

# DPI-SIG Magazine



September 2015

Issue 6

\$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:

7007 Lely Cultural Pkwy  
Florida SouthWestern State College  
Building J, Conference Center  
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

*DPI-SIG Magazine - September 2015*

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by Alister Benn



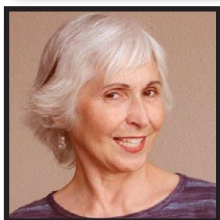
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Member Images

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



**Title:** “Mushrooms”

**Photo by:** Steve Augulis

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

**ISO:** 100

**Aperture:** f2.8

**Focal length:** 200mm

**Exposure time:** 1/1000

# Inside Issue 6



I'd like to draw your attention to our very special guest writer, Alister Benn. Some of you might recognize his name as he was one of the speakers at the 2015 FCCC Conference in Fort Myers, Florida. I asked Alister if he would consider writing an article for our magazine. I assumed the worst thing he could say was, "No." However, he enthusiastically said, "Yes."

I met Alister through an email. I bought his ebook, "[Seeing the Unseen - How to Photograph Landscapes at Night](#)." After I read his ebook, I had a couple of questions. I sent him an email with my questions. To my surprise, he responded the same day with a very detailed response. By the way, his book was outstanding. I had a few more communications with Alister. In one of the emails, I asked him to consider speaking at the conference. So he knew I wasn't a complete crackpot, I gave him a link to the FCCC and DPI-SIG websites for further details. He said he was very interested in speaking at the conference. First, he would have to speak with his business partner, his wife Juanli Sun. He agreed to speak at the conference. I then referred Alister to Don Fischer, the conference coordinator.

## METADATA

In case you didn't notice, I try to include most of the metadata with each image in the gallery. The reason for this is so viewers can get an idea of what you did to capture your image. Even if the image is altered, the reader can see what you did to take the initial shot. The Gallery is meant to be more than just a gallery, it's also meant to be a learning tool.

Just a reminder, you can enlarge almost all images in the magazine with no loss in quality. If you're on a computer, you can change the image size of the PDF by altering the page size in the task bar. If you open this magazine in an iPad, you can then enlarge an image by double-tapping it. Double-tap again and it will go back to the previous size.

Enjoy!

Bob Brown

*RB Brown*

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

# *How to Shoot Great Seascapes*

by Alister Benn



The late great Galen Rowell once advised us to look to the edges of environments, and there we would find many successful images.

*Where the land meets the sea must be by far one of our most fertile hunting grounds.*



***Solid Air – Spain***

**E**ver since we were children, given a bucket and spade, a long summer's day and a dripping ice cream, the seaside has been a draw, filling our lives with some of our fondest memories.

As adults, I believe much of this draw has to do with nostalgia, the sense of exploration, rich air and occasionally, just a little hint of danger. Certainly, as photographers, we flock to the seashore with as much enthusiasm as we ever did, and being so popular for family vacations, a few quiet hours before dawn are usually possible, even allowing for the most hectic of itineraries.

In many respects, a list of how to make great seascape images can appear very obvious, but as a professional landscape photographer, I know well the need for methodical preparation, anticipation and a willingness to experiment. I also appreciate the need to have the reassuring framework of a process, something I call The Creative Cycle.

**VISION | CAPTURE TECHNIQUE | PROCESSING**

# *How to Shoot Great Seascapes*

Every photograph ever made starts with an event, an interaction between a photographer and the landscape. Something stimulates you; a shape, pattern or color combination. Equally, on a more subtle level, that stimulus can be emotional, and it is more how we feel about a place that prompts us to take our camera out the bag and make the decision to take a photograph.

Thus begins a process of arrangement, organization, capture and processing that in some way aims to strike a chord with another viewer, uniting them from their space in front of a computer thousands of miles away, with our little spot by the beach as the sun went down.

## *1: Be Inspired*

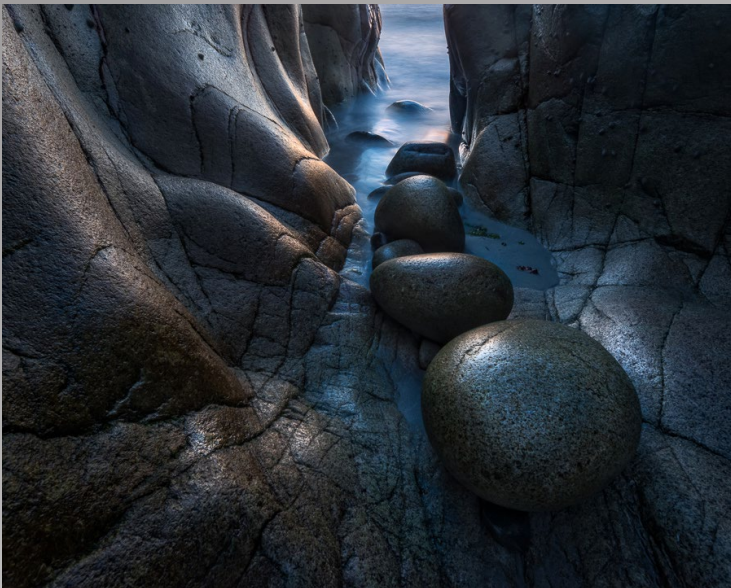
I do not believe that many, if any photographers are born brilliant. Everyone has to put the time into his art and craft to develop a technical understanding of the possible (and the impossible), and the artistic ability to see the world in a grain of sand. Seeing creatively is a skill; it can be learned.

However, it is a discipline that takes time, and I feel a very rapid shortcut to it is to surround your self with excellence. Nobody lives in a creative vacuum any more; we are constantly looking at and being exposed to images.

Every day I find new images online that inspire me to re-evaluate my concept of the possible and help me see the world in fresh and exciting ways. Art is a community, with healthy cross-pollination between all its manifestations. It doesn't matter if you are picking up a camera for the first time, or a hardened veteran, viewing inspiring images allows you to evaluate your skills objectively and determine a likely course for your development.



***Batman Begins - Iceland***



***Metamorphosis I – England***

## *2: Development of Personal Style*

Plagiarism is all well and good, and initially helps us develop our necessary skill sets and technical abilities. It is natural to see the work of someone who inspires you and want to make images in that style. I am sure we've all been there - I know I have.

When I first saw the images of Galen Rowell, they impacted me hugely, and a lot of my earlier work from the Himalaya of Nepal, SW China and Tibet were inspired in part by the work of Galen.

A time does come though, when you realize that they are not your images any more, but copies - technically proficient clones of someone else's vision.

However, what I did find by surrounding myself with inspiring excellence was to find what type of images, subject matter, style, and look and feel I was visually drawn to. I like big mountains in great light, the sun sparkling on wet sand at sunset and especially the look of the ocean under moonlight. These visual clues triggered a progression in my own work that led me throughout the Himalaya and the coasts of Spain, Indonesia and Thailand, back to my own home country and the rugged north west coast of Scotland. Your empathy with certain environments and visual messages will lead you on your own photographic journeys.

# *How to Shoot Great Seascapes*

## *3: Raise your bar*

We are all unique; we have varying levels of motivation: dedication, perseverance, free time, financial capability, creativity and inspiration.

It is important for us to manage our own expectations and evaluate our capabilities, strengths, weaknesses and ambitions in a realistic manner. Photography is progressive in nature – development in certain fields relies upon layers of understanding from a solid foundation up.

Regardless of your current capability or starting point however, we can all benefit from setting the bar just a little higher than we think we can reach. In this way, if we fall a little short, chances are we have still exceeded our initial expectations! Don't you just love motivational psychology?



**The Gate - Scotland**

## *4: Know your gear*

I love teaching – I get a real thrill from explaining my philosophy, inspirations, passion and techniques with people who are really keen to learn. I would say that one of the most common barriers to people finding their true creativity is their relationships with their gear.

To me, cameras, lenses, cable-releases and filters are all just tools – they do one job and one job only. They get light recorded on a digital sensor (or film). The purpose of any photographic trip to the coast is to get light in the can – RAW Files.

I strip my shooting down to a minimum of fuss. I don't worry about metering modes, accurate white balance, or some insignificant auto-focus preset.



**Silent Serenade - Scotland**

I want my images to be exposed, focused and most importantly of all – well composed. Great images are a product of great compositions; great light comes a distant second place.

The Histogram and the Preview Screen at the back of the camera are my only tools to successful exposure and knowing how to quickly add or subtract a stop or two of light in Manual Mode constitutes the must know section of point 4.

All the techniques in the world are just solutions to the problems we encounter every day we're out with a camera. Have the techniques in your toolbox, but don't let them lead the show - *Composition is always King!*

# *How to Shoot Great Seascapes*

## *5: Look for the Flow*

In the same way that water streams back down a beach with each receding wave, the eye moves through the frame looking for visual signals and anchors. In seascape photography, flow can be both literal and implied.

We can use the path of water flow to lead the eye, or the lines of rocks on the beach; everything within an image is related to everything else, including the four walls of the frame. How all the subjects within the frame relate to each other and the frame itself is the whole point of the discipline of composition.

Be critical of your compositions; look for the flow, how your eyes move through the scene and how all the elements interact with the sides of the frame. It's never a great idea to cut important subjects with the frame edges; give them space to breathe.



*Old Bones - Florida*

## *6: Find the Mood*

One of my very favorite topics is Creative Vision – the act of looking at a scene and having an idea of how it will look in a final image. Some of those points may involve post processing, which we will come to later. More immediately, we can consider the implications of the Mood Mode, or TV as most people call it.

I have stopped thinking about photography in terms of Apertures and Shutter Speeds; instead, preferring a more intuitive way with Depth and Mood.

**APERTURE = DEPTH | SHUTTER SPEED = MOOD**

Simply put, fast shutter speeds freeze motion, making static, energetic, detailed, sparkling and tenser images.

Slow, drawn out shutter speeds of many seconds create flow, calm, simplicity and harmony.

Your choice of shutter speed, aperture and ISO are creative decisions that must be made at the time of capture – between them they dial in the necessary exposure.

# *How to Shoot Great Seascapes*

## *7: Tides*

Every year people die at the coast because incoming tides catch them out, getting stranded on rocks or otherwise cut off from a safe escape route. Safety is paramount by the sea, with no image being worth crazy risks.

From a creative point of view, low tides and high tides offer quite different shooting opportunities.

Low tides are great for finding intimate details on the beach to use as foregrounds, whereas high tides tend to work well with simple compositions involving nothing more than a few rocks or a sea stack.

I would advise people visiting a new beach to go at high tide and shoot as it recedes. This way you can explore down the beach without fear of being caught out. The tides are predictable and most places around the world have tide time resources online to be checked before a planned trip.

The minimum information you must have before any coastal photo trip is whether the tide is falling or coming in. BE SAFE.



*The Fang - Spain*

# *How to Shoot Great Seascapes*

## *8: Familiarity*

They say familiarity breeds contempt, but I prefer content. In coastal surroundings once you are familiar with the layout of a beach, the locations of key compositional elements and the height and period of the tides, it is easier to relax the mind and create more simple and deconstructed images.

I agree there is a lot to be said for spontaneous creativity and responding to a new location in a dynamic way, but with time I have developed a slower, more reflective pace, which allows me to immerse myself in a location far more and feel something of the place, rather than a continuous bombardment of overpowering stimulation.



**Eagle Rock - Iceland**

## *9: Time and Timing*

Having spent years shooting by the seas of the world, it fascinates me to this day to see photographers packing their bags the second the sun drops below the horizon. Personally, this is when I am getting out the car and preparing to shoot.

I love Blue Hour – the time between sunset and astronomical darkness – the time when the sun no longer has any impact on the atmosphere.

It presents a few more technical challenges, but nothing too demanding, and the longer shutter speeds that come with lower light levels tend to produce images that are very ethereal and calm.

It is a time of simple compositions, flowing clouds and smooth water. Even the most savage of waves becomes nothing more than a gentle mist, kissing the rocks in an endless soft caress.

