July 2014
Issue 2
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DPI-SIG Magazine

Who We Are

Sonny Saunders and Bill Coakley founded DPI-SIG in July of 2004. DPI-SIG is the premier digital photography club of Southwest Florida.

- DPI-SIG has grown to over 200 experienced and beginning members
- Free meetings are held the 2nd Thursday of every month from 7 PM to 9 PM
- Club competitions
- Guest speakers and Member presentations
- Monthly Member's theme slide show
- Door prizes (Members only)

The Florida Camera Club Council
2015 Annual Conference
March 6-8, 2015
Hosted by: DPI-SIG Naples Digital Photography Club
at
Florida Gulf Coast University, Estero, FL

For more information about our club, watch our video at http://dpi-sig.org

Contact Us

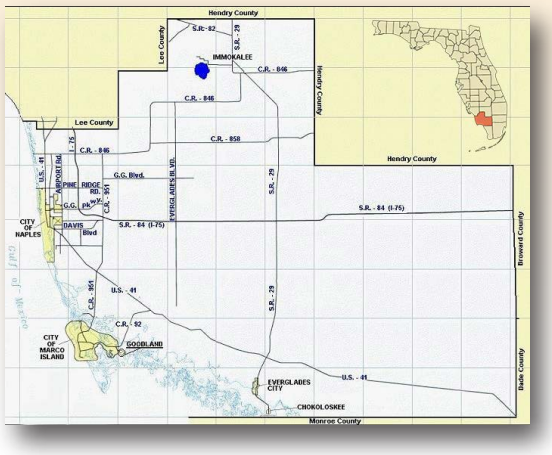
Meeting location:

7007 Lely Cultural Pkwy
Edison State College
Building J, Conference Center
Naples, Florida, 34113

Email: dpi-sig@naples.net

Web: http://dpi-sig.org

Collier County Florida



DPI-SIG of Naples

F3C
Members of Florida Camera Club Council

DPI-SIG Polo Shirts

Polo shirts with our logo are available! Call **SEW SHORE UNIFORMS** at (239) 774-4655, extension 03 and ask for Becky Main to order your shirt. Price will vary depending on number of orders, but generally figure on $40 per shirt (Add $2 for 2XL and $3 for 3XL).

If several members order shirts at the same time, there will be a price break on the embroidery of the logo.

SEW SHORE UNIFORMS is located on 3845 Beck Boulevard, Units 809/810, Naples FL 34114.

Beck Boulevard is the extension from eastbound Davis Bouevard after crossing SR951 (Collier Bouevard) on the way to Cracker Barrel Restaurant. ***DPI-SIG will NOT be taking orders for shirts***. It's up to members to order on their own or get together with several members to order at once. Notice the women's & men's styles.

DPI-SIG is the **D**igital **P**hotography
&
Imaging Club of Naples **S**pecial **I**nterest **G**roup

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The Gallery

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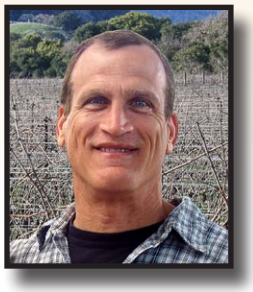
COVER PHOTO:

Title: Rainy Day in Tuscany by Christine Cook
Camera: Canon 7D
ISO: 800
Time and Aperture: 1/10 sec @ f/11
Focal length: 28mm
Lens: Tamron 28-300mm
Note: Tripod used

Off And Running



It's hard to believe we are already here with issue number two of DPI-SIG Magazine. I'd venture to guess that most of us thought there never would've been a number one? Amazing!

I think the first three issues are very important in that they will set the tone for the magazine. I hope readers will think of DPI-SIG Magazine as a pertinent photography resource for beginners and advanced photographers alike.

My personal goal is to make improvements with every issue. This includes all kinds of subtle tweaks, some of which are in this issue. I also would really love for everyone to think of how they could contribute to this magazine, be it gallery photos, full articles or short how-to's. In this issue we have multi-page, single-page and half-page single-column articles. Each article is excellent and no two are alike, which is exactly what we were shooting for.

By reading DPI-SIG Magazine, I hope everyone will be able to expand their minds and scope of knowledge. Black-and-white will most likely be my personal favorite genre of photography. Because of DPI-SIG, I've broken my long hardliner views of purist black-and-white photography. I came from the world of mostly black and white, no cropping, no layering or altering of an image in any shape or form. Now? Let's just say color, a little cropping, layering or altering couldn't hurt. Baby steps.

Anyone who owns a computer, tablet and or smart phone can access our magazine. I've already sent this magazine to six non-members. Two here in Naples, Florida, one in Fort Lauderdale, Florida, two in Atlanta, Georgia and one in Munich, Germany. Yes, Germany. Two of those people plan to permanently subscribe. Point some of your friends to the DPI-SIG website and let them know they can download a free copy of the magazine.

There's no catch, tricks or strings attached. It really is free.

Enjoy!

Bob Brown
RB Brown
dpi-editor@naples.net

Exploring Ghost Towns, Mining Camps, and Movie Sets of the Old West
Part Two

by Jim Robellard

In our previous issue we visited Tonopah, NV with its Historic Mining Park.

Continued on page 6

Tonopah, NV with its Historic Mining Park is only a prelude to the great Comstock Lode of northern Nevada. I am recounting my Fall 2013 trip from Las Vegas to Virginia City and back to meet up with a fellow group of West Coast photographers for a casual workshop, get-together and print critique as well as just some fun and storytelling while we explore the true Old West. The trip from Tonopah, NV up to Virginia City (pop. 920) is about fours hours of driving time surrounded by mostly federal lands, bombing ranges, and generally desolate country. The one advantage of this is that there is very little light pollution. Just north of Tonopah there are a series of campgrounds and parks. The area is noted as a perfect spot for some Milky Way photography (Rated #1 for darkest skies). My timing was bad as it was a full moon and the Milky Way disappears for a few months during the winter. But, just for future reference, this place is really dark (TonopahStarTrails.com). Much darker than our trip into the late night Everglades last summer.

One advantage of a Fall trip out West is that the foliage, specifically the cottonwoods, are absolutely spectacular, especially along the rivers and creeks. This was very evident on the trip north and later in the valleys surrounding Virginia City and especially along the Eastern Sierra on my return trip to Vegas as we'll see. Virginia City's claim to fame is that it sits atop the Comstock Lode gold and silver fields discovered in 1859. At an elevation of 6150 feet just north of Carson City, Nevada, this town bustled with activity and mines from 1859 to the early 1900's. There are over 20 mines that reach down as far as three miles into the ground with some horizontal shafts running for over eight miles! It was literally a little city underground with elaborate methods to supply air, electricity and to remove water from the mine shafts. Much of the technology was imported from Eastern anthracite coal mines and Welsh mines in England. All the equipment came via boat to San Francisco, and piece by piece up into the mountains of California and Nevada.

As a bustling city, it was served by the famous Virginia and Truckee Railroad with a tortuous 18 mile route from Virginia City to Carson City. Equipment and supplies came up to the mines and gold/silver bullion went down to the US Mint in Carson City. The railroad survives today as a tourist railroad on the original track bed, as recently refurbished by the State of Nevada. Plied by a powerful little steam engine, weekend trips are very popular and a great photographic opportunity.

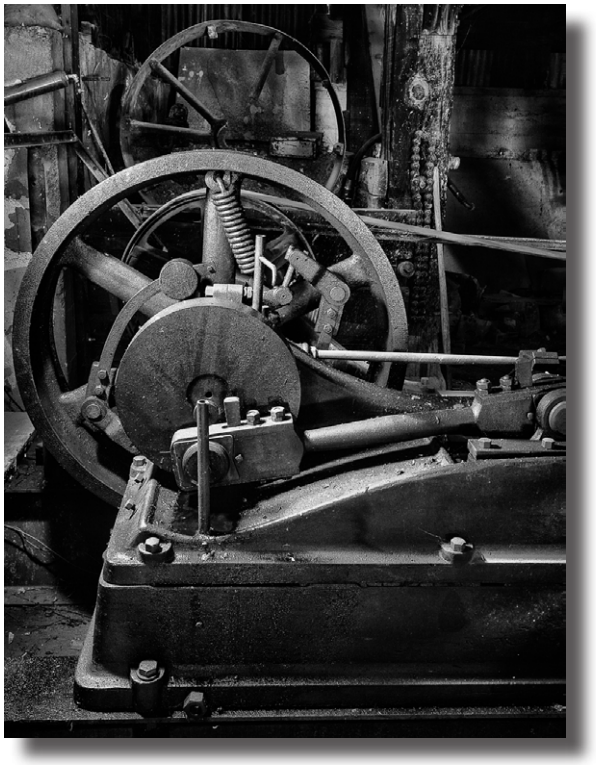
Our group leader, Chuck Farmer, a noted West Coast large format photographer, arranged for our group to have open access to the famous Comstock Gold mine. Our host, Outlaw Dave, gave the necessary safety lecture, which is very important in exploring any of the old mining operations out West because of the many open shafts and inherent dangers. The Comstock Mine is a treasure trove of great old mine equipment and vehicles. The highlight of the interior mine buildings is the only operating stamp mill in America (Figure 1). These mills, usually in banks of 5, 7 or 10, are belt-driven from a central power supply and crush the gold or silver ore prior to treatment with mercury or cyanide to remove the gold or silver. A very noisy and pounding operation to be sure.

