Yet again, today’s exercise is more about the photography than about the food. To make everything clear, the shots are labeled with shooting information — f-stop, shutter speed, and ISO — so that even the bored and uninterested reader can follow my exercises as I attempt to understand and master use of depth of field in food photography.
We know what Goldilocks and Michael Zorn would say ... the f-stop on the first one is too low, the f-stop on the second one is too high, and the third one is just right. I’m not so sure. I’m still developing my photographic sense. I mean ... I know when to double the Scotch Bonnets or cut the salt in half, but I’m still not sure how I want to portray my food. The first shot blurs the background nicely. The second shot has everything in nearly perfect focus. The Goldilocks last shot may produce the best results at the hyperfocal distance, where everything is as crisp as the lens is capable of shooting ... But the range of maximum focus barely extends to the end of the plate, and does not encompass the salt and pepper grinders, or even the coleslaw. And this limitation is even more extreme when shooting at f5.0.
I guess it’s time to check in with my two coaches, Michael Zorn and my brother Peter, again. I hope the use of dirty place mats sets the right tone. This is not about art but about technique, not about being an artist but an artisan.

Still, it might be appropriate to say *something* about the food. The sandwich was a thick slice of ciabatta, with a layer of buffalo mozzarella, a paper thin layer of capicolla, a sliced Roman artichoke, and some basil pesto, then grilled in a panini press until the bread was crisp and the cheese just started to melt.

ekc