

# CLOSE-UP/MACRO AND COMPOSITION

by Roberto Bonifacio

# MACRO – DEFINITIONS

- Projected image size on sensor is lifelike or greater
- Final print size is lifelike or greater
- Digital Age: photograph with a vertical subject height of 24mm or less

# EQUIPMENT: MACRO LENSES



Canon EF 50mm f/2.5  
\$299.00



Canon EF 100mm f/2.8L IS USM  
\$949.00



# EQUIPMENT: MACRO LENSES



Nikon 40mm f/2.8G AF-S DX  
\$276.95



Nikon 105mm f/2.8 AF-S VR IF-ED  
\$899.00



# EQUIPMENT: EXTENSION TUBES



Macro Extension Tube/Ring  
~\$10.00



Vello Auto Extension Tube Set  
\$79.95

# EQUIPMENT: CLOSE-UP FILTERS

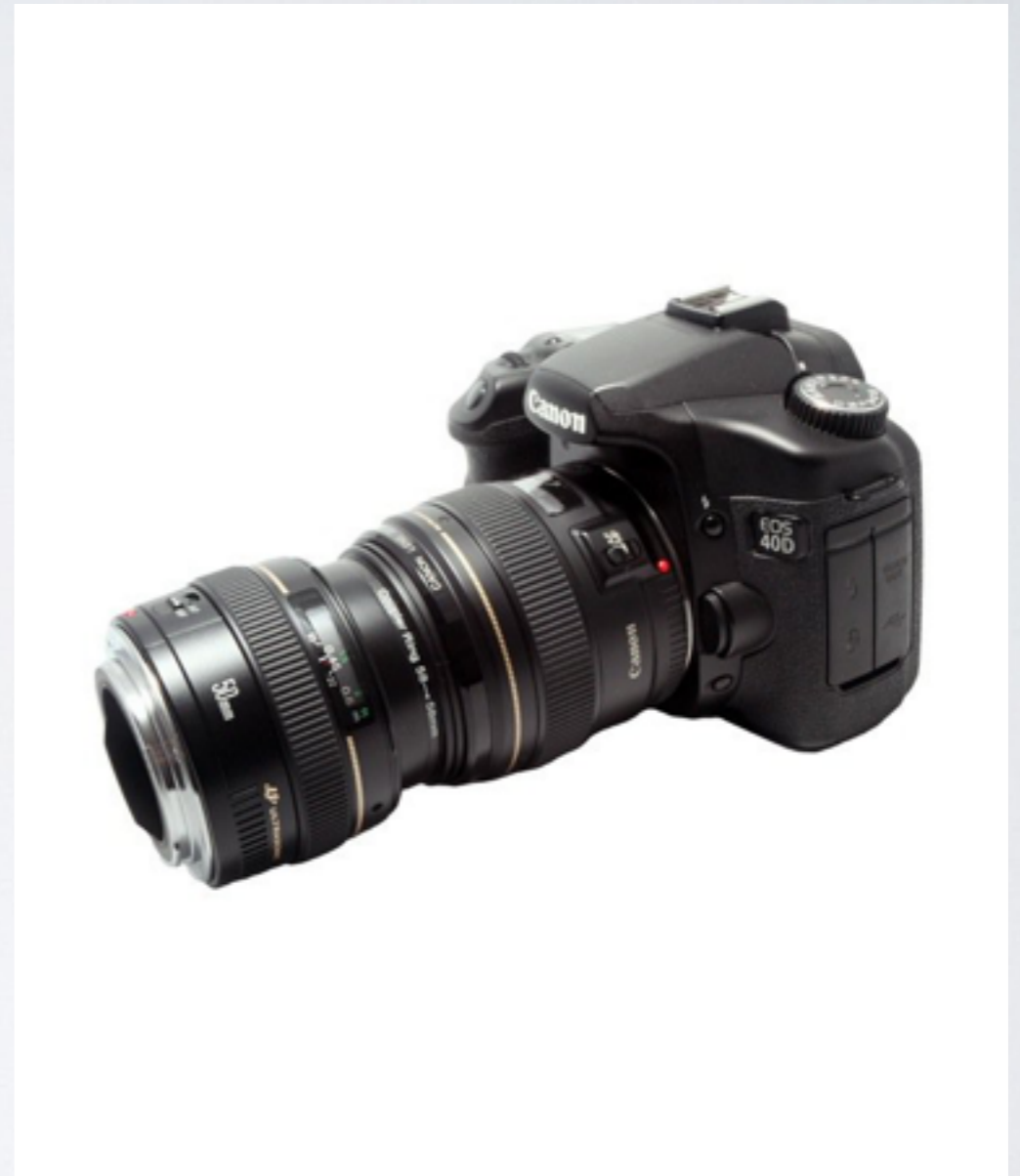


Tiffen 77mm Close-Up Kit  
\$59.85



Hoya 77mm Close-Up Kit  
