

Shutterbugs of Volo Bog

April 2019 Newsletter



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Redwing Blackbird speaking his mind! – Carl Stineman

The Shutterbugs Camera Club meetings are held at 7 p.m. in the Visitor Center of the Volo Bog State Nature Area the 3rd Wednesday of every month, except in December. Everyone is invited to attend. Membership is \$25 per year4/single, \$30 per year/ couple.

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dnr.state.il.us/Lands/landmgt/parks/R2/VOLOBOG.HTM
[http:// shutterbugsofvolobog.com](http://shutterbugsofvolobog.com)



Sandhill Crane – John Stineman



Snowy Evergreens – Ellen Dallas via iPhone

In Focus:

Jim Curry is a new member of Shutterbugs and a man with a wealth of experience in photography. An amateur at the age of ten when he purchased his first camera with money earned on his paper route, Jim advanced quickly to his own dark room setup and enlarger.

Back in the days when kids could roam freely on their bikes, Jim and his brother rode bikes to Morton Grove from Des Plaines to take pictures of deer and racoons in the wild life area. They climbed trees and other dangerous items to take aerial pictures. An amateur Naturalist Jim and his brother made a canoe when Jim was a freshman in H.S. taking pictures of birds along the Des Plaines River. Jim was meant to be a photographer but that was not to be for a number of years after putting himself through 2 years at Loyola and then the Ray Vogue School of Photography. A wife and small children kept Jim working several jobs including Walgreens.

Jim worked with an Ansco Range Finder 35 mm with some good dark room equipment. Taking pictures at Carnivals, especially night action rides, motorcycles and fireworks.

Commercial photography as a career began with Community Camera in Arlington Heights and then nearly twenty years with Jenart Studio in Des Plaines and finally Technograph Studio. Among Jim's accounts over the years were Colligan, Klehm Nursery, Weber Grill, Carthage College and Moody Bible.

Jim continued to do Wedding Photography and developed the photograph of a bride with the groom appearing as a shadow behind her. He believes that he has photographed 1000 weddings over the years.

With a lively family that included seven children Jim also was a wine maker for about fifteen years, pioneering in a form of cold fermentation. This and a large vegetable garden that matched well with his love for cooking describes an amazing self-made man.





Photograph by Jim Curry



Looks like Ireland by Jim Curry



Yellow banded snail shell – Jim Curry



Cemetery by Jim Curry

Tripods

The following excerpts are from an Adorama Learning Center Article.

Advantages of Using a Tripod in Photography

By Allen Rokach and Anne Millman

November 10, 2017

Allen Rokach spent many years as a magazine and commercial photographer and now runs photo workshops around the world, including to Cuba, the American West, and India. Go to www.allenrokach.com for details. Anne Millman has written countless articles on travel, culture, science and photography, including 8 books on photography with Allen Rokach.

Tripod Basics



A "good" tripod is a fundamental part of any photographer's kit, and is well worth its weight in gold - especially since tripods are getting lighter all the time. A quality tripod can provide you with the sharpest possible pictures from your expensive camera and lenses, and allow you get those shots you've only dreamed of - giving you time to think more carefully about composition. In fact, it will probably improve your hit rate more than any other piece of equipment you use.

Why do I Need a Tripod?

Telephoto lenses tend to be difficult to steady. Their long focal length magnifies any vibration caused by the camera shutter and mirror, wind, or by the photographer him/herself. Their slower maximum aperture also causes a frequent need for slower shutter speeds which exacerbates the

problem even more. A good rule of thumb for deciding whether hand holding a telephoto lens will cause you problems is that a shutter speed of at least $1/\text{the focal length}$ is required for a sharp picture. For example, if you are using a 500 mm. lens the minimum shutter speed you would normally need to use without a tripod would be 1/500 second. When using a shutter speed slower than this simple rule of thumb suggests, a tripod is in order. A good tripod will help steady your camera and ensure sharp pictures.

We've gotten used to snapping away at top speed and looking at what we've shot later in the day—when it's too late to go back and do things over. By making us think about what we plan to shoot, planning our shots carefully and getting everything set as it should be, we are more likely to capture something special. Also, getting your camera level and keeping it level is much easier with a tripod. At the very least,

Because a tripod keeps your camera absolutely still, you won't have to worry about any movement that will cause camera shake. That's especially important with lenses that may amplify camera shake, such as telephoto lenses and macro lenses when used with very short distances to shoot flowers. No matter how fast your shutter speed is going to be, a good tripod can do better.