Above: Canon EOS 5D MKII, 17mm, 1/250sec @ f16, ISO160, EF17-40L mm

Left: Canon EOS 5D MKII, 24mm, 1/320 @ f16, ISO320, EF24-105L mm

Continued on page 7

The surrounding pictures, which I converted to black and white with Silver Efex Pro, illustrate the the stamp mill, the various power sources and the air pumps for the mine. All of the photographs are taken on a tripod and all are multiple exposures converted with Photomatix 5.0 using the exposure fusion technique to capture the image with the most dynamic range and realistic view. This approach allows for the ability to explore the shadows and capture the texture and subtle tonal qualities of natural light inside the mine buildings. Outside surrounding the mine are a great variety of old trucks and equipment that lend themselves to extreme studies in color and texture. During our 4 days in Virginia City, we photographed each day and met each night for wine and print critiques. After I dismantled my traditional wet darkroom for printing 4x5 monochrome negatives and moved to digital, I got out of the printing habit, relying on digital competitions to display my work. These print critiques and portfolio reviews of the group's efforts since our last get-together really invigorated my desire to get back to printing albeit digitally and combined with Christine Cook's exhortations for all of us to join the F3C print competitions, I made the move to purchase a 24 inch Canon ipf 6450 printer. Print critiques can be brutal or gentle depending on the rules and moderator, but regardless they are very helpful in moving your work forward through feedback, especially with a talented group to provide input. Composition, cropping suggestions, processing suggestions, printing techniques and paper ideas as well as just sharing the story are a great experience at a workshop.



Above: Canon EOS 5D MKII, 31mm, 5sec @ f20, ISO160, EF17-40L mm

Above: Canon EOS 5D MKII, 24mm, 1/8@f11, ISO320, EF24-105L mm

Above: Canon EOS 5D MKII, 32mm, 3.2sec @ f18, ISO160, EF24-105L mm

Above: Canon EOS 5D MKII, 24mm, 1/20sec @ f11, ISO1000, EF24-105L mm

Continued on page 8

Virginia City was built by many nationalities fresh to the mountains of the West in search of work and fortunes. These close-knit groups are still on display in one of the largest cemeteries I have ever seen. The Silver Terrace Cemeteries, as seen here, are still maintained by volunteers today. Each section of the cemetery is organized around its unique group, fireman, policeman, fraternal groups, Irish Catholic including monuments to the stations of the Cross, and different nationalities including a Chinese section. One of my favorite shots is this old funeral wagon just rotting away in a field in the old Chinatown section.

Virginia City is set on the side of a steep hill.

Left: Canon EOS 5D MKII, 28mm, 1/50sec @ f22, ISO160, EF24-105L mm

Right: Canon EOS 5D MKII, 105mm, 1/1250sec @ f8, ISO320, EF24-105L mm

Left: Canon EOS 5D MKII, 32mm, 1/125sec @ f22, ISO160, EF17-40L mm

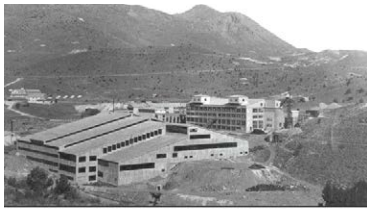
Below the main street lays a small flat area for the old rail yard and the surviving V & T freight depot. Surrounding the depot are an eclectic mix of old vehicles, equipment and stuff. The owner of the depot allowed us to photograph the equipment and vehicles. These late afternoon shots are all HDR shot with a tripod.

Below: Canon EOS 5D MKII, 50mm, 1/30sec @ f22, ISO160, EF24-105L mm

Right: Canon EOS 5D MKII, 47mm, 1/20sec @ f22, ISO160, EF24-105L mm

Continued on page 9

American Flat Graffiti

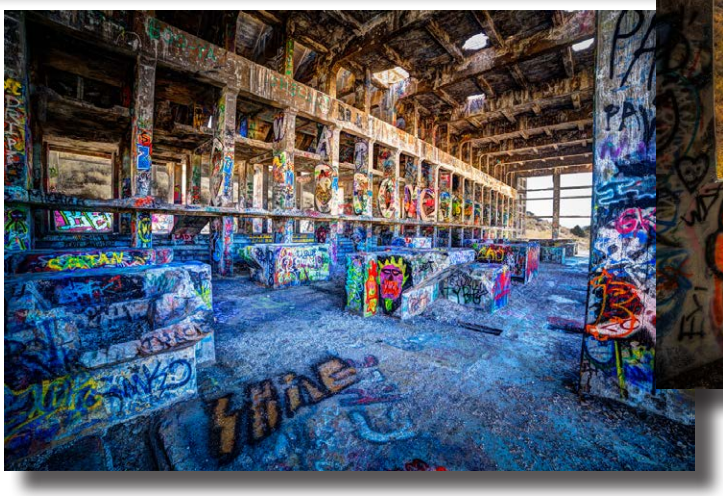


American Flat Mill, overview facing north (Nevada Historical Society photo ST397). Photo ca. 1922 – 1926.

Above: Canon EOS 5D MKII, 55mm, 1/60sec @ f22, ISO160, EF24-105L mm

Above: Canon EOS 5D MKII, 47mm, 1/160sec @ f22, ISO160, EF24-105L mm

Above: Canon EOS 5D MKII, 24mm, 1/5sec @ f22, ISO160, EF17-40L mm

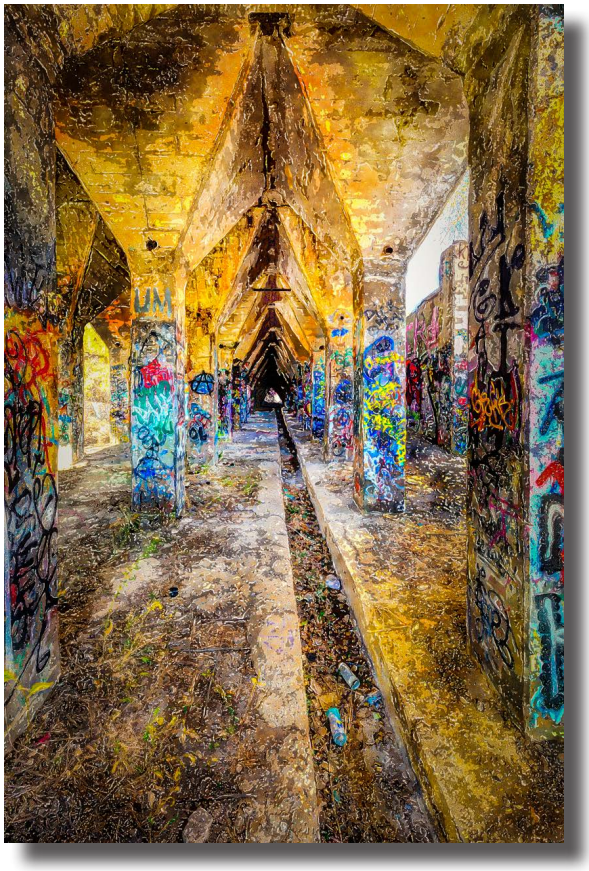


Above: Canon EOS 5D MKII, 14mm, 1/640sec @ f22, ISO160, Rokinon

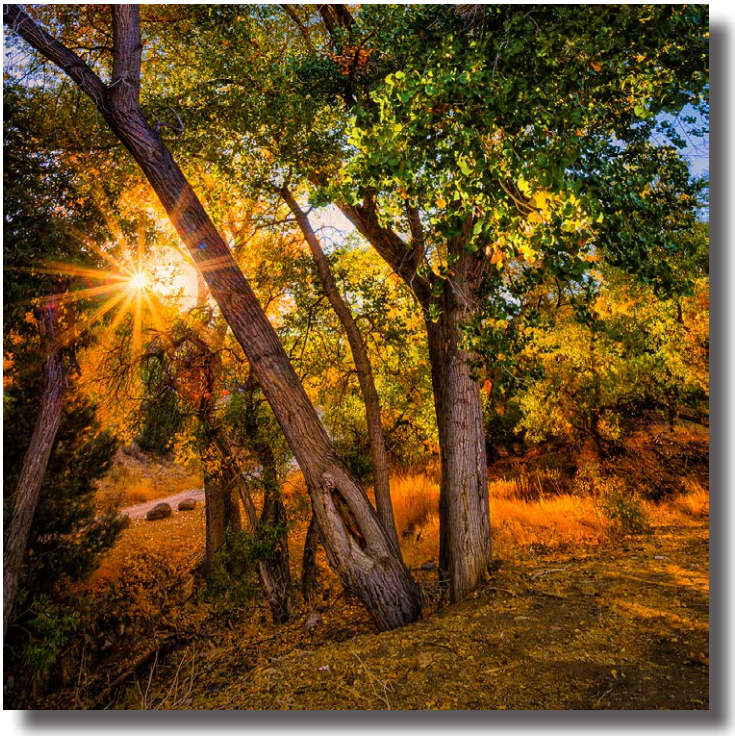
Our final adventure in Virginia City involved a trip to American Flat, an old cyanide processing mill built in 1922. The mill, owned by United Comstock Mines, was built at a cost of $5,000,000 to process 2500 tons per day of low-grade gold ore fed by the surrounding mines through a 10,000 foot underground tunnel and electric railroad. The mill pictured here in a photo from the Nevada Historical Society succumbed to bad economics of lower than expected gold-containing ore. The mill went out of business a short four years later in 1926 and has stood abandoned since that time. Currently the land is owned by the federal government (Bureau of Land Management) and is scheduled to be torn down as a safety hazard, if they can find $4,000,000 to tear it down. The mill as it exists today, is a visual playground of abandoned concrete structures decorated in an ever-changing palette of graffiti. It's a perfect setting for surreal HDR photos, bold colors, and graffiti as street art reminiscent of Five Pointz buildings in Queens, New York (recently torn down) or closer to home, the Wynwood Walls in Miami.

