

# DPI-SIG Magazine

One Year Anniversary Issue



May 2015

Issue 5

\$0.00



# Who We Are



The Co-Founders of **DPI-SIG, Naples Digital Photography Club**, **Bill Coakley** and **Sonny Saunders**, traveled from Naples to Sarasota every month to attend Dimage Camera Club's monthly meetings. After a couple of years of commuting, they decided to start a digital camera club in Naples. In July 2004, DPI-SIG held its first meeting in a restaurant. The dining room was filled to capacity which made them search for larger accommodations.

After a couple of meetings at another site, Edison College was chosen. At first, the meetings were held in the auditorium, but later switched to the Conference Center in Building J. Monthly meetings have been held in that venue ever since. The college recently changed its name to Florida SouthWestern State College.

What started out as an idea to start a digital camera club, soon became a 10-year wonder. With almost everyone now having a digital camera of one sort or another, the club continues to grow. Most of the members are referrals from current members, as well as announcements in the various local newspapers. Members range from beginning photo enthusiasts to photographers of many years' experience. DPI-SIG is run entirely by member volunteers.

**DPI-SIG Mission:** Education of members and the public in digital photo and imaging techniques, and facilitation of exchange of related information, techniques, equipment and software.

**DPI-SIG Goal:** Have fun while broadening one's knowledge of digital photography and imaging techniques.

While many of our members travel from Bonita Springs, Cape Coral, Estero, Fort Myers, Immokalee, Isle of Capri, Marco Island, Sarasota, and many other surrounding communities, Bill & Sonny no longer have several miles to drive to attend a meeting.

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)

## DPI-SIG of Naples

FCCC

Members of Florida Camera Club Council

FCCC website: [f3c.org](http://f3c.org)

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



## Contact Us

### Meeting location:

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Florida SouthWestern State College  
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Naples, Florida, 34113

Email: [dpi-sig@naples.net](mailto:dpi-sig@naples.net)

Web: <http://dpi-sig.org>

DPI-SIG is the **D**igital **P**hotography

&

**I**maging Club of Naples **S**pecial **I**nterest **G**roup

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### **This Issue's COVER PHOTO:**



**Photo by:** by Mike Matthews  
**Date Taken:** January 2015  
**Camera:** Canon EOS 7D Mark II  
**ISO:** 1600  
**Aperture:** f6.3  
**Focal length:** 200mm  
**Lens:** 100-400mm

# One Year Later



This magazine issue is the one-year anniversary of DPI-SIG Magazine. My, how time flies.

We have a new gallery feature called, TOP PICK. Staff members, Betty Saunders and Jim Robellard, selected the Top Pick image for this issue. Since I obviously knew who submitted each image, I excluded myself as a judge. I hope to include other members to select the Top Pick for future issues. The photographer of the Top Pick image will receive a large canvas print of their image.

Also, the gallery received a slight face-lift. One of our members, Nora Peek, made some helpful aesthetic gallery suggestions which puts more emphasis on the images. The banner is now less pronounced and only appears on the first gallery page. This change will free up a little more real estate on each subsequent gallery page. And finally, the frame around each image is now black and thinner.

## **DPI-SIG Magazine serves three key functions:**

- 1) Enjoyment
- 2) A learning tool through articles and image metadata. The metadata included with each image gives the reader an opportunity to see the setting chosen by the photographer. This can be helpful when deciding your own settings.
- 3) A venue for members to share their images with the world.

Enjoy!

Bob Brown

*RB Brown*

[dpi-editor@naples.net](mailto:dpi-editor@naples.net)



# NEVADA CITY



## MONTANA PART TWO

by Bob Brown

*We explored the train depot in Part One. Now we'll stroll across the street, US287, and take a snapshot of the historical town of Nevada City.*



*Fig. 1 - Single shot 1/320 sec, f/8, 24mm, ISO 100*

**IN**

Part One I talked about how Nevada City was mostly a town of rescued historical buildings relocated from other areas of Montana. There are 108 buildings on the Nevada City lot, only 14 original to that location. Part Two is dedicated to just some of these historical town structures.

By the way, this was my second visit to Nevada City, the first was in July of 2002. For this article, I used four of my 2002 photographs. Two of them provide a great comparison to show the difference between the pre-renovated and renovated structures. Fig. 1 is the frontage to Nevada City along the north side of US287.

Part of the frontage includes a Dry Goods Store, Criterion Hall (1860's dance hall), Music Hall, the Nevada City Hotel, the Star Bakery and a few motel units.

The main entrance into the historical town of Nevada City is through the 1912 Music Hall. That is where you'll purchase a \$10.00 entry ticket (\$8.00 for the over 50 crowd), well worth the price of admission. You then walk through the front room and into the back where there are several old large music players. You'll enter an alleyway after you exit the rear west side of the Music Hall. A very short walk brings you past the jail and into the main thoroughfare, Brewery Street (east to west). The two main roads are Brewery Street and California Street (south to north). California Street is along the west side of Nevada City. As you look to the northeast of Brewery Street, you'll see the frontage of the 1880's Elkhorn Barbershop (obtained from the south of Helena) and the Jos. Sullivan Saddler (1881 to 1926 - Fig. 2).



# NEVADA CITY, MONTANA

(continued)



Fig. 2

Fig. 2 - Five bracketed shots, f/8, 29mm, ISO 100

The Barbershop and Saddler buildings looked fantastic, obviously renovated since my July 2002 visit. Fig. 3 (July 2002) shows the pre-renovated state of the structure. There clearly was a lot of effort made to fill the Barbershop (Fig. 4 July 2002) and Saddler shop (Fig. 5) with period correct contents. The majority of the Barbershop contents are original. The Saddler was first owned by Blackfoot agent Gad Upson in Fort Benton, 1863.

If you mosey on down westward (I always wanted to say that) you'll come across the 1871 Depuis House of Laurin, Montana (Fig. 6). Apparently the house was torn down for firewood but saved and reassembled in 1976. As you can see, it's in great shape. Standing on the front porch is Daniel Highley. I call him Gunslinger Dan. Dan is a model, western actor, historic performer and all-around good guy. Dan knew the history of this town backwards and forwards. Just like Brian Court, the Alder Gulch train conductor, Dan also was a walking encyclopedia of Nevada City and Virginia City. He pointed out the City was used in various films such as Little Big Man (1970),



Fig. 3



Fig. 4

Fig. 3 and 4 - Single shots taken July 2002 with Olympus C3040Z, ISO 100



Fig. 5

Fig. 5 - Three bracketed shots, f/8, 24mm, ISO 100



# NEVADA CITY, MONTANA

(continued)

**Fig. 6**



*Fig. 6 - Six bracketed shots, f/8, 31mm, ISO 100*

Return to Lonesome Dove (1993), Thousand Pieces of Gold (1991), Missouri Breaks (1976), Pony Express Rider (1976) and South by Southwest (1976).

Dan stood perfectly still as I shot six bracketed photos of him on the porch. The bracketing technique allows us to see in through the front window, into the interior and out the back window. It also allows for the pronounced capture of rich textures.

Fig. 7 is a shot of the Depuis House interior, from the perspective of the front doorway. Due to the bright light from exterior windows, photographing interior's like Fig's 7 and 8 (both Depuis House interiors) can be a bit difficult. The extremes between the lower lighted interior versus the window's very bright light can be quite drastic. A camera's dynamic range can't resolve such a huge difference. The solution was to treat the interior and the windows

**Fig. 7**



*Fig. 7 - Six bracketed shots, f/8, 24mm, ISO 100*



# NEVADA CITY, MONTANA

(continued)



Fig. 8

*Fig. 8 - Six bracketed shots, f/8, 24mm, ISO 100*

as two different photos. Without moving the tripod mounted camera, I bracketed the interior and the windows separately. I created separate masks in Photoshop for the interior and the windows. I then toned down the overly bright windows until they matched the interior. I could have made the windows much brighter, because they were, but I didn't want them to detract from the interior.

I then turned the image into a Smart Object. Using Photoshop's Perspective Crop tool and the Free Transform tool, I straightened Fig. 8 vertically, horizontally and finally stretched it vertically. Okay, enough with the technical stuff.

Along the west side of California Street is the

1873 Sedman House (Fig. 9). The Sedman House was originally from Junction City, Montana. The original owner was a legislator named Oscar Sedman. After Sedman, the house became the Junction Hotel. It later became a stable. Fig. 10 was a picture I took in July of 2002. My wife was in the first shot. After I took her photo, I had her come over to me. I then stood in front of the picket fence near the right tree as she took my photo. I later added myself into the picture. Anyway, Fig. 10 was a before renovation version of the Sedman House. As you can see, the transformation from the 2002 photo to the 2014



Fig. 9

Fig. 10

*Fig. 9 - Four bracketed shots, f/8, 48mm, ISO 100    Fig. 10 - Single shot taken July 2002 with Olympus C3040Z, ISO 100*

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# NEVADA CITY, MONTANA

(continued)



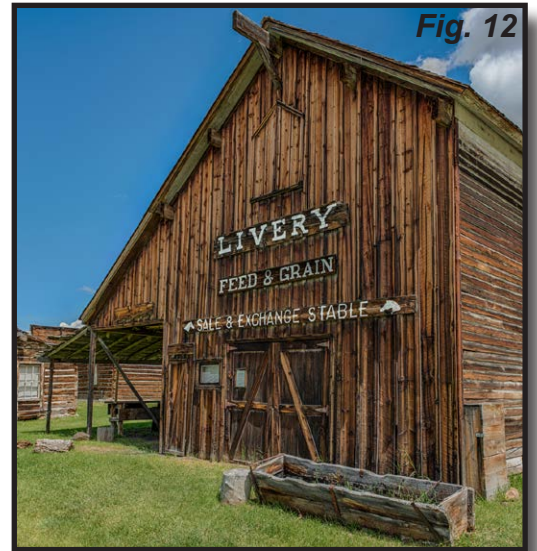
*Fig. 11 - Two bracketed shots, f/8, 48mm, ISO 100*

photo is extreme. The Sedman House now looks like it could've been built yesterday. The left front tree is now gone. Based on the unhealthy look of the right front tree, I don't think it's long for this world either.

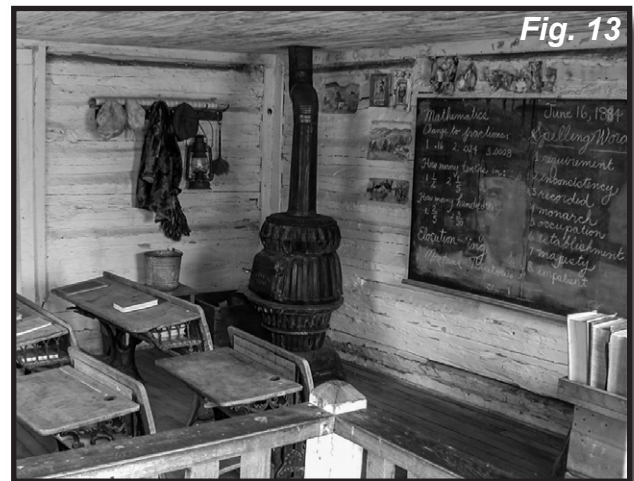
The small white house in the foreground of Fig. 11 is the 1880's Parmeter House. The house was along a gravel road east of California Street and North of Brewery Street. O.F. Parmeter was the first mayor of Sheridan, Montana. The 1895 era Gallows Barn, with Livery written on the side, is in the background of Fig.11. We can see a closer view in Fig. 12. The Gallows Barn was built for the Meagher County Sheriff's Department. It's famous for a triple hanging. Three men were convicted and hung after a man died during their attempted train robbery. The Gallows Barn was used in the background of a 1975 film called, "Missouri Breaks."

According to the Montana Heritage Commission, the schoolroom was Twin Bridges, Montana's oldest standing public school from 1867-1873." The school teacher made \$40 a month. Part of the students duties included cleaning the school house.

According to Dianne Carey, Administrative Assistant with the Montana Heritage Commission, the Sheriff's Office originally came from Diamond City, Montana. Hydraulic mining washed away most traces of Diamond City, which was an early placer camp east of Townsend. An addition was later added to this 1864 building where it then served as a 12-room boarding house. It was featured as a boarding house in the 1989 movie, "Thousand Pieces of Gold," and as a sheriff's office in "Return to Lonesome Dove" (1993).



*Fig. 12 - Three bracketed shots, f/8, 24mm, ISO 100*



*Fig. 13 - Single shot taken July 2002 with Olympus C3040Z, ISO 100*



*Fig. 14 - Two bracketed shots, f/8, 28mm, ISO 100*



# NEVADA CITY, MONTANA

(continued)



**Fig. 15** Six bracketed shots, f/8, 24mm, ISO 100



**Fig. 16**

*Fig. 16 - Single shot, 1/160 @ f/8, 31mm, ISO 100*



**Fig. 17**

*Fig. 17 - Single shot, 1/160 @ f/8, 24mm, ISO 100*

The northern end of California Street is where you'll see the 1911 Mercantile Wagon Shop (Fig. 15). A mixture of period pieces from the Butte Carriage Works fills the shop, along with additional contents from other sources.

