

# Stockton Camera Club

**The Shutter Tripper**      **December 2021**  
**November Image of the Month**



**Bug's Eye View**  
**Image of the Month - Sharon McLemore**



# November 10's



**Last Light on Lavener Fields**  
Sharon McLemore



**Waiting Epically For a Bite at Wialua**  
Trey Steinhart



**Graffited Warehouse**  
Dean Taylor





**Cypress Tree Tunnel in Moonlight**  
Wayne Carlson



**Wiamea Canyon  
at Crockett House Lookout at Sunset**  
Trey Steinhart



**Those Eyes**  
Dean Taylor





**Disney Concert Hall**  
Sharon McLemore



**Yellowstone Snow Globe**  
Dean Taylor



**Old Fashion Rose**  
Em McLaren



**Wanted to be a Ballet Dancer**  
Ron Wetherell





**Sea Urchin Ravaged Seashell**  
Wayne Carlson



**Fog in the Mountains**  
Sharon McLemore



**Waipo'o Falls Keyhole**  
Trey Steinhart

## SCC Officers 2021

### President

Heide Stover

Email: [h1stover@aol.com](mailto:h1stover@aol.com)

### Vice President Programs

Dean Taylor - 986-9848

Email: [ditaylor49@aol.com](mailto:ditaylor49@aol.com)

### Vice President Competition

Wayne Carlson - 912-8442

Email: [photowlcrc@att.net](mailto:photowlcrc@att.net)

### Secretary

Em McLaren - 823-7287

Email: [emmclaren@comcast.net](mailto:emmclaren@comcast.net)

### Treasurer

Sharon McLemore - 401-0192

Email: [sfmsap@aol.com](mailto:sfmsap@aol.com)

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### Hospitality Chairperson

Chris DeRoos - 209-915-3208

Email: [deroos420@att.net](mailto:deroos420@att.net)

### Print Competition Chairperson

Trey Steinhart - 471-8438

Email: [Steinhart4@sbcglobal.net](mailto:Steinhart4@sbcglobal.net)

### Refreshments Chairperson

Sheldon McCormick 931-0461

Email: [smccormick11@hotmail.com](mailto:smccormick11@hotmail.com)

### Shutter Tripper/Educational

Doug Ridgway - 617-7050

Email: [doug\\_flyfisher@yahoo.com](mailto:doug_flyfisher@yahoo.com)

### Web Master

Janelle DeRuosi - 838-1881

Email: [jderuosiphotography@gmail.com](mailto:jderuosiphotography@gmail.com)

## President's Message

December 2021

By Heide Stover

Jan Lightfoot is always great at judging for our club. She has so much experience and knowledge and is so willing to share that to help us learn.

Things are still up in the air with COVID. I never thought we would be dealing with this for so long. But at least we can still get out there and take pictures.

Our year is coming to an end so watch for Wayne's information for the year end and decide which images you want to enter. We will be voting in the new, still old board at the next meeting. Anyone that is not staying on please let me know. Anyone that wants to be a part of the board please let me know.

Get out there and do some photography. See you all at the next zoom meeting.

Heide

## A Big Thank You to Our Sponsors!



182 West Adams Street

(On the Miracle Mile Across From The Valley Brew)

Stockton, CA 95204-5338

Phone: 209-464-2299/Fax: 209-464-9229

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[www.ulmerphoto.com](http://www.ulmerphoto.com)

Email: [Ulmerphoto@aol.com](mailto:Ulmerphoto@aol.com)

## 2021 Calendar of Events

Every 3rd Thursday (Except April & Aug) 6:30 PM	West Lane Bowling Alley Stockton	Membership Meeting Contact Heide Stover <a href="mailto:h1stover@aol.com">h1stover@aol.com</a>
Thursday December 18	Zoom Meeting Stockton	December General Meeting Special Subject - Trees

## 2022 Calendar of Events

Thursday January 20	Stockton	Annual Meeting/Banquet
Thursday February 16	Zoom Meeting Stockton	February General Meeting Special Subject - Amore/Love
Thursday March 16	Zoom Meeting Stockton	March General Meeting Special Subject - Prints (if meeting) if not Open
April	TBA	April Workshop/Photo Opportunity
Thursday May 19	Zoom Meeting Stockton	May General Meeting Special Subject - Ice
Thursday June 16	Zoom Meeting Stockton	June General Meeting Special Subject - Prints Only (No Special Subject)
Thursday July 21	Zoom Meeting Stockton	July General Meeting Special Subject - Kids at Play

# November Meeting's Notes

November 2021

Heide opened the meeting. There were 14 participants including the judge. There were 52 Open Images, since there was no Special Subjects this month. (November had usually been an all prints month until we begin meeting though Zoom.)