Timing is a very different concept; it is about when you click the shutter button to capture a waves movement over the shore. Waves interact with the land in very intricate ways and the textures, shapes, patterns and flow of the water are variable between every frame you take. Timing is a key part of Creative Vision and the development of style.

# *How to Shoot Great Seascapes*

## *10: Processing*

This is the Pandora's box of contemporary landscape photography, with vocal opinion on both sides of the fence, but as I am writing the article, I get to say what I think and how I work.

It is a myth that the great landscape masters of old made images that were perfect in camera. Ansel Adams himself regularly spent 200+ hours in the darkroom to tease details from shadows and highlights using chemicals, masks and other alchemy to achieve his goal. Images were processed then, and they need to be processed now. What Ansel aimed for was a good exposure – and that is what I aim for now. The definition has changed, and digital sensors are not the same as film – times have changed.

I believe getting it right in camera was perpetrated in the days of color slide film, when photographers had little, or no control over processing, which was carried out by specialized labs with expensive machines.

Now, we have personal computers in almost every home, containing more processing power than was used to put Armstrong and Aldrin on the Moon.

The processing that took Adams 200 hours in the dark room can be accomplished in a matter of minutes in programs such as Adobe Lightroom and Photoshop. We have

plugins from companies such as Nik and Topaz Labs that can bring depth, character and emotion to our images, adding to their expressive nature and communicating powers.

Indeed, it is my opinion that all the technique in the world out in the field is just a tool to bring a moment of creative vision we experience in nature, to a reality of expression in a photograph.

We see, we harvest light and we work the RAW files in such a way as to make them communicate to someone else where we were, how it was, what it looked like and how we feel about it.



***Marbles - England***

# *How to Shoot Great Seascapes*

*If we now reflect on the three Disciplines of the Creative Cycle -*

VISION | CAPTURE TECHNIQUE | PROCESSING

Each of them is as important as the other, and we should aim to be proficient in all, without focusing too heavily on either. A deficit in one or more is placing a glass ceiling on your creativity, expression and effectiveness as a landscape photographer.

The sea is calling – the beach swept clean by the latest tide, sculpted by waves and wind, a virgin wilderness fresh for exploration and adventure.

Alister Benn  
Scotland



*Illuminate I - Scotland*

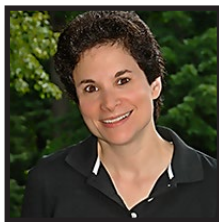


**Bio:** Alister Benn is a professional landscape photographer, guide and author. He lives by the sea on the NW coast of his native Scotland with his wife Juanli Sun, with whom he manages their company Available Light Images Ltd, leading tours and workshops in Scotland & Iceland.

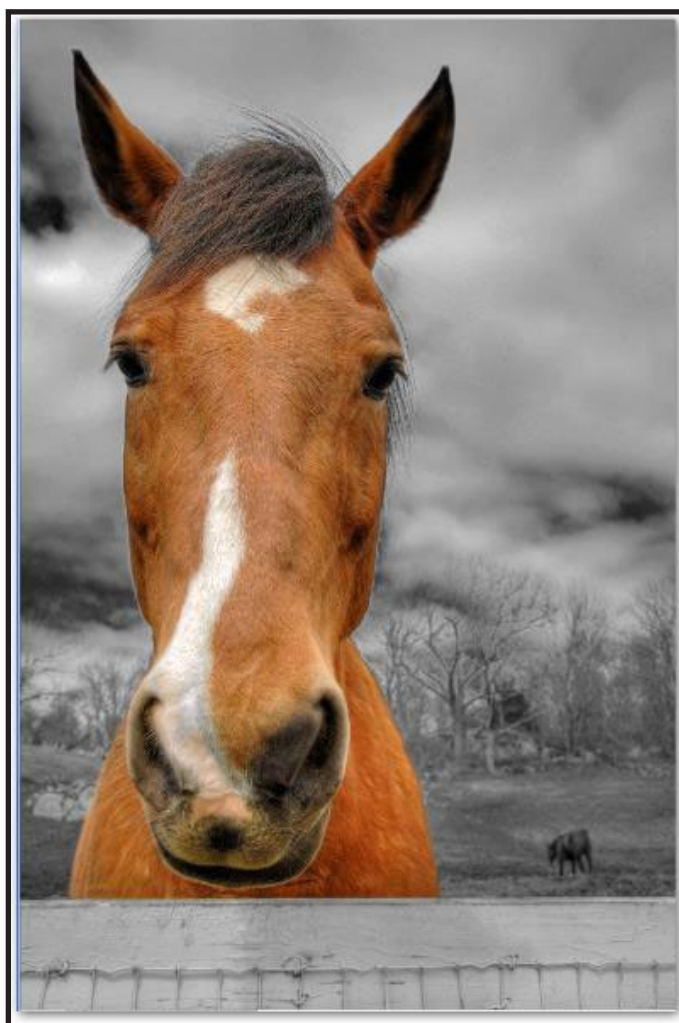
Alister is also the author of the ebook: [A Complete Guide to Seascape Photography](#)

# Bringing Color Back into **Black & White** from Original Color

by Lorri Freedman



Here is the result of this tutorial



# Bringing Color Back into Black & White from Original Color

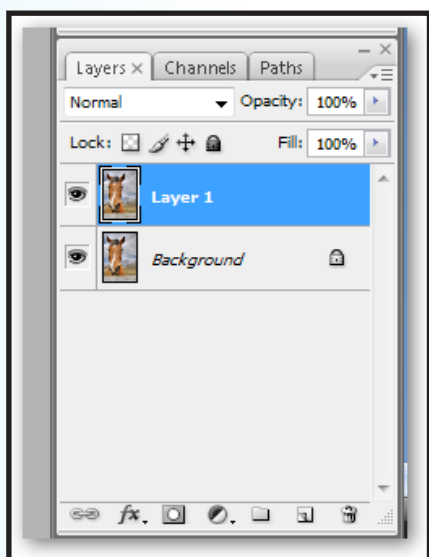
## Step 1

Here's an image that I took of a horse at Muscoot Farm in Westchester. In this example I'm going to make the image black & white and then bring the horse back to color.



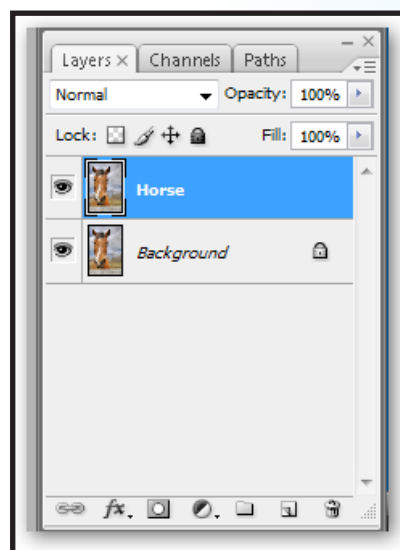
## Step 2a

Now I'm going to make a copy of the background layer. So I hit **CTRL-J** on the keyboard. Then the copy layer will say **Layer 1**.



## Step 2b

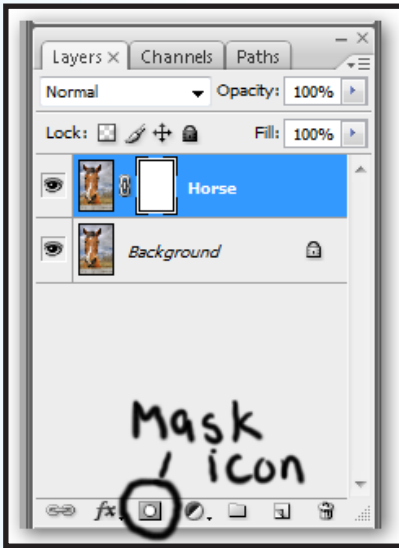
I always name the layers. This way when I have a lot of layers in a big project I won't get confused. I'll double click the word "**Layer 1**" to rename it. Here, I'll name this layer "**Horse**."



## Bringing Color Back into Black & White from Original Color

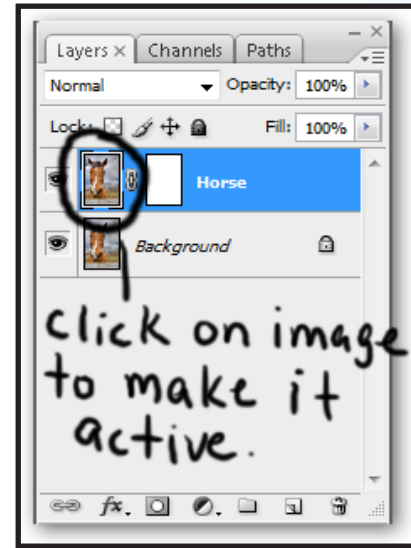
### Step 3

The next thing I'll do is put a mask on this layer, so that I can paint the color right back into the horse easily. I'll click on the mask icon at the bottom of the layers palette.



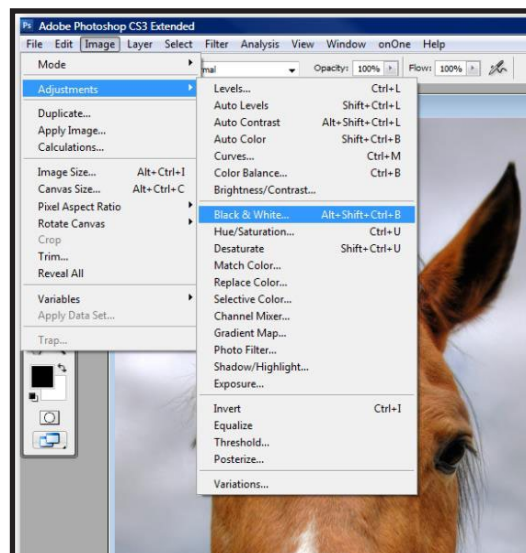
### Step 4

Next, I'll make sure that the image of the horse is selected in the layer to make the image black & white.



### Step 5

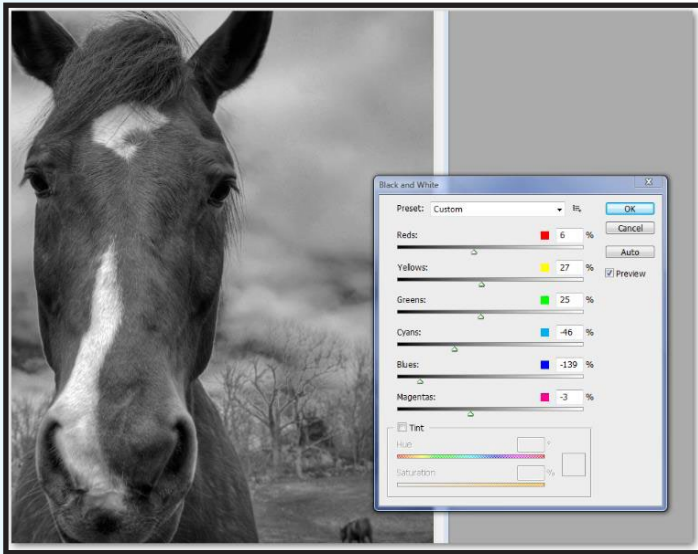
Ok, now I'm ready to make the image black & white. I'll go to Image on the menu at the top of the screen, and drop down the menu. I'll then select **Adjustments / Black & White**.



## Bringing Color Back Into Black & White from Original Color

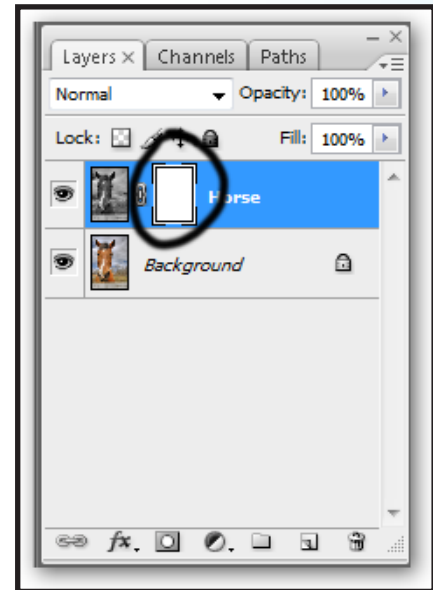
### Step 6

In this case, when I change the image to black and white I'm not going to worry about how the horse comes out. I'll be bringing the horse back to color. I'm just going to concentrate on the background. I want to make the background as dark and dramatic as possible. Here are the settings I used, not worrying about the horse at all. Then I click **OK**.



