

MASSACHUSETTS CAMERA NATURALISTS



MAY 2020 ISSUE

From the Chairman's Note Pad



2019 marked the 60th anniversary of our Massachusetts Camera Naturalists group. It was at our Annual meeting on the 7th of December, 2019, hosted by Henry Weisenberger, that Henry, our oldest active original member, reminisced about the origins and how the meetings took place then. Unfortunately our founding member Les Campbell, though doing well at 95, could not make this meeting. Henry then cut a cake (arranged by Shawn Carey) to commemorate the occasion.

Shawn Carey and I have planned a visit to see Les Campbell and get his thoughts in a video , but this current pandemic has put a few spokes, temporary, I hope.

And as you know, despite our best attempts, we had to cancel the Spring meeting originally scheduled in April.

As photographers I thought it would be good idea to share our work virtually, via Zoom. In fact our first meeting was a mighty success with over 40 members in attendance with around 25 showing 5-7 images each. Shawn Carey was instrumental in hosting this and by popular demand the second meeting is now planned for June 13th, a Saturday, at 11.45 am.

I am still hoping that we can have a late Summer meeting instead – Greater Lynn's Chris Germain and Ann Musinski have volunteered to work around a BBQ, at the suggestion of Susan Moser. A great idea I think! By the end of June we will have a much better idea of the current situation and make an educated choice then

Dennis Goulet is working on our website and I am hoping that in the near future it will be more interactive.

Wishing you a safe and healthy spring and summer,

Karl Zuzarte

Chairman

Massachusetts Camera Naturalists



The Colors of Spring - the “Other” Foliage Season

By Ed McGuirk



Spring Foliage, Autumn’s Underappreciated Rival

Autumn is the favorite season of many nature photographers, who delight in its blazing hues of red, orange and yellow. We seek out subjects that allow the bold color of autumn to rightfully take its place as the star of the show. However, Spring is an often underappreciated season that puts on its own beautiful display of foliage. Spring’s colors may be more subtle than those of Autumn, but that should not diminish their appeal to nature photographers. The colors of Spring foliage are more delicate, with softer, pastel tones. This quieter display of color can be quite lovely if you want to create a calm and gentle feeling in your images.

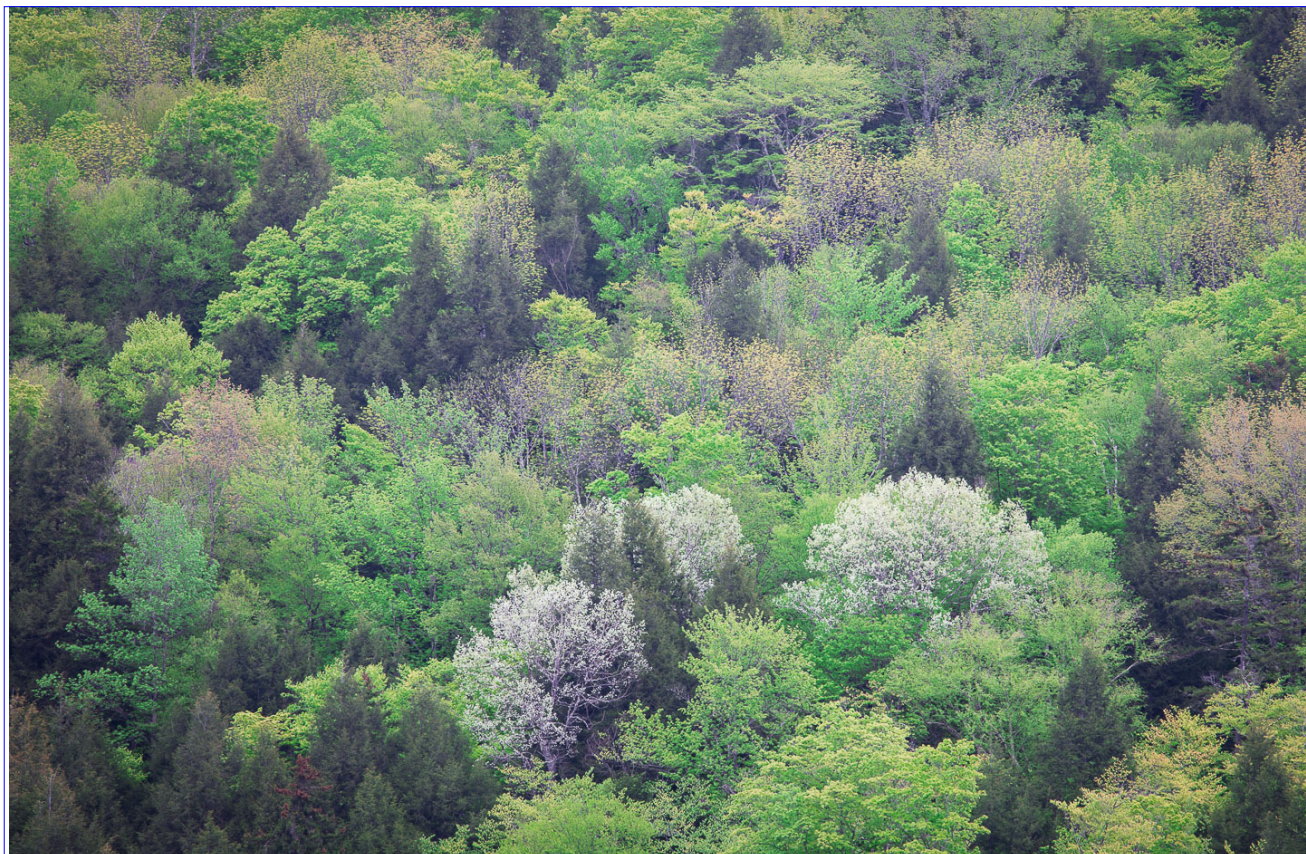
In Autumn some photographers are obsessed with finding “peak” color, which can lead to missing out on other interesting opportunities. In Autumn you can often rely on strong color alone to carry an image, but in Spring you have to work harder to find ways to emphasize the subtle colors. This is a greater challenge, requiring us to be more creative than simply relying on bold color. But this extra effort can also make Spring images more satisfying to create. And the good news is that your favorite Autumn shooting locations usually work equally as well in Spring.