Fig. 16 is from the southern side of California Street. The first small structure is the 1864 Switzer House. Switzer originally came to the area to mine gold but quickly realized agriculture was a better option. Next to the Switzer House is the 1900's Boots and Shoes store. It's construction standards were inferior to its predecessors. Because of the ongoing gold rush, the store was a very busy place. Fig. 17 is a picket-fence garden area behind the Switzer House and the Mercantile Wagon Shop.

On a side note, in order to assure everything would be in focus for Fig. 17, I used the Hyperfocal Distance formula (pCAM app). This allowed everything from the picket fence all the way to the horizon to be in sharp focus. For more information on Hyperfocal Distance, refer to the article in Issue 3 (October 2014), page 24 of DPI-SIG Magazine.

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# NEVADA CITY, MONTANA

(continued)

Fig. 18



Fig. 18 is the 1890's Nevada City Engine Co. Number One fire station, built from the Basin Fire Station in Montana. The photo shows fire equipment related to that era.

Fig. 19 is the exterior of the Blacksmith Shop. A gentleman named Smoky Eberl was the original operator of the shop. The Blacksmith Shop was originally from Augusta, Montana, where Smokey made branding irons. Fig. 20 is the interior of the same Blacksmith Shop.

Fig. 21 is the interior of the 1870's Applebound and Crabb Store. It's filled with merchandise from around 1914. The structure came from the Burt Maynard Ranch, South of Ennis, Montana. The Applebound and Crabb Store was in the 1970 Movie, "Little Big Man," with Dustin Hoffman playing Crabb. It was also in the 1993 movie, "Return To Lonsome Dove.

Fig. 18 - Three bracketed shots, f/8, 32mm, ISO 100

Fig. 19



Fig. 19 - Five bracketed shots, f/8, 24mm, ISO 100



Fig. 20

Fig. 20 - Four bracketed shots, f/8, 24mm, ISO 100

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# NEVADA CITY, MONTANA

(conclusion)



Fig. 21

Fig. 21 - Six bracketed shots, f/8, 24mm, ISO 100

There's a lot more in Nevada City than depicted within the confines of this article. I could fill the whole magazine with photos and information about Nevada City's rich history. This was just a little snapshot. I'm not sure when Donna and I will return again, but I'm sure we will. If you think you'd enjoy learning about a small piece of Montana's history, Nevada City is as good as any place to start. From the moment you walk in you can see and touch it's history.

Montana in general is a great State. You could drive in any direction and not be bored. Montana has a rich history and is visually spectacular, which is why Donna and I have returned every year for the last 12 years.

As for Joe's 1900's Outhouse from Virginia City, Montana (Fig. 22), well, I think it's self explanatory.



Fig. 22

Fig. 22 - Six bracketed shots, f/8, 35mm, ISO 100

## Historical References:

### Part 2

[Boomtown To Outdoor Museum](#)

[History of Alder Gulch](#)

[Montana Movies](#)

[Nevada City, Montana Map](#)

## The Pic's

All photos were processed using one or all of the following; Lightroom 5, Photoshop CC, Nik HDR Pro 2, Nik Silver Efex Pro 2.

All photos taken on a tripod (except Fig's. 1, 4, 10, 13 and 14), mirror-up mode, used a Triggertrap shutter release and a Triggertrap app. No flash on any shots.

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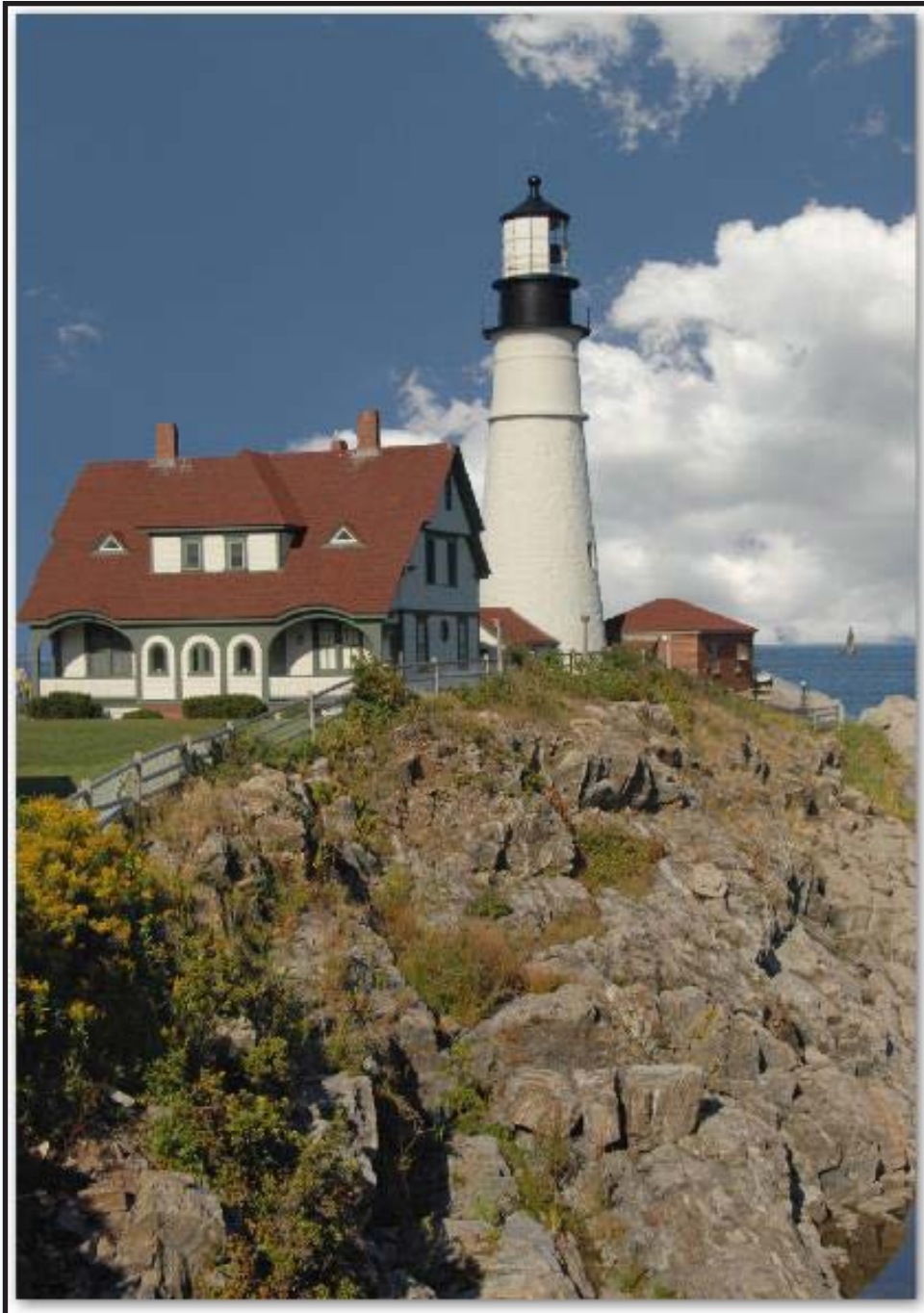


# How to Replace the Sky with Quick Mask Using Photoshop

by Lorri Freedman



Here is the result of this tutorial

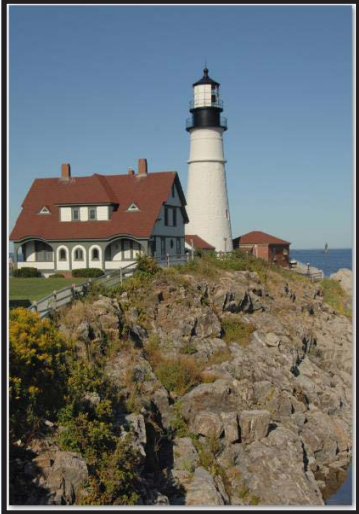




# How to Replace the Sky with Quick Mask Using Photoshop

## Step 1

Here I have a photo of the Portland Headlight in Maine. It's a nice photo, but I think the sky is a little dull and bland. I'm going to add a new sky to this photo; one with clouds to make it more interesting. Below is the original photo:



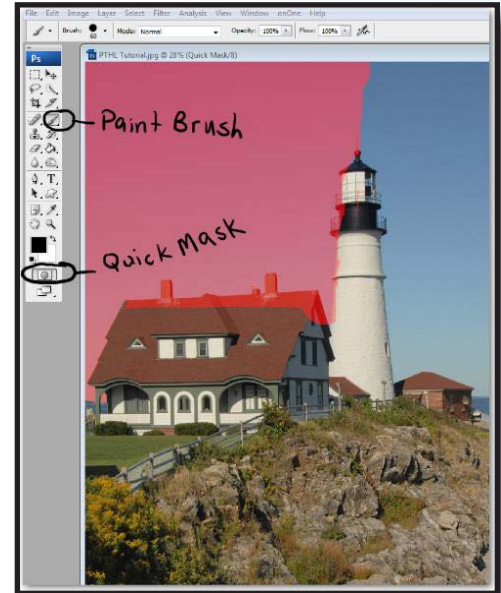
## Step 3

I'll take my time selecting the sky. Most of it is easy. I'll just have to clean up some small details around the house and the light itself. Zoom in close if you have to and make the brush small for little details. Keep the brush at 100% opacity. It will be worth it in the end:



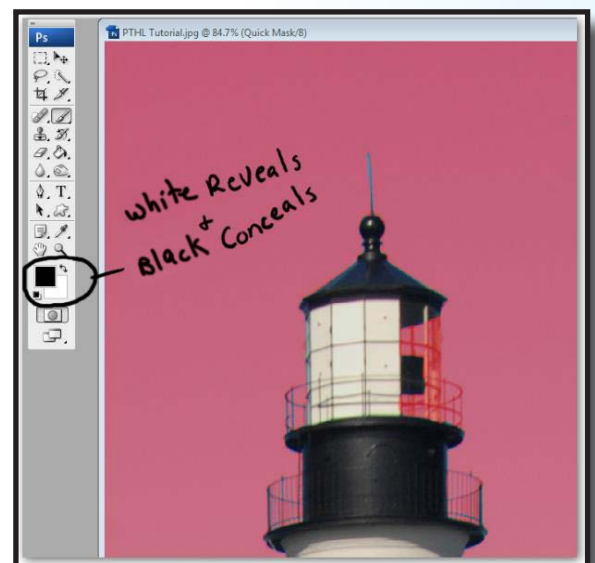
## Step 2

The first thing I'll do is select the sky with the **Quick Mask** tool. I'll click on the **Quick Mask** and then I'll click on the paint brush tool. The color of the brush will be pinkish; that's the color of the **Mask**:



## Step 4

Here it is in the process. Remember, white reveals and black conceals. Go back and forth between the black and white color pickers to touch up small details:

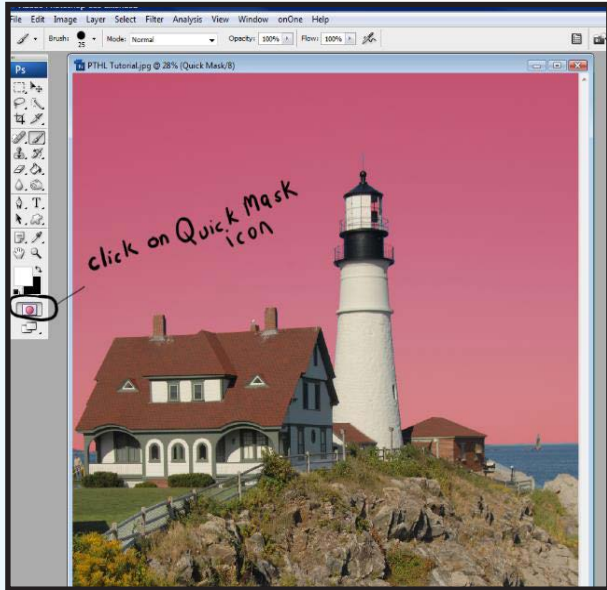




# How to Replace the Sky with Quick Mask Using Photoshop

## Step 5

Now that the **Quick Mask** is selected, I'll click on the **Quick Mask** icon to get out of the **Quick Mask** mode:



## Step 6

Here's the selection after exiting **Quick Mask** mode:



## Step 8

With the photo of the sky open and selected, I'll do a **Select All** from the menu at the top of the screen:



## Step 7

Now I'll choose a photo of a sky filled with clouds to use as my new sky:

