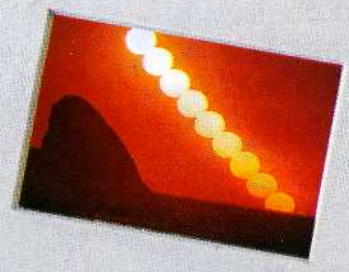
The NIKON Challenge II

We're Back with Four New and Interesting Photographic Situations that Test Nikon Camera Systems . . . Are You up to the Challenge?



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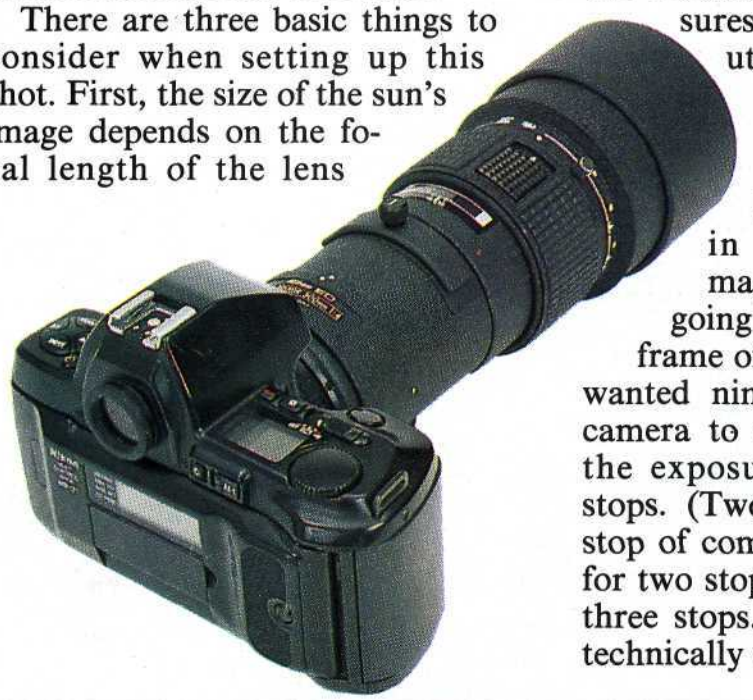
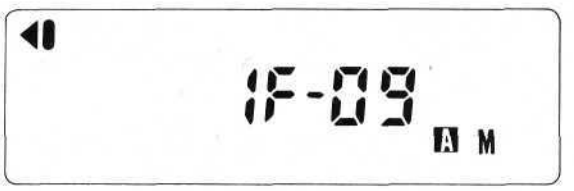
PERFECT MULTIPLE SUNS WITH THE NIKON MF MULTI-CONTROL BACKS

The challenge: to show the path of the setting sun in one frame! The solution: Nikon's Multi-Control Back MF-21 for the N8008 camera, or the Multi-Control Back MF-23 for the F4.

Jack and Sue Drafahl had previously observed that the sun made a diagonal, 45° line to the horizon as it set, so they set up their N8008 on a tripod with the sun in the upper left corner of the frame. Thus, the sun would produce the desired pattern as it descended across the frame.