Conclusion on page 10

As you can see from the selected photos, American Flat today is a dichotomy of historical significance in our industrial mining history and an artful, but dangerous setting with open pits, falling concrete but wild art. The State of Nevada and the BLM are committed to documenting the buildings prior to their demolition. After photographing the site, I compiled a book, part as a record for the Nevada Historical Commission and part as an exercise in Lightroom to see exactly how a photo book went together. You can see my book as an iPad pdf at the Blurb bookstore. It's a free download. I won't attempt to describe the process other than to say that it was relatively straightforward in Lightroom. One tip to pass on, was my frustration with the templates that Lightroom provides. The workaround (the tip) is to create a blank single page or double page spread in Lightroom. Since you know the dimensions of the page(s), create a document in Photoshop to match the dimensions. Then you have the freedom to use whatever you like to design your page, drop shadows, gradients, strokes, multiple pictures to your design layout, any text style or typeface you want et cetera. Just save the file as a high quality jpg or tif and import the file into the book. Works like a charm.



Above: Canon EOS 5D MKII, 17mm, 0.3 sec @ f22, ISO160, EF17-40L mm HDR plus watercolor filter in Filterforge 4.0



Above: Canon EOS 5D MKII, 17mm, 1/15 sec @ f22, ISO160, EF17-

As daylight waned one day, I ran down to Silver City which is several miles to the south on the main road. I noticed an intriguing cottonwood tree. The sun was already too low to capture it correctly but the scene beyond lit up and the use of a small aperture (f22) create the star-burst effect on the sun.

In our next issue (Part 3), I'll document my trip down U.S. Route 395 along the Eastern Sierra, through the Owens Valley, Yosemite from the east side, Mono Lake, the Alabama Hills, and Death Valley with more ghost towns, movie sets and spectacular scenery. Happy Trails!

About the Author

Jim Robellard

Jim is a full-time resident of Marco Island, FL. As a retired marketing executive Jim enjoys spending his time exploring the United States in his motorhome with his wife Judy Chinski, a noted local watercolorist. Together we love photographing and painting. Jim also loves technology and video production and all things with computers. Jim started photographing in high school and subsequently rediscovered his love in the 1990's with an intense interest in large-format black and white landscape photography. With the digital revolution, Jim has given up the traditional darkroom for PhotoShop, Lightroom and the computer but still loves monochrome imaging for it's simplicity, contrast and drama. Jim's website is ***www.jimrobellard.com****.*

COLOR IMPACT IN PHOTOGRAPHY

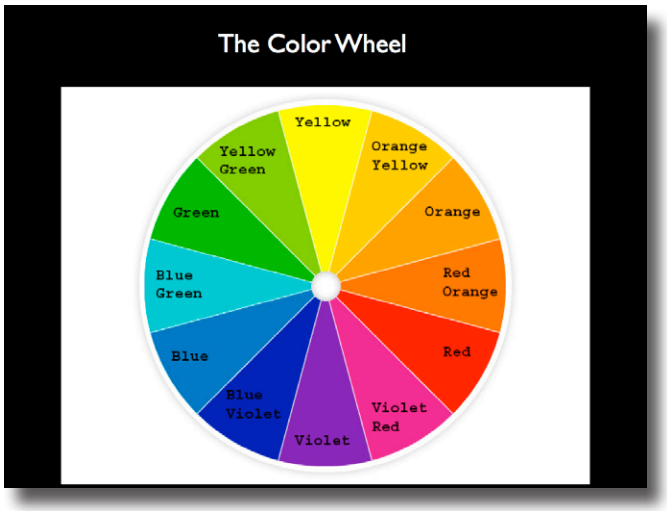
Part 1 of 3

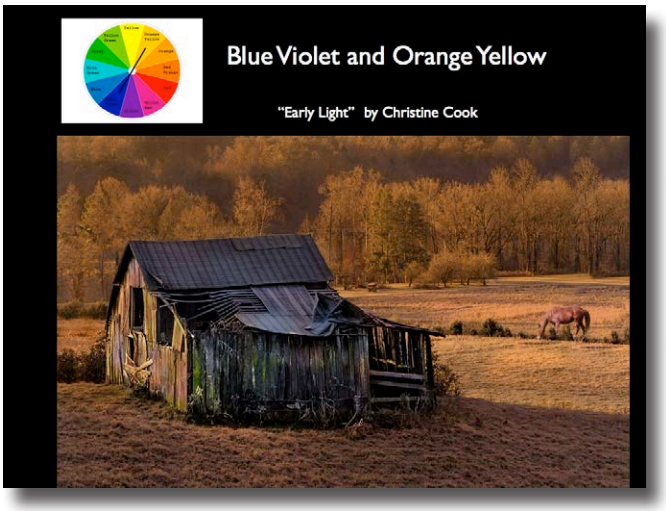
by Dr. Christine Cook (left), Photographer & Leigh Herndon (right), Painter

Being aware of color schemes when you shoot, may mean the difference between a "Nice" response to your image and "Wow, I can't keep my eyes off it!" response. Which would you prefer?

The Color Wheel

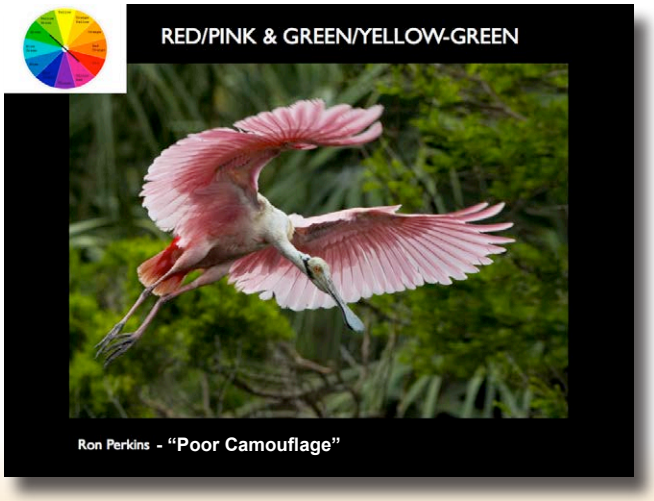
Remember the color wheel from childhood? It represents colors from the primary colors--red, yellow and blue to all the colors and shades in between. Get reacquainted with the color wheel and your images will "wow" your audiences. Here's a jump start.

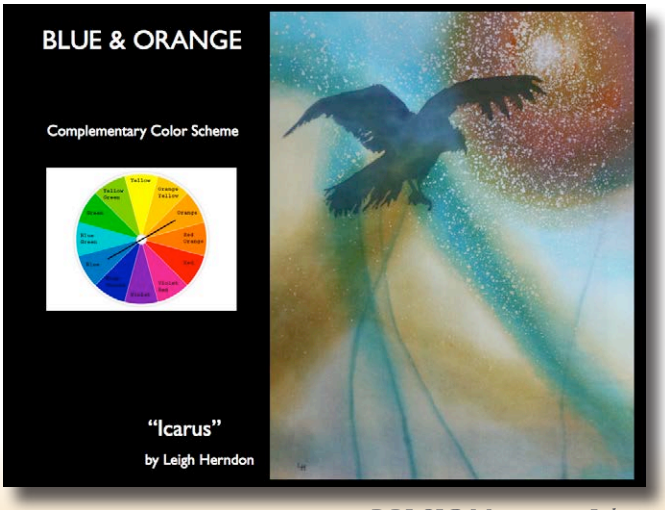




Complementary Color Scheme

The color wheel contains the main colors from which all other colors and shades are created. Look at the color red on the wheel and then follow directly across the wheel to the color green and you have a complementary color scheme. Do the same with any color and you are looking at complementary color schemes. Images taken with those schemes can make wow images. They are often vibrant and powerful and the simplicity of the scheme makes a statement. Remember the famous photo called "Afghan Girl" by Steve McCurry on the cover of the **National Geographic** magazine in 2002? Here we include other dynamic photographs and paintings with complementary color schemes.