### Step 7

Now I'll click on the mask to make it active.



### Step 8

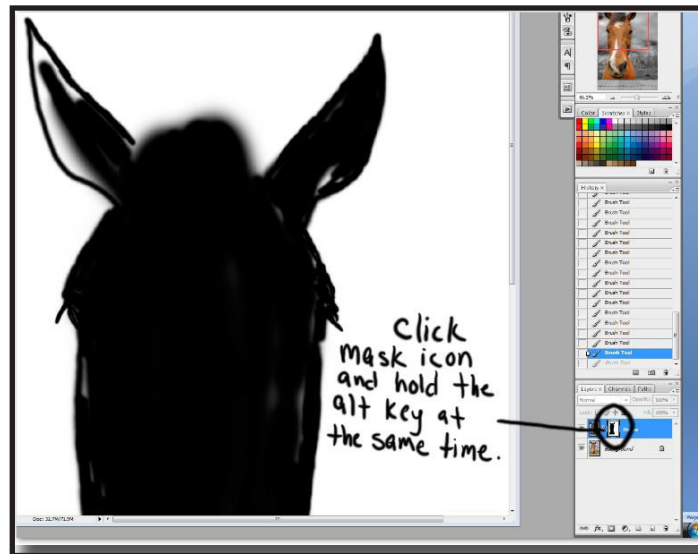
Here's the image in process. I usually start at the center and work my way out. I take my time and zoom in to the outer edges of an object so that I can see the details when I work. Remember, painting with black reveals and painting with white conceals.



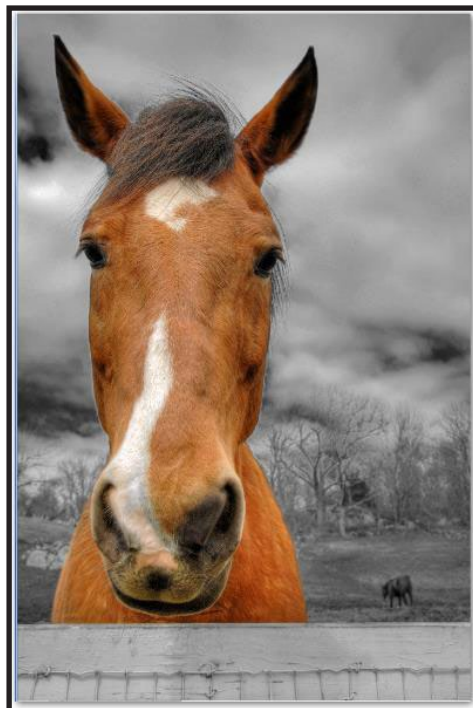
## Bringing Color Back Into Black & White from Original Color

### Step 9

Sometimes it helps to see exactly what the mask is doing. You can hold the **ALT** key on your keyboard and click on the mask at the same time to see the mask in action. Hold the **ALT** key and click on the mask icon again to bring it back to its original state.



Here's the finished image



You can see more of Lorri's  
work at:  
[LorriFreedman.com](http://LorriFreedman.com)

# QUICK & DIRTY IPHONOGRAPHY



by Nancy Garrison

*It all started in the passenger seat as we were driving on our 9-week RV Autumn Odyssey.*



*PhotoToaster and TITLE*

PhotoToaster has several presets for vignettes, texture layers, borders, enhancements and all are customizable to what suits your vision. East Coast Pixels also has 2 other apps, **Mobile Monet** and **TITLE**. I downloaded both, also excellent apps. Mobile Monet turns your image into a black & white sketch. You can then paint the color back in with your finger - a very cool way to emphasize your subject. TITLE is used to add text. There are numerous available fonts, sizes, orientations, and colors.



*Mobile Monet*

After I've had my fun with the editing, I can send my photo quickly through my phone to friends and family via a text message or an email. My 90 year old mother doesn't use a computer so I send my completed image to an additional app, **Photocard Lite** by Bill Atkinson. It converts it to a postcard where I can then add a message and mailing address. It uploads to Bill where he then prints it and sends it out via snail mail.



*iPhone 4S*



*Mobile Monet*



*Photocard Lite*

*DPI-SIG Magazine - September 2015*

## QUICK & DIRTY IPHONOGRAPHY

Since I always have my mobile phone with me, that means I always have a camera in hand...don't you? With my phone in hand, whenever I hop out of the RV for a brief break, I'll take a quick snap of an unusual flower at the Rest Stop, a Pumpkin Patch along the way, even a picture through a window if the scenery is worth capturing.

# Garden of the Gods



The iPhone also captures GPS coordinates, which my Canon 60D does not do. When hiking, I always take a quick snap of the sign at the trailhead for future reference. While out in the field photographing with my 60D, tripod, etc., it's handy to take location shots with my iPhone. I can later edit my image while sitting around the campfire. No dealing with RAW files, keywords, etc. The iPhone photos help make an easy journal of the trip.

## QUICK & DIRTY IPHONOGRAPHY

Have you taken a quick jaunt to the beach or out in the boat and not brought all your cumbersome equipment? Invariably, you'll find a photo op.



*iPhone 4S*



*PhotoToaster*



*Framed for art show*

*My Sea Oats capture turned out so well that I framed it for an art show.*



*iPhone*



*B&W Conversion*

There were too many people on the boat so I couldn't take my camera equipment.

iPhone to the rescue again!

Enlarged for print on canvas using **OnOne Perfect Resize**.



*OnOne Perfect Resize*

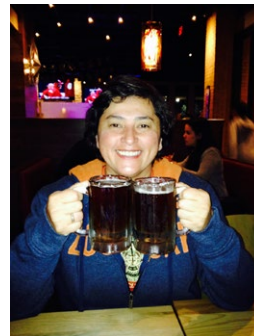
I use the **PhotoSync** app to wirelessly transfer images from my iPhone to the computer, if I need other editing software such as Perfect Resize. iPhone - Aperture - OnOne Perfect Resize.



*Printed on canvas 30x40!*

**Nancy Garrison is an obsessed photography enthusiast. A retired Dental Hygienist & Interior Redesign Specialist has made way for her continued love of details & design, as projected in her photography.**

[NancyGPhotoart.com](http://NancyGPhotoart.com)



*iPhone original*



*Mobile Monet and TITLE*

**And of course all your friends love to be captured and shared.**

Nancy will present a Live & Interactive phonography demonstration at the DPI-SIG Women's Workshop on Thursday December 3, 2015.

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# THE RUN FOR THE ROSES 2015

by Christine Cook



*This past May, Louisville Kentucky hosted the 141st running of the Kentucky Derby at Churchill Downs.*



On Thursday before the big day, Churchill Downs hosted “Thurby” (Thursday/Derby) and held races that locals could afford - even in box seats on the rail. While I was visiting my sister in Louisville, we did what the locals do: we shopped at thrift shops for outrageous outfits and got box seats at “Thurby.” (Important note: I found an entire outfit at the



first shop we went to paying less than \$100 for dress, bag, sunglasses, shoes and oversized, ostentatious head gear!)

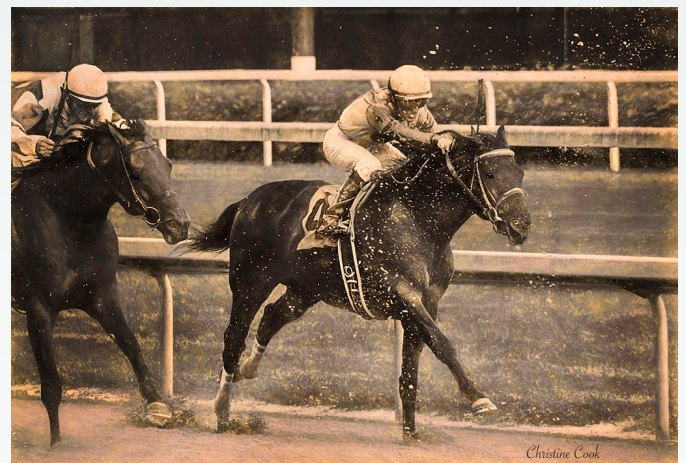
So why the outrageous hats? Answer: it's tradition! The tradition was established in the 1800's by the founder of the Derby, Col. Meriwether Lewis Clark Jr. He wanted to transform the image of racing, which was associated with immorality, drinking and gambling, from an activity of ill-repute to an activity of high society and high fashion. He and his wife truly succeeded in attracting a wealthier and more noble set to the races through their influential friends and associates!

In the 1950's, this writer-photographer was introduced to a rather romantic notion of horse racing with “National Velvet,” a movie in which Elizabeth Taylor played a 14-year old girl who raced in England's Grand National Sweepstakes. In 1965, I starred in my own show involving horse-racing when I had a role in our town's production of “My Fair Lady.” We were dressed in elaborate 1800's fashion gowns, complete with parasols, gloves and huge wide-brimmed hats for the big race. As the play goes, at the big race when Dr. Henry Higgins was supposedly showing off his wench-turned-proper-lady, Eliza Doolittle, she shouted from the stands in a distinctly unladylike fashion, reverting to her Cockney accent and hollering, “Come On, Dover, move your bloomin' arse!” much to his chagrin!



# THE RUN FOR THE ROSES 2015

In 1973, Secretariat stole my heart upon winning the Triple Crown: The Derby, Preakness and Belmont. Secretariat was said to be the greatest horse of the 20th century setting track records in all three races. He won the Belmont by an amazing 31 lengths! By the time this is published, we'll know whether American Pharoah - this year's big promise – has won the Triple Crown.



After the completion of this article, on the evening of June 6th, American Pharoah won the Belmont Stakes and therefore the Triple Crown! Note the correct spelling of his name, ending with "oah" rather than "aoh." This is the first time in 37 years that a horse won the Triple Crown. Congratulations American Pharoah!

## About the Images...

*I used a Canon 7D with a Tamron 24-200mm lens. I processed each of the photographs in this collection using layers with different techniques intended to give an old feel to the photos. I enjoyed exploring various combinations of filters from Photoshop, Nik and Topaz. I hope you enjoy the results!*





# Photographer's Corner

## *Butterfly Macro Photography*

by Mike Matthews

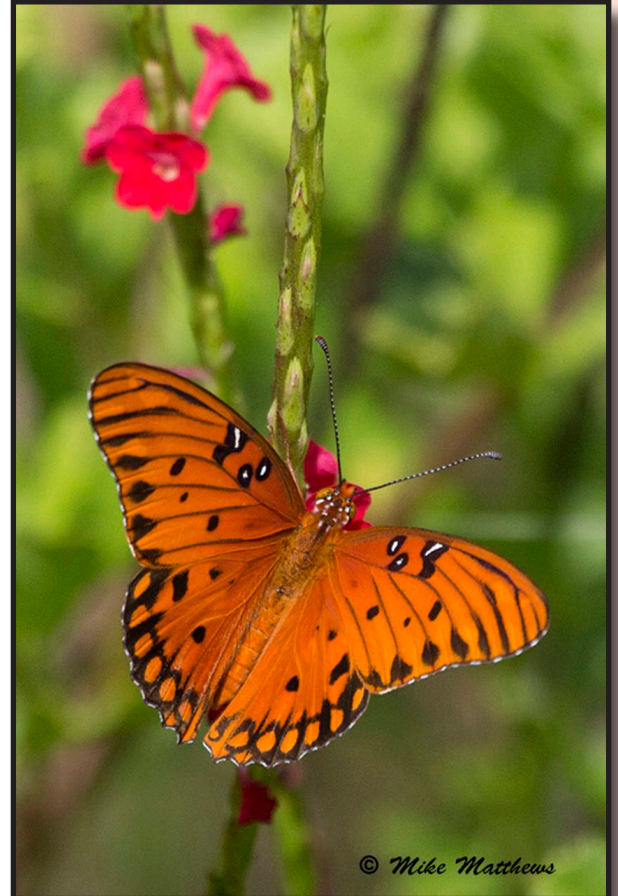


*Macro Photography, the small but beautiful world*

Butterflies always fascinated me, from their striking colors to their unique markings. But I would have to say my interest really goes all the way back to when I was a kid in Kentucky when I had my first butterfly net. Today, living here in southwest Florida, we are home to some of the most beautiful butterflies in the country, such as the Zebra Longwing (our state butterfly) or the Gulf Fritillary. We also have favorites like the Monarch and the Tiger Swallowtail. But there are so many more that make southwest Florida their home and, the best part is, we get to enjoy them just about year round.