Are there any disadvantages to using a tripod? There are a few.

- It's hard to take candid photos of people with your camera on a tripod.
- You won't be able to move quickly and unobtrusively with a tripod.
- Switching from vertical to horizontal formats, or vice versa, is cumbersome.
- A tripod, even a light one, adds weight and bulk to the gear you're carrying.
- Some locations do not allow tripods without advance permission.
- By Allen Rokach

From Nasim Mansurov –Photography Life

About Nasim Mansurov

Nasim Mansurov is the author and founder of Photography Life, based out of Denver, Colorado. He is recognized as one of the leading educators in the photography industry, conducting workshops, producing educational videos and frequently writing content for Photography Life. You can follow him on [Instagram](#), [500px](#) and [Facebook](#).

Before you set up your tripod, walk around the area, look for good angles and work on the composition with your camera hand-held. Drop down, look at lower angles or move higher up and look for a different perspective. Once you figure out what your shoot will look like, only then open up your tripod and mount your camera on it. Develop this habit of working with your tripod and avoid doing it the other way around. Do not let your tripod hinder your creativity and dictate your framing and composition!

When to Use a Tripod

It is important to know when you need to use a tripod. Shooting hand-held is effortless compared to setting up a tripod and mounting the camera on it, which is why many of us (myself included), prefer shooting hand-held when possible. Although most modern cameras are capable of producing excellent results with very low noise levels at high ISOs and thus have certainly reduced the need to use tripods, tripods are still preferred in low-light situations, especially when one desires highest quality images with little or no noise on high-resolution cameras. Since there are so many variables involved, such as camera hand-holding technique, shutter speed, ISO performance, sensor size, focal length, image stabilization, lens sharpness and camera to subject distance, there is no magic formula for figuring out exactly when a tripod must be used. (the article does continue with the things one must consider using a tripod)

SBOVB March meeting minutes:

By Michael Schmitt

We began our SBOVB meeting a little after 7pm. Thanks to all who made it. We ran thru the club business rather quickly so we could get to our guest speaker Dr. Jeff Chemelewski. Thank you!! to Jeff for providing the Shutterbugs a really nice informative lecture.

Composition and the art of Photography

Jeff has a passion for Landscape Photography. Several Quotes set the mood and gave everyone something to think about.

- “There are always two people in every picture: the photographer and the viewer” Ansel Adams
- “Subject matter is the essence of every photograph but composition is how we present the subject to our viewer” Jeff Chemelewski
- ” There are no rules for good photographs.... there are only good photographs” Ansel Adams
- “With a well composed work of art, the artist controls the movement of the viewer’s eye, keep the viewers’ attention and having to ask for more. As your viewer inspects your work, it is imperative to prevent distractions.”

Jeff Chemelewski brought along some beautiful prints and some metal prints along with his Presentation. Jeff’s notes are also included in the newsletter.



Metal picture by Dr. Jeff Chemelewski



Photo by Jeff Chemelewski

The following notes are from Jeff's presentation:

Composition and the Art of Photography

Seven elements of composition:

- 1) Unity - do all parts feel as if they belong?
- 2) Balance - how are subjects arranged?
- 3) Movement - does a viewers eye flow through the work of art?
- 4) Focus - is there one general area of interest?
- 5) Contrast - how well do the subjects separate out?
- 6) Pattern - use of basic lines and shapes
- 7) Proportion - primary versus secondary subjects

Focus options for landscapes:

- 1) Hyperfocal focusing - focusing is based on the fact that depth of field typically extends $\frac{2}{3}$ behind the point of focus and $\frac{1}{3}$ in front. Simply focus on an area approximately $\frac{1}{3}$ into your landscape and use a smaller aperture such as f16 or f22. Wider angle lenses are better using this approach.
- 2) Focus Stacking - the process of taking multiple images and changing the focus point for each exposure.
 - camera should be on a tripod
 - put lens on manual focus
 - use manual mode so exposure is consistent for each shot
 - if you have previously tested your lenses, use the "sweet spot" aperture, otherwise use an aperture such as f8 or f11
 - if available, use "live view" and take your first shot focusing on the object closest to your lens. Use a focusing loop or enlarge the nearest object to get it into sharp focus. Take multiple shots focusing on middle distance and farthest distant objects. Generally a minimum of 3 exposures is necessary but can take many more if you have an extreme depth of field subject. For macro photography, you may consider a large number of exposures to get everything in focus.
- 3) Purchase a camera such as the Nikon D850 that will do focus stacking automatically