\$59.95

# REVERSE LENS AND DOUBLE LENS





# TIPS

- Framing: sometimes it will be easier to move the subject instead of repositioning the camera
- Focusing: manual focusing x auto focusing
- Focus stacking: the “HDR” of depth-of-field

# COMPOSITION

# POSITIVE AND NEGATIVE SPACE



Tristan Shu

Tristan Shu



# POSITIVE AND NEGATIVE SPACE



Michael Kenna

# POSITIVE AND NEGATIVE SPACE



Marcin Ryczek



# DIRECTIONAL ELEMENTS

- Physical Lines
- Space Lines (Positive and Negative Space)
- Highlights and Shadows
- Spatial Futures (Directional Gaze; Intended Movements)



# ANCHORS

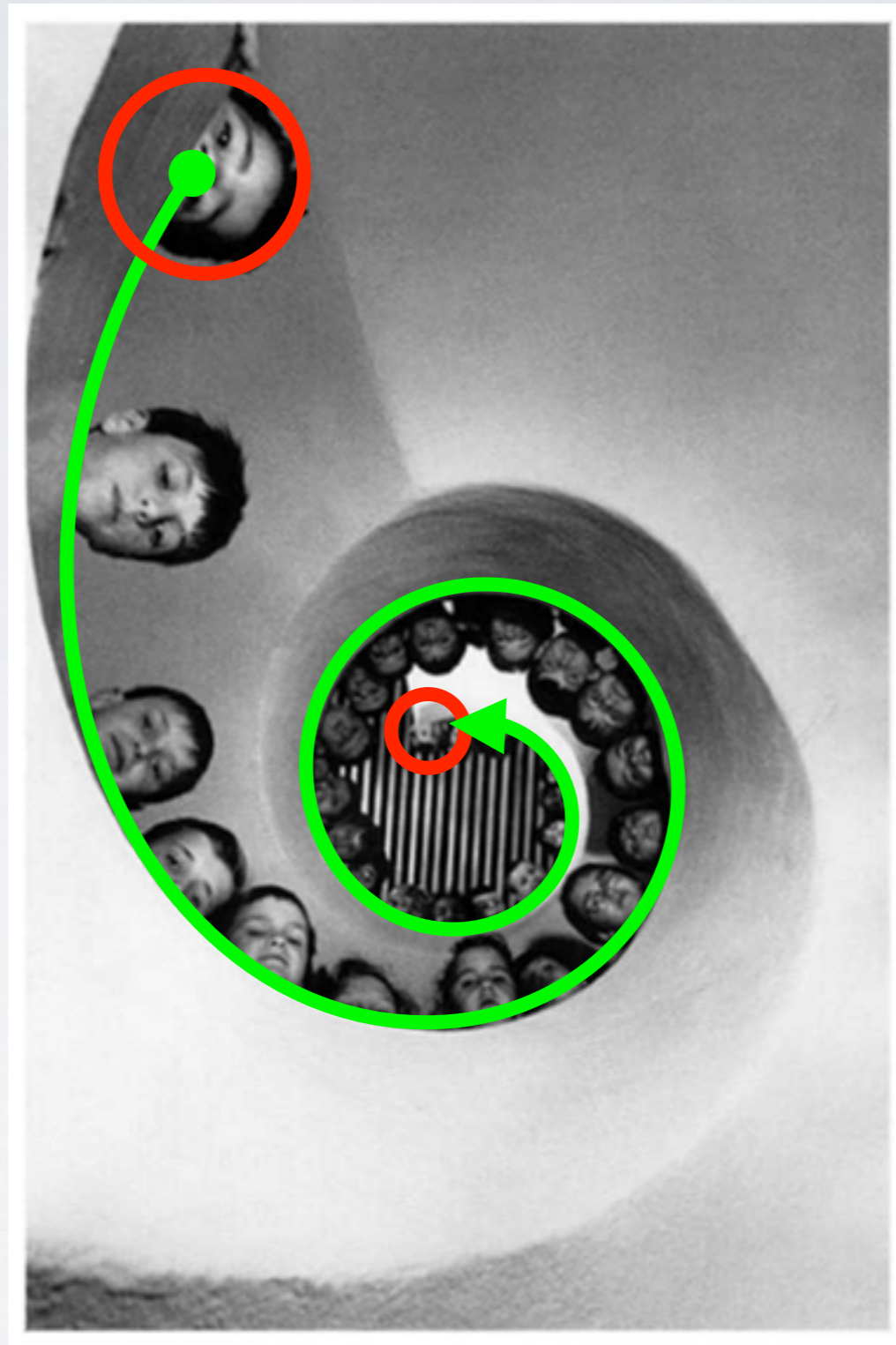
- Subjects
- Objects
- Highlight and Shadow Masses
- Color Masses and Splotches