Part 2 will appear in Issue 3 - "Soothing color schemes"

Lightroom's Hidden Features

by RL Caron

CORRUPTED CATALOG

It's one of the most infrequent malfunctions in Lightroom -- but a corrupted catalog can happen. Remember that Lightroom is fundamentally a database -- tracking not only where your original photo files actually reside, but a thousand other things about each image including every small adjustment and brush stroke you've applied. So its possible to have one or more of those bits go astray.

Probably the most frequent cause of catalog corruption is ***unplugging a drive while Lightroom is still open***, or ***experiencing a power failure that abruptly closes the application***. Generally, a corrupted catalog isn't a major disaster. First, Lightroom will ask if you'd like it to try to fix the problem from within. Failing that, you'd find one of your recent backups -- the duplicate file with the **"lrcat"** extension created when you close the application.

Lightroom 5 Catalog Previews.lrdata

For the highest level of protection, have Lightroom perform a catalog backup every time upon exit. The only downside is that this will clog your backup folder with huge preview (lrdata) files so you should every so often clean out all but the most recent three or four.

Mup's The Word

Mirror Up Mode!

by Bob Brown

When using a tripod, consider using the "**Mirror Up"** (Mup) mode. Mirror Up is another tool to obtain maximum sharpness. I always use this mode in conjunction with a wired or wireless shutter release. The advantages for optimum image Mup sharpness is mostly noticeable at ***slower*** shutter speeds. Not so much with faster shutter speeds, 1/250 - 1/400 and up and ultra long exposures.

For the sharpest controllable combination:

Mirror Up mode (Mup) - eliminates shutter vibration
Tripod - reduces camera movement
Shutter Release - eliminates operator caused vibrations
Focus - maximize subject's focus
Aperture - f/5.6 - f/8 (sharpest area of lens)
Lens Type - L (Canon) or FX (Nikon)
*Ideally, a prime lens or a lens with less than a 3 to 1 zoom ratio
Avoid 1/8 shutter speed - a camera's natural peak vibration point, ***except when in Mup mode***

This combination isn't always, or hardly ever, possible. Its just a goal.

The Mup downside? Once your mirror goes up, you can no longer see anything through your SLR's viewfinder. The mirror remains up for the duration of the shot. It's really a non-issue, if you do a proper setup.

Also, depending on the camera model, you can't auto-bracket in Mup mode. I do that manually. Again, a non-issue. Just an inconvenience.

If interested, I found a link (below) to a short article on this very topic:

DSLR Mirror Lock-Up – Worth the Effort or Not?

DPI-SIG Magazine - July 2014

SAN PEDRO RIPARIAN NATIONAL CONSERVATION AREA

by Benjamin Carp

Thirty miles west of Bisbee sat Sierra Vista a thriving city of fifty-thousand. The approach to the city along Highway 90 crosses San Pedro River which boasts a two mile trail along its banks shaded with extraordinary willows and giant cottonwoods.

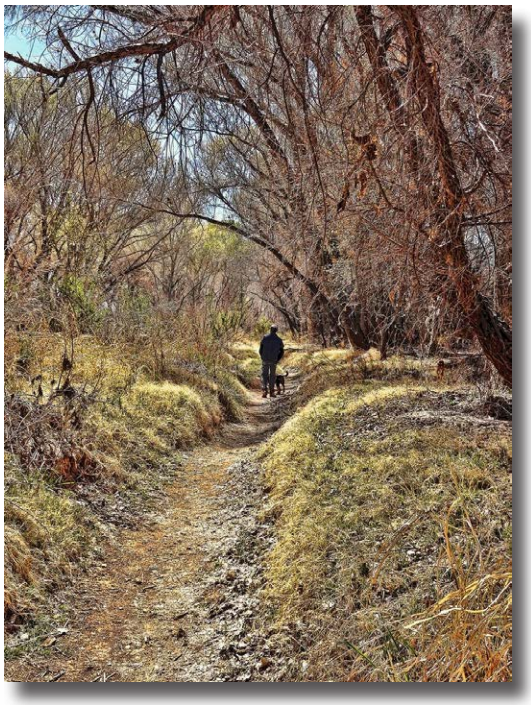
Next to the parking area grew the largest cottonwood tree in all of Arizona. It seemed to spread shade over an acre of space and measured well over 36 feet in circumference. Son, Joel, his dog Buddy, and I walked around the awesome plant several times trying to determine if it had owed its life to Jack, the fellow who planted beans to provide a home for giants.

Before heading off to the river trail we visited the 1930 Boquillas Land and Cattle Company San Pedro House, once it's managers home, now a visitors center. Here they listed many of the birds seen along the river in recent days. I read a few names; vermilion flycatcher, green tailed toehee, red-tailed, cooper's and sharp-skinned hawks. There were about fifty other names listed and a statement that well over 300 species of migrating birds and 100 species of breeding birds make this their home. In fact San Pedro River is of major ecological importance to two-thirds of the avian diversity in the United States.

Down a brief path we entered the river trail cut through the largest Willow-Cottonwood forest canopy in Arizona. The river trail runs parallel to the stream as it winds its way along the San Pedro Valley floor, between the Huachuca Mountains to the west and the Mule

Continued on page 14

Mountains to the east. Within the first hundred yards of our walk more than two dozen different small, colorful birds frittered across our path.



SAN PEDRO RIPARIAN NATIONAL CONSERVATION AREA

(Conclusion)

Mountains to the east. Within the first hundred yards of our walk more than two dozen different small, colorful birds frittered across our path. Their song-call splashed about our heads as frogs joined the chorus and Buddy expressed his pleasure with a wolf-like howl.

Joel pointed to small dropping raining down from the high canopy. These he said were tent caterpillars and were now noticed to be underfoot by the thousands. These inch-plus sized, white striped, crawlers would soon be flying about as succulent morsels of moths for interested birds of which there are an abundance.

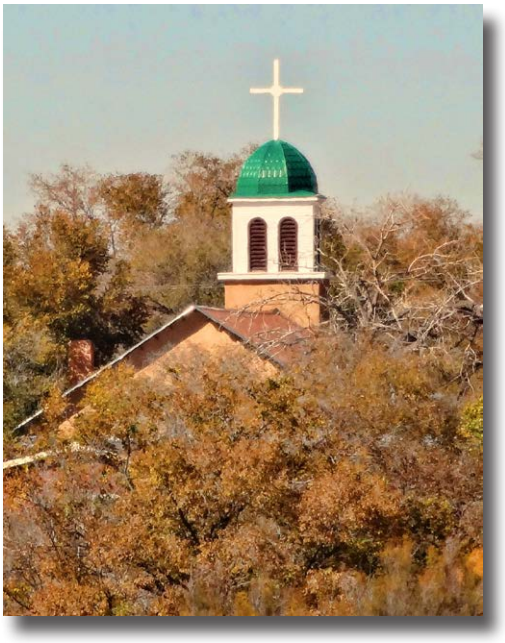
A feeling of freedom grew stronger the further down river we walked.

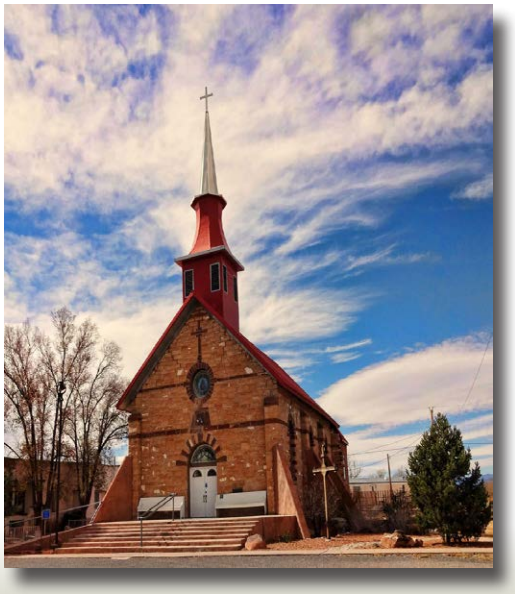
TURQUOISE TRAIL, NEW MEXICO

by Benjamin Carp

A cool sun struggled against a strong cold front as my son and I left his mountainside home to drive the Turquoise Trail of old ghost mining towns turned tourist hot spots.

We begin in Tijeras on NM-14 where the land becomes a beautiful melange of Pinon, Juniper and scrub bush. The Ortiz Mountains, which once produced millions of dollars in gold, loom before us, blocking the view to Santa Fe. Golden, a small village with a beautiful San Francisco Catholic Church, projects a sleepy, blurring, wind-blown tumble weed feeling.





Then we enter the dying stretch of Stanley with its church and bar still a living part of the disintegrating community. A small detour and we enter a seemingly wealthy village of Gallisteo. On a back street I find a local artist who invites me to photograph him as he works in the cold air.

Conclusion on page 15

TURQUOISE TRAIL, NEW MEXICO

(Conclusion)

A blink and we pass Cerrioes then enter the gem of ghosts past, Madrid a thriving burg of old mining shacks once occupied by squatters now worth millions.