1. Heide stated that vote for the 2022 Board will be in December. The Board is basically the same, as there have not been any new volunteers for any of the positions. Please contact her if you would like to volunteer. e-mail: [h1stover@gmail.com](mailto:h1stover@gmail.com)

2. Heide said she would need to find a judge for the annual yearly competition.

3. Wayne has asked that you please contact him if you submitted images and have not heard from him, that he received them. He said telephoning him would be fine to let him know. Cell Phone: 1-209-912-8442

Dean introduced Jan Lightfoot as this month's judge. She has been a judge for us a number of times in the past. She is from the Sacramento area and is in the Sierra Camera Club. She is an excellent photographer and very helpful with her teaching comments.

## IMAGE OF THE MONTH:

"Bugs Eye View"

by Sharon McLemore

Congratulations Sharon!

The Special Subject for December: TREES

Wayne gave a good update for Lightroom Adobe Program. He talked about the new Mask features and how to use them. Please join him again at 6:00 PM, i/2 hour before the 6:30 meeting starts. Thanks Wayne!

Please let me know if there are any corrections or additions to the notes.

Thanks,

Em McLaren

HAVE A VERY HAPPY THANKSGIVING!



**Stockton Camera Club**  
**July 2021 Competition Standings**  
**Congratulations to the winner!!!**

Due to COVID-19 June's meeting was held via Zoom.

**JULY DIGITAL IMAGE OF THE MONTH WINNER -**  
**“A Night at the Museum, During the Day”**  
**by Doug Ridgway**

Please check out the website <http://www.stockton-cameraclub.com/home.html>”