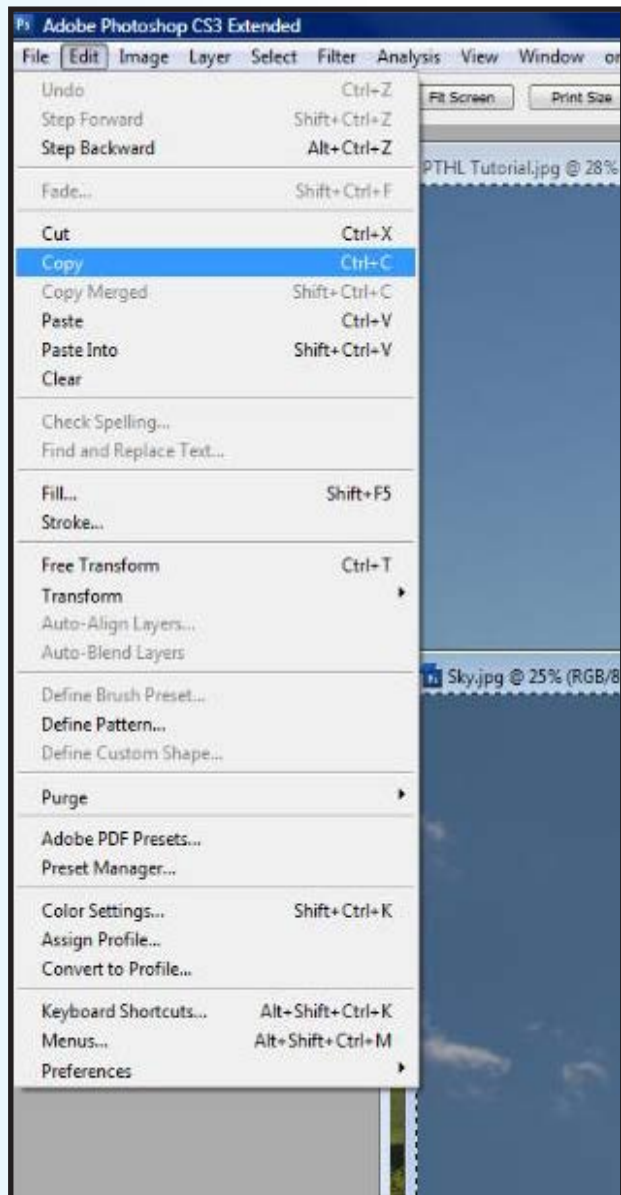




# How to Replace the Sky with Quick Mask Using Photoshop

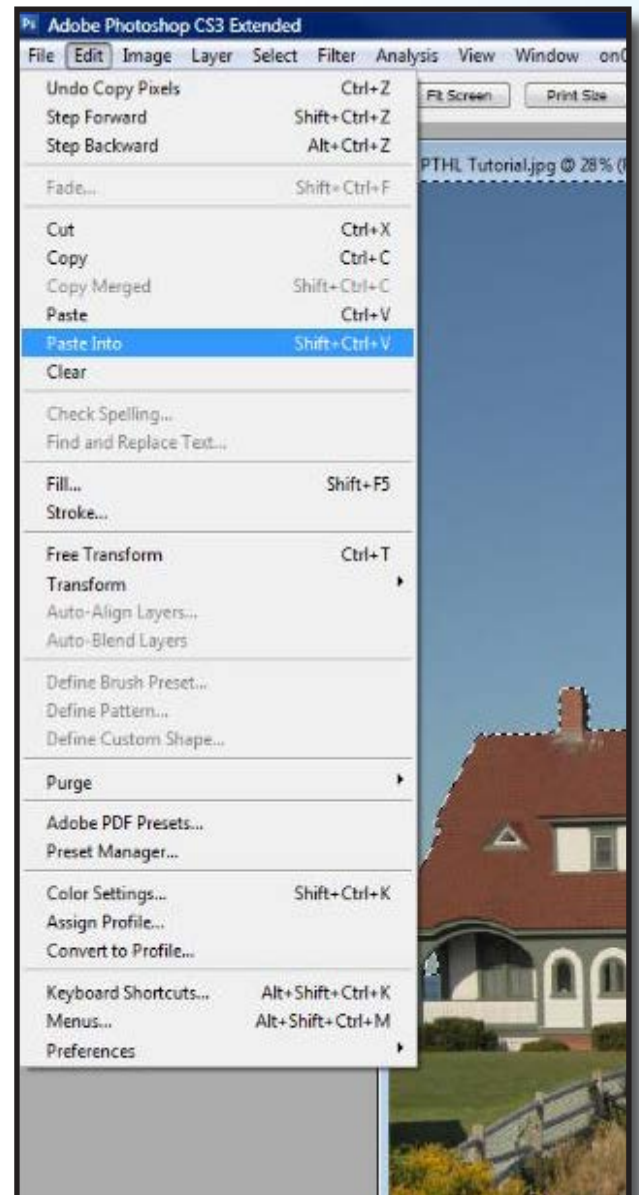
## Step 9

Then I'll go to **Edit / Copy**:



## Step 10

Next I'll go to the photo of the lighthouse, select it and then I'll go to **Edit / Paste Into**:





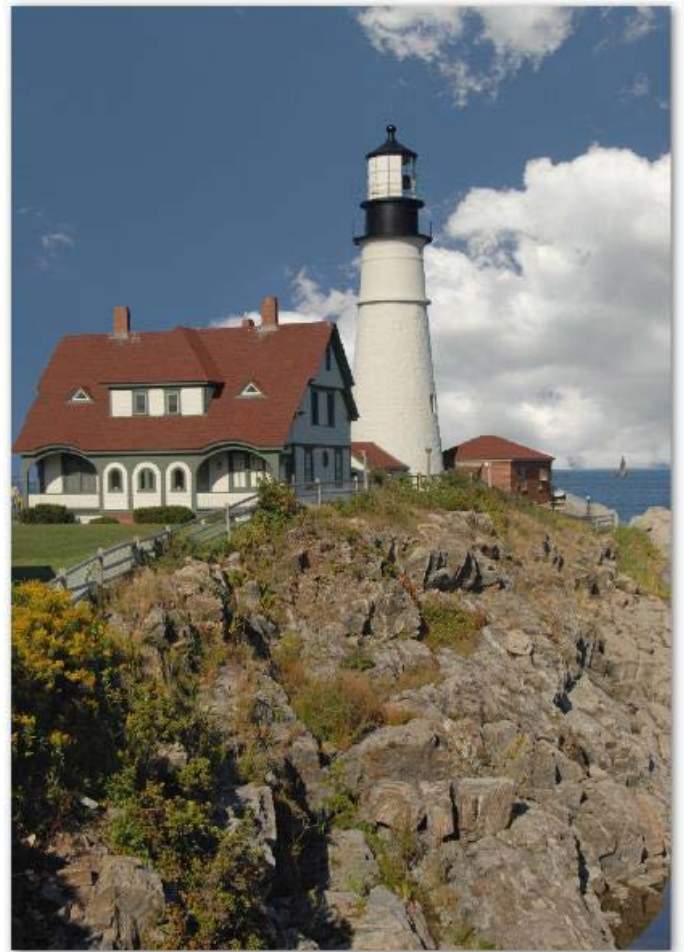
# How to Replace the Sky with Quick Mask Using Photoshop

## Step 11

Now the new sky is in the photo of the lighthouse. If I don't like the position of the sky I can always move it with the **Move** tool:

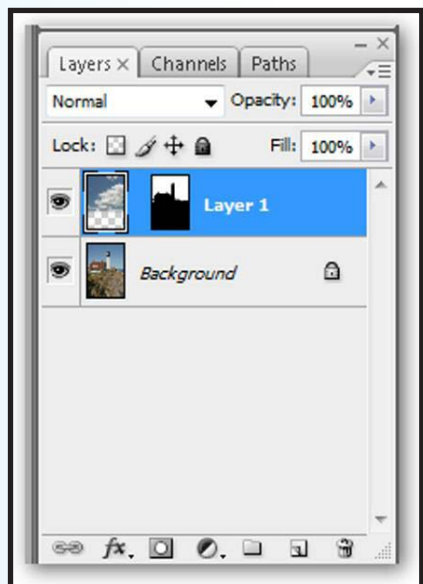


Here's the finished photo:



## Step 12

Here is what the Layers Palette looks like:



## Tip

Whenever you see a beautiful sky, just take a picture of it without anything else in the picture. You never know when you'll need a sky for one of your photos. Have fun!



# Top 10 Tips To Better Travel Photography



by Sonny Saunders

*The advantage of using a digital camera is you can photograph under all conditions – low light, bright light, indoor lighting, while on the move, or from a tripod – and get excellent results, in part because you will know what you are getting by using the camera LCD and the histogram.*

## ONE

Check all your photography equipment before you leave. Relax and ask, what is my subject? What kind of an image do I want to capture? Check to make sure your camera settings are at the starting, default settings. Don't forget to include yourself in some of the pictures; this will require a tripod and self-timer. Be ready when the light is good. Use a fill-flash if the light is not all that desirable. This can add a little light to a dull scene or help balance a poorly lit subject. Avoid bright highlights. Light attracts and dark recedes; don't let a bright highlight detract from your subject. Avoid direct sunlight, as it will cause shadows in a high contrast picture.

## TWO

Don't overexpose and lose the highlights or underexpose and create noise. Check the highlight alert "blinkies" for correct exposure, the histogram to avoid burning out the highlights. Try to capture the maximum dynamic range. If the exposure is not correct, make compensations and try again. If you have time, there is no reason not to get the best exposure possible.

## THREE

A tripod is essential as exposure times can vary from a few seconds to several minutes. You may have to weigh your tripod down if its not very steady and doesn't have sufficient weight to hold the camera absolutely motionless.

## FOUR

Get close and fill your frame with the subject. Many travel photos lack impact because the main subject is too small. Use a wide-angle lens (20-35mm) to photograph people, to create a greater sense of intimacy. Let your subjects look at their picture on the LCD screen. It will make them want to participate even more.

## FIVE

Study the area where you will be traveling before you go. Use the Web to find out driving times, sunrise, sunset and points of interest. Check for special events that will take place while you are there. Try and learn about the local culture and habits and make it part of your pictures.



# Top 10 Tips To Better Travel Photography

(Continued)

## SIX

Be sure and carry photography cleaning equipment such as a microfiber cloth, which is good for wiping all your photography equipment. Include lens-cleaning equipment such as a Lens-Pen or lens-cleaning paper and a brush. A large rubber air blower, and an old toothbrush can also be handy.

## SEVEN

Use a zoom lens to minimize your load. If you carry a wide-angle zoom (24-80mm) and a telephoto zoom (70-300mm), they should cover all the focal lengths you will need. Most portraits are shot with a 100mm lens, most street scenes are shot with a wide-angle lens, and special subjects may require a telephoto lens.

## EIGHT

Consider equipping a second camera bag. Many photographers do carry two camera bags, one large and one small. That way, they can use the one that fits the equipment requirements for that day or event. Determine what you will need for the area you intend to enter. Use the appropriate size bag or backpack. your lens hood to prevent lens flare and a polarizer filter to darken the sky and improve the scene color and contrast.

## NINE

Watch for camera shake. Try and keep the shutter speed at the reciprocal of the focal length of the lens. A 200mm lens will require a shutter speed of 1/200 or more to insure sharp pictures. An image-stabilized lens can help by adding two or three stops to the minimum shutter speed. For the best results use a tripod. A cable release and bubble level will also serve you well and won't take up a lot of room.

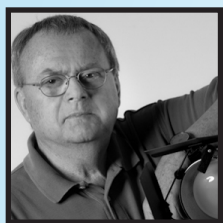
## TEN

Carry many smaller memory cards instead of one large card. Memory cards can be misplaced or damaged and several smaller cards can avoid a total loss. Many travel photographers carry some sort of backup equipment, such as a portable hard drive. Be sure and carry extra batteries and a battery charger. Not all locations will have power for your charger, so carry a car charger as a backup. Don't forget to include batteries for your auxiliary flash, light meter, etc.

**Warning:** *Be aware that DEET, used in insect spray and sunscreen, may damage plastic.*

Top 10 Tips To Better Travel Photography • Copyrighted© by Sonny Saunders January 2009





## Lightroom's Hidden Features

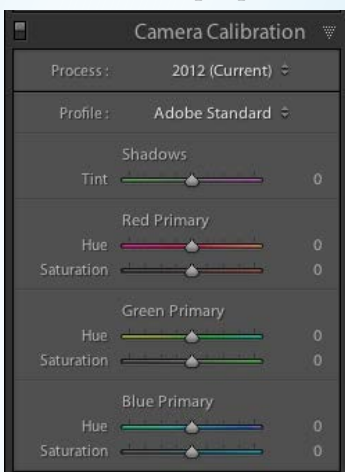
by RL Caron

### CAMERA CALIBRATION

The last section of the right panel in Lightroom's Develop module is labeled Camera Calibration. It is well worth the effort to become familiar with its purpose.

Your camera monitor displays a small jpeg that is automatically processed for that purpose -- and it reflects whatever picture style (portrait, landscape, faithful, etc.) is chosen in the settings. Once raw files are imported into Lightroom, the screen will almost instantly change to reflect the application generated preview -- and at times that is not as bright or colorful as the initial rendering. The Camera Calibration section allows you to change the 'starting point' for the additional development of raw files. The default is Adobe Standard -- a deliberately neutral or average setting. Depending on the camera model, there will be additional choices that -- in the case of Nikon or Canon -- will reflect the tonal qualities of the built-in picture styles of that particular body.

If you discover a preference for one of the custom profiles, it's easy enough to create an import preset that can apply that setting across all photos brought into Lightroom from that camera.