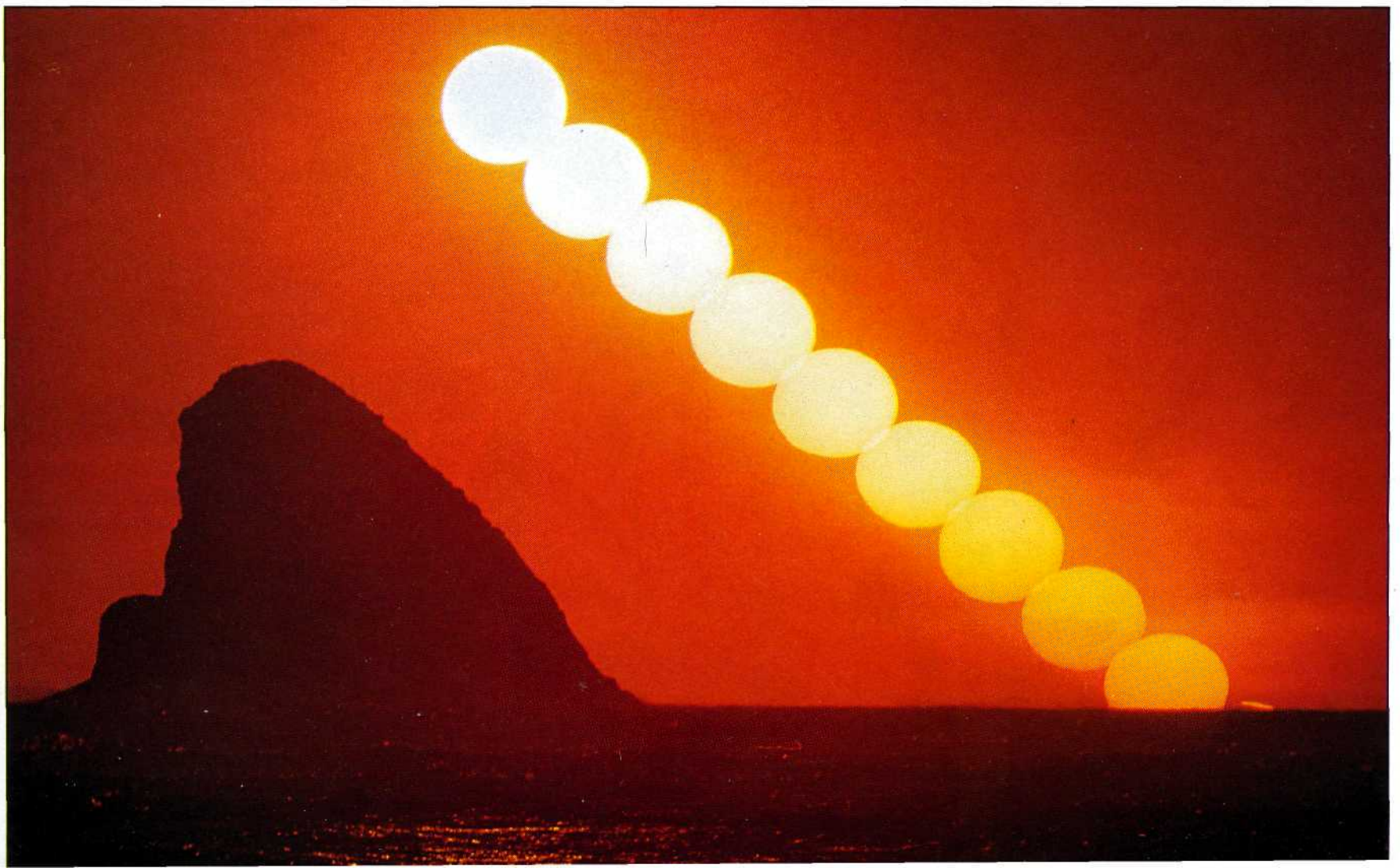
There are three basic things to consider when setting up this shot. First, the size of the sun's image depends on the focal length of the lens used. The AF Nikkor 300mm f/4 IF-ED produced just the right sun size for the Drafahls' purposes. Second, the distance between sun images depends on the time interval selected. The Drafahls wanted the suns to slightly overlap, so they selected a two-minute interval between exposures. An interval of two minutes and 30 seconds would have separated the suns completely. Third, the exposure depends on how many suns you want in the picture; i.e., how many separate exposures are going to be made on the single frame of film. The photographers wanted nine suns, so they set the camera to automatic exposure, and the exposure compensation to –3 stops. (Two exposures call for one stop of compensation, four suns call for two stops, and eight suns call for three stops. Nine suns or exposures technically call for a little more than three stops of compensation, but three stops is close enough for this application.)





Using the interval timer function on the Multi-Function back, the Drafahls selected an interval time of two minutes, one exposure per interval, for nine intervals. And they selected nine exposures with the N8008's multiple-exposure mode. Thus, once activated, the camera/back combination would make an exposure every two minutes until nine separate exposures had been made on a single frame of film.

The starting time was set to allow several minutes for setup. The camera's motor drive was set to single-frame advance (if set to continuous advance, all nine exposures would be made in rapid succession), and the lens was manually focused at infinity. Then, it was just a matter of waiting while the camera and Multi-Function back did the work, and recorded nine steps of the setting sun. □