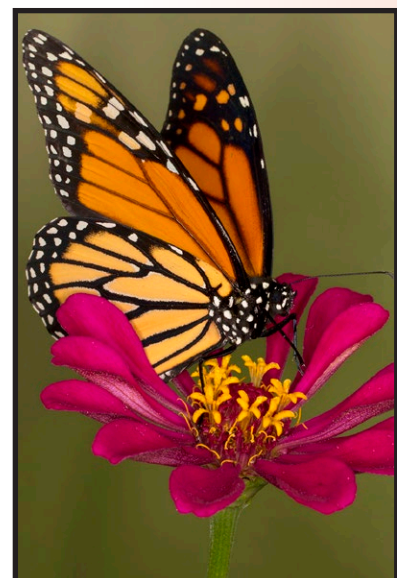
Zebra Longwing



Gulf Fritillary



Tiger Swallowtail  
(left)



Monarch (right)

*So what is the best way to photograph these flying jewels? Well, here are just a few tips for taking better photos of butterflies that worked for me.*

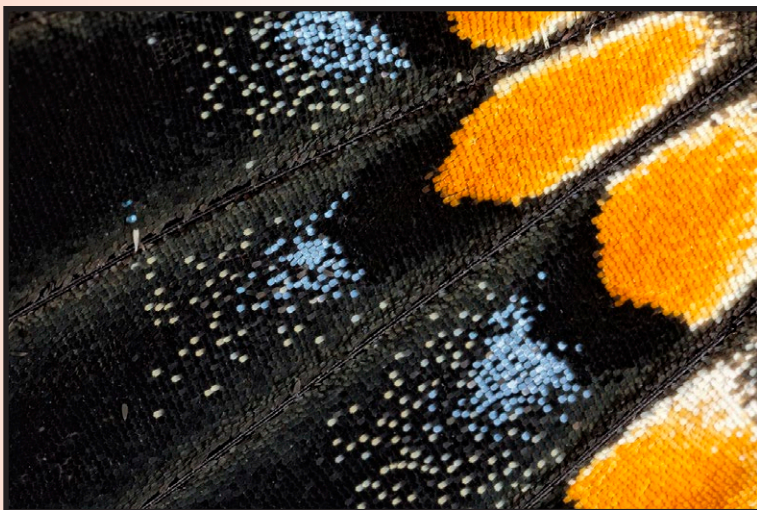
1.) Planting flowers that attract them, such as Milkweed or Porterweed, both of which I bought at Driftwood Garden Centers in Estero and Naples, Florida. Or, you can also plant other nectar producing flowers such as Lantana and Verbena, all of which do a great job at attracting butterflies. If you don't have a place to plant some of these flowers, you can take walks in local parks or nature preserves where there are butterfly gardens. I often get some of my best shots there.

2.) Photographing butterflies is a lot like photographing birds, in which case a telephoto lens can be a big help. I also like early morning or late afternoon when butterflies are typically more active, especially on warm sunny days.

3.) Be patient and take your time approaching the butterfly, move like you are in slow motion. Take small steps. Little by little, close the distance as you take a few photos along the way. Never make fast movements for this will certainly send them flying away. However, if you do spook the butterfly, just stand still and a lot of times it will return to the same general area.



*Queen Butterfly  
(above and below)*



*Black Swallowtail*

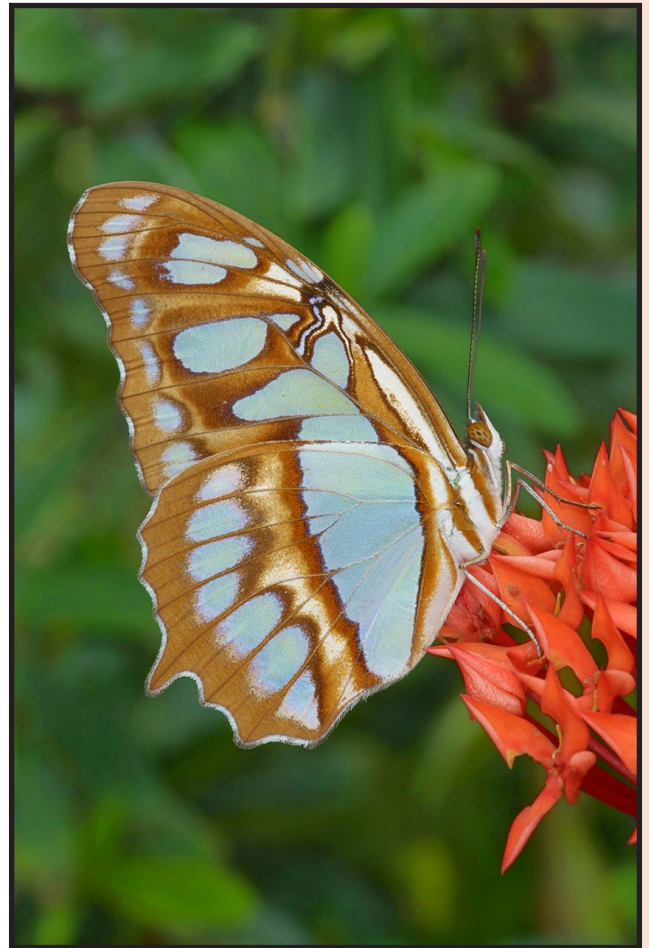
*Canon MPE-65 Macro lens, super high magnification.*

4.) Be conscious of your background. If you can, try to keep a more natural looking background such as out of focus flowers or green leaves, versus a building or a fence. This will make the image a lot stronger and better suited for framing.

5.) A Macro lens can also be a great way to photograph butterflies. On cooler days, butterflies are less active, allowing you to get much closer. A good macro lens can help you take your photography to a whole new level in the world of butterfly photography.



*White Peacock Butterfly*



*Malachite Butterfly*

My hope is that these few tips will help you take better photos the next time you are out photographing these beautiful flying jewels. There are also a lot of great books out there as well, like "Florida's Fabulous Butterflies" by Emmel Kenney or "Butterflies through Binoculars" by Jeffery Glassberg. These will help you identify the various types of butterflies you can look for while you are out in the field. For more fun, consider visiting a Butterfly House where they keep and hatch out a lot of the more tropical species from different countries.



*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)*

# Top 10 Tips To Better Bird Photography



by Sonny Saunders

*Relax and think, what is my subject? What kind of an images do I want to capture?  
Check that the camera is set to your default setting, or the correct setting for today.*

## ONE

As you approach birds, stay low, keep a low profile and the sun behind you. Pointing your shadow at the bird is your best chance of getting good lighting, minimum shadows and highlights in the eyes. Keep the wind to your back. Birds usually take off into the wind, so position yourself to photograph them as they fly towards you. Bird photography is never very good when the wind is blowing toward the sun, as the bird will fly away from you into the sun.

## TWO

When photographing a large group or flock of birds, make sure the bird closest to you is in focus. If the others aren't in focus, it won't matter. When the subject looks right at you, and you can see both eyes, push the shutter button. Focus on the bird's eye or eyes. If the eyes are in focus, you will have an interesting photograph.

## THREE

The best time of day to photograph birds is early morning and late afternoon, which offers the best lighting. The softest light is produced during the Golden Hours; Sunrise + 2 hours, Sunset - 2 hours. The best time to photograph coastal or shore birds is during an incoming low tide, when the birds are feeding along the shore.

## FOUR

Observe the manner and patterns of the birds you want to photograph. If possible, start with large slower moving birds. Great bird photographers spend hours studying birds! Do your research, the more you know about the bird you are photographing, the better. Bird photographers can never get close enough or have a long enough telephoto lens. You can be in the best position possible by knowing their habits and behaviors.

## FIVE

For the sharpest possible picture, use a steady tripod and a cable release to trip the shutter. Extend the tripod legs to get the desired height. Don't extend the tripod center column as this is not nearly as stable. In high wind, hang your camera bag on the tripod to add additional stability. If you are using a super telephoto lens, use Mirror Lock Up. If you must hand hold, learn to properly hold your camera. This may require practice, practice and more practice.

# Top 10 Tips To Better Bird Photography

(Continued)

## SIX

For the best picture, use a lens hood to prevent flare. When shooting into the sun remove all filters, otherwise you will get a ghost image caused by the sunlight bouncing off the front element of the lens and back onto the filter.

## SEVEN

If possible, photograph birds at eye level. You may get dirty and wet, but you will get the best perspective. Parallel birds, or birds looking directly at you, make the best images. Try to be artistic; fill the frame, try head shots or feather patterns.

## EIGHT

For static subjects, digital cameras offer a focus mode that locks on the subject. On Canon cameras, this is One-Shot autofocus mode, for Nikon's and other brands its "S" or Single mode. In most cases, keep the focus point on your subject's eye with lots of room in the viewfinder for the entire bird. If you must recompose for a more pleasing image, lock the focus by depressing the shutter-button half way. As you do this, recompose your image. Then press the shutter-button to take the picture. Use continuous focusing if the bird, or birds, are walking, running or in flight. Continuous focusing is AI Servo mode for Canon, and "C" mode for Nikon and most others brand of cameras. In almost all cases, center focus point, or the center zone, is generally the most sensitive and best focus point to use.

## NINE

Since Shutter speed determines the sharpness of your image, always use the fastest shutter speed possible. Bear in mind that increasing the ISO will introduce noise, so use the lowest ISO possible. The longer the focal length of the lens, the higher the required shutter speed. Many bird photographers prefer Aperture Priority Mode, Av on Canon and A on other brands, with a wide-open aperture setting, such as  $f/2.8$ ,  $f/4$ , or  $f/5.6$  depending on the lens. This will automatically produce the fastest shutter speed possible for a correct exposure. Even with birds in flight, you almost always have enough depth-of-field to cover the bird from wingtip to wingtip, even when working at the wide open aperture, which will produce the sharpest picture.

## TEN

Use the camera's High Light Alert to determine any over exposure and the histogram to determine best exposure and dynamic range captured. To add more light to your subject, you can always use fill-flash or a Better Beamer flash extender with Fresnel lens that can add as much as two-stops of light.

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

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



## Lightroom's Hidden Features

by RL Caron

### HOW TO SUPERCHARGE LIGHTROOM MAYBE



**L**ightroom is generally a very space-efficient program. -- storing as it does your edits as lines of text instead of in pixel-dense rendered files. It does, however, demand lots of processor power to generate and view the previews displayed on the screen -- especially the high rez ones in the **Develop** module.

Those previews are sent to the **Camera Raw Cache** -- a disk-based source that is faster than generating a preview on the fly from the raw data. Lightroom defaults to 1 or 2 gigabytes -- but most newer computers can easily 'donate' up to 20 gb or more to that task.

To check, open your Lightroom preference file. The fourth tab over is '**File Handling**.' Check the number in the **Cache Settings, Maximum Size** box. Try typing in 20 and hit **OK**. If there is an increase in **Develop** mode performance, terrific. Unless you notice new problems elsewhere -- or are running low on disk space, leave it there.

Notice the '**Purge Cache**' buttons. Often, erratic behavior in Lightroom (especially strange things in the grid view) can be eliminated by flushing the cache and starting over. Or delete the **lrd** folder containing the full set of previews and let Lightroom rebuild it on the next startup.