Finally, we stop at the Mining Shaft Tavern for lunch and some talk about the up-coming Halloween party planned to open in this very saloon.

Our waiter, Mark, accommodates our request for a poem as he reads one he just wrote for us. He titled it , **"Spider Man"**:

Spider Man,

Spider Man,

Goes wherever a spider can,

He eats flies,

That's no lies,

He's not like other guys,

Da Da he is Spider Man.

Saving Poorly Exposed Images

by Ron Perkins

Grandson Pierce, requested a photo to use in his end of the year fourth grade PowerPoint presentation. He needed an image of the Leaning Tower of Pisa with himself in it. The only one I had was a single, extremely underexposed raw image (see Pisa Photo - A) and there wasn't enough time to learn Photoshop. However, within a few minutes it was changed into an acceptable photo using Photomatix, an HDR program:

1) Open underexposed photo in Lightroom,
2) Make a virtual copy,
3) Increase the exposure a little and make a virtual copy,
4) Repeat previous step twice more, and
5) Export your four resulting images (A, B, C, & D) to Photomatix.

A

B

C

D

Photomatix

An overexposed example is Scrub Jay photo (E) converted to Scrub Jay photo (F)

E

F

Highlights of ICELAND
A Photo Journey

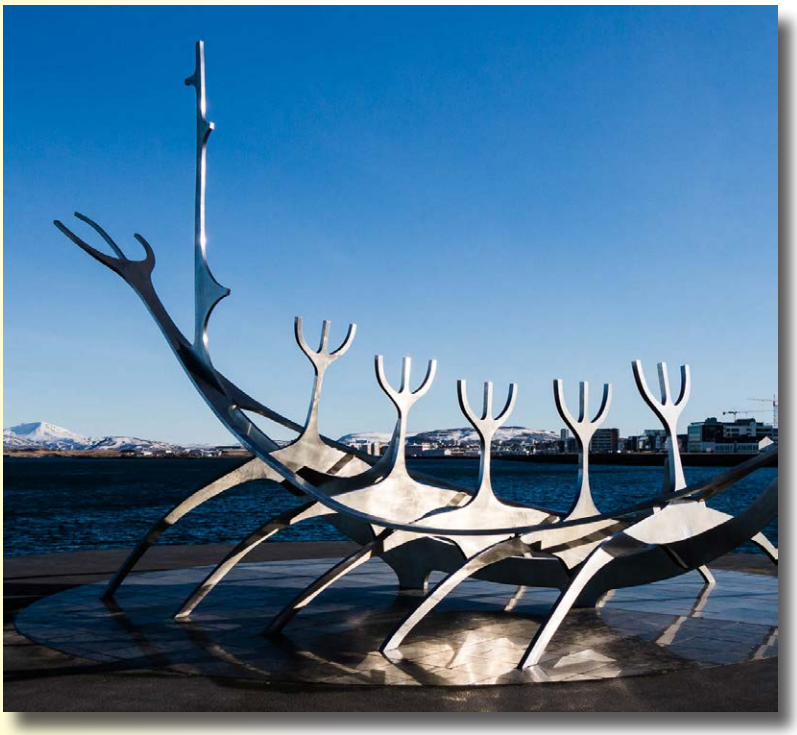
by Bob Strutzel

Don't be too timid and squeamish about your actions. All life is an experiment. The more experiments you make the better." by Ralph Waldo Emerson

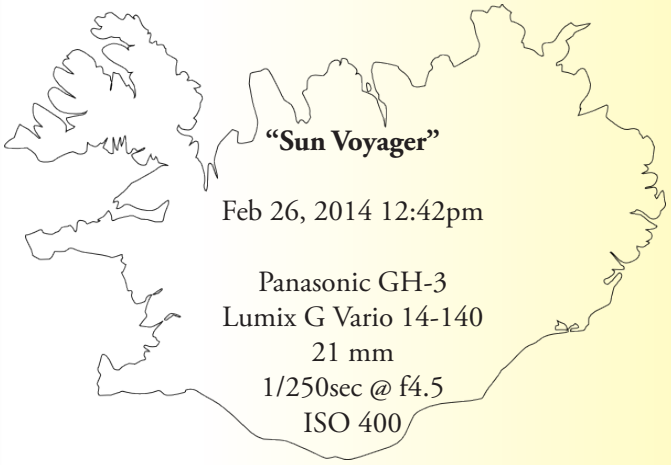
Iceland, a place unknown to many, with a name that suggests winter all year, is a landscape photographer's mecca. Over the past few years, I would typically seek a photo journey outside of SW Florida. Death Valley, Monument Valley, and the slot canyons of Lower Antelope Valley were some recent places visited. Last fall I decided to explore some place truly unique. That someplace became Iceland. I recall reading an article in Nature Photographer on Alaska and the Northern Lights that was written by a photographer who lives in Alaska. Since I had been to Alaska many years ago, I decided to look at Iceland as a possibility.

After researching several photo tours, I decided on Wild Photography Holidays, a UK company specializing in Iceland. The co-founders, Martin and Geraldine Sammtleben, live in Iceland and are intimately familiar with the country. The Gulf Stream passes the country and tends to moderate the temperatures. In early March, temps were between 28-40 degrees; however, the weather was constantly changing, lots of clouds, drizzle, rain, and, at times, snow. The wind was frequently 40-60 mph. Wild holiday indeed!

Iceland is a small country of 40,000 sq. miles, about the size of Kentucky, and with a population of around 300,000. A third of the population lives in the capital city of Reykjavik. As you research the country, you find that it is split by the mid-Atlantic ridge separating North America and Europe and encompassing active and dormant volcanoes. Prepare to be amazed by the stunning beauty of the glaciated wilderness and the magical experience of the northern lights. My journey began in Reykjavik, a city of around 120,000, with mostly young people, it seemed. Along the seafront is a steel sculpture, the Sun Voyager, by Jon Gunnar Arnason. In the background is Mount Esja, part of the volcanic mountain range running across the country and providing a backdrop to this sculpture depicting Norseman at sea.



Shot along the seafront in Reykjavik



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Highlights of Iceland, A Photo Journey

(Continued)

CHASING THE LIGHT - After dinner, on our first day, we had heard that the aurora was going to be spectacular. How they actually know that is a mystery to me. In any event, around 11pm we headed to a lake about a half hour outside the city. No one was there except our group which was great, as we then had the lake-front to ourselves. This became important as we were all using wide to ultra wide lenses and needed to keep each other out of our field of view. The bright star near the center of the image is the planet Jupiter. Below: **Northern Lights** / Feb 28, 2014 1:06 am

Above: Taken with a Panasonic GH3, 14mm (35 mm equivalent) f4.0, ISO 1600 at 25 seconds

The next day we began our road trip to west Iceland and the Snaefellsnes Penninsula. It is the home of the Snaefellsjokull volcano, the site of Jules Verne's "Journey to the Center of the Earth." The weather was cloudy with some rain, time to make lemonade out of lemons. The result was a B&W image of the Kirkjufell Mountain. This is a "church" mountain as you look at its shape, a truly awesome mountain in golden light; however, I was pleased with the drama of the monochrome image given the weather conditions.

Right: An iconic mountain for Icelandic landscape photographers: **Kirkjufell Mountain**

March 1, 2014 11:36am, Panasonic GH-3, Lumix G Vario 14-140mm. 19mm, 1/50sec @ f13

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Highlights of Iceland, A Photo Journey

(Continued)

While on the Snaefellsnes Penninsula, we stayed at a small country hotel in Bidur, Iceland. This is a wonderful place in the wilderness that is also a destination wedding locale. While we were there, an Indonesian couple was being married at the chapel on the top of a hill overlooking the hotel grounds. It seemed like a long way to go for a wedding, but the scenery was spectacular.