The Colors of Spring – a Symbol of Emergence and Growth

Spring is a time of emergence and growth. The landscape goes from winter's drab grays and browns to many shades of red, yellow, and green. In fact, the warm colors of Spring foliage have a direct relationship to their Autumn cousins. Pigments from Anthocyanins, the same substance responsible for the brilliant hues of autumn, also create the colors in Spring buds and leaves before they produce chlorophyll. Emphasizing the delicate hues of Spring requires special attention to color theory in your images. Avoid over-saturating your images, since saturated colors make a loud statement. If you want to showcase the quieter, softer colors of Spring, then you need to take a more subtle approach and use a lower level of saturation, which allows the delicate Spring tones to stand out better.

Look for harmonious color schemes in nature. Complementary colors work well, such as yellow leaves against a blue sky. Also look for analogous colors that are similar to each other, such as Spring's many tones of yellow and green. In processing yellows and greens there is a delicate balance between using similar colors and retaining color contrast. Color contrast is often achieved by playing warmer highlights off against cooler shadows. Avoid having too warm a global white balance in your forest scenes, and keep your shadow areas cool, or you will lose this cool/warm contrast. Also try to achieve some color separation between yellow and green by using selective color adjustments. Use the HSL sliders in Lightroom, to shift the hue of yellows slightly to orange, and greens more to green, which helps color separation.

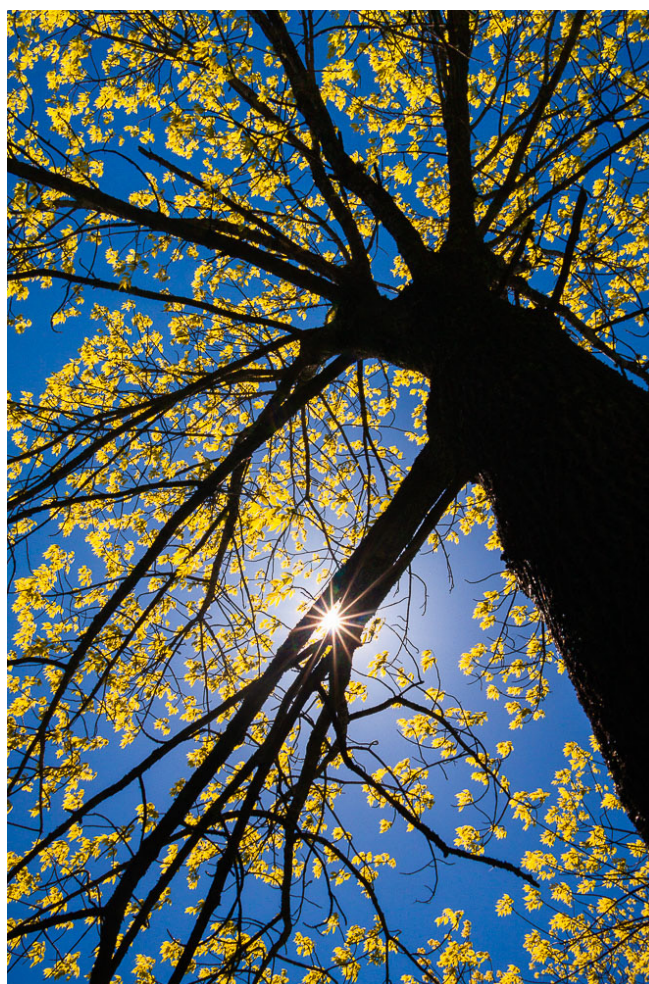


The Ephemeral Beauty of Spring

The emergence of Spring color can happen quite suddenly and it does not last very long. Photographers have to work quickly to capture the ephemeral beauty of the Spring season. While this color may be short-lived, you will come away with a great variety of images that tell stories about the rapid progression of the season. The spirit of trying to capture fleeting moments in nature during Spring is embodied by the poem titled *“Nothing Gold Can Stay”* by the American poet, Robert Frost.