*More*

## Lightroom's Hidden Features

by RL Caron



### FREE CATALOG HEALTH CHECK

**I**n a 'perfect' Lightroom catalog, all photos would be accounted for and there would be no broken links with any of the original raw or jpeg files.

*How can you check?*

It would be possible, however tedious, to manually search through 20,000 image thumbnails to look for that dreaded exclamation point badge in the corner of each one.

Fortunately, there's a better way. Start in the **All Photographs** section of your catalog. Click on '**Library**' in the top line menu, then in the lower part of the drop-down, "**Find All Missing Photos**."

It'll take a few moments for the utility to search the entire database for previews that are missing a link to the original -- but it works remarkably well given the task at hand. When the search is over, Lightroom will create a new temporary collection, '**Missing Photographs**.'

At that point, you can make an evaluation on the scope of the problem -- either re-establish the broken links or highlight them all and press the **Delete** key.

*Remember that the latter 'fix' only removes the photos from the current Lightroom catalog. It **will not** delete the files in their original location. After all, Lightroom doesn't know where to find them.*



# Day Focusing For Astrophotography

## Part 1

by Bob Brown



There are many techniques for focusing at night. Normally it's no big deal when there is, in one form or another, some ambient light. But, what if it's pitch black? I'm talking no moon, no city lights, no nothing. These type of conditions are often best suited for Milky Way photography. If you use artificial fill light, it's usually set so low that it's useless for focusing. Even with the use of a flashlight, it can still be extremely difficult to focus on a subject. There is an easy solution. Do your pitch black night focus setups during the day.

Here's how to do it. First off, you'll need a few simple setup items. If you don't have them, I'm sure you know someone who does. Below is a list of the items I use.

### SETUP ITEMS

- 1) Black gaffer's tape (Fig.1)
- 2) Scissors (*to cut a strip of the gaffer's tape*)
- 3) Silver fine tip Sharpie pen (Fig.1)
- 4) A least a 200 foot measuring device (Fig.1)
- 5) One to three sets of markers (Fig. 6) at:
  - a) 200' (*most important*)
  - b) 30' (*optional*)
  - c) 12' 6" (*optional*)



Fig. 1

With this type of shooting scenario, we're not interested in the hyperfocal distance. We just need to know what is in actual focus between your near and far points, Depth of Field (DoF). You can quickly, and easily, figure this out with any DoF phone app. Mine is called "pCam." It's a bit on the pricey side. There are some other good free or inexpensive versions of DoF apps. The lens used for these samples is a Bower (Rokinon) 24mm f1.4 set at f/2.0.

I did three focus setups, in case I ever need to shoot additional images for closer subjects. I could later blend the extra shots in Photoshop to add more DoF. A pri-

**pCam app:** Calculations based on a Nikon D800 camera with a 24mm Bower (Rokinon) f1.4 lens.

### Fig. 2

**Aperture:** f/2.0  
**Focal length:** 24mm  
**Distance:** 200 feet  
**Near focus:** 29 feet 0 inches

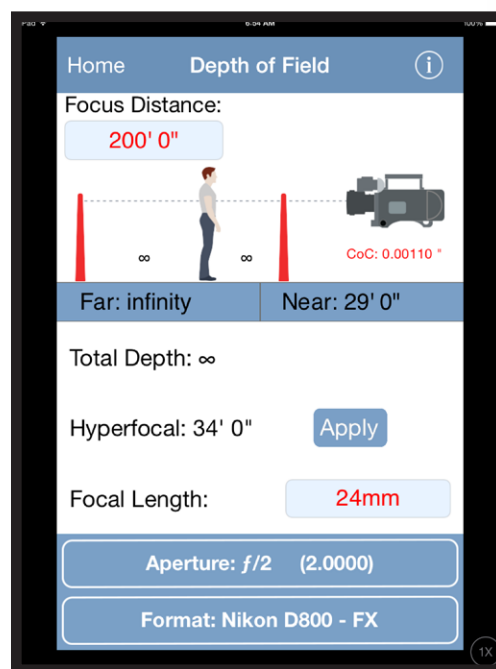


Fig. 2

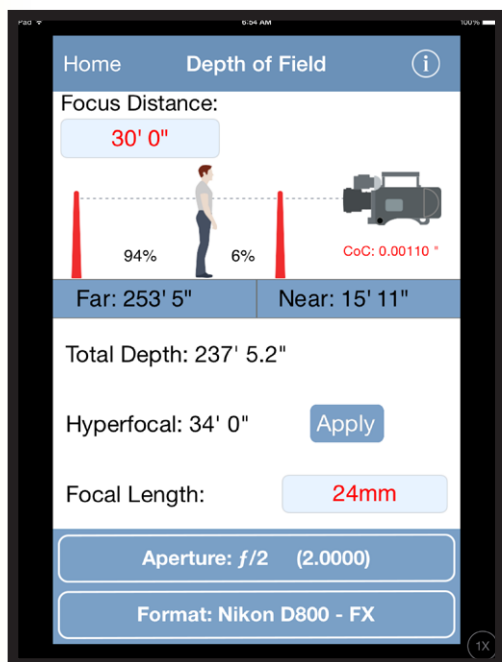
## Day Focusing For Night Shooting

many 200 foot measurement will work best for most situations. Set the first of your three focal markers at 200 feet (Fig. 2 & 6), the second at 30 feet (Fig. 3 & 6) and the third at 12 feet 6 inches (Fig. 4 & 6). As you can see, the closer your subject, the less DoF. These three measurements will save you a ton of time and frustration when you do your pitch black focal setup. You'll still have to carefully frame your subject(s) by taking initial high ISO test shot(s), which I find a lot easier than trying to find the proper focus.

The app shows the 200 foot measurement at  $f/2$  has a near point of 29 feet with an infinite far point, see Fig. 2. This means everything starting at 29 feet to infinity will be in sharp focus. Fig. 5 is an example of an uncropped

**Fig. 3**

**Aperture:**  $f/2.0$   
**Focal length:** 24mm  
**Distance:** 30 feet  
**Near focus:** 15 feet 11 inches  
**Far:** 253 feet 5 inches



**Fig. 3**

image taken with a preset focal distance of 200 feet. Notice all rock formations, along with the stars, are in equal sharp focus. All I had to do was line up my pre-measured marks on the lens barrel and focal ring (Fig. 8).

Okay, let's get started with setting up the focal distances.

**Fig. 4**

**Aperture:**  $f/2.0$   
**Focal length:** 24mm  
**Distance:** 12 feet 6 inches  
**Near focus:** 9 feet 2 inches  
**Far:** 19 feet 9 inches



**Fig. 4**



**Fig. 5**

## Day Focusing For Night Shooting

The good news is, if you have a dedicated Milky Way lens, you'll only have to do this setup once. You can just leave the gaffer's tape on the lens (Fig. 8). If you don't want to leave the gaffer's tape on your lens then you'll have to repeat this setup process, which by-the-way doesn't take very long.

In my case, I used three distance markers (Fig.6). I printed the numbered markers in MS Word. It doesn't really matter what you use as markers, I just did it this way for demonstration purposes.



*Fig. 6*

I pulled a 200 foot chord from my backyard fence, then placed my 200 foot marker on it. The 30 foot marker went next to the 30 foot measurement along the chord and the 12 foot 6 inch marker next to that measurement along the same chord.

Fig. 7 shows the full set-up. The camera sensor is directly over the starting point of zero. In my case it was the 200 foot mark on the chord because I started the chord at the fence.

Cut two narrow strips of gaffer's tape, place one over an unmarked area on the focus ring and the other parallel to it on the non rotating bar-



*Fig. 7*



*Fig. 8*

rel mount. Use your silver Sharpie to mark your focus lines perpendicular along the two strips of gaffer's tape, as shown in Fig. 8. Each set of lines will represent a different focal distance.



*Fig. 9*

Set your camera LCD display to LiveView. Use your digital zoom (not optical) to fully zoom-in on one of your markers. Do your best to focus in on that number. In Fig. 9, it was the number "1" on the marker labeled 12 feet 6 inches. If you only want the 200 foot mark, then focus in on that marker. Since your there, you might as well do all three measurements. Having said that, I tend to use the 200 foot mark 99% of the time.

Once satisfied with your first focus, take your silver Sharpie and draw a perpendicular line along the two strips of gaffer's tape. Then write that distance along one of the strips of tape near the lines (Fig. 8). If you choose to include all three measurements, then repeat the process with the remaining two markers. Be very careful not

## Day Focusing For Night Shooting

to move the focus ring as you mark the lines along your gaffer's tape. I used double lines; however, a single line works perfectly fine too. My other lens has single lines.

Again, my lens in Fig. 8 is a dedicated Milky Way lens so I therefore leave on the tape. Gaffer's tape won't get gooey like regular tape. If you're wondering why I have a dedicated Milky Way lens, its because the Bower (Rokinon) 24mm f/1.4 has superb coma correction. At f2.0, its super sharp and best of all...Inexpensive! I also own Rokinson's excellent 14mm f/2.8 with superior coma correction, also super inexpensive...less than the 24mm.

Coma correction allows the stars to maintain its pin-point circular shape. Uncorrected, or poorly corrected, lenses often distort the shape into a slight oval or boomerang appearance. It becomes more noticeable as you enlarge the image.

If you choose to set your pre-focus marks on scene then you'll need to use a headlamp (red light) to line-up your focus marks.

On scene, line-up your focus marks, take a small single piece of gaffer's tape and lay it over both the focus ring and the lens barrel to lock your focus ring in place. That

### Here is a list of some of the available DoF apps

(Always make sure the manufacturer updates their app)

- pCAM (up to date) [very expensive]
- DOF Calculator (up to date)
- Simple DoF Calculator (up to date)
- Lens Tutorial (somewhat up to date)
- DoF Master (**not** up to date)
- f/8 DoF Calculator (**not** up to date)
- SetMyCamera (up to date)
- TrueDoF (somewhat up to date)
- Hyperfocal (up to date)
- DoF Slider (somewhat up to date)

**Note:** A wider angle lens will provide additional DoF. For example, my **14mm** lens focused at 200 feet with an aperture of f/2.8 will have a near point of 7 feet 10 inches and a far point of infinity. Also, consider closing down the aperture 1-stop (not more) for a 2nd shot that you can blend in when you process your images. At f/4 you'll pick up an extra 2 feet on the near side for a near point of 5 feet 10 inches. If you need to get even closer, manually focus with the use of your artificial light. If you shoot a panorama, then its likely your crop will cut far enough into your image where it will eliminate any nearpoint focal issues.

\* By-the-way, the extreme wide angle of a 14mm lens is way more difficult to focus at 200 feet when fully zoomed-in on LiveView.

way you don't have to worry about accidentally bumping your focus ring, which could change your focus. For obvious reasons, make sure you don't move the ring when you put on the locking tape either. I always lock-down the 200 foot mark before I ever leave the house. Saves a lot of time by doing it beforehand. If your only going to use the 200 foot measurement, then you're done.

When out at your scene, its really important to keep your pupils as dilated as possible by not introducing white light. Use a headlamp with both white light and red light features. The white for walking around if needed and the red for making setup adjustments. Fig. 10 is an example of one such light. The one I use is made by Black Diamond. It works great! There are other good brands too.

Personally, I find it incredibly difficult to focus in pitch black night conditions. Pre-focusing should make it a snap. Now, you'll only need a high ISO test shot for composition. Hopefully, you'll find day focusing for night shooting a really efficient option.



