

MACRO — SPECIAL CONSIDERATIONS

1. LOSS OF LIGHT BOTH FROM WORKING SO CLOSE AND INCREASING THE DISTANCE BETWEEN THE FRONT OF THE LENS AND THE FILM OR SENSOR PLATE AT THE BACK OF THE CAMERA BACK.

- A. THEREFORE, NEED LONGER SHOOTING TIME
- B. FLASH
- C. REFLECTORS OR WHITE CARDS

2. AS YOU WORK CLOSER TO SUBJECT, THE LESS DEPTH OF FIELD YOU WILL GET. USE DEPTH OF FIELD PREVIEW BUTTON AND USE FLASH LIGHT IF NECESSARY TO SEE THE IMAGE SUBJECT.

- A. USE F22 TO F32
- B. GET CAMERA BACK PARALLEL TO PLANE OF SUBJECT.

3. THE “EVEN WASH” BACKGROUNDS CAN BE CREATED BY:

- A. INSERTING YOU OWN PLAIN BACKGROUND.
- B. INCREASING THE DISTANCE FROM SUBJECT TO BACKGROUND.
- C. USING SELECTIVE DEPTH OF FIELD WITH A LOW F STOP LIKE F2.8 - F 4.6 TO BLUR THE BACKGROUND.
- D. USE A TELEPHOTO LENS FOR SHALLOWER DEPTH OF FIELD

4. INCREASE MAGNIFICATION, (BUT LOSS OF DEPTH OF FIELD) BY “STACKING” EQUIPMENT.

- A. ADDING A PLUS LENS ON THE FRONT OF ANY LENS — MACRO OR REGULAR LENSES.
- B. STACK MULTIPLE EXTENSION TUBES (INCREASING DISTANCE FROM LENS FRONT TO FILM OR SENSOR PLANE.)
- C. STACK EXTENSION TUBE PLUS TELECONVERTER. THE EXTENSION TUBE GOES NEXT TO CAMERA AND THE TELECONVERTER GOES NEXT TO LENS BACK END. (NO AUTOFOCUS), AND A PLUS LENS CAN BE ADDED ON TO THE MACRO OR REGULAR LENS.

OTHER ACCESSORIES

MACRO RING LIGHT

TO ENCIRCLE MACRO LENSES TO REPLENISH LIGHT LOST WHEN WORKING SO CLOSE TO SUBJECT \$450 TO \$650

REVERSING RING

\$22 — ENABLES YOU TO ATTACH THE FRONT END OF A LENS TO CAMERA DIRECTLY, BUT NOW NO PROTECTION FOR THE GLASS ON THE FRONT END. NO WAY TO ATTACH FILTERS.

FOCUSING RAIL

A GREAT HELP IN GETTING VERY FINE ADJUSTMENTS IN FOCUS DEPTH.

BELLOWS

GREAT FLEXIBILITY IN CREATING MAGNIFICATION. MORE AWKWARD TO CARRY INTO FIELD. EASIER TO USE IN STUDIO.