“Nothing Gold Can Stay”

*Nature's first green is gold,
Her hardest hue to hold.
Her early leaf's a flower;
But only so an hour:
Then leaf subsides to leaf.
So Eden sank to grief,
So dawn goes down to day.
Nothing gold can stay*

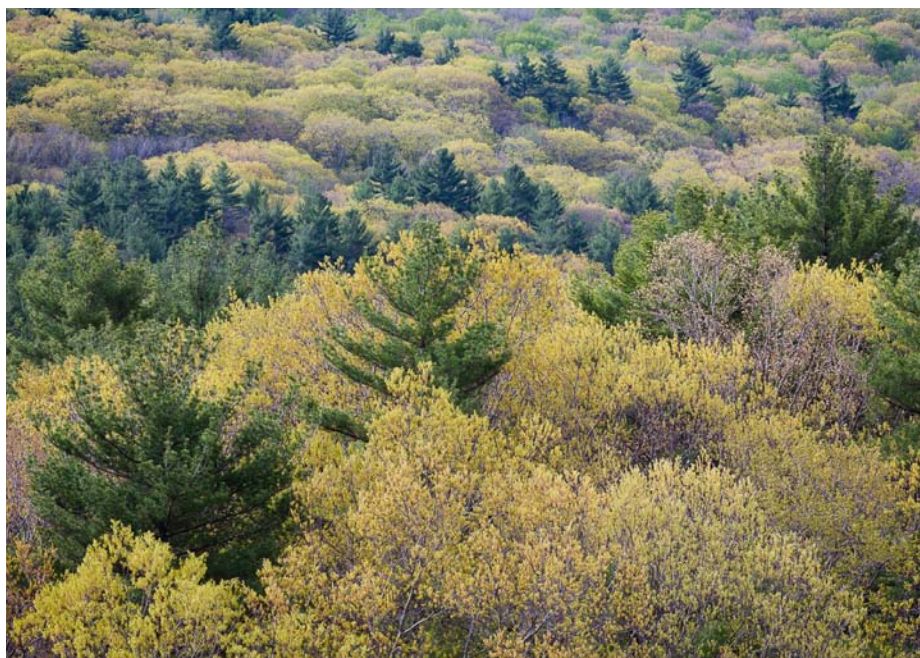


April Showers – There is No Such Thing as Bad Weather

Spring is notorious for cloudy and rainy days, but this type of weather can actually work to your advantage. When foliage is wet, its colors become richer and more saturated, which is a perfect way to showcase the subtle colors of Spring. Just remember to use a polarizing filter to remove glare from wet vegetation. So when those April showers do appear, outfit yourself and your camera with the appropriate rain gear, and get out there to take advantage of what can be some of the most rewarding conditions for springtime photography.



The low contrast light of overcast days is perfect for photographing woodland and forest scenes. Overcast light is very soft and even, with no harsh shadows. This type of light allows us to emphasize the delicate colors, details and textures in a scene. And because dull, gray skies are not very interesting, try shooting intimate scenes that exclude the sky from the composition. Similarly, you want to avoid having large patches of white sky showing through tree branches. They can create distracting hot spots in your image, which may be hard to clone away later in post-processing.

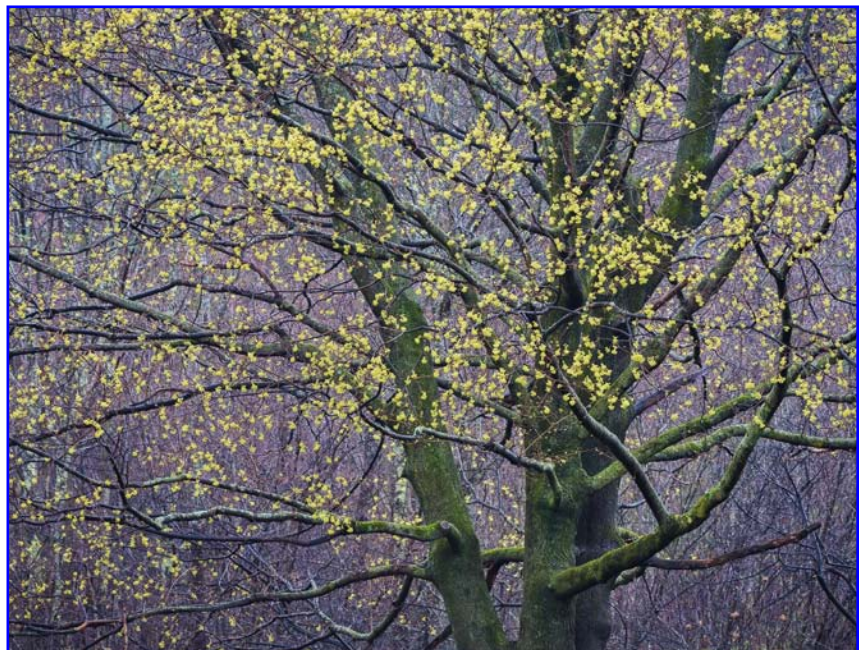


Fog – the Photographer’s Best Friend

Foddy weather is common in Spring, and shooting in these conditions can give your images a lighter and more delicate feeling. Fog can also create a mysterious atmosphere, which usually works well with forest scenes. A frequent challenge with photographing forests is finding ways to deal with their chaos and complexity. That’s where the diffuse look of fog can be the “great simplifier” by removing unwanted distractions. When shooting in foggy forests, you can create a sense of depth by having some trees relatively close to your camera. This allows you to retain contrast, sharpness and color in the foreground, which can then be played off against the softer, more diffuse background.