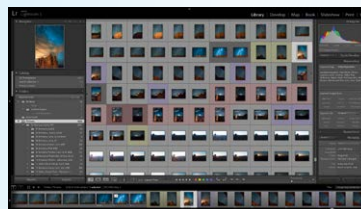
*More*

## Lightroom's Hidden Features

by RL Caron

### REDUCE SCREEN CLUTTER WITH STACKING

Say your Lightroom catalog of 10,000 image files is contained in a total of 100 folders. Open the Library module and the grid view "tunes in" to every photo in the catalog -- broken up in screen views of about 100 images each in the smallest thumbnail size. It's going to take a long time to find something by scrolling -- not to mention the monotony of seeing dozens upon dozens of nearly identical shots side by side.



Lightroom's Stacking feature allows you to store your photos 'piled up' vertically instead of the traditional way -- with one photo at the top of the stack chosen as representative of the group. Try this, either from a folder or collection:

Select a photo that will easily identify the rest of that grouping's setting. With a key-press of [Ctrl+A or Cmd+A on a Mac], select the rest of the image files. Then press [Ctrl+G or Cmd+G on a Mac] to create the stack. This may take a bit of time in large folders or collections -- so be patient and avoid the temptation to disturb the heavy processing going on in the database.

The stacking is complete when there is only one image left in the grid view. A badge with the number of photos in the stack appears in the corner, and a vertical bar is seen on the left side of the frame. Click on the bar to expand or contract the stack.

Do this for all or most of your catalog and live in a much less confusing environment!







# Photographer's Corner

## Macro Photography

by Mike Matthews



*Macro Photography, the small but beautiful world*

Macro photography has to be one of my favorite ways to photograph. Seeing things up close with all the intricate detail is something that is fascinating to me. Most people fail to see it unless it is either pointed out to them, or they are shooting macro as well.

With macro photography there are endless subjects and weather doesn't have to be a factor to photograph. My favorite macro subjects are reptiles and amphibians, but I also mix in some flowers and insects.

You don't have to spend a lot of money either. There are lots of lenses to choose from. My favorite, and the least expensive, is the 50mm with a good quality ring flash. With this combination, I can eliminate the weight of the heavier lenses and a tripod.

I can also hand hold everything with this type set up and have tack sharp images every time. It makes you extremely versatile, and you can take it just about anywhere you go.

Mike began his passion for photography over forty years ago when his parents gave him his first Canon camera. He's been shooting professionally over the past 12 years. Being an avid outdoorsman, Mike utilizes his outdoor skills to get close to wildlife to capture stunning photographs that brings his audience along as if they were there. Macro photography has fast become one of his favorite ways to photograph. He leads regular workshops in this area. Mike enjoys all forms of nature photography. One of his biggest joys is teaching others how they too can get exceptional wildlife photos.

Mike's website, [MikeMatthewsPhotography.com](http://MikeMatthewsPhotography.com)





Another enjoyable thing about this type of photography is that the weather plays very little roll when it comes time to photograph. You can set up a mini studio right on your kitchen table if you like.

You can have fun with flowers or feathers. Just about anything you can think of can be a macro subject. I like to get flowers from a local grocery or garden center, take them home on a rainy day and spend a couple of hours photographing them. I then enjoy them for days to come.

Try focusing on just the various parts of a flower. Sometimes the front of the flower is not always the most interesting angle.

But if you want to get really adventurous, get yourself a couple of small plastic jars and just walk around your yard and see what you find, maybe a grasshopper, butterfly or maybe even a snake. Just kidding about the snake, better leave that one for me.

So the next time you're wanting to try something different in your photography, and really have some fun, give "Macro" a try.





# Collier-Seminole State Park

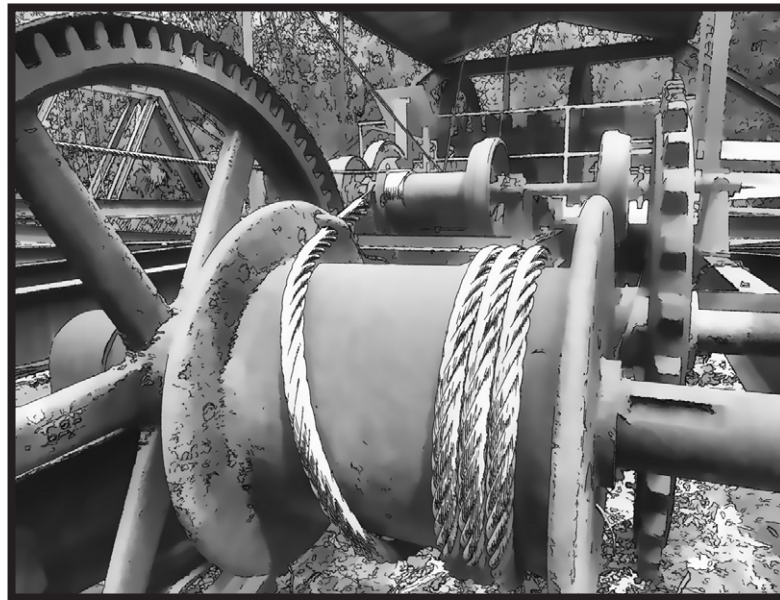
by Benjamin Carp



Google Earth

Outside the sky was low and steady, moving with sluggish deliberation, as if it had a long way to go and wasn't looking forward to the journey. I, on the other hand, after a breakfast of eggs, potatoes, onions and peppers with mosquito bodies sprinkled through it like coriander was impatient to see the Walking Dredge tucked in a nearby tropical hardwood forest at Collier-Seminole State Park.

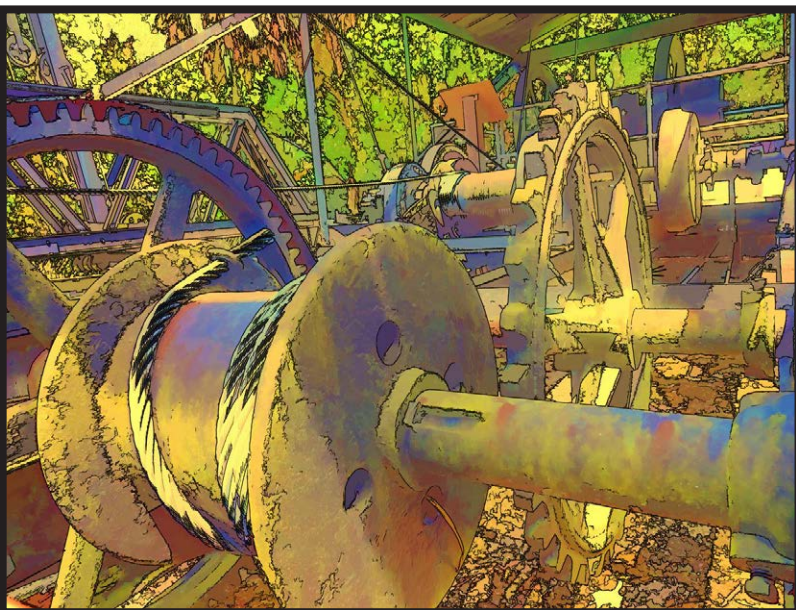
I drove along CR-92 off Marco Island and onto US-41 which is also the Tamiami Trail, the road that the Bay City Walking Dredge partially built. Amazing, I thought, all the history contained under the pavement below my car: Collier County was created because of it, Tampa to Miami became connected by it, the Everglades was bridged



by it, and a huge section of land with a forest of royal palms was donated to the state by Baron Collier shortly after the road was completed in 1928.

In the park I stood before the soaring mechanical wonder quietly sprawled at its concluding station. No sound of a laboring engine, no noise of crushing limestone, no squeak of turning pulleys, or smells of exploding dynamite. Just the buzz of mosquito squadrons attempting to break through the thick layers of protective armor encasing me.

Walking around the Rube-Goldberg contraption I began to imagine it walking with Frankenstein steps slowly





through the bug infested muck lifting loads of limestone out of the trench created alongside the road to be. A strong sense of wonder settled over me as images of its levers activated cables that pulled the black bucket through the blasted limestone while gears turned with a high pitched whining when the limestone was unloaded. Diesel fumes quieted the gathered mosquitoes as I coughed from the irritating odor.

A road across the Everglades was once thought impossible. The Bay City Walking Dredge resting before my eyes had accomplished the impossible.



## Marjorie Kinnan Rawlings Historic State Park

by Benjamin Carp

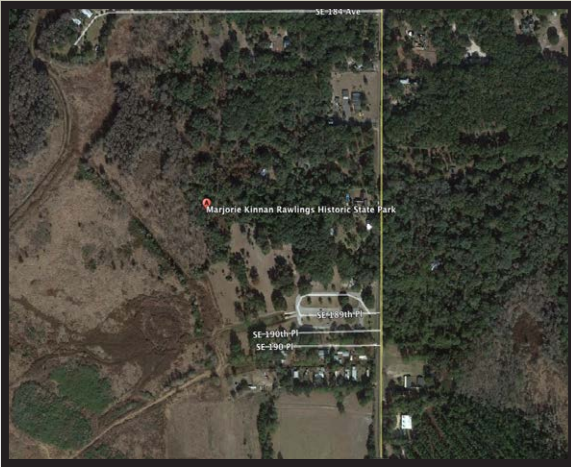
A reading group had started at the Historic Museum here on Marco Island. The group was lead by a retired English professor who wished to examine writers whose work was about Florida. Marjorie Rawlings wrote her Pulitzer Prize-winning novel, *The Yearling*, in her cracker-style farm in Cross Creek, Florida. The name of her tiny community was poetic enough to ignite a desire to go and see it. Rawlings home, farm, orange grove of twenty-five years began in the early 1930's and has become a member of Florida's 160 state parks. In February, 2014 Jane and I visited Rawlings' Cross Creek homestead.





# Marjorie Kinnan Rawlings Historic State Park

Google Earth



Speaking in their native tongue, there were six Japanese young-adults in the parking area of Rawlings homestead. They tried to decide if the posted entrance fee was three dollars per person or per car. It seemed natural for us to explain the fee. A woman said, in perfect English, “Thanks, we understand.” She wanted to know more about the park. That was Jane’s signal to explain Rawlings writing accomplishments and the significance of a woman from a big northern city moving to a life as a pioneer. They seemed to enjoy our enlightening talk or were too polite to stop our spouting. Either way, it was a fun way to start our visit.

We followed a narrow pine-lined serpentine path that lead us onto a wide field guarded by a fat barn. Here, I arranged the camera-mounted tripod to capture a timed photo of us in the barn’s entrance. An affable pair of couples passed by and offered to take our picture. That set off a friendly chat about Canadian authors and travel in general. It seems folks who visit places form an invisible fraternity that brings out the smiling-friendly gene in all of us.

On the far side of the field was Marjorie’s homestead of an L-shaped complex with a few out buildings. I could easily imagine her sitting on the screened-in-porch writing her stories. The complex reminded me of FDR’s little White House in Warm Spring, Georgia. Simple, well kept, not exactly pioneer but did require a spirit buoyant enough to step out of its comfort zone.

There were a few items around the property that made the farm appear worked; cotton mop, laundry on a line, a straw hat on the porch. In my mind, the farm soon came alive as if the author was about to leave the front porch and greet us.





# LENS ACRONYMS

## SONY

**D:** Distance Encoder, compatible with Advanced Distance Integration (ADI) flashes

**DT:** Digital Technology, produces an image circle large enough to cover an APS-C size sensor.

**ED:** Extra Low Dispersion, corrected for chromatic aberration

**G:** Gold, pro quality

**IF:** Internal Focusing

**SAM:** Smooth Autofocus Motor

**SSM:** Super Sonic Motor, quiet, fast, smooth, and accurate focusing

**Super ED:** Aspherical, better at correcting aberrations

**STF:** Smooth Transition Focus, special apodization elements

**T:** T-star coating, special optical coating developed by Carl Zeiss

**ZA:** Zeiss Alpha, Carl Zeiss optical formulas and coatings

## PENTAX

**\*:** FA\*, DA\* etc., star sign follows the lens series designation

**AL:** Uses one or more aspherical elements

**DA:** DSLRs with APS-C sized sensors

**DA L:** Very light construction for compact and light bodies

**D-FA:** Optimised for full frame DSLR's

**ED:** Extra-low dispersion glass elements

**FA:** Designed for full frame sensors

**FAJ:** No separate aperture ring

**IF:** Uses an internal focusing mechanism

**K:** Full 35mm frame coverage

**KA:** K mount with auto-aperture support

**KAF:** K mount with auto-aperture support, auto focus, and mechanical aperture sensing

**KAF2:** Same as K plus electrical contacts for power zoom

**Limited:** Very high quality

**SDM:** Super Direct-drive Motor

**SMC:** Super Multi Coating

**SP:** Super Protect coating

**WR:** Special seals resistant to dust and light rain

\*Acronyms compiled by Bob Brown

*DPI-SIG Magazine - May 2015*



# LENS ACRONYMS

## TONIKA

- AS:** Aspherical, eliminates the problem of coma and other types of lens aberrations
- AT-X:** Advanced Technology eXtra, most advanced design and fabrication technologies
- D:** Digitally optimized coatings
- G:** Gold, pro quality
- F&R:** Front and Rear aspherical
- FC:** Focus Clutch allows the focus to be moved quickly from the AF position back into the MF position
- FE:** Floating Element
- HLD:** High Refraction, Low Dispersion
- IF:** Internal Focus, focus stability
- PRO:** Internal Rear Focus, hardened Alumite (Armalite) finish to increase durability
- SD:** Super Low Dispersion, prevents chromatic aberration