Fig. 10

**\*Next issue Part 2, "Shooting Astrophotography"**  
*Settings: Lens, Aperture, Time,  
ISO, WB and Histogram*

# Florida Caverns, Marianna

by Benjamin Carp

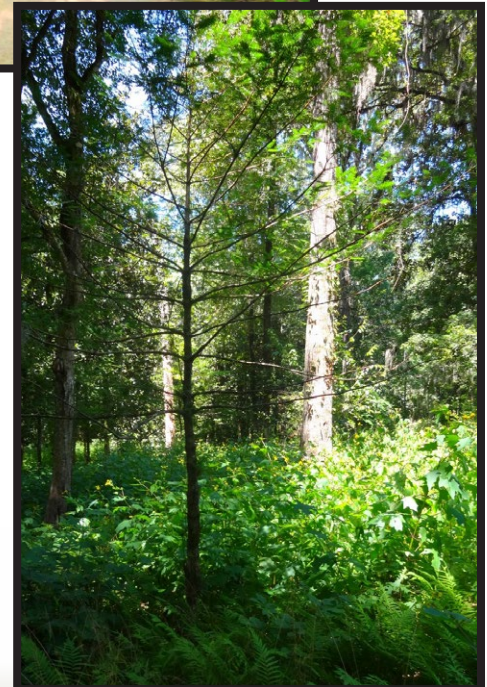


**W**e drove down from the highest elevation in the state taking the sharp curves slowly, dropping, then rising and descending again until finely entering the Caverns parking area four feet off the peak of 345 feet back in Britton Hills. I thought I had a nose bleed but my wife, TJ, assured me it was only a drippy nose brought out by fear of narrow roads and height.

This was the far west panhandle a few miles south of the Alabama border where sea levels once fell and formed limestone caves large enough to walk in. In the Visitors Center we watched a film that took viewers through the caves with all their spectacular formations. The film satis-

fied our "cave curiosity" and freed us to walk The Beech Magnolia Trail.

The loop trail was well marked with information signs at major tree species. At the champion elm, we paused for a photo to remember the moment. We then hurried on past samples of lichens, a few exotic plants and into a hardwood forest. On to a handsome American Beech that practically asked us to take a picture. A family of four, going in the opposite direction, quietly passed by. Then unexpectedly, with its fern-like leaves, stood a thin skeletal Torreya tree.



## Florida Caverns, Marianna

(Conclusion)

A while back we visited the Torreya State Park in a heavy rain. I could not find that tree there. It was double amusing to finally see one.

The trail looped past the cave entrance where TJ backed out of as if to show her going in. As an adult I know what its like to act childish. It is fun and strangely satisfying.



## Sicily

by Benjamin Carp

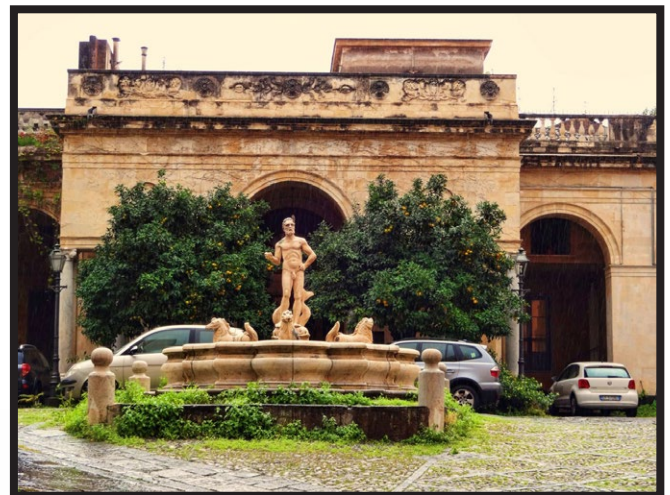


**T**hey form solid life-long friendships.  
It is not polite to refuse a request from a friend.

They become life-long enemies if they are refused or crossed.

Beware of accepting directions, because they will never admit to not knowing how to get somewhere.

Sicilians invented bureaucracy. Everyone is the head of something: head waiter, head cook, head cashier, and on and on.



## Sicily (Conclusion)



Sicilians love lines and will close a service window at a bank or post office in order to create one.

A king size bed is one in which a local can put his entire family in.

Sicilians talk mainly with their hands and must touch whomever they are chatting with. They can have a conversation without saying a word. All they need to do is move their arms vigorously. A book of Italian Hand Language was published in 5 different languages.

A Sicilian can't resist looking at a beautiful woman. If a man caught his wife with a lover he may kill that wife. It is considered a crime of passion. The husband may be sentenced up to 3 years in jail for the murder, but is usually found innocent.

I know that there are a lot of new customs for an American to learn, but I did what had to be done in order to enjoy my visit. Jane, my companion, on the other hand, seems to have an innate ability to understand everything as if she, in another life, was once a Sicilian herself.



# SHUTTER SPEEDS

## Trivia by Sonny Saunders



**Shutter Speeds**



**Shutter Speeds:**  
1/15 1/30 1/60 1/125 1/250 1/500 1/1000 1/2000 1/4000

So,  
where did  
1/125  
come from  
??????



**Shutter Speeds:**

1/15 1/30 1/60 1/125 1/250 1/500 1/1000 1/2000 1/4000



**The Actual Shutter Speeds:**

1/16 1/32 1/64 1/128 1/256 1/512 1/1024  
to halve and double the light

**The rounded off numbers:**

1/15 1/30 1/60 1/125 1/250 1/500 1/1000

# TOP PICK

## Last Rose of Summer

by Evelyn Perez



©Evelyn Pérez

# THE GALLERY

*Continued*



**Burrowing Owl** (left)  
by Lorri Freedman

**Date:** January 25, 2013  
**Camera:** Nikon D3S  
**ISO:** 400  
**Focal length:** 300 mm  
**Exposure:** 1/1000 @ f/5.6



**Daisy** (right)  
by Lorri Freedman

**Date:** July 23, 2009  
**Camera:** Nikon D2Xs  
**ISO:** 320  
**Focal length:** 95 mm  
**Exposure:** 1/80 @ f/8  
**Lens:** 18-200 f3.5-5.6  
**Note:** Yes flash

# THE GALLERY

*Continued*



**Tri Color Heron** (left)  
by Lorri Freedman

**Date:** November 20, 2012  
**Camera:** Nikon D3S  
**ISO:** 1250  
**Focal length:** 500 mm  
**Exposure:** 1/640 @ f/8

**Preening** (right)  
by Christina Skibicki

**Date:** April 11, 2015  
**Camera:** Nikon D5000  
**ISO:** 800  
**Focal length:** 300 mm  
**Exposure:** 1/320 @ f/5.6



# THE GALLERY

*Continued*



**After The Rain** (left)  
by Christina Skibicki

**Date:** June 2015  
**Camera:** Nikon D7100  
**ISO:** 400  
**Focal length:** 60mm  
**Exposure:** 1/125 @ f/8  
**Lens:** Tamron Macro

**Rainy Day** (right)  
by Christina Skibicki

**2-image composite**

**Flower image:**  
**Date:** March 12, 2015  
**Camera:** Nikon D7100  
**ISO:** 640  
**Focal length:** 60mm  
**Exposure:** 1/125 @ f/6.3  
**Lens:** Tamron Macro

**Rain texture:**  
**Date:** May 17, 2015  
**Camera:** Nikon D7100  
**ISO:** 800  
**Focal length:** 60mm  
**Exposure:** 1/13 @ f/2.4  
**Lens:** Tamron Macro



# THE GALLERY

*Continued*

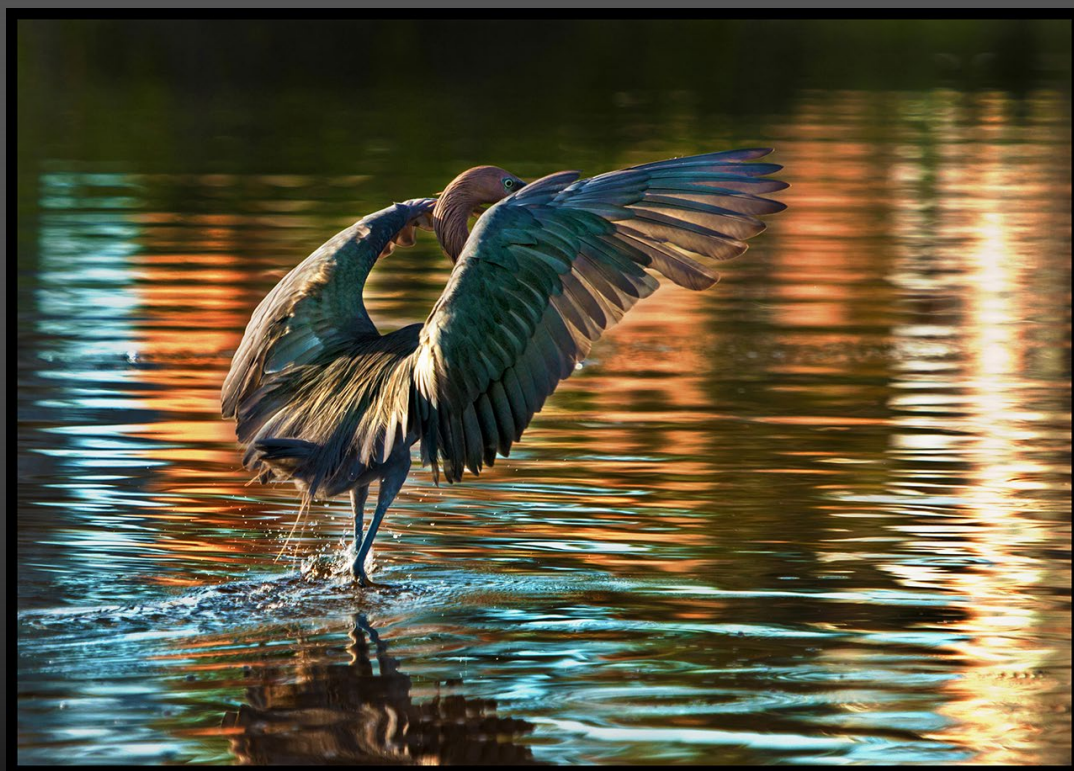


**The Roseate** (left)  
by Nancy Springer

**Date:** July 24, 2014  
**Camera:** Canon EOS 70D  
**ISO:** 320  
**Focal length:** 400mm  
**Exposure:** 1/8000 @ f/8  
**Lens:** EF 100-400mm  
f/4.5-5.6L IS USM

**Reddish Egret At Sunrise** (right)  
by Nancy Springer

**Date:** July 24, 2014  
**Camera:** Canon EOS 70D  
**ISO:** 320  
**Focal length:** 300mm  
**Exposure:** 1/1000 @ f/5.6  
**Lens:** EF 100-400mm  
f/4.5-5.6L IS USM



# THE GALLERY

*Continued*



**Preening Roseate (left)**  
by Nancy Springer

**Date:** July 31, 2014

**Camera:** Canon EOS 70D

**ISO:** 400

**Focal length:** 400mm

**Exposure:** 1/12500 @ f/8

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

**Bathing Roseate (right)**  
by Nancy Springer

**Date:** August 31, 2014

**Camera:** Canon EOS 70D

**ISO:** 250

**Focal length:** 400mm

**Exposure:** 1/1600 @ f/5.6

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



# THE GALLERY

*Continued*



**Boxed Butterfly (left)**  
by Benjamin Carp

**Date:** November 17, 2014  
**Camera:** Nikon Coolpix S6500  
**ISO:** 400  
**Focal length:** 5.3mm  
**Exposure:** 1/250 @ f/3.1

**Orchid 1 (right)**  
by Benjamin Carp

**Date:** November 20, 2014  
**Camera:** Canon PowerShot G1 X  
**ISO:** 100  
**Focal length:** 15.1mm  
**Exposure:** 1/15 @ f/8