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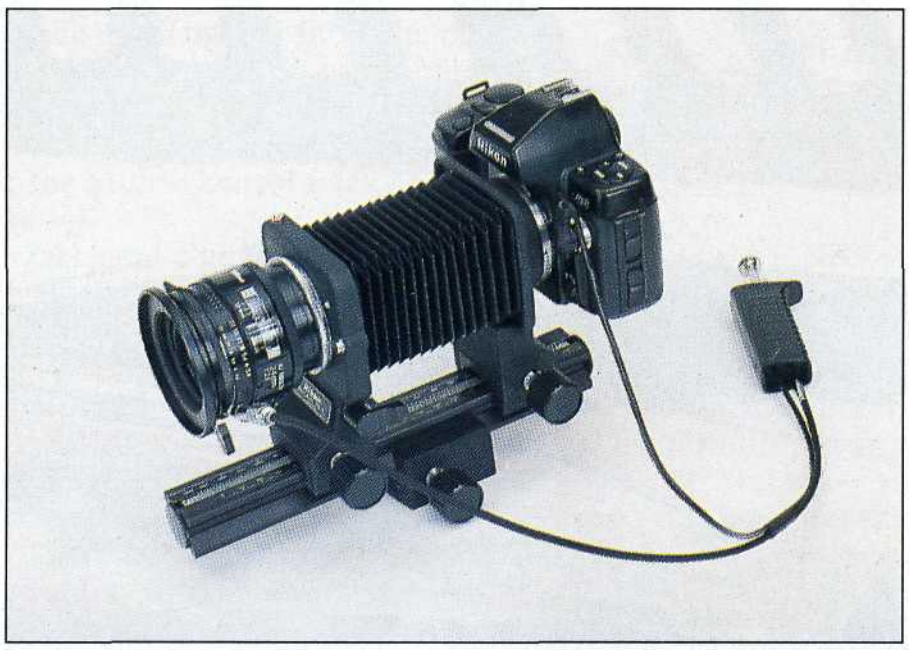
MACRO MAGIC WITH NIKON'S BELLOWS AND 60mm f/2.8 AF MICRO NIKKOR



The challenge: to make creative close-up photographs, outdoors and indoors. The solution: Nikon's close-up accessories, SB-24 flash unit, and N8008 camera.

BEYOND 1:1 OUTDOORS

When magnification is high, and great depth of field is needed, available-light exposures produce shutter speeds so slow that blurred images result due to subject motion. Nikon's SB-24 electronic flash unit, because of its short flash duration and great light output, provides action-freezing exposure times while at the same time permitting use of small lens apertures for maximum depth of field.

For the photograph of the insect, Jack and Sue Drafahl used the SB-24 on a Nikon N8008 body in aperture-priority AE mode, at f/22. The 60mm lens was used, with the Nikon PB-6 bellows unit, to produce a magnification of 2× life-size on the film.

If you want to avoid the black background common to flashlit close-up subjects, all you have to do is move a leaf or some other kind of vegetation behind the subject and out of the field of focus. Alternatively, you can shoot from a low angle into a bright sky.