<b>Class A Standing</b>	<b>TOTAL</b>	<b>OPEN</b>	<b>SS</b>	<b>FEB</b>	<b>MAR</b>	<b>MAY</b>	<b>JUN</b>	<b>JULY</b>	<b>SEP</b>	<b>OCT</b>	<b>NOV</b>	<b>DEC</b>
<b>Lanny Brown</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>
<b>Class AA Standing</b>	<b>TOTAL</b>	<b>OPEN</b>	<b>SS</b>	<b>FEB</b>	<b>MAR</b>	<b>MAY</b>	<b>JUN</b>	<b>JULY</b>	<b>SEP</b>	<b>OCT</b>	<b>NOV</b>	<b>DEC</b>
<b>Doug Ridgway</b>	<b>301</b>	<b>234</b>	<b>67</b>	<b>38</b>	<b>39</b>	<b>40</b>	<b>36</b>	<b>36</b>	<b>37</b>	<b>39</b>	<b>36</b>	<b>0</b>
<b>Ron Wetherell</b>	<b>287</b>	<b>231</b>	<b>56</b>	<b>38</b>	<b>39</b>	<b>35</b>	<b>35</b>	<b>26</b>	<b>37</b>	<b>40</b>	<b>37</b>	<b>0</b>
<b>Wayne Carlson</b>	<b>285</b>	<b>221</b>	<b>64</b>	<b>34</b>	<b>38</b>	<b>25</b>	<b>34</b>	<b>36</b>	<b>34</b>	<b>37</b>	<b>29</b>	<b>0</b>
<b>Karleen Gansberg</b>	<b>275</b>	<b>231</b>	<b>44</b>	<b>33</b>	<b>37</b>	<b>35</b>	<b>29</b>	<b>29</b>	<b>37</b>	<b>39</b>	<b>32</b>	<b>0</b>
<b>Elizabeth Parrish</b>	<b>270</b>	<b>209</b>	<b>61</b>	<b>33</b>	<b>33</b>	<b>36</b>	<b>31</b>	<b>33</b>	<b>37</b>	<b>37</b>	<b>30</b>	<b>0</b>
<b>Sheldon McCormick</b>	<b>262</b>	<b>201</b>	<b>61</b>	<b>36</b>	<b>35</b>	<b>28</b>	<b>32</b>	<b>30</b>	<b>36</b>	<b>36</b>	<b>29</b>	<b>0</b>
<b>Joan Erreca</b>	<b>233</b>	<b>182</b>	<b>51</b>	<b>33</b>	<b>32</b>	<b>33</b>	<b>32</b>	<b>0</b>	<b>36</b>	<b>37</b>	<b>30</b>	<b>0</b>
<b>Christine Blue</b>	<b>76</b>	<b>58</b>	<b>18</b>	<b>36</b>	<b>40</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>
<b>Darrell O’Sullivan</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>
<b>Class AAA Standing</b>	<b>TOTAL</b>	<b>OPEN</b>	<b>SS</b>	<b>FEB</b>	<b>MAR</b>	<b>MAY</b>	<b>JUN</b>	<b>JULY</b>	<b>SEP</b>	<b>OCT</b>	<b>NOV</b>	<b>DEC</b>
<b>Sharon McLemore</b>	<b>307</b>	<b>240</b>	<b>67</b>	<b>39</b>	<b>38</b>	<b>40</b>	<b>37</b>	<b>35</b>	<b>38</b>	<b>40</b>	<b>40</b>	<b>0</b>
<b>Trey Steinhart</b>	<b>303</b>	<b>242</b>	<b>61</b>	<b>38</b>	<b>39</b>	<b>37</b>	<b>37</b>	<b>37</b>	<b>38</b>	<b>39</b>	<b>38</b>	<b>0</b>
<b>Em McLaren</b>	<b>297</b>	<b>232</b>	<b>65</b>	<b>37</b>	<b>38</b>	<b>37</b>	<b>39</b>	<b>34</b>	<b>39</b>	<b>40</b>	<b>33</b>	<b>0</b>
<b>Dean Taylor</b>	<b>296</b>	<b>230</b>	<b>66</b>	<b>39</b>	<b>39</b>	<b>36</b>	<b>38</b>	<b>33</b>	<b>37</b>	<b>38</b>	<b>36</b>	<b>0</b>
<b>Joanne Sogsti</b>	<b>293</b>	<b>228</b>	<b>65</b>	<b>39</b>	<b>37</b>	<b>36</b>	<b>36</b>	<b>38</b>	<b>40</b>	<b>38</b>	<b>29</b>	<b>0</b>
<b>Heide Stover</b>	<b>113</b>	<b>84</b>	<b>29</b>	<b>38</b>	<b>38</b>	<b>37</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>

# 2021 Competition Policy

## A. GENERAL RULES

1. Only paid-up members may enter club competition.
2. Regular print and digital image competition period: Once each month except January. A competition year is February through December. Current regular meetings are February, March, May, July, September, October and December. The number of meetings may change from time to time at the discretion of the Board of Directors and approval of the general membership as facilities permit. The Annual Awards Dinner will be held in January.
3. A total of four (4) images (all prints, all digital or a combination of both) may be entered each competition month. A total of three (3) images may be entered in the Open Division and a total of one (1) in the Special Subject Division. The number of entries may change from time to time at the discretion of the Board of Directors and the approval of the general membership.
4. Each image will be scored from 6 to 10 points. All prints or digital images receiving 9 or 10 points will be classed as an honor image. The title of each print or digital image entered will be read before being evaluated. The name of the maker will be read for 9-point honor winners. Maker's names will be announced for the 10 point images after the Print & Digital Image-of-the-Month winners are chosen.
5. A print or digital image that does not receive an honor score, may be re-entered one more time in the same division.
6. A print or digital image may be entered in all divisions for which it qualifies; i.e., an honor image in Open may also be entered in the Special Subject Division at another competition. A print or digital image that receives an honor score may not be re-entered in the same division.
7. Any print or digital image that appears to be ineligible for competition or not qualified for a specific division could expect to be challenged. The Competition Vice-President shall decide whether or not the image is acceptable.
8. The exhibitor must have exposed each negative, slide or digital image entered. All images submitted for judging must be the work of the photographer/maker including the taking of the images and any digital enhancements and/or manipulation of the image. This does not apply to the processing of film or printing by a commercial processor.
9. The same image should not be entered both as a print and a projected digital image in the same competition.
10. In the event of absence or barring unforeseen circumstances, a member may submit make-up prints or digital images for one competition night per competition year; and whenever possible must submit all make-up prints or digital images at the meeting immediately following the month a member failed or was unable to submit the prints or digital images. Make-ups in the Special Subject Division must be the same subject as the month missed. Also, in case of absence a member may assign the responsibility of submitting his or her prints and/or digital images for competition to another member.
11. A club member who serves as judge cannot enter his or her own prints or digital images in the same competition. The judge's make-up prints or digital images can then be entered in another competition during that competition year. This is in addition to the once-a-year make-up provision already