# DIRECTIONAL ELEMENTS AND ANCHORS



Henri Cartier-Bresson

# DIRECTIONAL ELEMENTS AND ANCHORS



Henri Cartier-Bresson



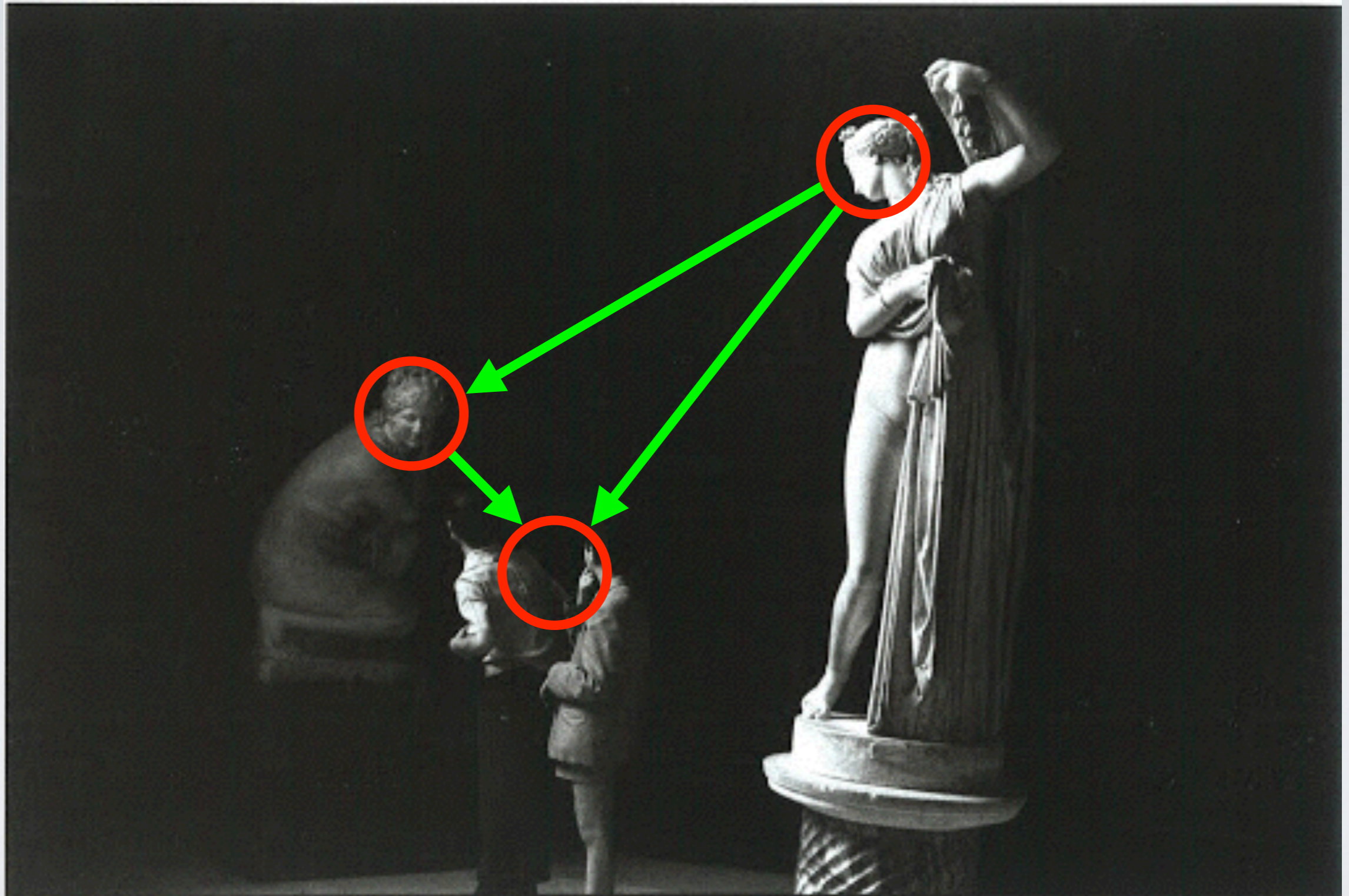
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Henri Cartier-Bresson