## ZEISS

- ZE:** Lenses are compatible with Canon's EF mounts
- ZF.2:** Lenses are compatible with Nikon's F mounts
- ZA:** Lenses compatible with Sony Alpha mounts
- T\*:** Indicates anti-reflective coating which improves image quality in numerous lighting conditions

## LEICA

- APO:** Apochromatically corrected
- ASPH:** Aspheric design
- Beam Splitting:** Light is split between the light meter and pentaprism & viewfinder
- CLA:** Clean, Lubricate & Adjust
- Elmar:** Maximum lens aperture of f3.5 (1925), acronym of "Ernst", "Lieca" and "Professor Max Berek", designer of the original lenses
- Elmarit:** Maximum lens aperture of f2.8 (1930-59)
- Hektor:** Maximum lens aperture of f2.5, named after the lens designer's, Professor Max Berek's, dog
- Leica:** Derived from "Leitz" and "camera"
- M:** "Messucher", German for "Viewfinder (As in "M3", "M6", "M7" etc)
- Noctilux:** Maximum lens aperture of f1.0, "Nocti" for nocturnal, "lux" for light
- RF:** Range Finder
- Summarit:** Maximum lens aperture of f1.5
- Summicron:** Maximum lens aperture of f2.0
- Summilux:** Maximum lens aperture of f1.4
- Telyt:** Telephoto
- TTL:** Through The Lens
- Vulcanite:** Black rubberized textured material covered camera bodies (pre 1980's)
- VF:** View Finder



# THE GALLERY

## TOP PICK

Love Is In The Eyes by Diana Calleja





# THE GALLERY

*Continued*



**Fishing Shack (left)**  
by Marcel Seamples

**Location:** Pine Island, FL

**Date:** August 19, 2014

**Camera:** EOS 7D

**ISO:** 200

**Focal length:** 65 mm

**Lens:** EF 28-135 f11 IS USM

No Flash

**Chihuly Glass (right)**  
by Marcel Seamples

**Location:** Seattle, WA

**Date:** September 17, 2013

**Camera:** EOS 7D

**ISO:** 5000

**Focal length:** 28 mm

**Lens:** EF 28-135 f3.5 IS USM

**Note:** No flash





# THE GALLERY

*Continued*



**Vieilles Prison** (left)  
by Marcel Seamples

**Location:** Annecy, France  
**Date:** June 23, 2014  
**Camera:** EOS 7D  
**ISO:** 6400  
**Focal length:** 30 mm  
**Lens:** EF 28-135 f3.5 IS USM  
**No Flash**



**Taxi** (right)  
by Marcel Seamples

**Location:** Havana, Cuba  
**Date:** June 23, 2014  
**Camera:** EOS 7D  
**ISO:** 200  
**Focal length:** 30 mm  
**Lens:** EF 28-135 f8 IS USM  
**Note:** No flash



# THE GALLERY

*Continued*

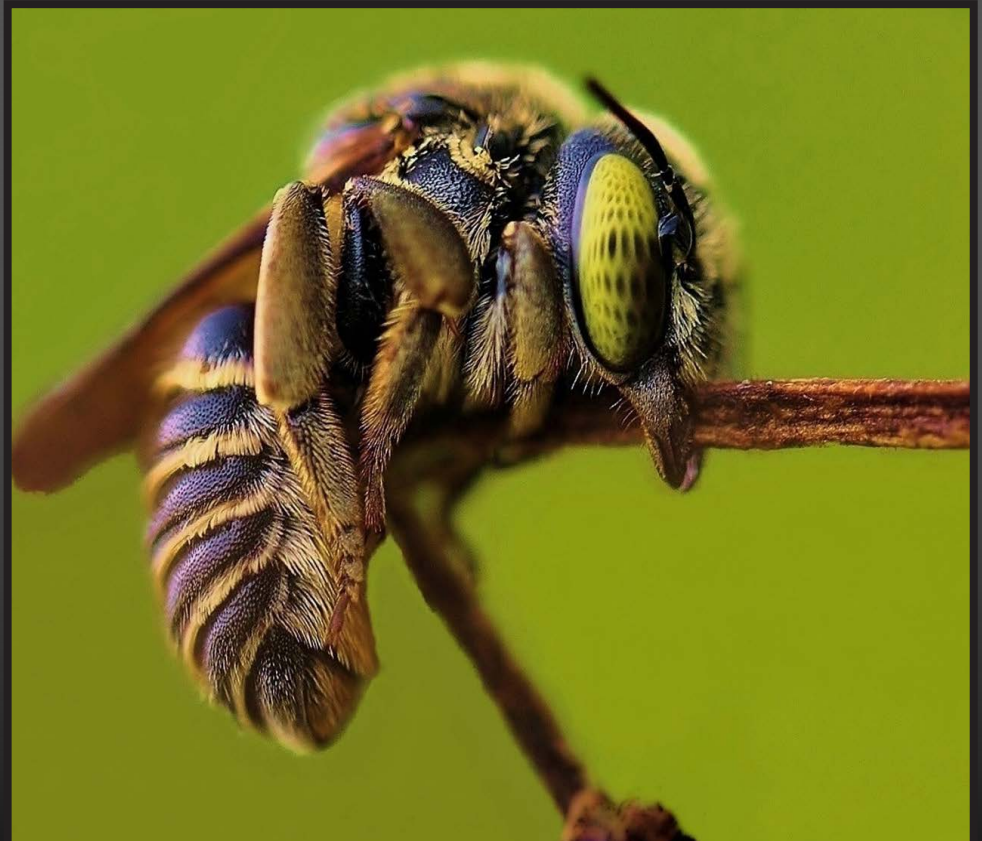


**Lunch-Time For Bee** (left)  
by Christina Skibicki

**Date:** September 28, 2011  
**Exposure:** 1/750 @ f/5.6  
**Focal Length:** 55mm  
**ISO:** 800  
**Camera:** Nikon D5000  
**Lens:** 18-55mm f3.5-5.6

**Hanging On** (right)  
by Christina Skibicki

**Date:** July 24, 2012  
**Exposure:** 1/400 @ f/5.0  
**Focal Length:** 60mm  
**ISO:** 400  
**Camera:** Nikon D5000





# THE GALLERY

*Continued*



**Vulture** (left)  
by Christina Skibicki

**Date:** January 7, 2015

**Exposure:** 1/5000 @ f/5.6

**ISO:** 640

**Camera:** Nikon D7100

Note: edited in Adobe Elements 11 using her own textures.

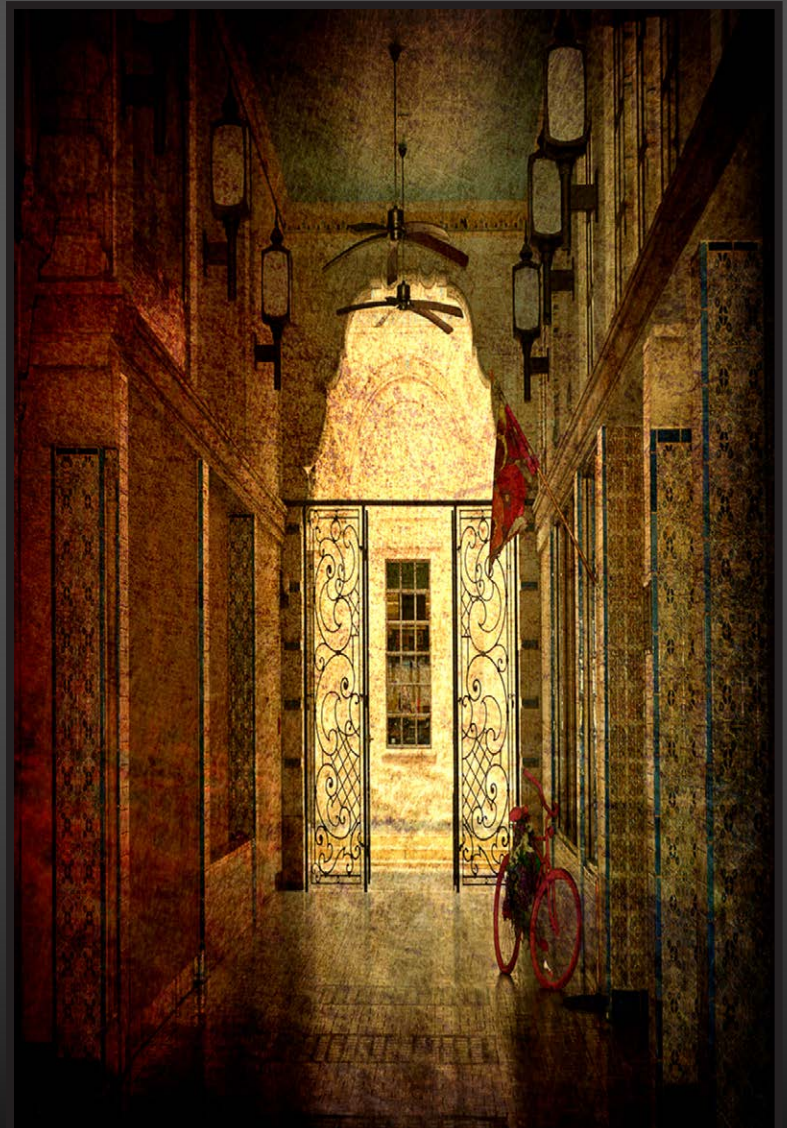
**Somewhere In Time** (right)  
by Christina Skibicki

**Exposure:** 1/50 @ f/5.6

**ISO:** 800

**Camera:** Nikon D7100

Note: edited in Adobe Elements 11 using her own textures.





# THE GALLERY

*Continued*



**Horseshoe (left)**  
by Scott Gross

**Date:** January 5, 2015  
**Exposure:** 15 sec. @ f/1.4  
**Focal Length:** 25mm  
**ISO:** 200  
**Camera:** Panasonic DMC-G5  
**Note:** No flash, processed with  
Corel PrintShop Pro

**Sunrise 1 (right)**  
by Scott Gross

**December 15, 2014**  
**Exposure:** 1/500 sec. @ f/2.8  
**Focal Length:** 25mm  
**ISO:** 160  
**Camera:** Panasonic DMC-G5  
**Note:** No flash, processed with Corel  
PrintShop Pro





# THE GALLERY

*Continued*



**Sunrise 2** (left)  
by Scott Gross

**December 15, 2014**

**Exposure:** 1/1250 sec. @ f/1.4

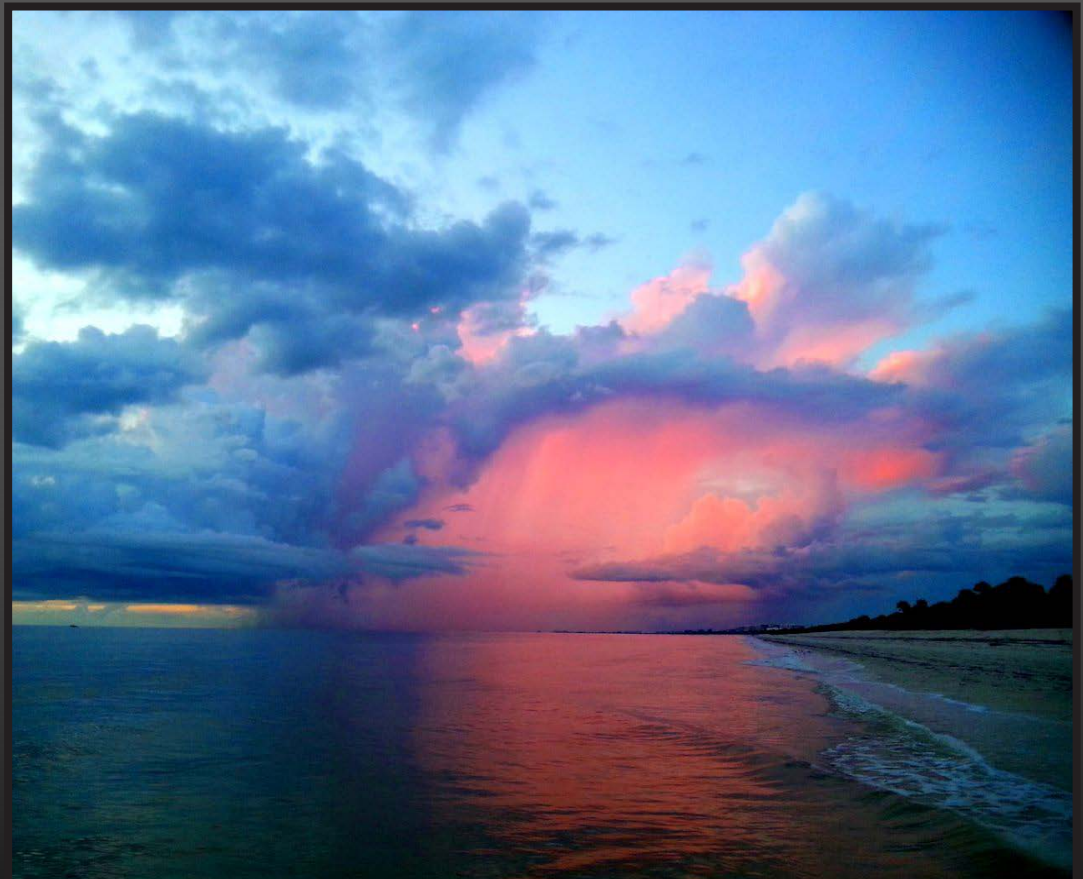
**Focal Length:** 25mm

**ISO:** 400

**Camera:** Panasonic DMC-G5

**Note:** No flash, processed with  
Corel PrintShop Pro

**Pink Clouds** (right)  
by Scott Gross



**September 24, 2014**

**Camera:** Samsung Galaxy S3 (a.k.a.,  
SPH-L710)

**Note:** No flash, processed with Corel  
PrintShop Pro



# THE GALLERY

*Continued*



**Panorama** (above) by Benjamin Carp

Marco Island Historic Museum

January 18, 2012, **Camera:** Sony DSC-WX150, **Exposure:** 1/30 sec. @ f/3.3, **Focal Length:** 4.44mm, **ISO:** 320