allowed.

12. Prints or digital images may be projected/viewed briefly before the judging of each division if the judge indicates he/she would like a preview.

## B. PRINT ENTRY RULES

1. Each print entered must have a completed label attached to the back of the print including; name of maker, title, date entered and Division (Open or Special Subject). The writing or printing on the form must be legible. Labels must be attached on the back of the print in the upper left-hand corner for correct viewing of the print.
2. All prints must be matted or mounted with a total size (including mat board) of no larger than 18" X 24" and no smaller than 8" X 10". Exception: One side of a Panorama Print may be no larger than 36". Prints that are smaller than 5" X 7" will not be accepted. The maker's name must not appear on the viewing surface of the image. Framed prints shall not be entered.
3. Prints accompanied by entry forms should be submitted no later than 15 minutes prior to the start of the regular monthly meeting.
4. Prints receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Print-of-the-Month honors. Print-of-the-Month honors will be given in Class A, AA & AAA.

## C. DIGITAL IMAGE ENTRY RULES

1. Digital images must be submitted in a format and by the deadline specified by the Competition Vice-President. Digital images may be submitted by email, mailed (CD) or delivered (CD) to the Competition Vice-President. Definition of Digital Image: An image taken with a digital camera, a negative, slide or print scanned into the computer and processed digitally.
2. Images must be in a format compatible with the projector. The key thing to keep in mind when formatting photos for submission is that the projector we use in the competition has a (maximum) resolution of 1400 x 1050 pixels. This means that any photo that exceeds this size in either dimension, could end-up being cropped by the projector. In other words: the image width cannot be more than 1400 pixels and the image height cannot be more than 1050 pixels. If your image is horizontal, only change the width to 1400, if your image is vertical, only change the height to 1050. Do not change both. Down-sizing the image from the "native" resolution coming out of your camera also significantly reduces the file size. This helps when emailing the files and takes-up less space on our hard-drives.
3. The maker's name, title of image, date entered and division (Open or Special Subject) must be included as the title of the image. When you have finished re-sizing your image save your image with a new title. For example do a Save as: Smith Sunrise Splendor 05-15 O.jpeg. (O-Open or SS-Special Subject). Specify whether you're Beginner, Advanced or Very Advanced.
4. Digital Images receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Digital Image-of-the-Month honors. Digital Image-of-the-Month honors will be given in Class A, AA & AAA.





## 4 tips for taking better photographs of trees

## 4 Tips for Taking Better Photographs of Trees

A Post By: [Gavin Hardcastle](#)

Can't see the wood for the trees? I've often struggled with the challenge of photographing trees in a way that captures the imagination and takes the viewer on a journey. I've learned that for me, there are two very effective ways to consider and photograph trees. Try asking yourself these two questions:

- Which tree is the leading actor?
- Which tree/trees are the supporting actors?

I have to thank my mother for this interesting perspective. As a boy I was dragged to many a theatrical play and so I tend to look at my images as a stage on which there are certain characters that play out a scene. There's always a lead character, some supporting roles and some cool props. Understanding the hierarchy of your characters will really help to improve your compositions in general.

### 1 – When a single tree grabs your attention

Decide who is the lead and make that your most important subject. With the image above, it's pretty obvious who the lead character is in this scene. That huge knotted cedar tree is my leading actor, so I place him centre stage and place all other trees around him.

Using an aperture of f/22 means that my entire image (stage if you will) is in focus and the only reason I can get away with this is because my central character is so obvious that I don't need to accentuate his presence with [shallow depth of field](#).