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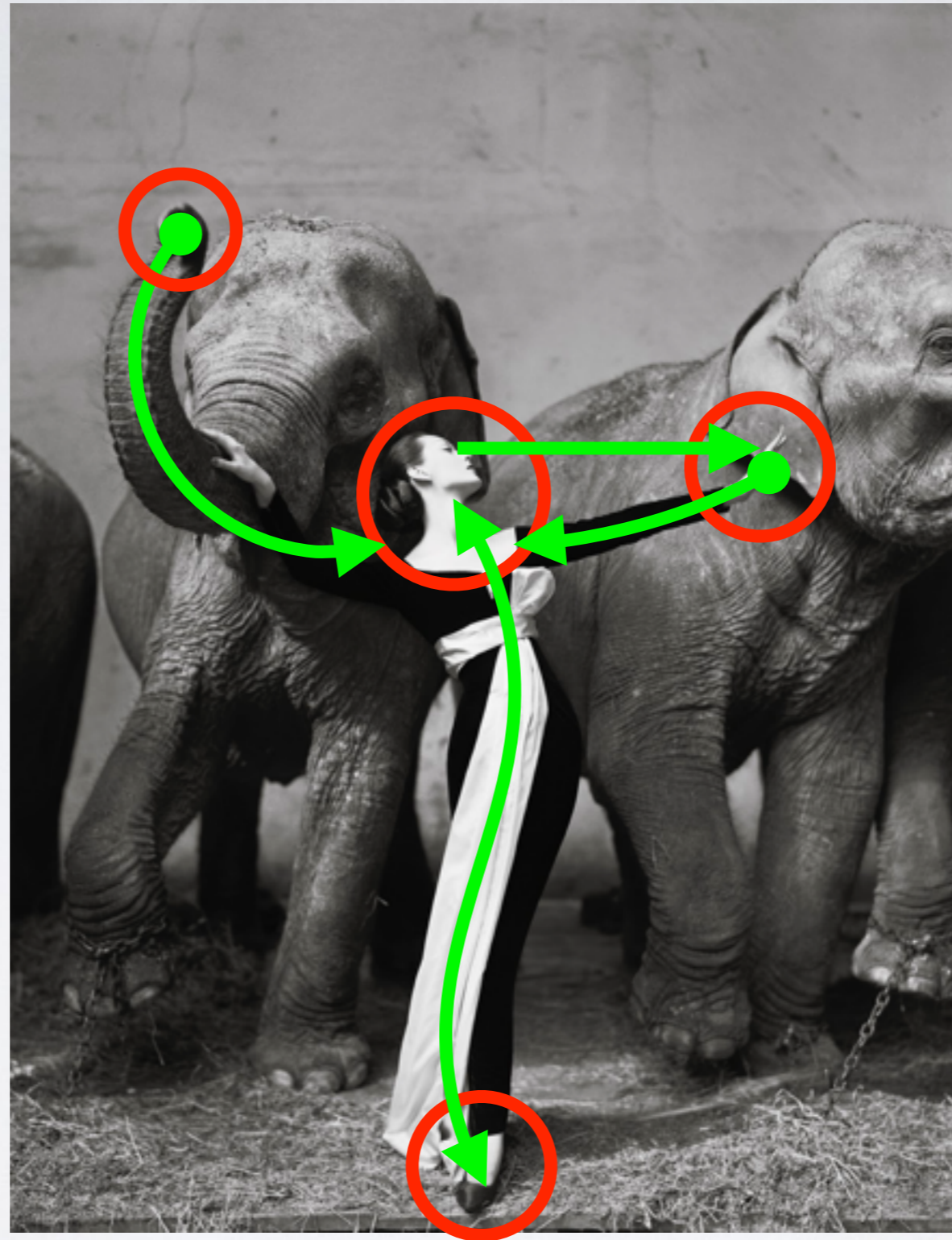
# DIRECTIONAL ELEMENTS AND ANCHORS



