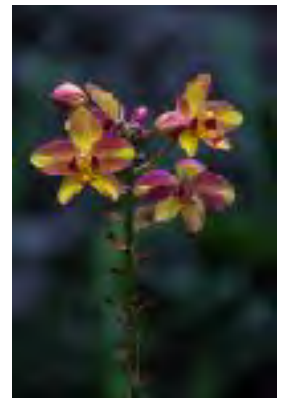
Reinhard Schwind



Bill Heider



Rich Hassman



Nancy Hassman



Pat Coleman



Rich Hassman



Pat Coleman



Nancy Hassman

Scenes from the Nettelhorst Images Macro Clinic, held March 24th.

Presented by Lou and Todd Nettelhorst, this clinic offered guidance for successfully taking micro images. By providing numerous objects to photograph and hands-on advice on the use of participants' cameras and lenses, members experimented and learned techniques to achieve successful images. A review and critique of participants photos was scheduled for our April 18th meeting. This was a very good experience for all.



Lou and Todd Nettelhorst speaking before photographing began.



Todd Nettelhorst checking a setup.



Lou working with Pat Coleman.

Photos by Bob Reynolds.



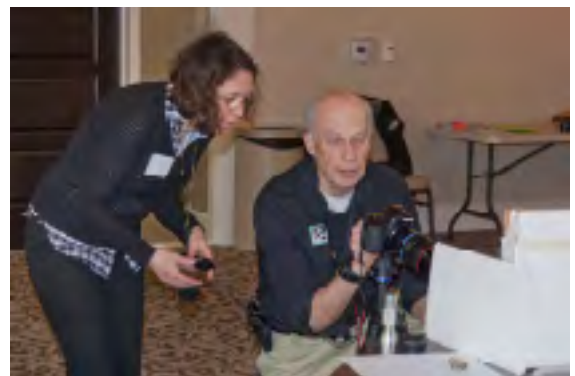
An over-the-shoulder view.



Lou with Judie Reynolds and Patrick Grady



Becki Hagberg-Cohen at work.



Lou working with Judie Reynolds.

OFFICERS AND COMMITTEE CHAIRS 2017-2018

Larry Arends & Cindy Kuffel	Co-Presidents	president@arlingtoncameraclub.org
Bob Reynolds	V.P. Programs & Workshops	vpprograms@arlingtoncameraclub.org
Janis Williams	V.P. Competition	vpcompetition@arlingtoncameraclub.org
Judie Reynolds	Treasurer	treasurer@arlingtoncameraclub.org
Dave Waycie	DPI ACC	dpi@arlingtoncameraclub.org
Ed Martin & Bill Bible	DPI CACCA	dpi@arlingtoncameraclub.org
Tom Wilson	Chief Judge	chiefjudge@arlingtoncameraclub.org
Susan Paasch	PSA Representative	psarep@arlingtoncameraclub.org
Rich Milburn & Carol Arnolde	Newsletter	newsletter@arlingtoncameraclub.org
Judy King	Publicity	publicity@arlingtoncameraclub.org
Bill Kruser	Community Activities	community@arlingtoncameraclub.org
Lance Lagoni & Patty Colabuono	CACCA Representative	caccarep@arlingtoncameraclub.org
Norm Plummer & John Kinyon	Webmaster	webmaster@arlingtoncameraclub.org
Pat Coleman	Photographic Displays	photodisplay@arlingtoncameraclub.org
Nancy Vanderah	Membership Chair	membership@arlingtoncameraclub.org
Jim Nordin	Setup & Take Down	PFH704@aol.com
Bill Heider	Field Trips & Outings	BillHeiderACCOuttings@gmail.com
Carol Arnolde	Corporate Secretary	pcarnolde@sbcglobal.net
Hospitality	Susan Paasch	

April 2018 Competition Results

Prints

Small Monochrome

Carol Arnolde, "Stunning Orchid", AW-22, Small Monochrome Print of the Month
John Chwalek, "Agave Plant", AW-21
Carol Arnole, "Snow Leopard", HM-22
Bill Heider, "Golden Gate Bridge", HM-21
Mort Lerman, "BIM 360", HM-23
Larry Brady, "Swamp Guide", HM-22

Large Monochrome

Lance Lagoni, "Discussion", AW-25, Large Monochrome Print of the Month
Patrick Grady, "Alaska Falls", AW-24
Fred Gold, "Security", AW-23
Patrick Grady, "A Truly Strange Orchid", HM-23
Bill Heider, "Butterfly", HM-23
Mort Lerman, "Rising Clouds", HM-25