Below: Taken March 3 2014 10:37am from the grounds of the Country Hotel Bidur, **Snaefellsnes Peninsula**

Panasonic GH-3, Lumix G Vario 14-140mm, 21mm, 1/60sec @ f11, ISO 125

Below: **Wedding Chapel**, taken March 2, 2014 6:35pm

Panasonic GH-3, Lumix G Vario 14-140mm, 21mm, 1/50sec

Below: **Country Hotel Bidur**, taken March 3 2014 9:06am

March 1, 2014 11:36am, Panasonic GH-3, Lumix G Vario 14-140mm. 30mm, 1/25sec @ f8.0, ISO 400

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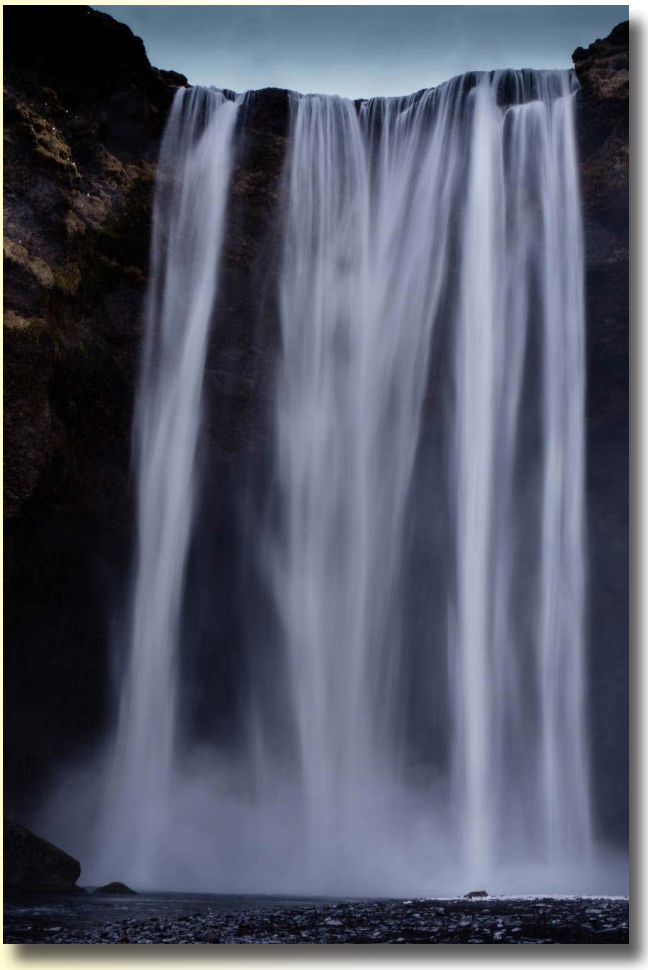


One of my favorite images was the Skogafoss, a 200 ft. drop waterfall in Skogar, which is in southern Iceland. The cliffs in the image once formed the coastline; but, today, the coastline has receded several miles from the falls due in part to volcanic activity.

Left: **Skogafoss Waterfall**
March 3, 2014 4:08pm
Panasonic GH-3
Lumix G Vario 14-140mm, 30mm
.4sec @ f22
ISO 125

I also enjoyed shooting icescapes. The Jokulsarlon Glacier Lagoon located in eastern Iceland provided many opportunities to "chase blue ice." Icebergs from the lagoon would, over time, find their way to the sea and thence to the beach via a river flowing through the lagoon.

Right: **Chasing Blue Ice**, southern Iceland near Vik at Breioamerkursandur Beach. This is a black sand beach at the outlet of a river draining the Jokulsarlon glacier lagoon.

March 4, 2014 6:05pm
Panasonic GH-3
Lumix G Vario 14-140mm
19mm
¼sec @ f16

Conclusion on page 20

Highlights of Iceland, A Photo Journey

(Conclusion)

The beach was striking in that it was "black sand," pulverized volcanic lava rocks creating an interesting canvas for the variety of blue ice-scapes. What makes it blue? The ice has been compressed over eons, forcing out any air bubbles that could act as mirrors and reflect light. What's left then absorbs all the long light rays leaving only the shorter blue light.

Right: **Blue Ice**

March 6 2014 1:35pm
Panasonic GH-3
Lumix G Vario 14-140mm
24mm
1/40sec @ f20
ISO 125

Our 12 days ended with a shoot under the glacier. An ice cave provided a surreal environment surrounded by blue and blue-black ice and providing an incredible ending to a fantastic trip.

Left: **Under the Glacier**, in an ice cave at the Jokulsarlon Glacier

March 6 2014 4:35pm
Panasonic GH-3
Lumix G Vario 14-140mm
14mm
3.2sec @ f11
ISO 800

Equipment notes: I travel a lot and prefer traveling light, not lugging 40 pounds of camera gear around, so back in 2009 when I began my journey in nature photography (studying nature photography at the Morton Arboretum, Lisle, IL) I made a decision to be an early adopter of the M43 format. Five years later, the equipment is much better, a large array of lenses, primes, zooms, kit and premium are now available. I am pleased with that decision. I use Panasonic GH-1 and GH-3 bodies with lenses covering 14mm to 600mm (35mm equivalent). At the end of the day it's rarely about the equipment but far more about what you see. I'm still working on that and looking forward to the next trip, a mystery at this point, maybe a return to Iceland—in the summer for Puffin shooting . I should also mention outerwear. It was absolutely critical to have windproof and waterproof outer pants. I also brought along a packable (into its own pocket) water and wind resistant parka. It was very light weight and performed well. At the last minute I also added a pair of contractor knee pads enabling quick drops to the ground for the low shots.

Additional images available at http://chasingthelite.smugmug.

Where Art Meets Craft

by Bob Kenedi

"The negative is the score, the print is the performance".

ANSEL ADAMS

A key element of the art of photography is to convey – often creatively enriched – the mood and emotion (e.g. beauty, momentum, tragedy) of the captured subject. Our camera can only capture reflected light. To bridge this gap successfully, much like in a musical performance, craft must work with art in concert.

We prepare for the shoot (e.g. location, lighting, etc.). We strive for the perfect composition and exposure to get a perfect capture of the reflected light. Often the result straight out of the camera looks very good, even perfect.

But, does the image convey the mood, emotions and impact as envisioned? Does the camera's JPG processing display everything the way we want our viewers to see and perceive? Or, using the above Ansel Adams analogy, will the "Performance" evoke a standing ovation?

For the answer to be 'yes', we need to tap into the huge amount of visual information which is inherent, but not readily visible in RAW files.

Doing our own digital image processing allows us to bridge the gap between our vision, our capture and to achieve our desired artistic interpretation. Luckily, that is now much easier and cheaper than the darkroom manipulations that advanced film photographers and labs had to do.

How? That will be my subject for some future articles.

I also invite feedback: iaskbob@me.com Please express your opinion, suggest topics, contribute examples, and/or ask questions.

Original cartoon by Stephen Wright

SPECIAL OPERATIONS WARRIOR FOUNDATION

Charitable Event

The organization supports the military's special operations forces and their families through three programs:(http://www.specialops.org)

1. College Scholarships for the surviving children of fallen Special Operations Forces
2. Family services, including educational and family counseling and advocacy support
3. Wounded Special Operations Forces support including immediate financial stipends of $3,000.

Photo by Bob Kenedi

Photo by Bob Kenedi

On April 12, 2014 the event raised $35,454!
The event organizer was Marie Gillestra, (She is the one in the pictures with the microphone in her hand and the green skirt) a personal trainer at The Players Club and Spa in Lely Resort. DPI-SIG Member, Shelley Magden, was an active participant (jump roper) and helped to get the photography organized and monies donated.

Photo by Christine Cook

Photo by Christine Cook

Photo by Bob Baribeau

Photo by Bob Baribeau

Photo by Kenedi

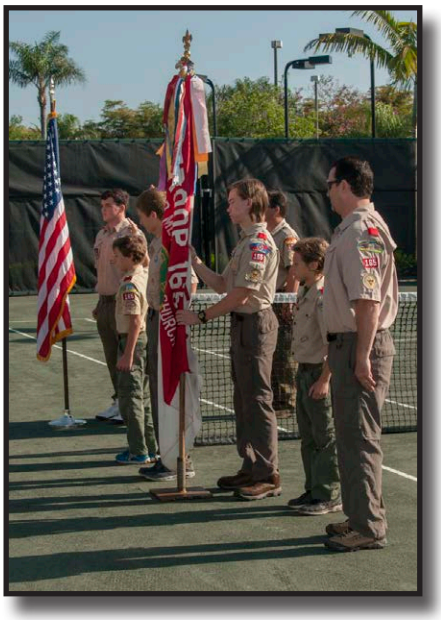


Photo by Bob Baribeau

Photo by Christine Cook

Photo by Christine Cook

THE GALLERY

David Bosworth shot "**Drip**" (left) at his home studio. This is a photograph of a feather that was sprayed with water. He used a red gel on one of his lights for the red color effect.

Camera: Canon EOS 50D
Exposure: 1/200 second @ f/10
ISO: 640
Focal length: 100mm

Leaf (right) - **David Bosworth** He used a 100mm macro lens. This is a closeup of a sunflower leaf back lit by the sun.

Camera: Canon EOS 50D
Lens: 100mm
Exposure: 0.8 second @ f/10
ISO: 100
Focal length: 100mm

Nic Provenzo photographed "**Three Itzel Girls**" (above) from the school in " Nuevos Montoniedos." DPI-SIG members donated to the school. They were just asked how old they were and it became a group project with lots of discussion. Each girl belongs to a different clan which can be identified by the "Hupile" they wear. Rosie Cabrera sent candies and they were enjoyed by all.

"A Casual Walk" - On February 15, 2014, Bob Brown took this 3-image panorama (above) at Miami's Wynwood, Florida. **Camera:** Nikon D800, **Lens:** Nikkor 24-70mm f/2.8G ED, **Mode:** manual, **Exposure:** 1/250 @ f/8.0, Focal Length: 70mm, **ISO:** 100

THE GALLERY

Continued

Bob Strutzel photographed **"Balloons"** (left) on October 17, 2012.

Camera: Panasonic GH-1
Lens: Nikkor 24-120mm f/4.0
Exposure: 1/80 sec, f/5.6
ISO: 400
Lens: Lumix Vario G 14-45mm

"Dead Horse Point" (right) by **Bob Strutzel** on April 17, 2013.