Richard Avedon



# DIRECTIONAL ELEMENTS AND ANCHORS



Richard Avedon



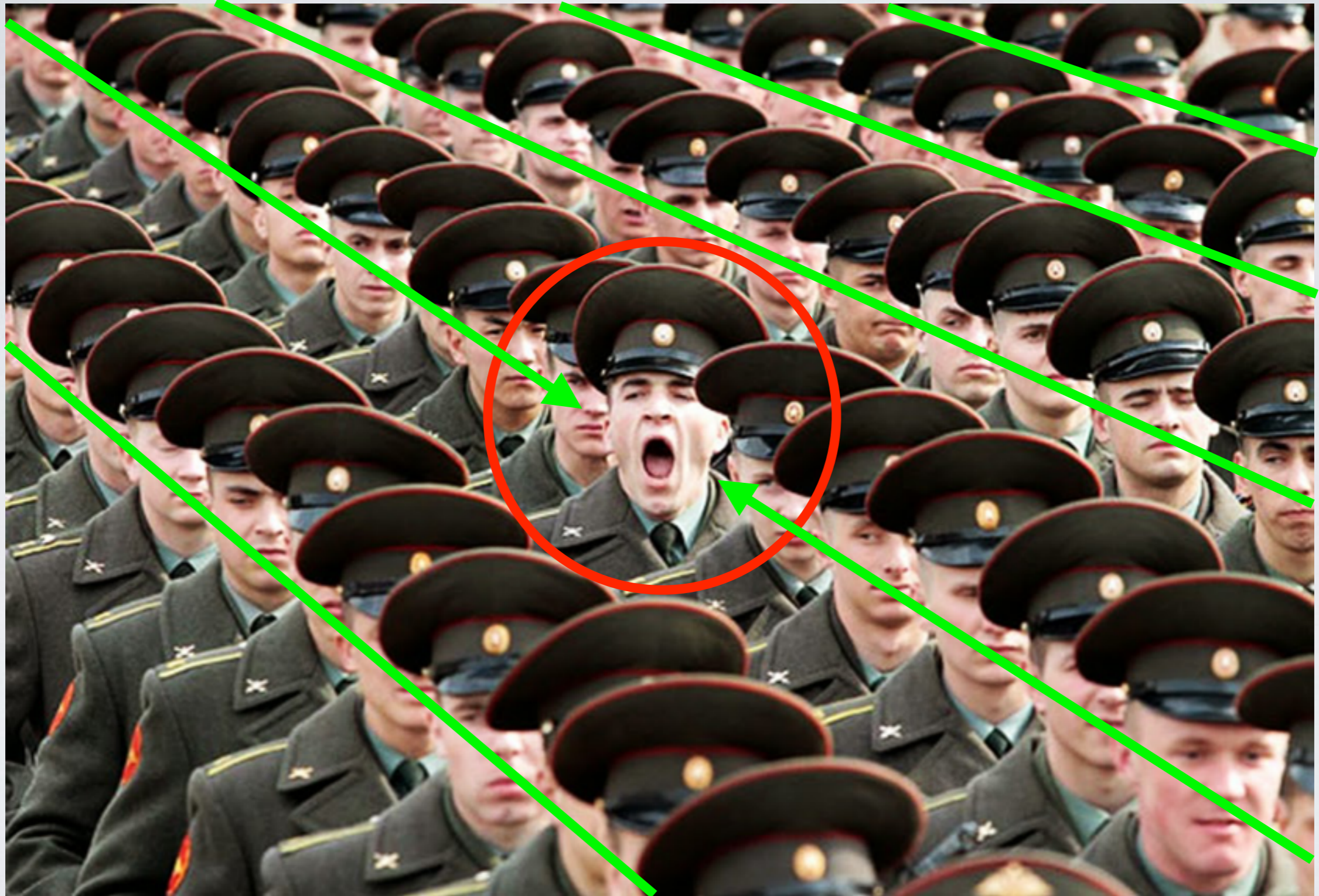
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Unknown