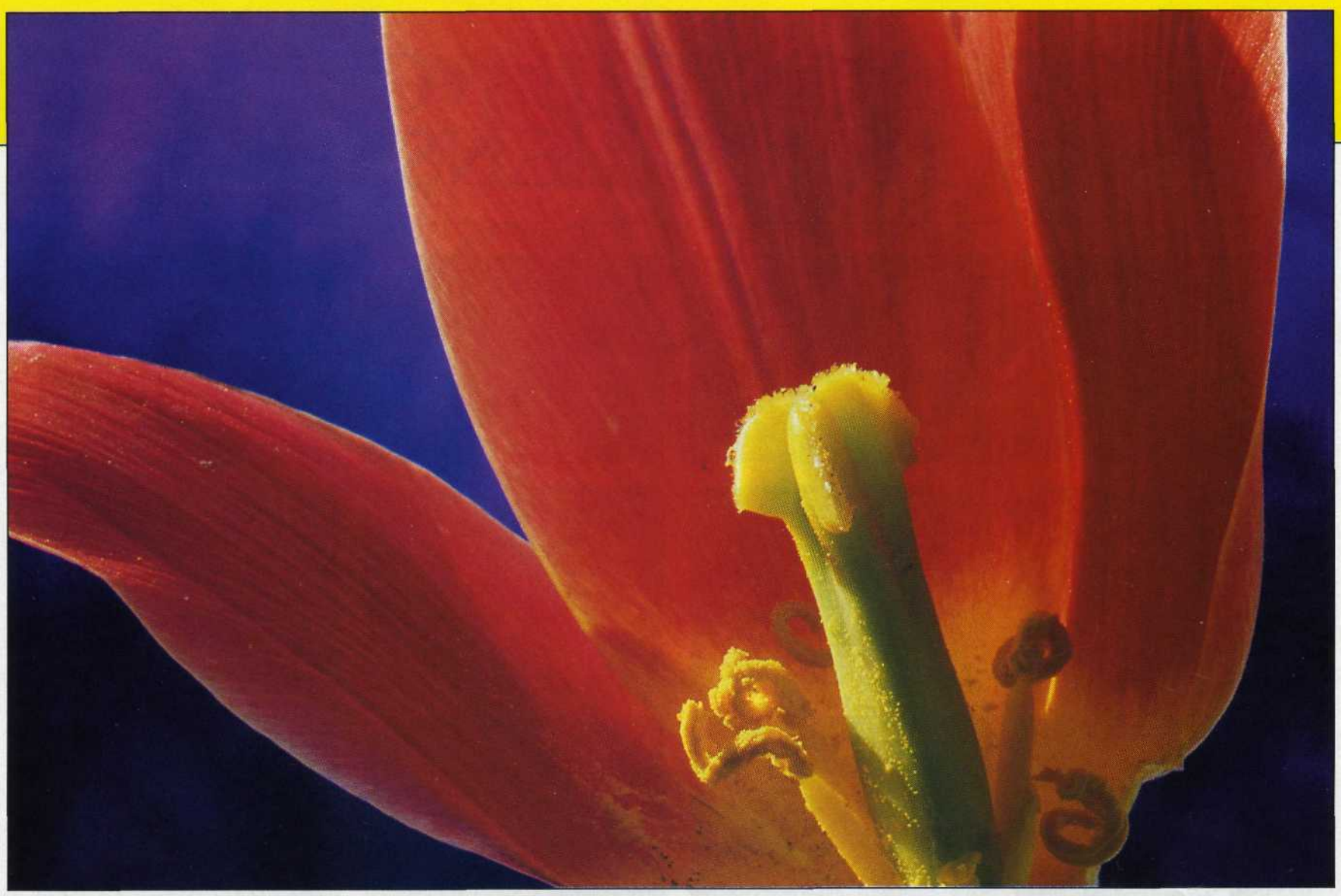
INDOOR-OUTDOOR LIGHTING

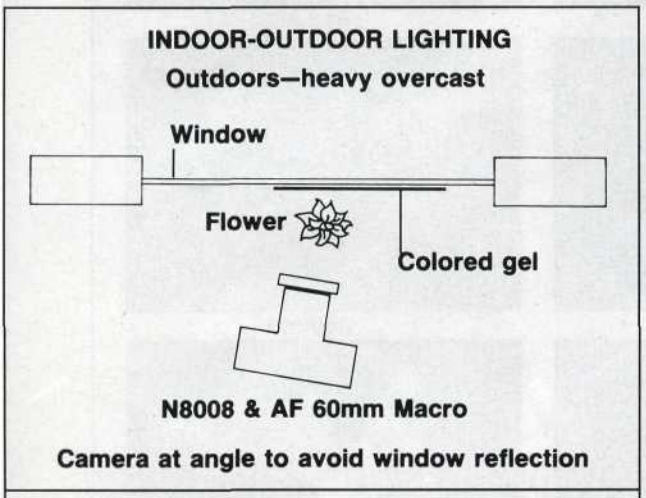
When the weather outdoors is not conducive to making macro pictures, an alternative indoor setup can recreate outdoor conditions. If the sky is overcast or rainy, you can attach a colored gel filter to a window as a