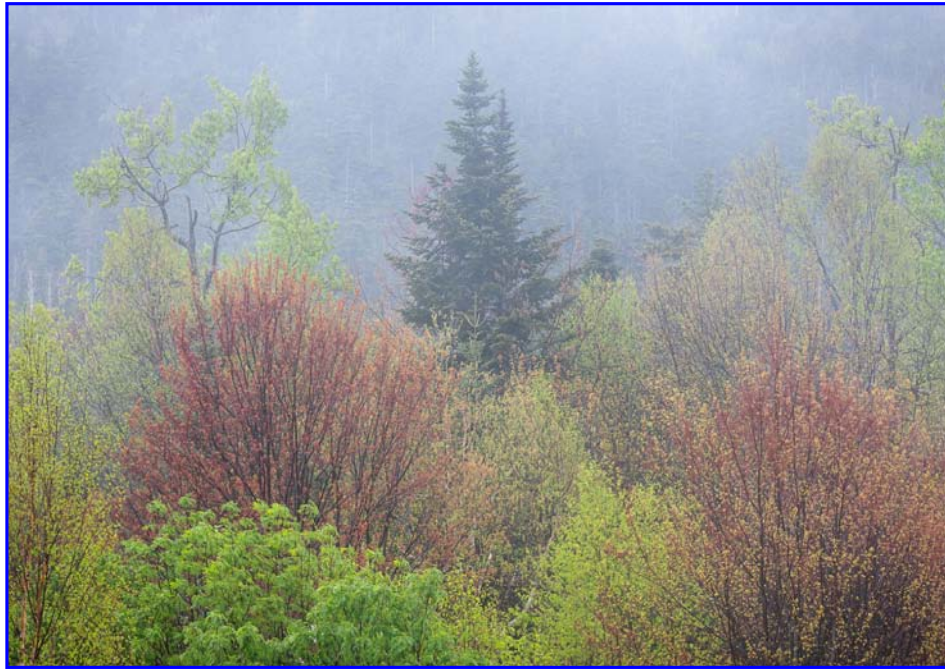


Be careful to avoid underexposure in fog images. In post-processing you will want to create a lighter feeling for more vitality in your shots. This will help prevent your images from having a dull, overcast look. You can enhance your fog images and create a more painterly feeling by using negative clarity in Lightroom, or the “Orton Effect” in Photoshop. Be very subtle when taking this approach, it can be easy to over-do it and create an unnatural look.



Capturing the Essence of the Spring

To me, the essence of Spring is that it is a time of change and growth. My most successful Spring images are those that communicate my feelings about witnessing the transformation that takes place as the season comes to life. The Spring landscape visibly changes on an almost daily basis, providing a wealth of photographic opportunities. A tremendous source of inspiration for my own photography is the transition of trees from bare branches to colorful buds and flowers, and finally to those wonderful lime green leaves. Our New England hardwood forests contain a variety of trees including sugar maple, birch, beech and oak. In Spring these species create a wonderful mosaic of red, orange, yellow, and green. Sometimes it is hard to believe that these warm colors are from Spring and not Autumn.

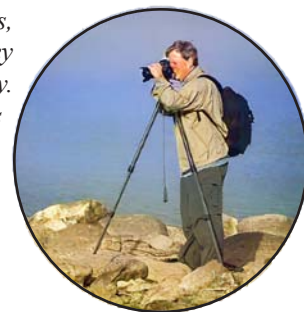


The changes that Spring brings to the landscape make for some of the most compelling nature stories that any season has to offer. To successfully tell these stories in your images, you need to look beyond the obvious subjects and compositions. Find inspiration for your images by slowing down to immerse yourself in the rich details and colors of the season. The ability to slow down, observe details, and connect with Nature becomes a critical part of creating more meaningful images. Perhaps during no other time of year are the nature stories more exciting and vibrant than in Spring, that marvelous season of emergence and growth. Tell these stories through your photography and your images will capture the essence of Spring.

***Ed McGuirk** is an amateur nature photographer who lives in Wellesley Hills, Massachusetts. He is a member of Massachusetts Camnats, and the Sudbury Valley Nature Photographers. His work concentrates on landscape and macro photography. Ed's passion is photographing the changing moods of New England's wilderness landscapes during all four seasons. While each season has its own special character and appeal, the colors of Spring foliage are one of his favorite subjects.*

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- <https://www.naturephotographers.network/colors-of-spring> -

Sharpening Alternatives for Nature Images

By Rick Cloran, HonPSA, HonNEC, GMPSA

2020 finds us with a number of “new” options for sharpening a nature image in addition to the more traditional Unsharp Mask / Smart Sharpen or High Pass methods. Perhaps of most interest are some new offerings from Topaz Labs.