Here's another example of a very obvious leading actor in my scene. It's pretty much ALL one tree with the supporting actors being [a sun flare](#), the shadows on the foreground and the Koi Carp gliding through the pond in the background. Again, I used a very narrow aperture of f/16 to ensure maximum focus throughout the image.







## 2 – When trees play supporting roles

Let's face it, not all trees are A-list actors, but they don't need to be. You can use trees to frame another, more interesting character, in your image. When you've found an interesting subject *such as a waterfall*, lake reflection or sea stack, take a look around and see if there are any trees that would make a nice frame or *leading line that directs the eye towards* your main subject. If there are, place them in your foreground.

In the image below, I used the trees and shrubs to create a frame for my sea stack. I used an aperture of f/8 to create a subtle bokeh effect in the foreground shrubs because I wanted to draw the viewer's eye towards the central sea stack.



Here's another example of where the tree was used as a supporting actor in my scene. Once again the tree creates a frame, and although we don't see the entire tree, the image would be nothing without it.



## 3 – When NOT to include people for scale

How big do you think that tree above is? Well, let's just say that only a toddler would be able to stand under the canopy.

There's often a temptation for photographers to get a person to stand in their tree *photograph for scale*. That's a great idea if your tree is massive, it really emphasizes the immense size of your subject. For smaller trees such as the maple shown above, it would have been a disaster to include a person for scale because that tree is tiny. In fact, it's so small that I was laying prone on the ground in order to get the shot.





#### **4 – When to use shallow depth of field**

Sometimes it'll be really obvious that in order to accentuate and bring attention to a certain tree or feature of a tree, you can use a wide open aperture like f/2.8 to create shallow depth of field. This is a creative decision, there's no right or wrong, only what works for your vision. I rarely use shallow depth of field in my landscape photography, but occasionally I'll want to bring attention to a certain feature of a tree like this guy below.

Whether you shoot huge landscapes or intimate nature scenes, using these four tips should improve that way that you photograph trees. Try them out and capture your own beautiful tree photographs.

PS: looking for some inspiration? Check out these [21 amazing Tree Images!](#)  
Read more from our [Tips & Tutorials](#) category



[Gavin Hardcastle](#) is a fine art photographer, writer and instructor from BC, Canada. Become a better photographer today with his free photography guides and photography tutorials. You can learn from Gavin directly at his [global photography workshops](#) in some of the worlds most spectacular locations. Upgrade your post processing skills with his online video tutorials for Photoshop and Lightroom.



## Macro on a Budget – Macro Couplers

By [Todd Vorenkamp](#)



Close-up or macro photography is an incredible way to capture the tiny world around us on a super-detailed level. While the dedicated macro lens is still one of the best tools for exploring the world on a miniature scale, there are some very inexpensive ways to jump into macro photography with the lens or lenses you already own—no need for a specialized close-up macro lens. In this article, we will take a closer look (no pun intended) at [macro couplers](#).

Non-product photos © Todd Vorenkamp



A Nikon 50mm f/1.8 manual lens is coupled to the Nikon 50mm f/1.2 lens on a FUJIFILM X-T1 with a Novoflex adapter.

### What Is a Macro Coupler?

The macro coupler works in a similar fashion to the reversing ring. The difference is that, instead of mounting the reversed lens on the camera, you are connecting a reversed lens to the front of another lens that is, in turn, mounted on the camera.



You can mount two lenses of the same focal length together, or, if they have different focal lengths, you should mount the longer focal length lens on the camera and then use the coupler to mount the shorter lens in front of the longer lens.





Camera details

### What Are the Benefits of Macro Couplers?

Like our other “Macro on a Budget” options, cost and portability are the primary benefits of the macro coupler. A macro coupler ring is even slimmer and lighter than a reversing ring—perfect for unobtrusively carrying with your kit for those close-up photo opportunities.

The macro coupler does not add any additional optical elements to the setup, but don’t get too excited, because we will talk about optics in the “cons” section next.



Wristwatch detail

Another (slight) advantage is that the innermost lens, if compatible with your camera, will maintain electronic communication with the camera for exposure information (autofocus will not be working through two lenses). In the digital days of live view and instant image review, having this metering information is not the advantage it used to be.