**Wood Duck** (right)  
by Benjamin Carp

**March 10, 2012**

**Exposure:** 1/60 sec. @ f/4.5

**Focal Length:** 30.5mm

**ISO:** 100

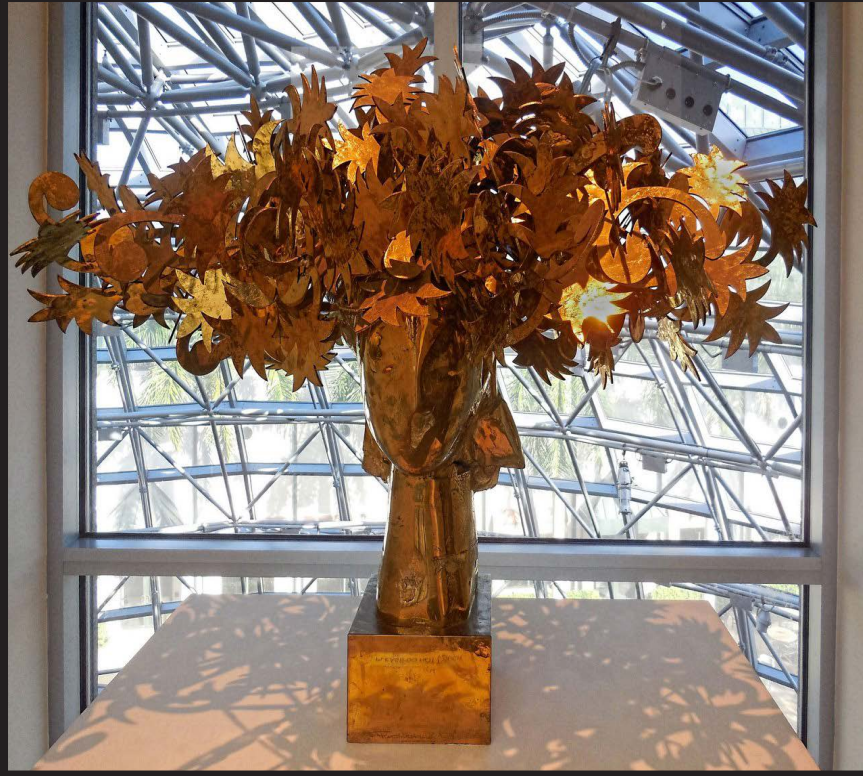
**Camera:** Canon PowerShot G11





# THE GALLERY

*Continued*



**Baker Museum** (left)  
by Benjamin Carp

**November 26, 2014**

**Exposure:** 1/30 sec. @ f/3.1

**Focal Length:** 4.5mm

**ISO:** 140

**Camera:** Nikon Coolpix S6500

**Houser** (right)  
by Benjamin Carp

**November 26, 2014**

**Exposure:** 1/8 sec. @ f/3.1

**Focal Length:** 4.5mm

**ISO:** 450

**Camera:** Nikon Coolpix S6500





# THE GALLERY

*Continued*



**Ibis In Flight** (above) by Edwin Cohen

Florida Everglades along US41

January 3, 2013, **Camera:** Nikon D300, **Exposure:** 1/320 sec. @ f/11, **Focal Length:** 500mm, **ISO:** 400

**Roseates** (right)  
by Edwin Cohen  
Ding Darling



**March 11, 2014**

**Exposure:** 1/1250 sec. @ f/11

**Focal Length:** 600mm

**ISO:** 400

**Camera:** Nikon D800

**Lens:** 600mm f/4.0



# THE GALLERY

*Continued*



**White Pelicans (left)**  
by Edwin Cohen

**March 25, 2013**  
**Exposure:** 1/250 sec. @ f/8  
**Focal Length:** 210mm  
**ISO:** 400  
**Camera:** Nikon D800

**Beach and Sunrise (right)**  
by Edwin Cohen  
Sanibel, Florida

**November 29, 2012**  
**Exposure:** 1/400 sec. @ f/10  
**Focal Length:** 32mm  
**ISO:** 400  
**Camera:** Nikon D800





# THE GALLERY

*Continued*



**Sandhill Crane** (left)  
by Lorri Freedman

**February 26, 2013**

**Exposure:** 1/1250 sec. @  
f/6.3

**Focal Length:** 300mm

**ISO:** 640

**Camera:** Nikon DX2S

**Lens:** 70-300mm f/4.5-5.6

**Dome Houses** (right)  
by Lorri Freedman

**February 23, 2013**

**Exposure:** 1/2000 @ f/9.0

**Focal Length:** 190mm

**ISO:** 400

**Camera:** Nikon D3S

**Lens:** 28-300mm f/3.5-5.6





# THE GALLERY

*Continued*



**Brooklyn Bridge &  
Tobacco Building** (above)  
by Lorri Freedman

**May 11, 2008**  
**Exposure:** f/11  
**Focal Length:** 10.5mm  
**ISO:** 100  
**Camera:** Nikon DX2S



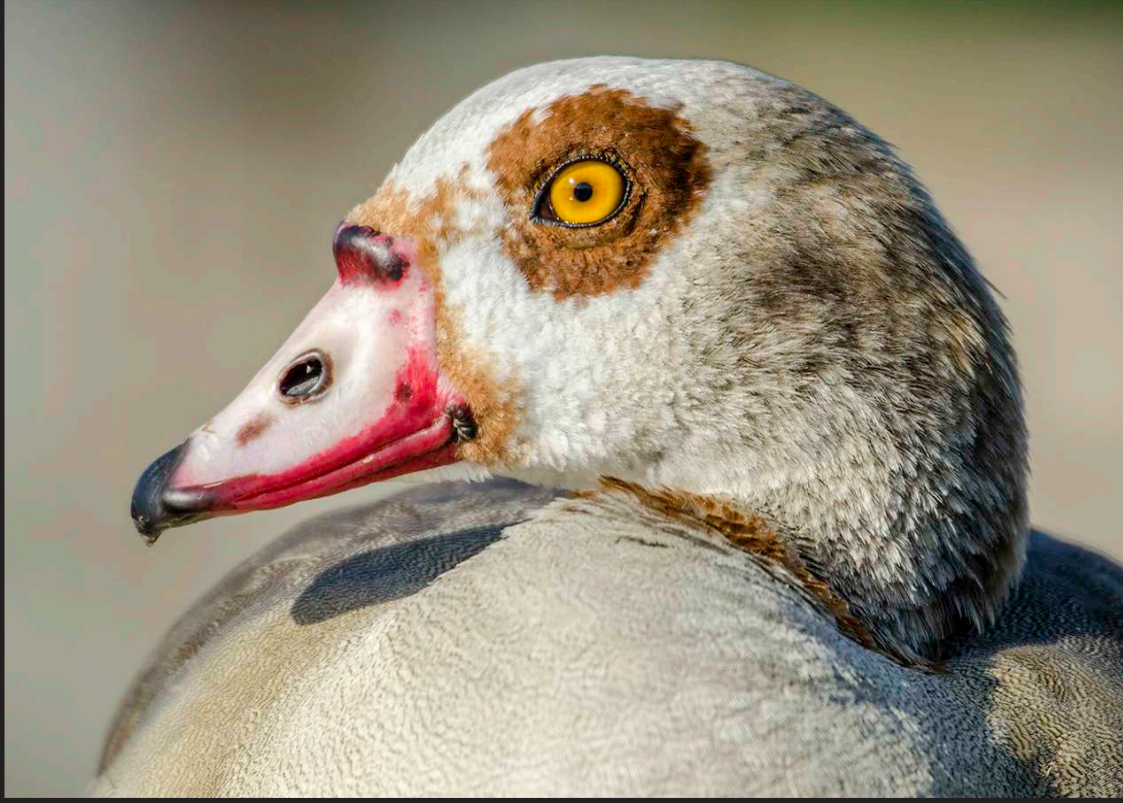
**An Iris** (left)  
by Lorri Freedman

**March 4, 2008**  
**Exposure:** 14 sec. @ f/20  
**Focal Length:** 105mm  
**ISO:** 100  
**Camera:** Nikon DX2S



# THE GALLERY

*Continued*

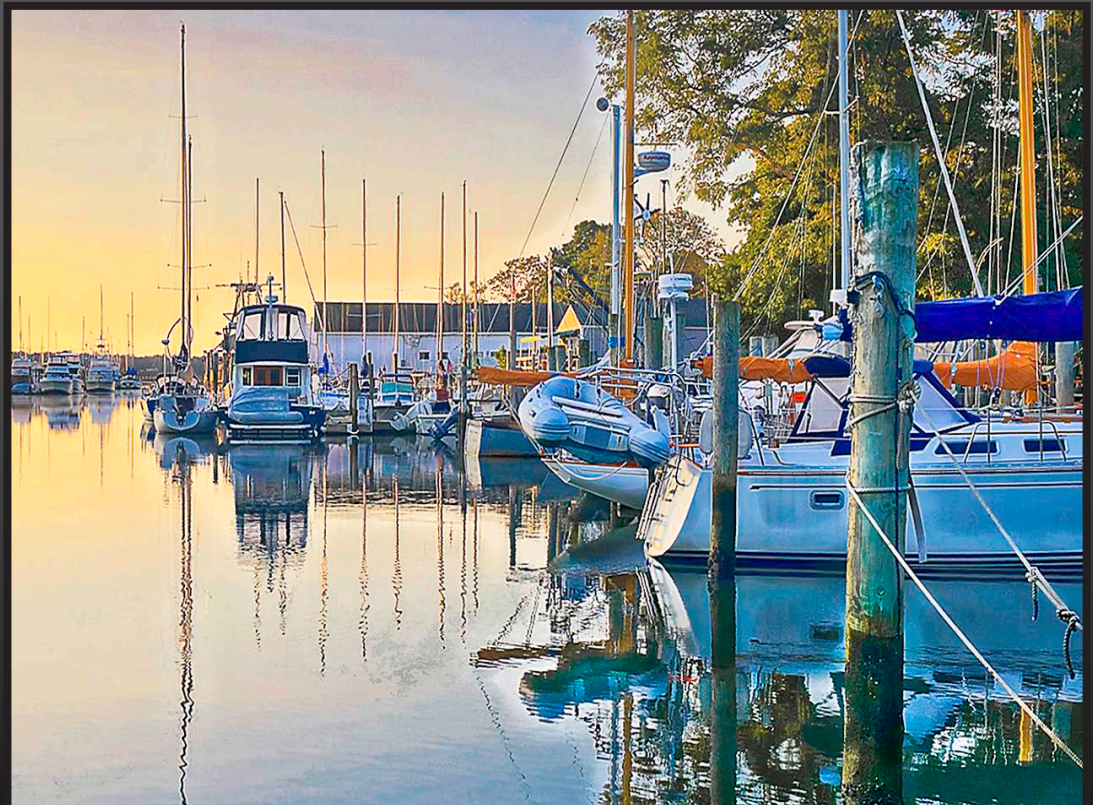


**Duck (left)**  
by Art David

**February 20, 2013**  
**Exposure:** 1/600 sec. @ f/6.3  
**Focal Length:** 380mm  
**ISO:** 320  
**Camera:** Nikon D7000  
**Lens:** 50-500mm