Topaz Labs – AI Clear in Studio

Topaz Labs offers a free program Called Studio that installs as both a standalone and as a plug-in to Photoshop and Lightroom. Certain “adjustments” come with the free package. They are basic and allow for simple post processing. The more robust features are typically dubbed “Pro Adjustments” and you buy those either in a package or one at a time. Studio does not use product keys. You create an account with Topaz and you need to be logged into that account for Studio. When you are, any adjustments you may own will automatically update to the latest version. This simplifies distribution for them and also your level of aggravation over having to update to a new release. Topaz is migrating to this platform as its core. Hence you no longer see updates to many of the older individual plug-in filters as those features are incorporated into new Pro Adjustments. Topaz does, however, keep its pledge not to charge for updates by automatically unlocking any Pro Adjustment that relates to one of the older single plug-ins you may have owned. This ties back to that Topaz account, which would also contain all of those older single plug-in purchases.

Where the sharpening twist comes in with Studio is the introduction of the AI Clear Pro Adjustment in 2018. The technology and algorithms involved are new, so this is one you would have to purchase. That said, based on numerous images I have process with the adjustment and the feedback from those I have convinced to acquire it, this is a home run by Topaz. The adjustment contains both a sharpening and a noise reduction component. It does a very commendable job on both fronts. I do find that it tends to smooth out fine detail in fur and feathers in areas where that is all that shows. This is a side effect of the noise reduction aspect. Be sure to examine your image at 100% when processing it. The Detail Slider actually

works to offset what AI Clear has done and restore the original features of the source image as you move it to higher levels. You can bring back some of that smoothed out fine detail by moving this control to the right. IA Clear also has an odd tendency to add what I will classify as a Cyan (sometimes multi-colored) artifact on some images. I have pushed this back to their “support” (which is e-mail only and leaves much to be desired in my opinion), and been advised that they have referred my findings (and presumably the screen shots I sent) to their development team. Until such time as they actually fix the problem, I just advise changing the blend mode on that adjustment from Normal to Luminosity and the issue will go away. Even with the small flaws the AI Clear adjustment in Studio is one I can easily recommend you check out.

Topaz Labs – Sharpen AI

More recently Topaz introduce what was initially a standalone program based on their AI technology and dedicated to sharpening. While it would open raw files, it did a poor job of it (at least on Canon CR2 files) and so I would recommend use of the standalone on Tiff or Jpeg images. One of the more recent updates to the program have now enabled it as a plug-in in Photoshop (I haven’t checked out Lightroom) under the older Topaz Labs (original) Filters. The power in this program is impressive. The default is “Sharpen” which is a more traditional algorithm but one which also incorporates some noise reduction. Next up is a “Focus” option. This was derived from the original Topaz In Focus plug-in, but I find the algorithm to be as good in improving “focus” with far less artifacting than the In Focus plug-in. That used to be my favorite way of offsetting diffraction diffusion when shooting at apertures like F22. The last option is “Stabilize”. In effect this does what the Shake Reduction option in Photoshop does. However, I find that it provides very comparable results with less artifacting than Shake Reduction. It does lack Shake Reduction’s ability to specify more than one area for the program to base its refinement on, but that is a small price for the low level of artifacting and the fact that it will not crash Photoshop in my opinion. While already a very viable standalone sharpening alternative, the update

allowing Sharpen AI to act as a plug-in under the Filters > Topaz Labs menu in Photoshop makes this a worthwhile addition to your tool kit. It is priced higher than the AI Clear Pro Adjustment for Studio and does function differently in the application of the underlying algorithms, so download the 30-day trials of each and find the one you like the best.

Photoshop – Shake Reduction

While not technically new, this feature that was originally developed for Elements has been improved in CC 2018 and 2019. It is found as the first option under the Filters > Sharpen menus. It will open a new window and will do an initial selection of an area to work on. You have the option of moving or resizing that area. You also have the option of drawing additional areas within the image on which to base the algorithms on. I find that this can often make a substantial improvement in images that were either shot handheld or where I may have mirror slap impact on long telephoto shots such as when using less than optimal shutter speeds or a teleconverter. It should definitely be used on a separate layer. I would also recommend having done any desired noise reduction prior to using it as it does amplify edges of that type. In my experience, it also has the nasty habit of crashing Photoshop, so make sure any changes are saved before proceeding. It will not crash the same image consistently, but may do so twice and then work a third time. I haven't found a good explanation for why it does that. When it works, it does a good job in improving the effective sharpness of an image.

Photoshop / Lightroom – Sharpen – Deconvolution

All of you are likely familiar with the Sharpen feature

of either Photoshop's Camera Raw or Lightroom's Develop module. I won't go into the basics of using that. I do want to point out that there are actually two separate algorithms under the hood so to speak. When used in a "traditional" sense, that is with a Radius of around 1, Amount set to 70 to 100, and Detail around the default of 25, it functions along the lines of the Unsharp Mask that we are all used to. The hidden power in this tool is by pushing Radius to its minimum 0.5 setting, moving Detail all the way to 100, and then keeping Amount between 25 and 50. This activates a deconvolution algorithm that will generally significantly amplify fine detail in an image. In my experiments with using it, I actually find it is less effective when applied at the initial raw processing than when I apply it later during the creative sharpening phase of post processing by using the Camera Raw Filter in Photoshop. If you are looking to bring out fine feather or fur detail, give this a try. It most definitely should be applied to a separate layer. It does have a tendency to also amplify any residual noise that may be present. The upside of using a separate layer is that you can then use a layer mask to restrict the effect to just those areas where you want it. The options we have are constantly evolving with newer technologies, such as AI developments based on computer analysis of thousands of images now coming more and more into play. Where the source offers a free trial period or when it is already built into an application you are using, it only makes sense to give it a try on a couple of those images that you could never get the way you wanted to see if someone finally created the tool you had been waiting for.