# THE GALLERY

*Continued*

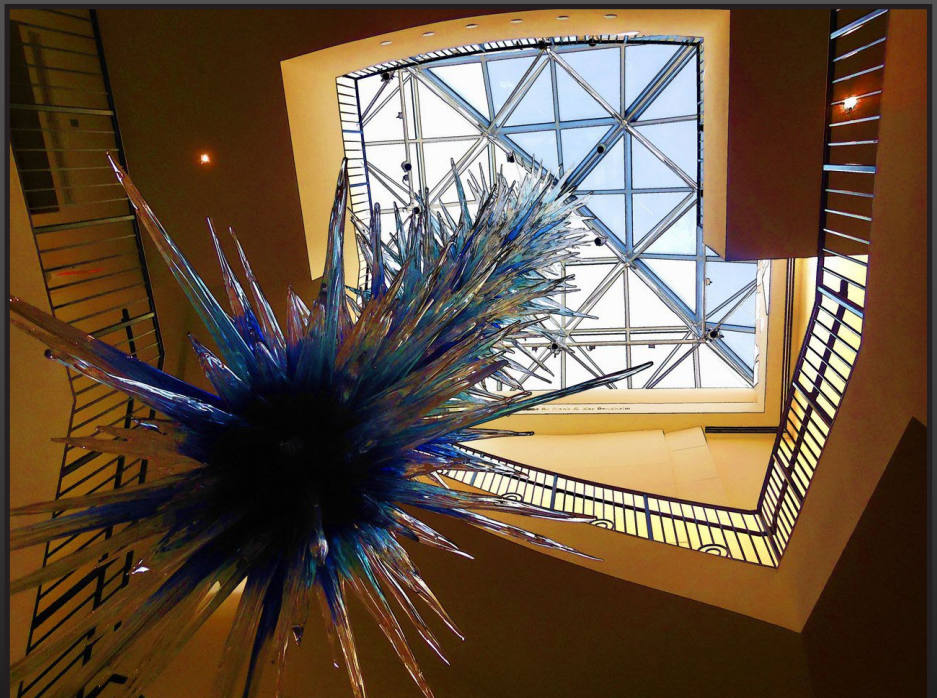


**Orchid 2 (left)**  
by Benjamin Carp

**Date:** November 17, 2014  
**Camera:** Nikon Coolpix S6500  
**ISO:** 140  
**Focal length:** 4.5mm  
**Exposure:** 1/30 @ f/3.1

**Chihuly (right)**  
by Benjamin Carp

**Date:** November 26, 2014  
**Camera:** Nikon Coolpix S6500  
**ISO:** 125  
**Focal length:** 4.5mm  
**Exposure:** 1/80 @ f/3.1



# THE GALLERY

*Continued*



**Punch That Cow (left)**  
by Art David

**Camera:** Nikon D800  
**ISO:** 1250  
**Focal length:** 240mm  
**Exposure:** 1/1000 @ f/6  
**Lens:** Sigma 50-500mm

**Note:** B&W in Lightroom then sent to Nik Silver Efex Pro 2. Two layers merged at about 50%.

**Musee d'Orsay (right)**  
by Art David

**Camera:** Nikon D800  
**ISO:** 100  
**Focal length:** 55mm  
**Exposure:** 1/100 @ f/5  
**Lens:** Nikon 28-300mm

**Note:** B&W in Lightroom then sent to Nik Silver Efex Pro 2



# THE GALLERY

*Continued*



**Centre Pompidu (left)**  
by Art David

**Camera:** Nikon D800

**ISO:** 400

**Focal length:** 48mm

**Exposure:** 1/100 @ f/10

**Lens:** Nikon 28-300mm

**Note:** RAW image processed in Lightroom then further processed in Topaz Labs "Simplify"

**Lighthouse (right)**  
by Art David

**Camera:** Nikon D800

**ISO:** 250

**Focal length:** 48mm

**Exposure:** 1/350, 1/180, 1/90 @ f/8

**Note:** Three RAW photos processed in Photomatix HDR



# THE GALLERY

*Continued*



**Margaritaville Parrot** (left)  
Key West, Florida  
by Ronald Reid

**Date:** January 21, 2015  
**Camera:** Canon EOS Digital  
Rebel XSi  
**ISO:** 800  
**Focal length:** 29mm  
**Exposure:** 1/8 @ f/29  
**Lens:** EF-S 18-55mm  
f/3.5-5.6 IS

## **Relaxing on Smathers Beach** (right)

Key West, Florida  
by Ronald Reid

**Date:** January 22, 2015  
**Camera:** Canon EOS Digital  
Rebel XSi  
**ISO:** 320  
**Focal length:** 48mm  
**Exposure:** 1/50 @ f/36  
**Lens:** EF-S 18-55mm f/3.5-5.6 IS



# THE GALLERY

*Continued*



## Step Right Up! Fresh Lemonade Here (left)

Key West, Florida  
by Ronald Reid

**Date:** January 20, 2015

**Camera:** Canon EOS Digital  
Rebel XSi

**ISO:** 500

**Focal length:** 55mm

**Exposure:** 1/60 @ f/5.6

**Lens:** EF-S 18-55mm f/3.5-5.6 IS

## Willie T's Bar (right)

Key West, Florida  
by Robert Reid

**Date:** January 20, 2015

**Camera:** Canon EOS Digital  
Rebel XSi

**ISO:** 800

**Focal length:** 20mm

**Exposure:** 1/13 @ f/4.5

**Lens:** EF-S 18-55mm f/3.5-5.6 IS



# THE GALLERY

*Continued*



**Hiking Into The Wave** (left)

Utah

by Robert Bear

**Date:** April 2, 2014

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

**ISO:** 12800

**Focal length:** 31mm

**Exposure:** 1/250 @ f/22

**Lens:** EF 24-70mm f/2.8L II  
USM

**Can You See the Face?** (right)

by Robert Bear

**Date:** April 2, 2014

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

**ISO:** 12800

**Focal length:** 28mm

**Exposure:** 1/6400 @ f/5.6

**Lens:** EF 24-70mm f/2.8L II  
USM

**Note:** Hand-held



# THE GALLERY

*Continued*



**Wave Lines** (left)  
by Robert Bear

**Date:** April 2, 2014

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

**ISO:** 12800

**Focal length:** 50mm

**Exposure:** 1/1250 @ f/18

**Lens:** EF 24-70mm f/2.8L II USM

**Note:** Hand-held

**The Wave** (right)  
Utah  
by Robert Bear

**Date:** April 2, 2014

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

**ISO:** 12800

**Focal length:** 24mm

**Exposure:** 1/2000 @ f/18

**Lens:** EF 24-70mm f/2.8L II USM

**Note:** Hand-held



# THE GALLERY

*Continued*



**What People Say (left)**  
by Nic Provenzo

**Date:** April 25, 2015

**Camera:** Sony ILCV-7

**ISO:** 12800

**Focal length:** 70mm

**Exposure:** 1/125 @ f/8

**Lens:** FE70-200mm F4 G OSS

**Two Boys (right)**  
by Nic Provenzo

**Date:** June 19, 2013

**Camera:** Sony NEX-7

**ISO:** 1600

**Focal length:** 34mm

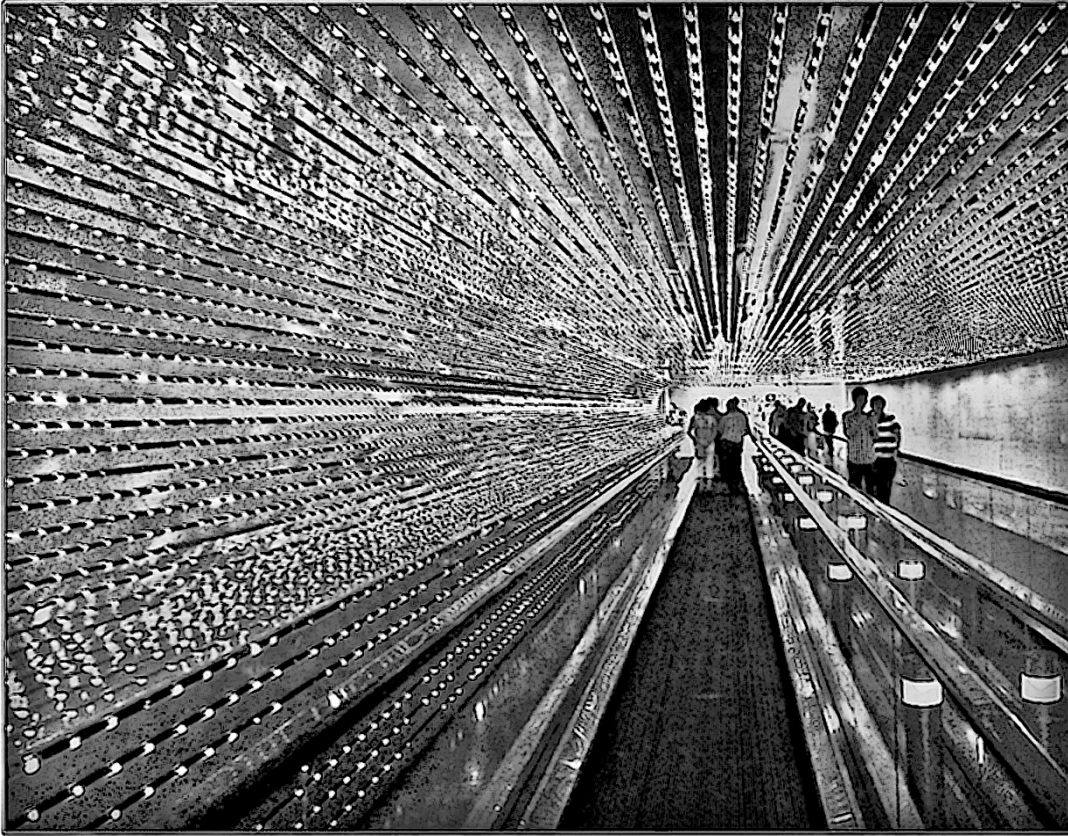
**Exposure:** 1/1000 @ f/4.5

**Lens:** R98



# THE GALLERY

*Continued*



**People Mover** (left)  
by Nic Provenzo

**Date:** May 22, 2013  
**Camera:** Sony NEX-7  
**ISO:** 1600  
**Focal length:** 18mm  
**Exposure:** 1/80 @ f/3.5  
**Lens:** R98

**Four Urinals Against A  
Black Backdrop** (right)  
by Nic Provenzo

**Date:** May 22, 2013  
**Camera:** Sony NEX-7  
**ISO:** 1600  
**Focal length:** 18mm  
**Exposure:** 1/50 @ f/3.5  
**Lens:** R98



# THE GALLERY

*Continued*

**Cuba's Present, Future  
And Its Past (right)**  
by Ann Marie Salvaggio

**Date:** May 11, 2015  
**Camera:** NikonD800  
**ISO:** 5600  
**Focal length:** 52mm  
**Exposure:** 1/50 @ f/4.5  
**Lens:** Rokinon 28-300mm  
f/1.4

**Note:** No Flash



**Ladies At Lunch (below)**  
by Ann Marie Salvaggio

**Date:** February 2014  
**Camera:** Nikon D800  
**ISO:** 400  
**Focal length:** 145mm  
**Exposure:** f/11



# THE GALLERY

*Continued*



**Pilings** (left)  
by Bob Brown

**Date:** May 17, 2015  
**Camera:** Nikon D800  
**ISO:** 6400  
**Focal length:** 14mm  
**Exposure:** 25 sec. @ f/2.8  
**Lens:** Rokinon 14mm f/2.8

**Note:** Single vertical shot. Haze from Everglades fire.

**Teton Barn** (below)  
by Bob Brown

**Date:** June 21, 2015  
**Camera:** Nikon D800  
**ISO:** 40  
**Focal length:** 26mm  
**Exposure:** 1/200 @ f/8  
**Lens:** Nikor 24-70mm f/2.8

**Note:** 3-image panorama



# THE GALLERY

*Continued*



**Xray Eyes (left)**  
by Bob Brown

**Date:** February 15, 2014  
**Camera:** Nikon D800  
**ISO:** 100  
**Focal length:** 36mm  
**Exposure:** 1/25 @ f/5.6  
**Lens:** Nikkor 24-70mm  
f/2.8G ED

**Just Glide'n (right)**  
by Bob Brown



**Date:** June 23, 2015  
**Camera:** Nikon D800  
**ISO:** 100  
**Focal length:** 70mm  
**Exposure:** 1/400 @ f/5.6  
**Lens:** Nikon 70-200mm f/2.8