**Greenport Morning (right)**  
by Art David

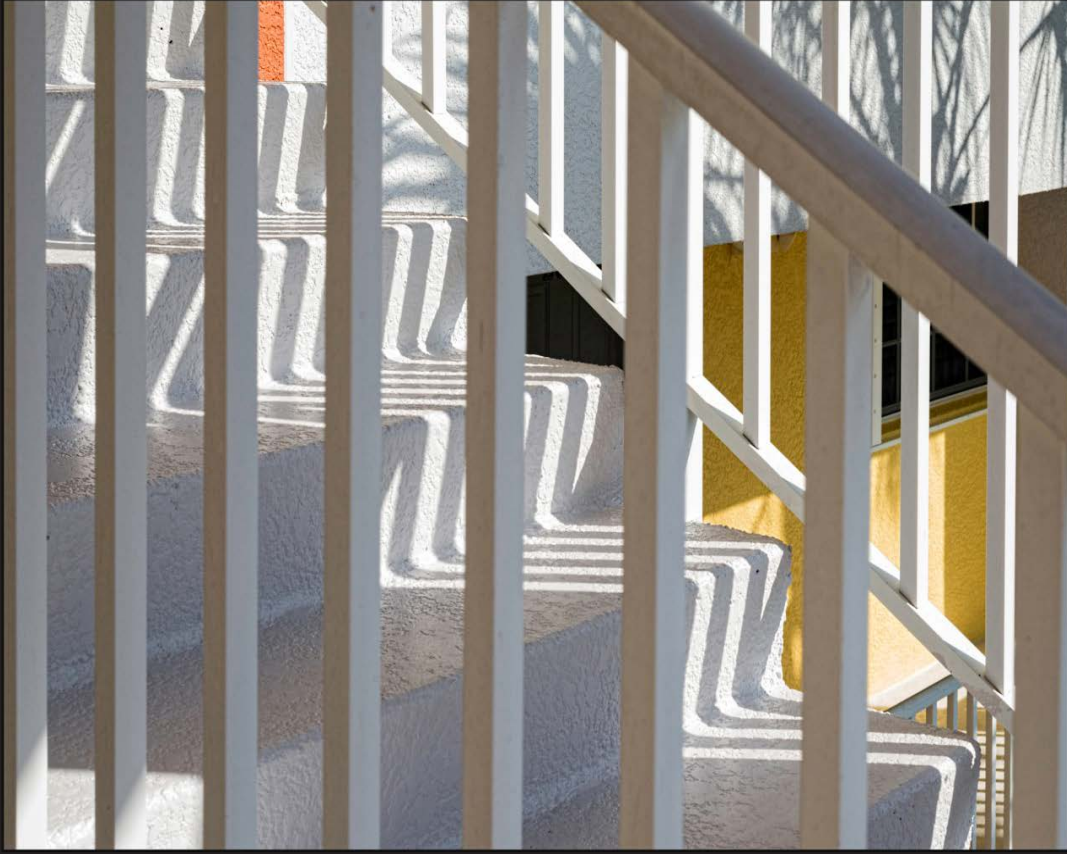
**September 15, 2012**  
**Exposure:** 1/40 @ f/11  
**Focal Length:** 30mm  
**ISO:** 400  
**Camera:** Nikon D90  
**Lens:** 18-55mm





# THE GALLERY

*Continued*



**Sunshine Plays The Piano**  
(left)

by Art David

**November 15, 2014**

**Exposure:** 1/90 sec. @ f/13

**Focal Length:** 50mm

**ISO:** 400

**Camera:** Nikon D800

**Lens:** Nikkor 50mm f/1.8



**Engraver (right)**  
by Art David

**September 9, 2014**

**Exposure:** 1/15 @ f/4.5

**Focal Length:** 40mm

**ISO:** 800

**Camera:** Nikon D800

**Lens:** Nikon 28-300mm



# THE GALLERY

*Continued*



**Family Affair** (above)  
by Diana Calleja

**Date:** February 10, 2014 at 10:49 AM  
**Exposure:** 1/8000 @ f/5.6  
**Focal Length:** 330mm  
**ISO:** 320  
**Camera:** Canon EOS 7D  
**Lens:** Canon EF 100-400mm f/4.5-5.6L IS USM

**Attention To Details** (right)  
by Diana Calleja

**Date:** February 9, 2014 at 10:02 AM  
**Exposure:** 1/1250 @ f/11  
**Focal Length:** 170mm  
**ISO:** 320  
**Camera:** Canon EOS 7D  
**Lens:** Canon EF 100-400mm f/4.5-5.6L IS USM





# THE GALLERY

*Continued*



**Pink Reflection** (left)

by Diana Calleja

**Date:** August 1, 2014 at 8:09 AM

**Exposure:** 1/2000 @ f/6.3

**Focal Length:** 190mm

**ISO:** 400

**Camera:** Canon EOS 7D

**Lens:** Canon EF 100-400mm f/45.-5.6L IS USM

**Love Is In The Eyes** (right)

by Diana Calleja

[Issue 5 Top Pick]

**Date:** January 17, 2014 at 12:18 PM

**Exposure:** 1/8000 @ f/6.3

**Focal Length:** 400mm

**ISO:** 400

**Camera:** Canon EOS 7D

**Lens:** Canon EF 100-400mm f/45.-5.6L IS USM





# THE GALLERY

*Continued*



**17th Green at TPC Sawgrass - Ready for the Players!** (above)  
by Ronald Reid

**Date:** May 7, 2013  
**Exposure:** 1/640 @ f/8  
**Focal Length:** 18mm  
**ISO:** 400  
**Camera:** Canon EOS  
Digital Rebel XSi  
**Lens:** Canon EFS 18-55mm

**Freedom is not Free - Marine  
Corps Memorial** (right)  
by Ronald Reid

**Date:** October 4, 2009  
**Exposure:** 1/6 @ f/4  
**Focal Length:** 600mm  
**ISO:** 800  
**Camera:** Canon EOS  
Digital Rebel XSi  
**Lens:** Canon EF 70-300mm





# THE GALLERY

*Continued*



**Marco Island Eagle Building  
its Nest (left)**  
by Ronald Reid

**Date:** October 17, 2014  
**Exposure:** 1/2000 @ f/7.1  
**Focal Length:** 300mm  
**ISO:** 400  
**Camera:** Canon EOS  
Digital Rebel XSi  
**Lens:** Canon EF 70-300mm

**Peaceful Evening on the  
Naples Pier (right)**  
by Ronald Reid

**Date:** August 29, 2014  
**Exposure:** 20 sec. @ f/5.6  
**Focal Length:** 600mm  
**ISO:** 800  
**Camera:** Canon EOS  
Digital Rebel XSi  
**Lens:** Canon EFS 18-55mm





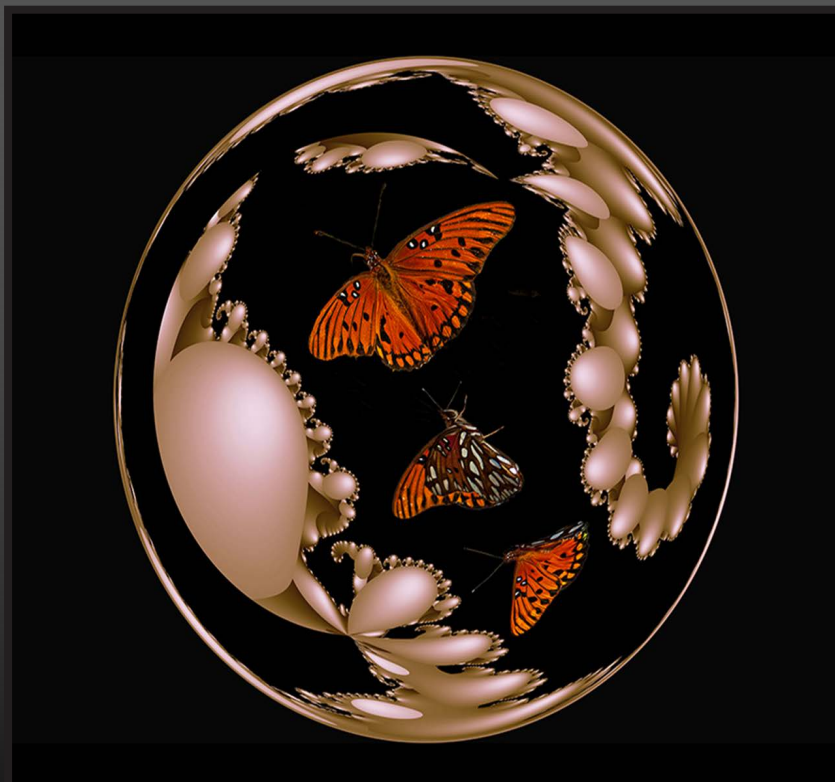
# THE GALLERY

*Continued*



**Deco Car** (above) by Nancy Springer

**A World of Pearls and Butterflies** (below) by Nancy Springer





# THE GALLERY

*Continued*



**Strutt 'N His Stuff** (left)  
by Nancy Springer

**Exposure:** 1/1250 @ f/8

**ISO:** 400

**Camera:** Canon EOS 70D

**Lens:** Canon EF 100-400mm

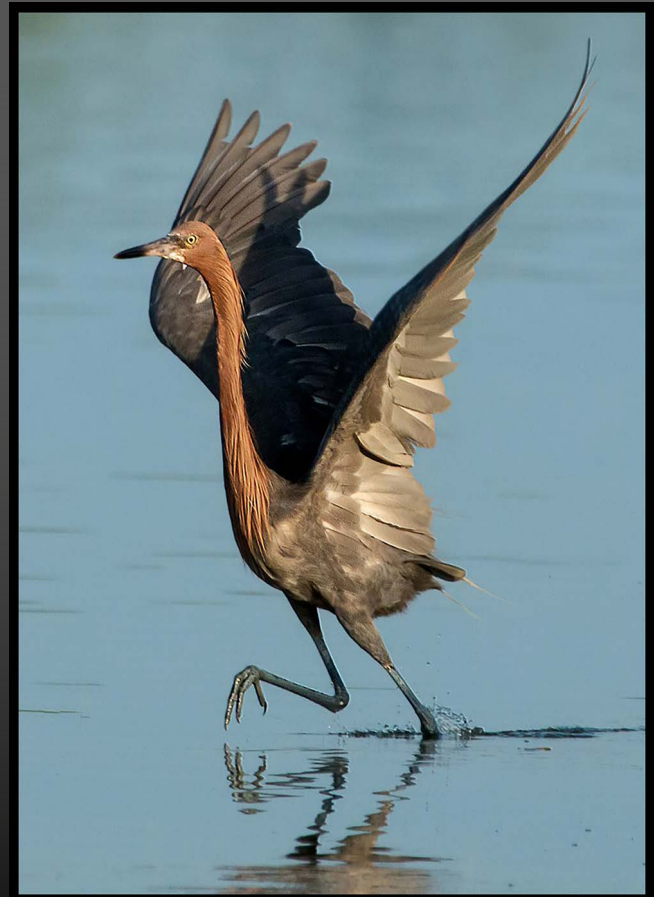
**Taking Off** (right)  
by Nancy Springer

**Exposure:** 1/1250 @ f/8

**ISO:** 400

**Camera:** Canon EOS 70D

**Lens:** Canon EF 100-400mm





# THE GALLERY

*Continued*



**Horseshoe Bend, Arizona** (left)  
by Robert Bear

**Date:** March 31, 2014  
**Exposure:** 1/250 @ f/22  
**Focal Length:** 24mm  
**ISO:** 8000  
**Camera:** Canon EOS 5D Mark III  
**Lens:** Canon EF 24-70 f/2.8 II USM

**Bow Lake, Alberta** (right)  
by Robert Bear

**Date:** December 10, 2008  
**Exposure:** .4 sec @ f/4.5  
**Focal Length:** 33mm  
**ISO:** 125  
**Camera:** Canon EOS 40D





# THE GALLERY

*Continued*



**Wet Grizzly** (left)  
by Robert Bear

**Date:** May 30, 2013

**Exposure:** 1/800 @ f/18

**Focal Length:** 400mm

**ISO:** 8000

**Camera:** Canon EOS 5D Mark III

**Lens:** Canon EF 100-400 f/4.5-5.6L IS USM

**Young Elk** (right)  
by Robert Bear

**Date:** July 26, 2014

**Exposure:** 1/60 @ f/4

**Focal Length:** 200mm

**ISO:** 500





# THE GALLERY

*Continued*



**Monastery Books (left)**  
by Richard Reich

**Date:** June 30, 2014  
**Exposure:** 1/20 @ f/5  
**Exposure Bias:** -1EV  
**Focal Length:** 28mm  
**ISO:** 800  
**Camera:** Nikon D800  
**Lens:** Nikkor 28-300mm f/3.5-5.6  
**Note:** Hand held

**Theological Hall (right)**  
by Richard Reich

**Date:** June 30, 2014  
**Exposure:** 1/20 @ f/4.8  
**Exposure Bias:** -1/3 EV  
**Focal Length:** 62mm  
**ISO:** 800  
**Camera:** Nikon D800  
**Lens:** Nikkor 28-300mm f/3.5-5.6  
**Note:** Hand held





# THE GALLERY

*Continued*



**Aspen Way** (left)  
by Harold Kurzman  
(Colorado)

**Date:** July 21, 2014  
**Exposure:** 1/250 @ f/10  
**Focal Length:** 28mm  
**ISO:** 400  
**Camera:** Canon EOS Digital Rebel XT

**Millstones** (right)  
by Harold Kurzman

**Date:** April 20, 2010  
**Exposure:** 1/320 @ f/11  
**Focal Length:** 28mm  
**ISO:** 400  
**Camera:** Canon EOS Digital Rebel XT