Rick Cloran has been a member of the Greater Lynn Photographic Association since 1975 and PSA (the Photographic Society of America) since 1976. He was welcomed into CamNats in the 80's. He is a past- Chariman and Steering Committee member. Rick is well known in the New England area as a judge and lecturer. Perhaps less well known is that he also provides judging / commentary service for clubs as far away as Hawaii. He is currently the Treasurer for NECCC and serves as the Lead Trustee for the PSA Endowment Funds, as a member of PSA's Investment and Financial Strategic Planning Committees, as a commentator for the PSA Nature Division's Study Group and one of the PSA Print Division American Portfolio Groups, as the Nature Division's Director of Subject Identification and on a few other committees to boot. Since he was to it in the late 70's, Rick's main photographic love has been nature photography. His main driver these days is to pass on what he has learned over the years so that others can have as much njoyment when observing and photographing nature as he has.

Mite Photography

(Small subjects presenting great challenges)

By Art Vaughan, HonNEC

For most folks planning a nature photography outing anywhere, creatures as lowly and insignificant as mites probably aren't very high on their list of "must have" animal images they'd like to come away with. My interest in mites began years ago with the capture of the image below, a crab spider and its "passenger", a small red mite.



I had never encountered mites anywhere, except for chiggers in Texas, and was surprised to discover that they can be found everywhere. This red specimen had me fooled. I had assumed (incorrectly), that it was some kind of parasitic wasp egg, and that the spider was going to be a future meal for whatever grub hatched out. The mite (unidentified), attached by its mouth parts and feeding, was missing when I encountered the same spider a week later. Mites (tiny arachnids), can be "vegetarian" or parasitic, depending on their stage of development, and often have six legs when young, developing another pair as an adult. Larger, brightly colored mites are easy to find when attached to a host, but can be nearly invisible when in vegetation. Their very small size makes using lenses delivering high magnification a must. Having a great deal of patience also helps.

A type of mite you might be most familiar with, this is a variety of Red Velvet Mite. These are often found crawling about in soil and leaf litter in damp areas. This one resembling some kind of bizarre "walking strawberry", was creeping along beside a dried pine needle. The tiny white specks are grains of pine pollen. These mites are larger than most varieties... the image size here being about 4mm top to bottom. Taken with a Nikon D60, Nikon AI-S



105mm f/2.5 lens focused at infinity, mounted on a Rokunar 2x teleconverter, with a Soligor Elitar 38mm D" mount movie camera lens reverse mounted on the 105mm. Tracking the mite and keeping it in the frame was nearly impossible, so I positioned myself to shoot straight down, pre-aiming on a spot that looked like it would pass through as it walked along. After about 45 minutes and dozens of blown shots, I finally got a pic where the entire mite is present and the focus OK. I hate photographing moving objects where I have to scrunch up in some wickedly uncomfortable position while trying to aim at a subject that's free to roam in any direction it pleases, but.... sometimes it's necessary.

Mites ARE tiny. The photo below of a crowded Daisy gives a good idea of how small an average mite can be. I was photographing the bee and spider when, after a few shots, the mite crawled out from between two petals. The bee had in its foraging, trashed the spider's web, then flew off without attracting any attention from the spider. Web repair actually began before the bee departed. The mite disappeared beneath the petal a minute later. Taken with a Nikon D60, Nikon AI-S 105mm f/2.5 lens, fitted with a Nikon 4T closeup lens, pop-up flash lighting.



Here's a small mite feeding on the pollen of a Buttercup. Four mites were occupying the blossom, all busily engaged in this activity. There was a strong breeze blowing causing the flower to move around making framing and focusing difficult. For all macro work I leave AF off and simply move the camera forward and backward, shooting when the viewfinder image is at its sharpest. There are quite a few "duds" using this method, but enough successes to make it worthwhile. Although diffraction can be an issue when using small apertures, most of my shooting is done at f/11 down to (rarely) f/32. For me, image stacking isn't an option, although I do have Helicon

Focus. Most of the subjects I deal with move about quite a bit making putting together a usable "stack" of images difficult. Taken with a Nikon D60,

Nikon 105mm f/2.5 AI-S lens focused at infinity, with the large common objective from an American Optical "Cycloptic" stereo microscope mounted on the 105mm, pop-up flash lighting.