Photoshop procedure for focus stacking:

- 1) File - Scripts - Browse and load all files. Select "automatically align source images" and click ok
- 2) Each image will open into a new layer. Select all layers under the Layer palette or use command key to highlight each exposure
- 3) Edit - auto blend layers and "stack images and seamless tones and colors" Hit ok
- 4) Flatten image
- 5) Open Camera RAW under Filters and start processing as you normally would

Landscape Killers and Other Recommendations:

- 1) Out of focus areas in foreground or background
- 2) Dead space, which is blown out highlights or large shadow areas with no detail
- 3) Empty upper right quadrant which is where your viewers eye eventually settles on
- 4) Overloaded scenes with TOO much information and power lines, road signs, poles, etc...
- 5) Tilted horizon lines, scenes cut in half horizontally or vertically
- 6) Flat images with little dimensionality and failure to utilize foreground objects for added depth
- 7) Utilize higher ISO settings when high shutter speeds are necessary and still want to retain depth of field
- 8) Use wider angle lenses for greater depth of field and crop later as newer high megapixel cameras have great leeway
- 9) Shoot RAW, carry tripod for multiple imaging such as focal slices or HDR for scenes with high tonal range

Have fun and be prepared for all weather!
Jeff Chemelewski jeffchem@ameritech.net
jeffreychemelewski.smugmug.com

Photos from Shutterbug Members:



Horned Grebe with transitional plumage by Carl Stineman



Tree Swallows by Carl Stineman



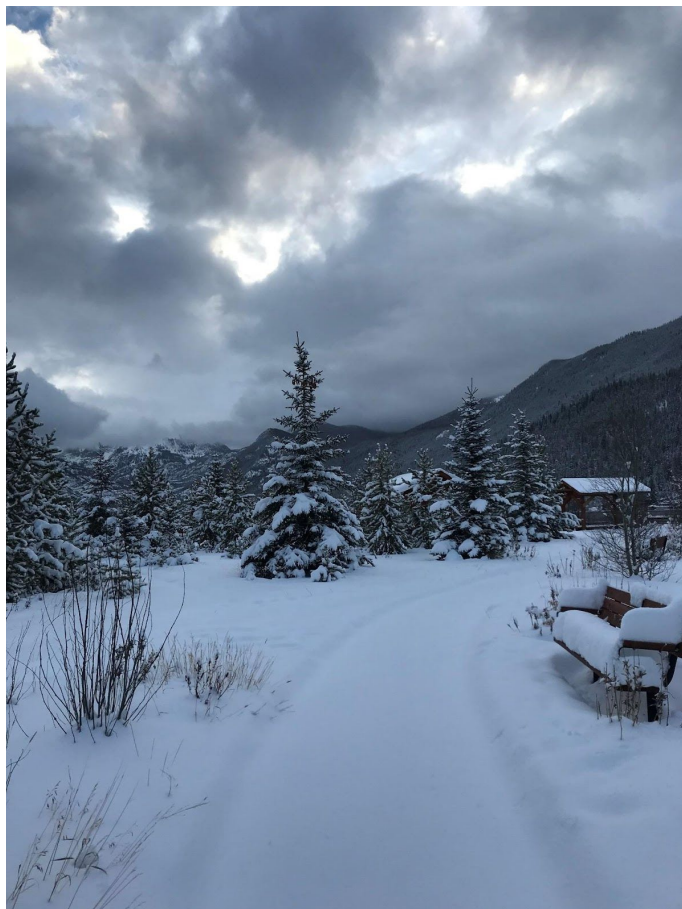
Winter by Ellen Dallas



Rudbekia by Ellen Dallas



Illinois Beach State Park by Michael Schmitt



Grand Lake, Colorado by Noelle Klehr

Don't forget!



Avian Art at Volo Bog State Natural Area
Celebrating Birds with Art & a Silent Auction*
Wednesday–Sunday, 9 am–3 pm - each week from
April 10–May 19

Artists' Reception
Sunday, May 19 12:30–2:30 pm
*Bids close at 2 pm May 19
Proceeds support VBSNA through **Friends of Volo Bog**
A 501(c)(3) membership organization

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Katherine Weber

An Illinois Department of Natural Resources Site

Book recommendation:

“Finding the Picture” A location photography masterclass
By Phil Malpas and Clive Minnitt. Found at the McHenry Library