Camera: Panasonic GH-3
Lens: Lumix Vario 7-14mm 11mm
Exposure: 1/80 sec, f/5.6
ISO: 200
HDR: Composite of 5 frames

THE GALLERY

Continued

Bob Brown took this 5-image panorama, "**Farmland,**" off of Frontage Road, east of Bozeman, Montana on June 14, 2013.

Camera: Nikon D800, Exposure: 1/60 second @ f/11, Focal Length: 102mm, ISO: 100, Lens: Nikkor 70-200mm f/2.8G II ED

Art David shot "**Blue Moon**" at the Naples Pier on April 25, 2013.

Camera: Nikon D7000, Exposure: 3.0 sec @ f/11, Focal Length: 65mm, ISO: 800, Lens: Sigma 50-500mm f/4.5-6.3

THE GALLERY

Continued

"Flying Blue"
by Damaris Gonzalez
Taken at Wakodahatchee Wetlands
April 17, 2011.

Camera: Canon EOS 50D
Lens: 75-300mm f/4.8-36
Exposure: 1/2000 @ f/5.6
ISO: 200
Camera Mode: Aperture Priority
Metering Mode: Matrix
Focal Length: 155mm

"Decisions" (left) - On April 15, 2014, Susan Barton arrived at Bear Hammock for a book club discussion. As Susan walked to the cabin, she saw this young man studying the sign and had to take a picture of him.

Camera: Nikon D7100, **Lens:** Nikkor 70-200mm AF-S DX VR Zoom, F/3.5-5.6 G IF ED II, **Focal Length:** 70mm, **Mode:** manual, **Exposure:** 1/250 @ f/8.0, **ISO:** 100

Jennifer Semro shot this image (right) on April 11, 2014. She was at the Tampa Bay Blues Festival. The Dolphins were out there all day as well. Late afternoon, a Dolphin joined this man with his little Italian Greyhound dog. "I was very lucky to get this shot."

Camera: Nikon D7100, **Lens:** 18-200 lens, **Mode:** manual, **Exposure:** 1/2000 @ f/13, **ISO:** 450

THE GALLERY

Continued

"**Marsh Panorama With Sky"** (below) by **Edwin Cohen.** Briggs Boardwalk in Naples, Florida early AM in March 2013.

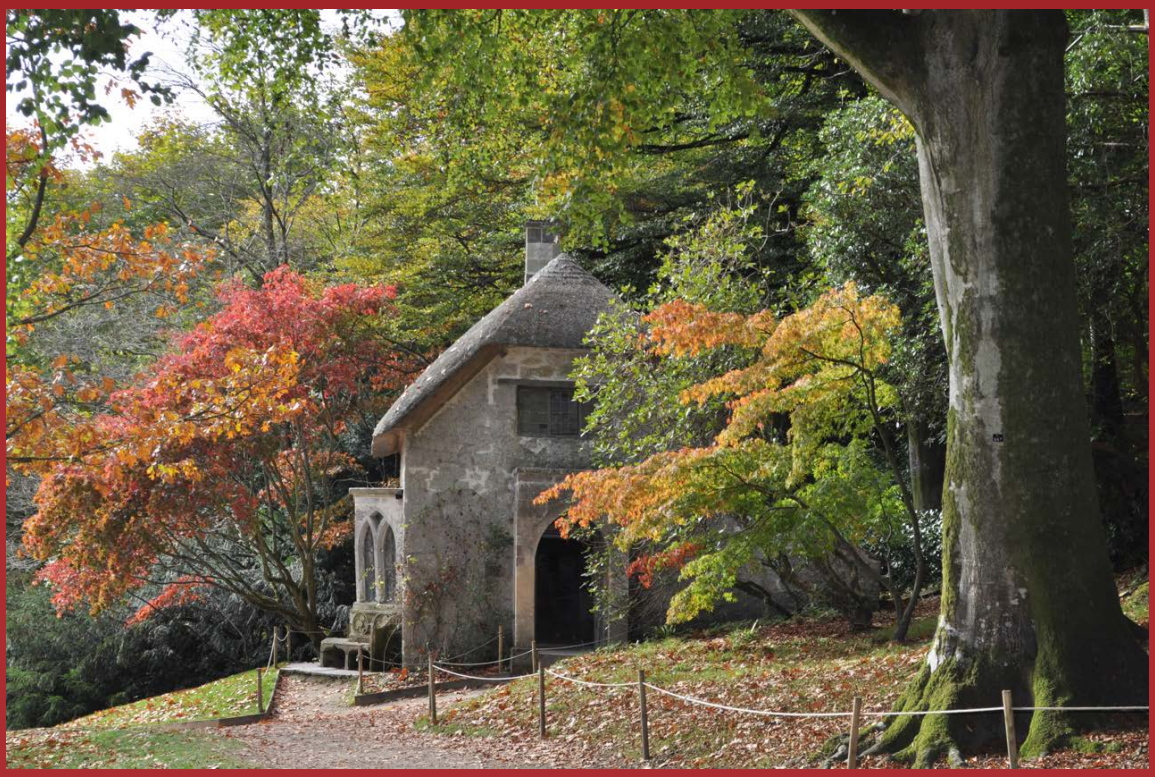
Exposure: 1/500 @ f/6.0, **Focal Length:** 300mm, **ISO: 1250, Camera:** Nikon D300, **Lens:** 150-500mm f/5.0-6.3

Edwin Cohen shot "**Egret Flying"** (below) at Briggs Boardwalk in Naples, Florida early AM on March 13, 2013.

Exposure: 1/250 @ f/10
Focal Length: 230mm
ISO: 400
Camera: Nikon D300
Lens: 150-500mm f/5.0-6.3

THE GALLERY

Continued



On October 21, 2010, **Mike Dike** took the cottage photo, **"Chapel In The Woods"** (left) in Strourhead, UK

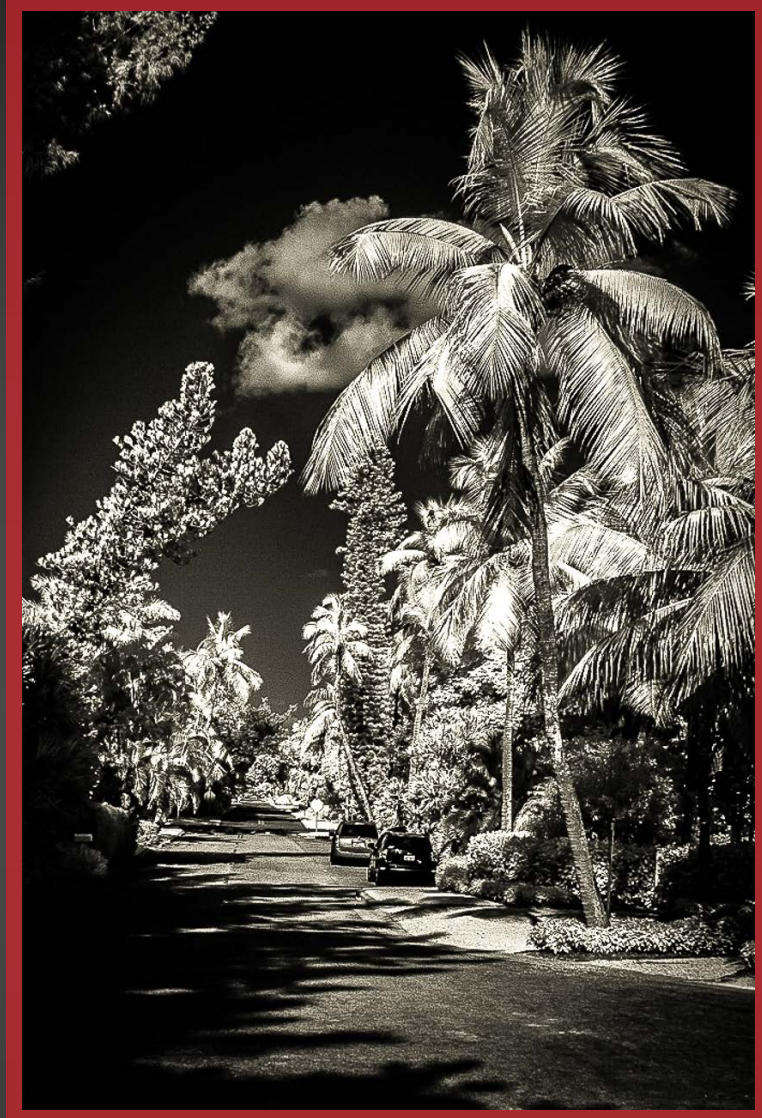
Exposure: 1/200 @ f/9.0
Focal Length: 55mm
ISO: 200
Camera: Nikon D90
Lens: 18-55mm f/3.5-5.6

Mike Dike captured the apples, **"Step out on Your Own!"** at the Ringling Museum in Sarasota, Florida on September 30, 2012.