This is a predatory mite feeding on an aphid. Gary and Judi Hoyt had loaned me an antique lens, an 1891 vintage Bausch & Lomb 4x6 Rapid Rectilinear lens in a Unicum shutter. The Rapid Rectilinear is incapable of producing macro images without using an outrageous amount of extension, unless it's fitted with a supplemental lens. I rigged it for macro shooting using an internal lens cell from badly damaged 7x35mm binoculars mounted on the front. The RR lens had several empty 52mm filter rings flange-mounted to the back, and fitted to a modified T-mount adapter. This was then mounted on the front of a short bellows unit from a Spiratone Bellow-Dupliscop slide copier. Maximum extension from the camera lens mount to the front of the auxiliary lens on the RR was about 5 inches. The RR lens apertures run from f/8 to f/128. Best results were achieved at f/64, but the depth of field was exceedingly shallow. The shutter of the Rapid Rectilinear lens was left

open using the “T” setting, with the exposure made by the Nikon D60 body. The setup worked well but really is inconvenient because of the very dim viewfinder image, requiring the use of a pre-aimed LED pocket flashlight mounted on my macro bracket to serve as a “focus assist” light.

Here’s an Orchard Orb Weaver taking down its web. When I first came across this I noticed the tiny orange speck, which upon close inspection, revealed itself to be an attached mite. This was located in an awkward position between a propane gas cylinder and the back wall of my garage. Working in this area with a tripod would have been impossible, and moving the gas tank wasn’t an option. A mop handle provided enough support to get a few images with out disturbing the spider.

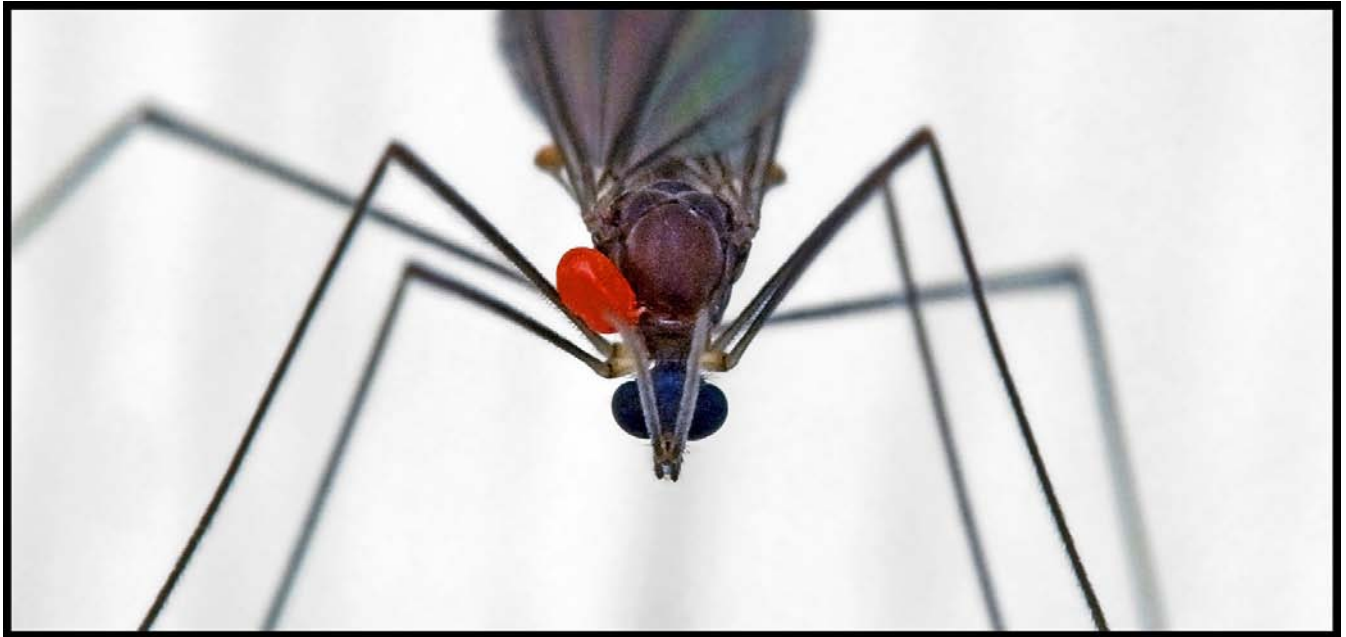


This was taken from a position that gives a better view of the mite. The spider cuts strands of silk, balls it up, then eats it, recycling the protein. Both these images were taken with a Nikon D40, Nikon 105mm f/2.5 AI-S lens. The top was with the objective from junk Soligor 90-230mm zoom lens reverse mounted on the 105mm. The bottom was with two objectives from a pair of junk Soligor 90-230mm lenses reverse mounted on the 105. Using a mop handle, broom stick, paint roller extension handle, etc; gives plenty of support enable accurate “push-pull” focusing, especially when there’s a light breeze causing the web to bounce and flex like a trampoline. Not having the camera firmly attached allows for complete freedom of movement in all directions.



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Above: Nikon D60, Nikkor-H 85mm f/1.8, two stacked American Optical “Cycloptic” stereo microscope common objectives, pop-up flash lighting shot through a frozen dinner bowl diffuser.

Mites aren’t selective in what they crawl onto. The image above shows a Crane Fly. The image below shows that Mosquitoes can have a mite problem too... this one’s carrying a pair.