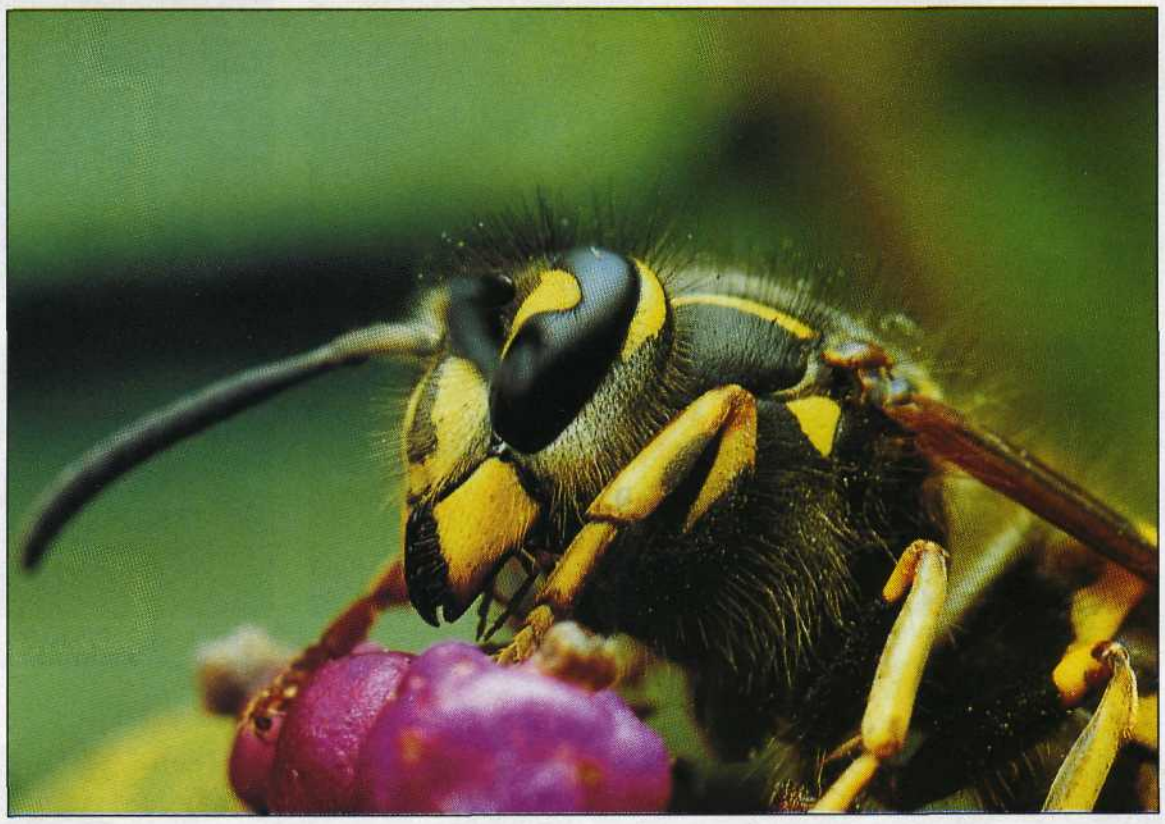
background. Set the subject—in this case, a flower—a few inches from the filtered window. Set the tripod-mounted camera to aperture-priority AE and the SB-21 flash to TTL. By varying the shooting aperture, you can lighten or darken the background, while the flash exposure keeps the subject correctly exposed. With the newest Nikon Speedlights, such as the SB-24, you can utilize center-weighted fill flash with automatic background control. If you're not using the bellows, you could use Matrix-balanced fill flash.

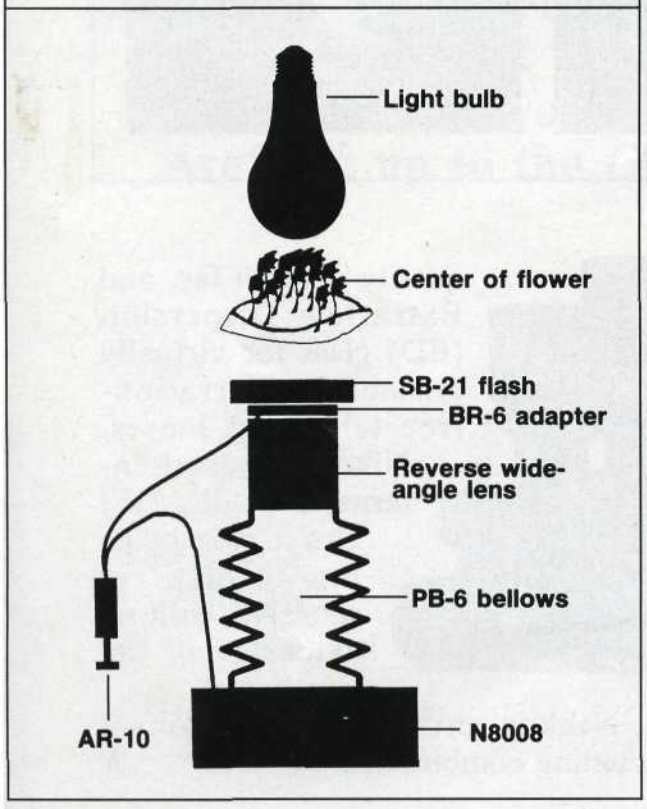
MIXED MACRO LIGHTING BEYOND 1:1

Another way to take super macro pictures indoors is by combining tungsten and flash light sources. By placing the tungsten bulb behind the









subject, you can effectively create a halo effect with various subjects.

In this example, the Drafahls used a 60-watt bulb and the Nikon SB-21 Speedlight to photograph the center of a yellow-and-white flower. Extreme macro was desired, so they attached an AF Nikkor 24mm wide-angle lens to the PB-6 bellows in the reverse position by using the BR-2A lens-reversing adapter ring. Mounting a wide-angle lens in the reverse position, (which is, with the front of the lens facing the camera), produces increased magnification as well as better macro image quality. A BR-6 auto-diaphragm ring was attached to the mount of the 24mm lens to permit attaching the SB-21 ring flash unit, and to provide automatic control of the aperture via the AR-10 cable release. □