# DIRECTIONAL ELEMENTS AND ANCHORS



Unknown



# CENTRE COMPOSITION





# CENTRE COMPOSITION



Unknown



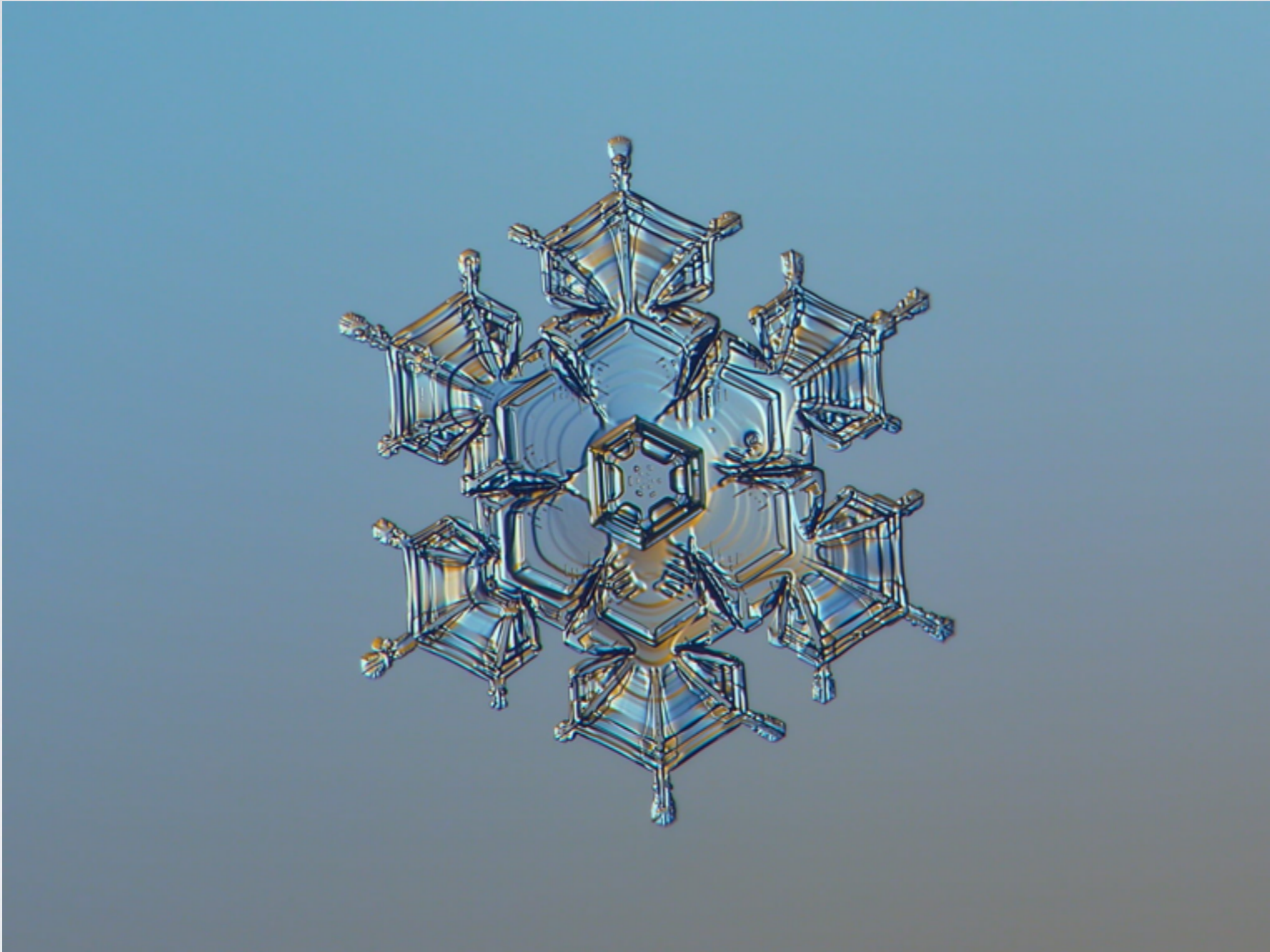
# CENTRE COMPOSITION



Miki

Miki Assai

# CENTRE COMPOSITION



Alexey Kljatov



# BREAKING THE RULE: CENTRE COMPOSITION



Michael Kenna

# BREAKING THE RULE: CENTRE COMPOSITION



Chris Knight



# RULE OF THIRDS

# THE NUMBER “3”

- Entry-Level; Amateur; Professional
- Wide-Angle; Normal Range; Telephoto
- Small; Medium; Large
- Appetizer; Entrée; Dessert
- Easy as "A-B-C"



# THE RULE OF THIRDS – DEFINITIONS

- states that if you divide your composition in thirds both horizontally and vertically, those intersections are points of interest that creates tension naturally within the image

# CHOOSING THE “RIGHT” POINT OF INTEREST

- Horizons
- Spatial Futures (Directional Gaze; Intended Movement)



# RULE OF THIRDS



Henri Cartier-Bresson



# RULE OF THIRDS



Henri Cartier-Bresson



# RULE OF THIRDS



Ansel Adams

# RULE OF THIRDS



Ansel Adams



# RULE OF THIRDS



Arnold Newman



# RULE OF THIRDS



Arnold Newman





# BREAKING THE RULE: RULE OF THIRDS



Jim Vecchi



# BREAKING THE RULE: RULE OF THIRDS



Gavin Gunbar

# COMPOSITIONAL CHECKLIST

- Choose your subject(s)
- Locate elements (directional) that lead towards and away from your subject(s)
- Place the horizon on the top or bottom third and check your corners
- Be aware of Positive and Negative Spaces
- Contemplate
- Make your exposure



# RESOLUTIONS

- I will take more time to make fewer photographs
- I will go to see more photography exhibitions
- I will read more photography books

THANK YOU!