Below: Nikon D40, 200mm f/4 Micro-Nikkor-f22, focused at infinity, with a Nikon 20x “Profile-Projector” lens mounted on the 200mm. Speed 1/2000 sec. Lighting provided by an SB-23 Speedlight flashed through a “mini” diffuser made from the white plastic bowl from a frozen dinner.



These two views of a common Funnel Web Weaver taken in my back yard shows how large numbers of mites can infest an insect or spider. Sometimes so many attach, feed and grow that the host can develop mobility issues. The bright color of these mites caught my attention from several yards away, long before I noticed the spider that was carrying them. If you view this document larger you'll notice a VERY small mite on the right rear leg of the spider above. This tiny one hasn't yet attached but will eventually, over time... balloon to the same size as all the others.



Nikkor-H 85mm f/1.8 lens, Iscorama anamorphic compression module with the front cell from a Vivitar 28-210mm macro zoom lens reverse mounted on the Isco,



Same setup but with a Soligor 1.6x achromatic closeup lens mounted on the Vivitar front cell.

This house spider clearly has a major mite problem. One mite has a dimple in its bloated body caused by ressure from contact with one of the spider's legs. One mite is positioned in front of some of her eyes. Although most spiders have 6 or 8 eyes, having a big red ball in front of any must result in some vision impairment. Eventually these will start dropping off.



This spider found in my back yard had a few mites that appeared to be good candidates for attempted removal. I placed the spider in my refrigerator... this being the ONLY time I've ever chilled a specimen to render it immobile. Using a tiny bit of tape and two shed cat whiskers, I pinned two legs to a glass slide to prevent movement. Using a special probe made from a square toothpick and another shed whisker I was able to work both mites free causing no harm to the spider. He emerged from his sleep in a plastic cup a few minutes later and released after a brief shooting session.



All Things Considered

Folks who want to try their hand at mite photography should probably use conventional macro lenses and associated “ready made” equipment. Your level of frustration will no doubt be much lower than that generated by my clunky odd-ball setups. Mites are everywhere and can create some really unusual shooting opportunities. The most difficulty will probably be associated with the extremely shallow depth of field at high mags, getting good lighting onto your subject, especially in the close confines of their environment, and subject motion. Practice, and patience will pay off in the end. The more insect / spider / flower photography you engage in, the better your chances of encountering unusual “photo-worthy” events occurring in the near microscopic world of mites.

Art Vaughan, HonNEC *has been active in photography for over 40 years. He worked for Western Electric, AT&T, Lucent Technologies, and Bell Laboratories for just over 31 years before retiring in October of 2001. Over a twenty-five year period he performed extensive work in Photomicrography for microcircuit development engineering departments at Bell Laboratories, especially in the area of new process development and microchip / microcircuit failure mode analysis.*

He served 9 years as president plus 16 years as print competition chairman of the Merrimack Valley Camera Club and has been awarded an Honorary Life Membership in that organization. He's also a member of the Massachusetts Camera Naturalists and the Photographic Historical Society of New England. Since 2006 he's been a Vice President of the New England Camera Club Council, where he's presently the NECCC Print Competition Director; and “live” commentator for the “Best of the NECCC” Traveling Print Program. At the 2016 NECCC annual conference held at the University of Massachusetts in Amherst he was awarded an honorary membership in that organization. In 2019 the New England Camera Club Council honored him by dedication their annual U-Mass Amherst Conference to him.

Art's photographic experience and interests include: anamorphic (Cinema-scope) photography, macro photography, stereo (3-D) imaging, color and black & white print making, and digital restoration of antique photographs, lithographs, engravings, and etchings. He's served throughout New England and beyond as a digital image and print competition judge and lecturer.



Having been interested in macro photography for years, he retired his film cameras and went “totally digital” after performing a series of macro imaging tests in the summer of 2007. As a die-hard macro shooter, he feels that one of the most valuable aspect of digital photography is instant feedback. He feels that not having to wait for film to be processed to see if you've blown a shot is VERY convenient, and a game-changer when it comes to experimenting with new equipment or techniques.

From the time he bought his first digital point & shoot camera, he's been involved in “pop-up” flash macro photography using stacked lenses, optical components salvaged from broken or junk lenses, and specialized home-built pop-up flash light modification brackets and home-built flash diffusers. He really enjoy lens “hacking” and experimenting, and finding ways to “re-purpose” broken lenses and other optical components, giving them a second life as useful photographic equipment. Art confesses to being a blatant photo equipment store “window-shopper”, checking out pricy gear and accessories that might be good candidates for construction of home-made “basement workshop” versions. Being retired gives him a fair amount of time to enjoy photography, but not much cash to support it, thus his drive to stay involved “on the cheap”.

Art's favorite shooting locations are along the shores of the Bay of Fundy in Nova Scotia & New Brunswick, and the upper Brazos River watershed area of north and west Texas. Both areas are wildly different from one another, and never fail to offer endless opportunities for both macro and conventional photography.

Editor's Note:

My profuse thanks to everyone who contributed. Please submit articles to “camnats.news@gmail.com”. Contact: (401) 595-6341. Thank you! Mary Doo