Exposure: 1/50 @ f/3.5
Focal Length: 300mm
ISO: 1250
Camera: Nikon D90
Lens: 17-55mm f/2.8

THE GALLERY

Continued



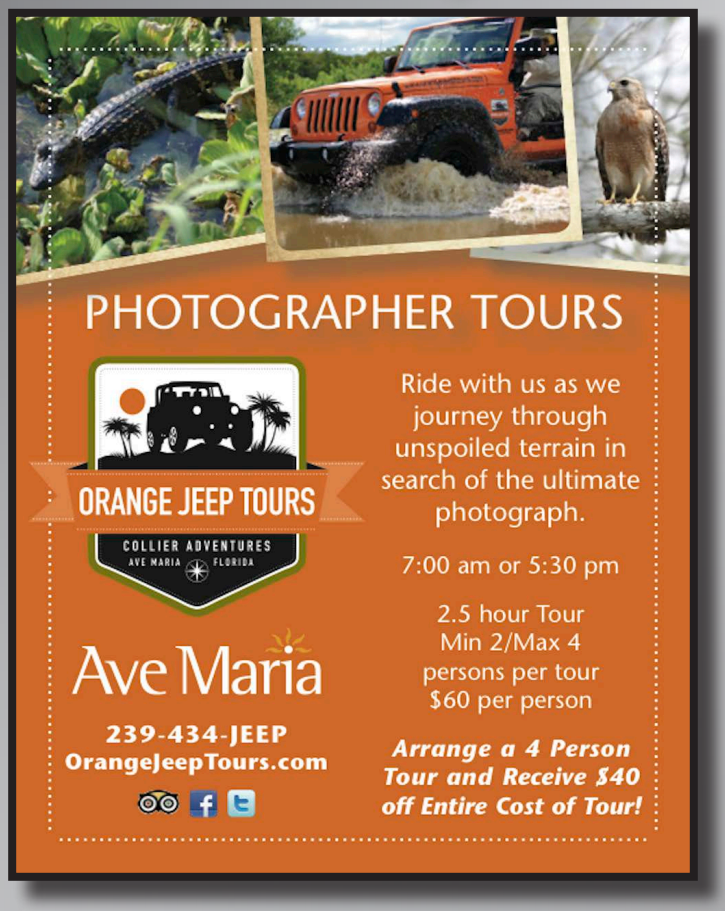
Sonny Saunders took this image (left) on August 10, 2013 at 5:34pm in Old Naples .

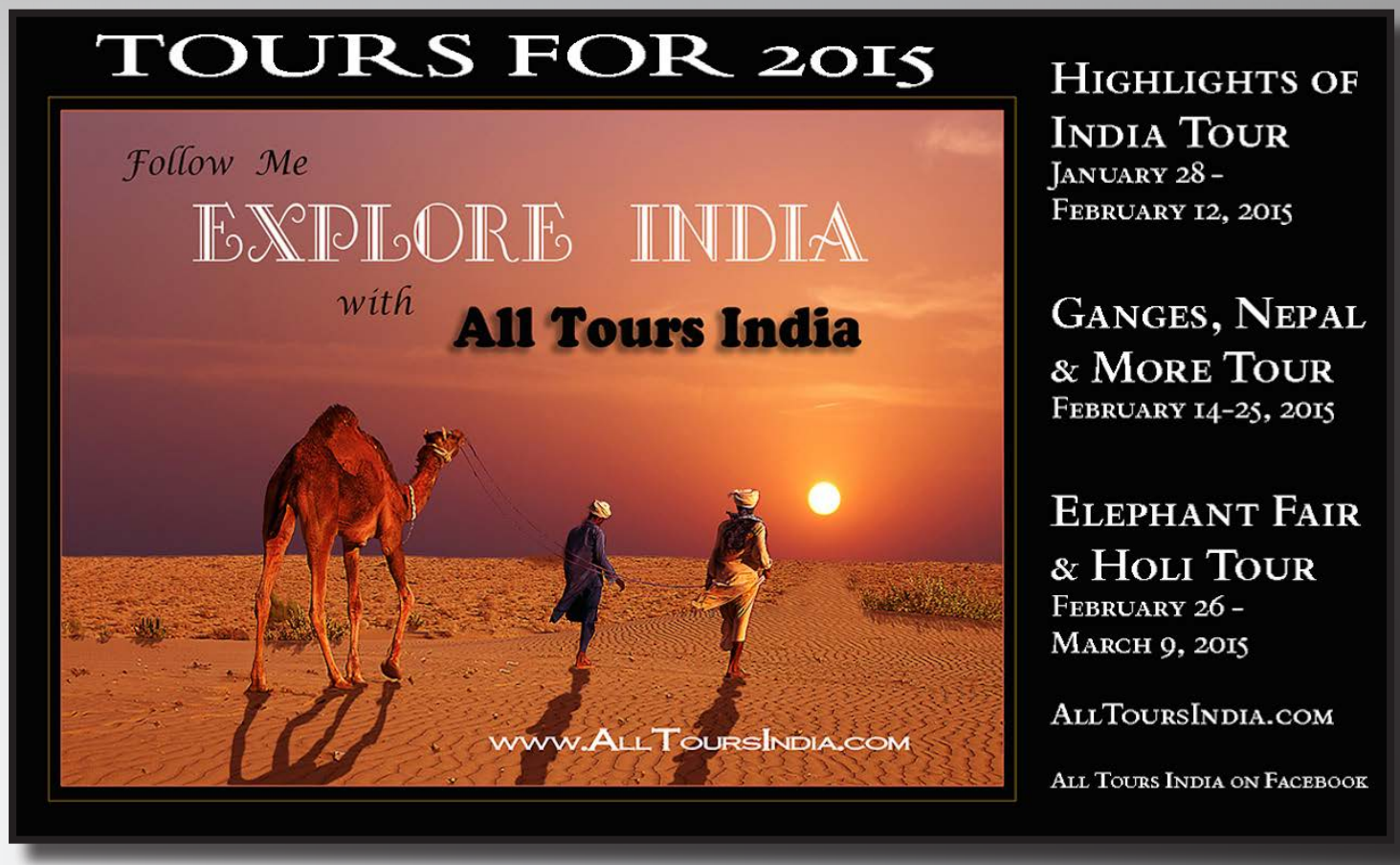
The camera was a Canon EOS D60 (2002 6.3MP camera). The IR Guy converted the camera to take only Infrared pictures. The shot was hand-held at 1/400, f/11, ISO400 with a Canon EF 24-85 lens at 24mm.

Sonny Saunders took this photo (right) August 10, 2013 at 7:03pm in Old Naples.

The camera was a Canon EOS D60 (2002 6.3MP camera). The IR Guy converted the camera to take only Infrared pictures. The shot was hand-held at 1/80, f/11, ISO100 with Canon EF 24-85 lens
at 38mm.

The Classified





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**If you would like to contribute articles, "The Gallery" photos, blogs, ideas or make comments, please direct them to Bob Brown at dpi-editor@naples.net. Thanks!*

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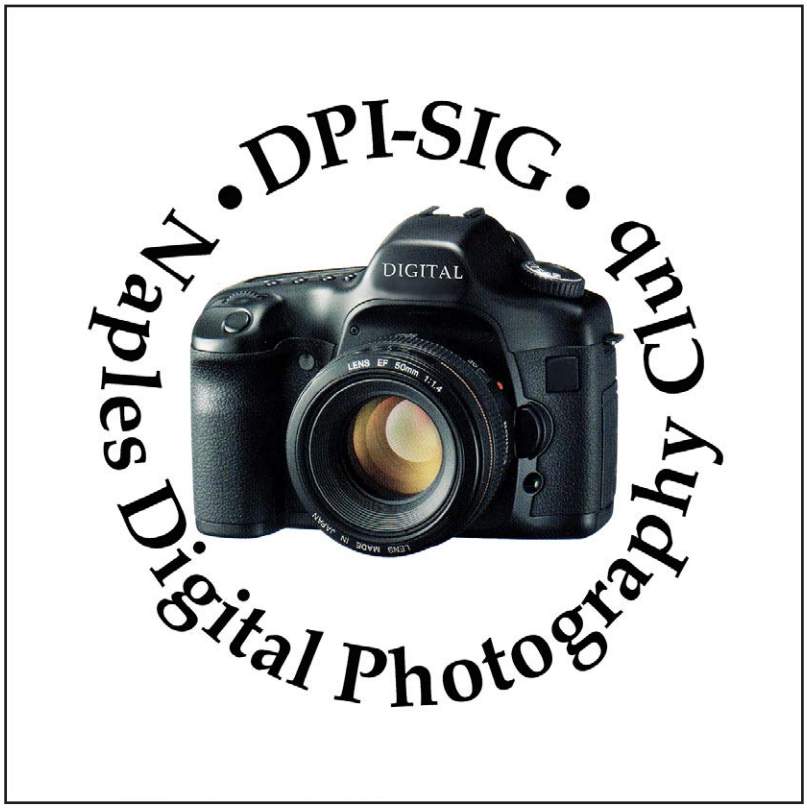
- Article and gallery photos must be **1280 pixels** on the long side
- For "The Gallery", include your name, location taken, a brief blurb about the photo and include the metadata
- For articles, refer to the magazine articles as option samples



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