Small Color

Larry Brady, "Carriage Driver", AW-25, Small Color Print of the Month
Lance Lagoni, "Gorilla Stare", AW-23
Carol Arnolde, "Super Red", AW-24
Larry Arends, "Kennebunk Port Sunset", AW-23
Tom Wilson, "Forest Floor", AW-23
Lance Lagoni, "Lion Eyes", HM-25
Kathy Grady, "Gecko", HM-23
John Chwalek, "Standing on the Edge", HM-22
Barrie Burr, "Mysterious Staircase", HM-22

Large Color

Mort Lerman, "Winter Colors", AW-23, Large Color Print of the Month
Patrick Grady, "Aspen Woods", AW-24
Nancy St. Clair, "Flying High", AW-22
Lance Lagoni, "Owl", AW-25
Carol Arnolde, "Reflections on the River", HM-22
Kathy Grady, "Dallas Divide", HM-24
Mike Garber, "Two Cats", HM-22
Tom Wilson, "Merced River", HM-23

DPI

Monochrome

Larry Arends, "Storm Clouds", BOS-24
John Chwalek, "Bahai Temple", HM-23

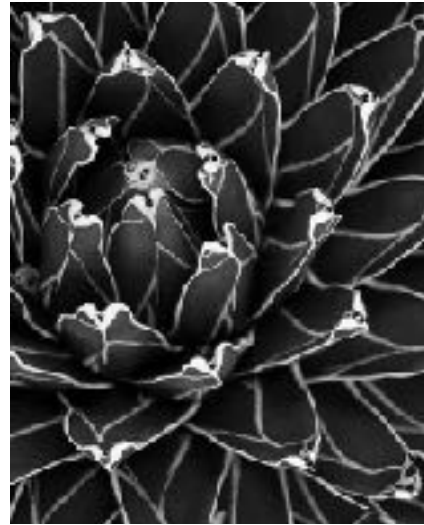
Color

Becki Hagberg-Cohen, "Buttermilk Falls", BOS-25
Patty Colabuono, "Tranquility", HM-23
Patty Colabuono, "Fern Dance", HM-23

Some of the Winners and HMs from the April Competition



Carol Arnolde, "Stunning Orchid", AW-22,
Small Monochrome Print of the Month



John Chwalek, "Agave Plant", AW-21



Carol Arnole, "Snow Leopard", HM-22



Bill Heider, "Golden Gate Bridge", HM-21



Mort Lerman, "BIM 360", HM-23



Larry Brady, "Swamp Guide", HM-22



Fred Gold, "Security", AW-23



Bill Heider, "Butterfly", HM-23



Mort Lerman, "Rising Clouds", HM-25



Larry Brady, "Carriage Driver", AW-25,
Small Color Print of the Month



Carol Arnolde, "Super Red", AW-24



John Chwalek, "Standing on the Edge",
HM-22



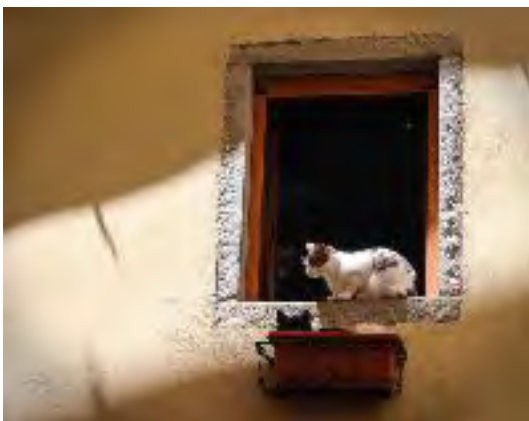
Barrie Burr, "Mysterious Staircase", HM-22



