

# Introduction

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"The unbelievably small and the unbelievably vast eventually meet, like the closing of a gigantic circle," observes the ever-smaller hero of the 1950s movie *The Incredible Shrinking Man*. What I love most about close-up photography is the way size, scale and orientation gets lost as you photograph things that are smaller and closer.

If your subject gets small enough, you might as well be photographing the cosmos. To photograph close-up with this in mind is to show a fractal part of the universe that is whole and complete by itself. Close-up photography allows you to reveal small worlds of wonder to those who look at your photos.

Best of all, close-up worlds are right where you are. You don't have to wander long distances through time and space to find great subjects for close-up photography. Wherever you are, there you are, and there will certainly be to be something to train your macro lens on.

Speaking of macro lenses, I use the term "close-up" and "macro" more or less interchangeably, although some close-ups are not true macros. All macros are close-ups, but close-ups from two or three feet away

probably cannot be considered true macros, as they show more of the context of the photo.

This book is primarily about how to make *creative* close-ups. You'll find all you need to know to create technically accomplished close-ups, along with the stories and exposure data behind the photos shown. I've focused on visualizing and making close-up photos, rather than on magnification charts and ratios (which are usually not helpful for actual picture-taking in the field). Taking close-up photos does not have to be complicated. I've tried to keep things simple.

Two of my own close-up loves are flowers and water drops. So it won't surprise you to find that many of the photos in this book are botanical images and photos of water drops. I hope you enjoy my photos and use the illustrated techniques to capture with your favorite close-up subject.

The more close-up photography you do, the more you'll realize that the circle does indeed close. Please enjoy!

Harold Davis





▲ The colors in these backlit water drops on a spider's web fascinated me, so I used a telephoto macro lens to get a magnified macro of this jewel-like effect.  
*200mm macro, 66mm combined extension tubes, 2 seconds at f/32 and ISO 100, tripod mounted*