# THE GALLERY

*Continued*



**Calla Blossom** (left)  
by Harold Kurzman

**Date:** December 3, 2013

**Exposure:** 1/800 @ f/4

**Focal Length:** 38mm

**ISO:** 400

**Camera:** Canon EOS  
Digital Rebel XT

**Ribbon Cutting** (below)  
by Harold Kurzman

**Date:** March 30, 2014

**Exposure:** 1/500 @ f/11

**Focal Length:** 200mm

**ISO:** 200

**Camera:** Canon EOS  
Digital Rebel XT





# THE GALLERY

*Continued*



**Montana Farm Rainbow** (left)  
by Bob Brown  
(Montana)

**Date:** July 2, 2003  
**Exposure:** 1/500 @ f/5.6  
**Focal Length:** 21mm  
**ISO:** 100  
**Camera:** Olympus C3040Z

**UT-12** (below)  
by Bob Brown  
(Utah)

**Date:** August 19, 2014  
**Exposure:** 1/10 sec. @ f/8.0  
**Focal Length:** 50mm  
**ISO:** 100  
**Camera:** Nikon D800  
**Lens:** Nikkor 24-70mm f/2.8G ED





# THE GALLERY

*Continued*



**An Off-Road View** (left)  
by Bob Brown

**Date:** March 21, 2015  
**Exposure:** 13 sec @ f/2.0  
**Focal Length:** 24mm  
**ISO:** 5000  
**White Balance:** 4350K  
**Camera:** Nikon D800  
**Lens:** Rokinon 24mm f/1.4

**Window Rocks** (right)  
by Bob Brown  
(Utah)

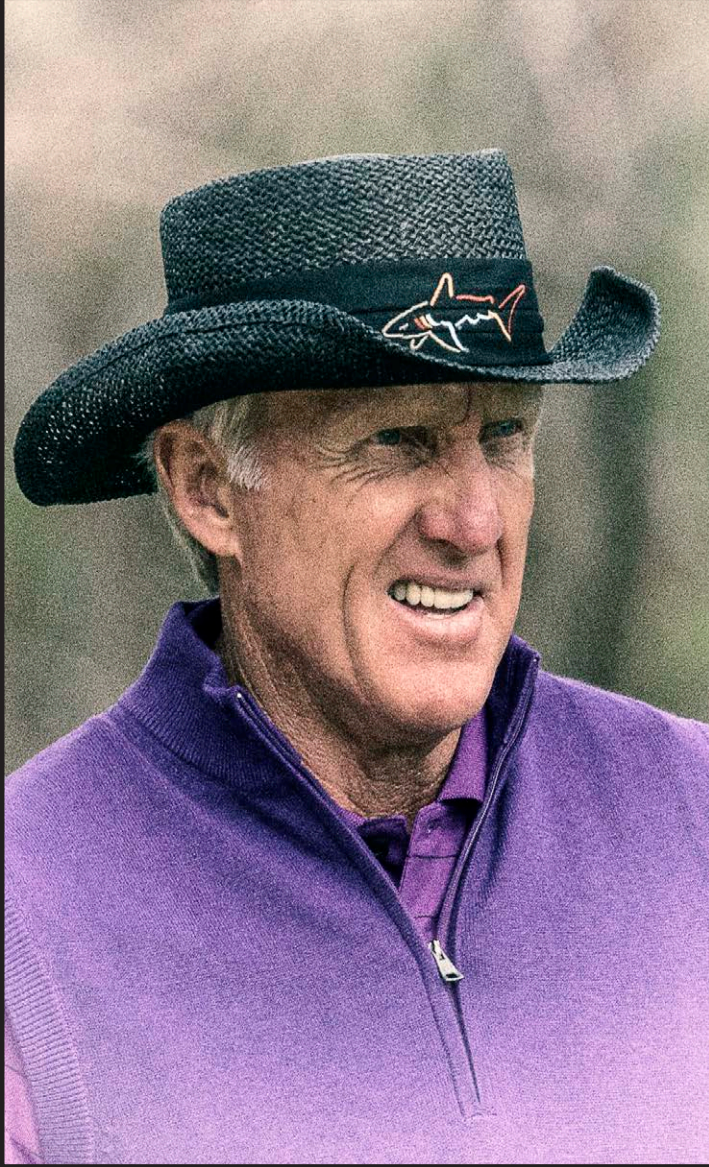
**Date:** August 22, 2014  
**Exposure:** 13 sec. @ f/2.0  
**Focal Length:** 24mm  
**ISO:** 5000  
**White Balance:** 4350K  
**Camera:** Nikon D800  
**Lens:** Rokinon 24mm f/1.4





# THE GALLERY

*Continued*



**Norman** (left)  
by John Mancuso

**Date:** December 9, 2014  
**Exposure:** 1/2000 @ f/5.6  
**Focal Length:** 500mm  
**ISO:** 800  
**Camera:** Canon EOS 7D Mark II  
**Lens:** Canon EF 500mm f/4L IS II USM



**Ko** (right)  
by John Mancuso

**Date:** November 19, 2014  
**Exposure:** 1/1000 @ f/5.6  
**Focal Length:** 700mm  
**ISO:** 400  
**Camera:** Canon EOS 5D Mark III  
**Lens:** Canon EF 500mm f/4L IS II  
USM + 1.4x III



# THE GALLERY

*Continued*

**Wei (right)**  
by John Mancuso

**Date:** November 29, 2014  
**Exposure:** 1/6450 @ f/4.0  
**Focal Length:** 182mm  
**ISO:** 160  
**Camera:** Canon EOS 7D Mark II  
**Lens:** Canon EF 70-200mm  
f/2.8L IS II USM



**Ko (below)**  
by John Mancuso

**Date:** December 9, 2014  
**Exposure:** 1/1600 @ f/5.6  
**Focal Length:** 500mm  
**ISO:** 800  
**Camera:** Canon EOS 7D Mark II  
**Lens:** Canon EF 500mm  
f/4L IS II USM





# THE GALLERY

*Continued*



**Forsyth Tritons** (left)  
by Nancy Garrison

**Date:** October 19, 2011

**Exposure:** 1/125 @ f/5.6

**Focal Length:** 53mm

**ISO:** 400

**Camera:** Canon EOS 60D

**Lens:** Canon EF-S 15-85mm f/3.5-5.6 IS USM

**The Viceroy** (right)  
by Nancy Garrison

**Date:** October 19, 2011

**Exposure:** 1/125 @ f/5.6

**Focal Length:** 53mm

**ISO:** 400

**Camera:** Canon EOS 60D

**Lens:** Canon EF-S 15-85mm  
f/3.5-5.6 IS USM





# THE GALLERY

*Continued*



Remember Gent (left)  
by Nancy Garrison

**Date:** November 10, 2012

**Exposure:** 1/40 @ f/2.4

**Focal Length:** 4.28mm

**ISO:** 64

**Camera:** iPhone

**Flash:** Did not fire

Prettys At The Rest Stop (right)  
by Nancy Garrison

**Date:** September 3, 2013

**Exposure:** 1/2513 @ f/2.4

**Focal Length:** 4.28mm

**ISO:** 50

**Camera:** iPhone

**Flash:** Fired







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[Skibickic@aol.com](mailto:Skibickic@aol.com)



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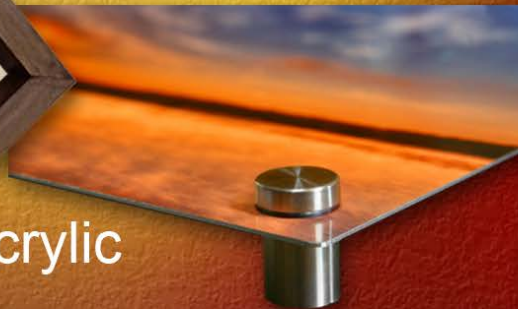
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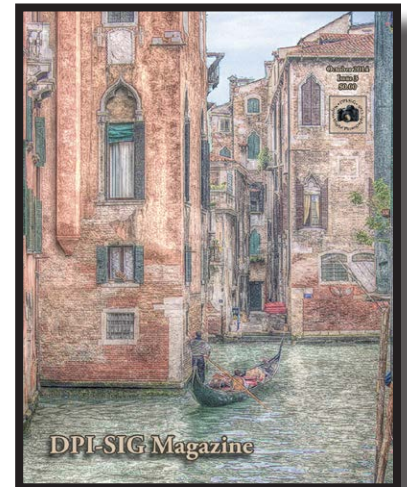
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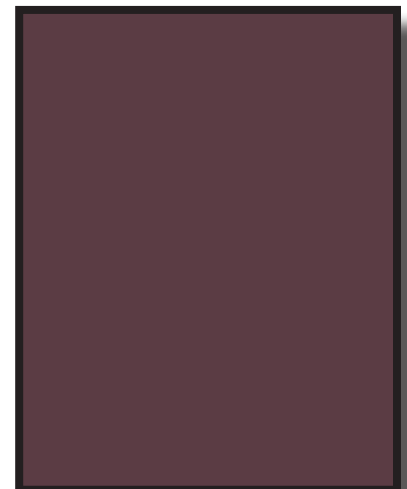
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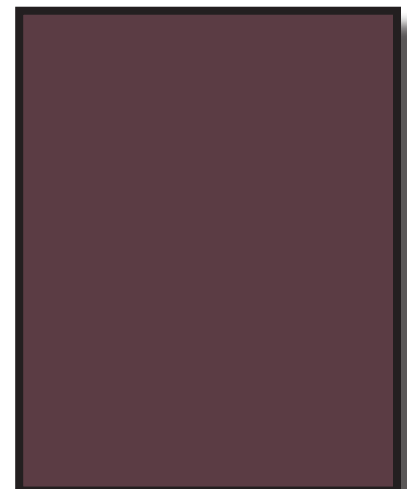
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## Magazine Personnel and Contributors

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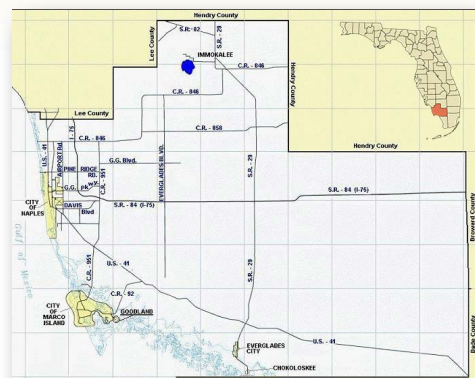
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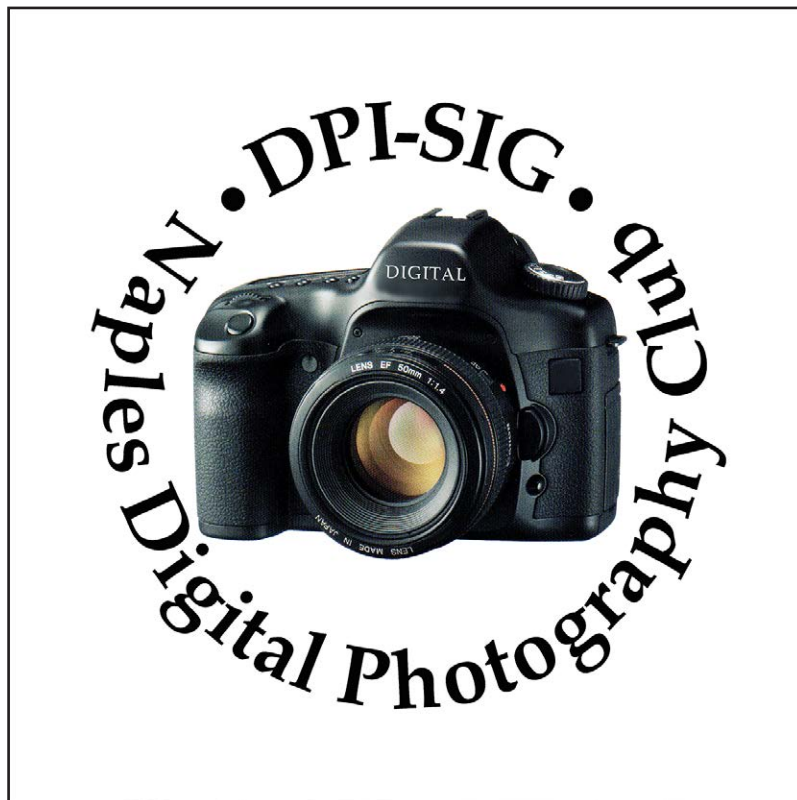


*\*If you would like to contribute articles, "The Gallery" photos, blogs, ideas or make comments, please direct them to Bob Brown at [dpi-editor@naples.net](mailto:dpi-editor@naples.net). Thanks!*

### SUBMISSION INFORMATION:

- **Release Dates:** January 1st, May 1st and September 1st
- Article and gallery photos submissions must be **1280 pixels** on the **long side**
- "The Gallery", include your name, location taken, a brief blurb about the photo and the metadata
- Articles, refer to previous issues for samples. First time submitters must include a **300 x 300 pixel** headshot.





**Naples Digital Photography Club**