Mort Lerman, "Winter Colors", AW-23,
Large Color Print of the Month



Carol Arnolde, "Reflections on the River",
HM-22



Mike Garber, "Two Cats", HM-22



Larry Arends, "Storm Clouds", BOS-24



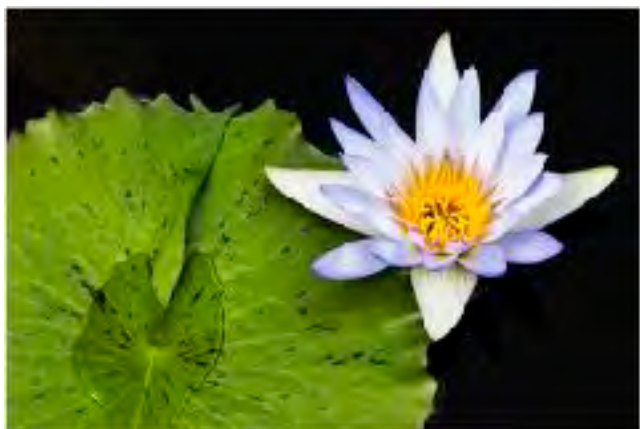
John Chwalek, "Bahai Temple", HM-23



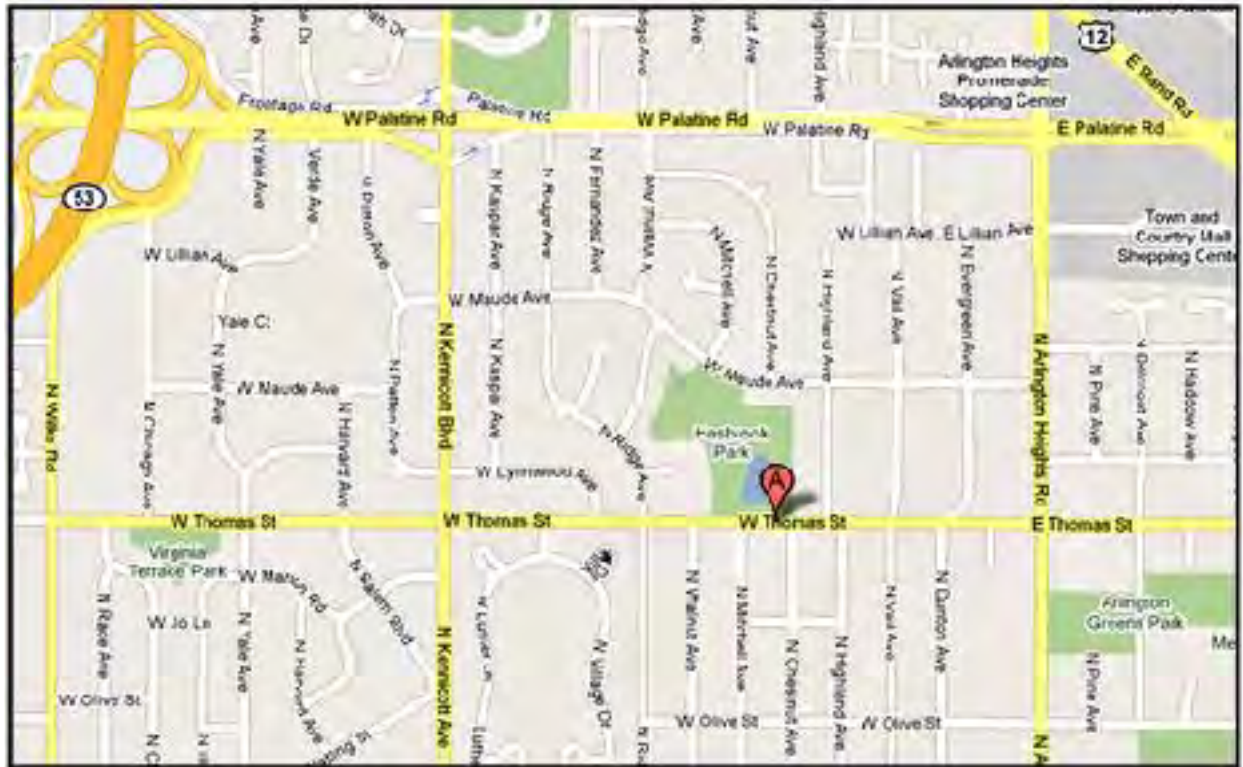
Becki Hagberg-Cohen, "Buttermilk Falls", BOS-25



Patty Colabuono, "Fern Dance", HM-23



Patty Colabuono, "Fern Dance", HM-23



ACC meets at the Christian Church of Arlington Heights, 333 W. Thomas Avenue, three blocks west of Arlington Heights Road, across from Hasbrook Park on the 1st and 3rd Wednesday of the month at 7:30 p.m.



***Chicago
Area
Camera
Clubs
Association***

The **Happy Birthday** Corner

Happy Birthday to our June Members!!



Marla Moore
Kenn Heinlein
Mike Nugent

Spring 2018 ACC Programs

5/2/2018	ACC Workshop
5/16/2018	North School Park , and Carol's Chi-Town Video
6/6/2018	Member Photo Competition