And, as with the reversal ring, because you are connecting the outer lens via a filter thread you can screw on any type or brand of lens as long as the filter size matches up.



Details of the Nikon N6006



Flower detail

### What Are the Possible Drawbacks of Macro Couplers?

The first drawback is, simply, that you need two lenses to use the coupler. If you want to turn a single lens into a close-up lens, you can stick with extension tubes, close-up filters, or a reversing ring.

The laws of light say that, in general, the more optical elements through which light must pass to get to the sensor, the greater the chance of optical anomalies occurring.

With a macro lens coupler connecting two lenses, you are adding an entire lens worth of glass between your subject and the sensor or film. Also, it is a fair bet that the lens's optical engineers did not design the optics with the thought that the lens would be mounted backward on the front of another lens. It goes without saying that there can be some funky interaction as the light travels through a reversed lens and into another lens.



Clock details



Stitching

Need we mention here that we are not going to get the true flat field image quality of a dedicated macro lens when we are shooting through two different lenses (one backward)?

As with reversing rings, the macro coupler is a great match for your older manual focus and manual aperture ring lenses because, unless the inside lens is compatible and electronic, you will only have the option of manual focusing and aperture adjustment with this setup. Modern electronic lenses might not allow you to adjust focus or change the aperture when mounted in reverse on the camera or another lens.

Remember, similar to reversing rings, when you mount a lens on a rig via the filter threads, you are mounting the lens in a manner it was not designed to do. I would avoid mounting large, heavy lenses with a macro coupler (or reversing ring) because you do not want to damage the filter threads. Also, since the front lens is mounted in reverse, be careful where you point it, since the formerly rear end of the lens is going to be exposed to the elements and, since it was designed to be protected by the camera, may have parts and pieces that don't react well to being exposed to the world.





Sea shell

### Magnification

In a stroke of weirdness, the magnification math for a dual-lens macro coupler setup is fairly easy. To calculate the magnification of the rig, you simply divide the focal length of the longer focal length lens by that of the reversed, shorter focal length lens to get your answer.



Two Nikon AF 50mm f/1.8 lenses are coupled on a FUJIFILM X-T1. This setup gives you a 1:1 magnification for macro work.

If you mount a 50mm lens on the camera and then couple a 24mm lens to the threads of the 50mm lens, you will get a 2:1 reproduction ratio—double life-size. If you mount a pair of 50mm lenses together, you will get a 1:1 life-size reproduction.



Nikon FM3a details

### Tips for Use

Macro couplers allow you to do some funky close-up photography with a pair of lenses. Here are some tips for using them.

**Try different combinations:** If you own more than two lenses, feel free to experiment with different combinations of lenses to see what kind of results you get when they are coupled. You might find that a certain magnification or aesthetic feel of an image fits your style better than others.



Camera details

**Work with manual lenses:** Macro couplers are another great use for old(er) manual lenses, so dust off the ones on your shelf or grab one on your next flea market outing (or Used Department visit) and make some art with vintage glass. Also, connecting the outer lens via the filter ring allows you to expand the different types or brands of lenses you can use greatly.

**Experiment with depth of field:** Be ready to experience super-shallow depth of field when your coupled lens rig produces 1:1 or greater magnification—this is simply the nature of high-magnification close-up photography. Check out my article on macro depth of field for some ways to counter (or embrace) it.



Flower details

### **Couple It!**

Is a simple lens reversal too boring and old hat for you? If you said, “Yes,” then grab a macro coupler and start experimenting with close-up photos with two different lenses mated in front of your camera. You never know what kind of powerhouse macro franken-rig you might discover!

In the other articles in this series—Macro on a Budget—we look at additions for your lens, or lenses, that allow you to explore the world up close: [extension tubes](#), [close-up filters](#), and [reversing rings](#).

## **Todd Vorenkamp**

Senior Creative Content Writer for Explora, Todd Vorenkamp has been taking photographs for almost 30 years. A photographic artist, he has a Master of Fine Arts degree in Photography from the Academy of Art University and is an adjunct instructor of photography at Dakota College at Bottineau. He is a former US Navy and Coast Guard helicopter aviator and a licensed merchant marine officer. His personal website is [www.trvphoto.com](http://www.trvphoto.com).