# THE GALLERY

*Continued*

**Sanibel Lighthouse** (right)  
by Evelyn Perez

**Date:** August 10, 2014  
**Camera:** Nikon D3000  
**ISO:** 200  
**Exposure:** 1/500 @ f/4.5  
**Lens:** Nikkor 70-200mm



**Surprise!** (below)  
by Evelyn Perez

**Date:** May 16, 2015  
**Camera:** Sony ILCE-7  
**ISO:** 125  
**Focal Length:** 84mm  
**Exposure:** 1/250 @ f/22  
**Lens:** FE70-200mm F4 G OSS



# THE GALLERY

*Continued*



**Last Rose of Summer** (left)  
by Evelyn Perez

**Date:** December 24, 2012

**Camera:** Nikon CoolPix L110

**ISO:** 400

**Focal length:** 19mm

**Exposure:** 1/710 @ f/4.7

**Like a Ray of Sunshine** (right)  
by Evelyn Perez

**Date:** May 8, 2015

**Camera:** iPhone 6

**ISO:** 32

**Focal Length:** 4.15mm

**Exposure:** 1/4400 @ f/2.2

**Note:** Back camera



©Evelyn Pérez

# THE GALLERY

*Continued*

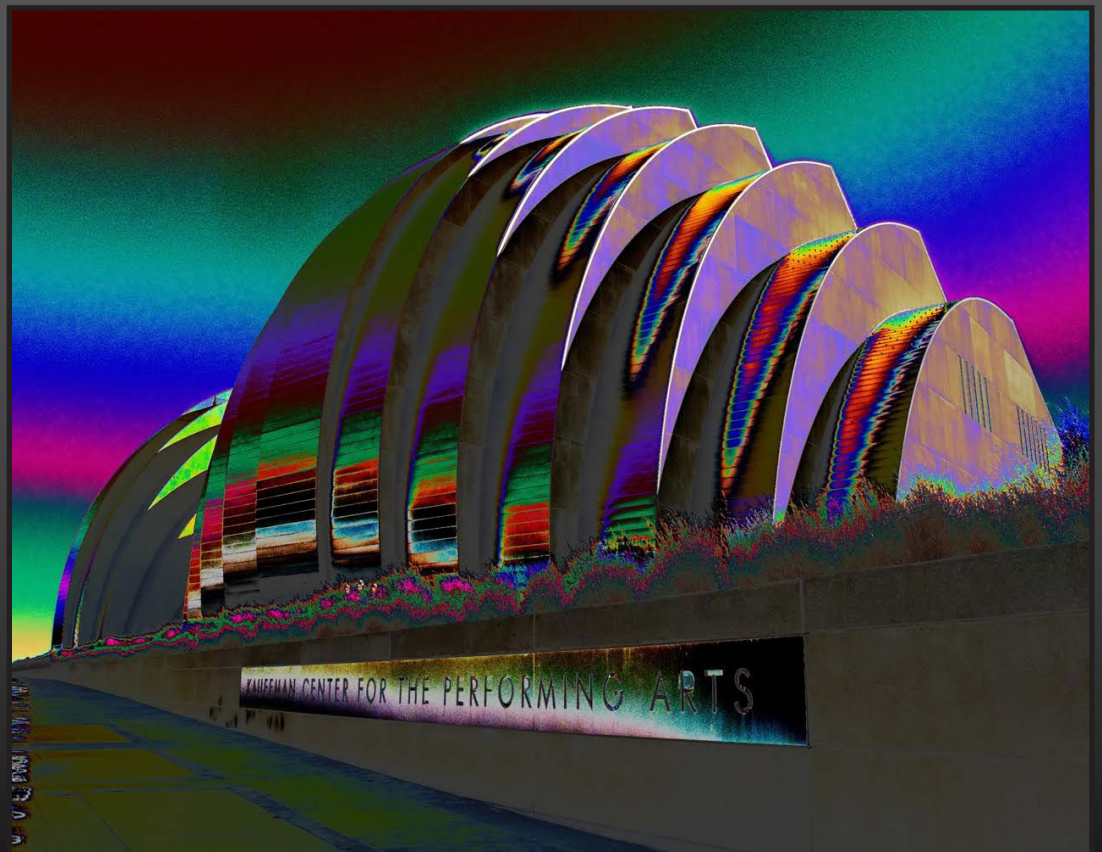


**Botanical Garden (left)**  
by Christina Skibicki

**Date:** June 13, 2015  
**Camera:** Nikon D7100  
**ISO:** 400  
**Focal length:** 270mm  
**Exposure:** 1/1000 @ f/8  
**Lens:** 70-300mm f/4.5-5.6

**Kaufman Center  
for the Arts (right)**  
by Kenneth O'Renck

**Date:** December 2011  
**Camera:** Canon G-12  
**ISO:** 80  
**Focal length:** 6.1mm  
**Exposure:** 1/1000 @ f/4



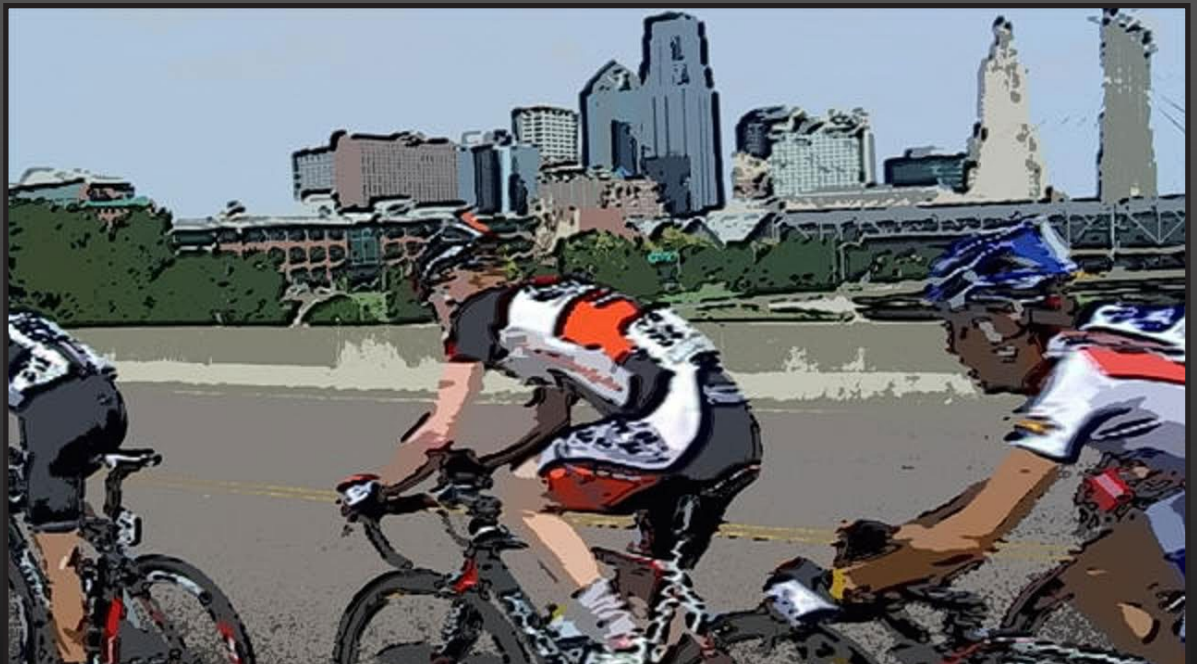
# THE GALLERY

*Continued*



**Haystacks** (left)  
by Kenneth O'Renick

**Date:** September 2011  
**Camera:** Canon EOS 7D  
**ISO:** 640  
**Focal length:** 18mm  
**Exposure:** 1/160 @ f/3.5  
**Lens:** Tamaron 18-200mm



**Cyclists** (right)  
by Kenneth O'Renick

**Date:** July 2008  
**Camera:** Casio EX1000  
**ISO:** auto  
**Focal length:** 38mm  
**Exposure:** 1/320 @ f/5.6

# THE GALLERY

*Continued*



**Boy on Boogie Board**  
(left)

by Kenneth O'Renack

**Date:** February 2008

**Camera:** Casio EX1000

**ISO:** auto

**Focal length:** 38mm

**Exposure:** 1/320 @ f/5.7

**Flower Shower** (right)  
by Edwin Cohen

**Date:** May 2, 2015

**Camera:** Nikon D800

**ISO:** 200

**Focal length:** 200mm

**Exposure:** 1/30 @ f/25

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



# THE GALLERY

*Continued*



**New Orleans Plantation** (left)  
by Edwin Cohen

**Date:** May 16, 2015  
**Camera:** Nikon D800  
**ISO:** 250  
**Exposure:** f/25  
**Lens:** 28-300mm f/3.5-5.6

**New Orleans Gazebo** (right)  
by Edwin Cohen

**Date:** May 16, 2015  
**Camera:** Nikon D800  
**ISO:** 200  
**Focal length:** 42mm  
**Exposure:** 1/50 @ f/10  
**Lens:** 28-300mm f/3.5-5.6



# THE GALLERY

*Continued*



**New Orleans Church** (above) by Edwin Cohen, **Date:** May 25, 2015, **Camera:** Nikon D800

**A Sunny Morning** (right)  
by Ed Ries

**Date:** June 2015  
**Camera:** Canon EOS 1Ds Mk III  
**ISO:** 400  
**Focal length:** 180mm  
**Exposure:** 1/40 @ f/22  
**Lens:** 1800mm f/3.5 Micro  
**Note:** Naples Botanical Gardens



*DPI-SIG Magazine - September 2015*

# THE GALLERY

*Continued*



**Summer Pond** (above)  
by Sonny Saunders

**Date:** June 28, 2015  
**Camera:** Canon EOS D60  
**ISO:** 100  
**Focal length:** 17mm  
**Exposure:** 1/15 @ f/11  
**Lens:** Canon EF 17-40mm f/4 "L"  
**Note:** Camera converted to IR

**Home on the Beach** (right)  
by Sonny Saunders

**Date:** July 4, 2015  
**Camera:** Canon EOS D60  
**ISO:** 100  
**Focal length:** 24mm  
**Exposure:** 1/30 @ f/11  
**Lens:** Canon EF 24-105mm f/4 "L"  
**Note:** Camera converted to IR



# THE GALLERY

*Continued*



**Evening on Naples Beach** (above)  
by Sonny Saunders

**Date:** July 4, 2015  
**Camera:** Canon EOS D60  
**ISO:** 100  
**Focal length:** 24mm  
**Exposure:** 1/50 @ f/11  
**Lens:** Canon EF 17-40mm f/4 “L”  
**Note:** Camera converted to IR

**The Hideaway** (right)  
by Sonny Saunders

**Date:** July 4, 2015  
**Camera:** Canon EOS D60  
**ISO:** 400  
**Focal length:** 28mm  
**Exposure:** 1/100 @ f/11  
**Lens:** Canon EF 24-105mm f/4 “L”  
**Note:** Camera converted to IR



*DPI-SIG Magazine - September 2015*

# THE GALLERY

*Continued*



**Beachfront Sunrise** (above)  
by Harold Kurzman

**Date:** June 2015  
**Camera:** Canon EOS Rebel XT  
**ISO:** 320  
**Focal length:** 110mm  
**Exposure:** 1/500 @ f/11  
**Lens:** Canon 28-135mm f/3.5-5.6

**The Great Egret** (right)  
by Harold Kurzman

**Date:** June 2013  
**Camera:** Canon EOS Rebel XT  
**ISO:** 400  
**Focal length:** 160mm  
**Exposure:** 1/2000 @ f/8  
**Lens:** Sigma 70-300mm f/4.5-5.6  
**Note:** Alligator Farm Rookery,  
St. Augustine



*DPI-SIG Magazine - September 2015*

# THE GALLERY

*Continued*



**Winging Great Egret** (above)  
by Harold Kurzman

**Date:** June 2015

**Camera:** Canon EOS Rebel XT

**ISO:** 400

**Focal length:** 135mm

**Exposure:** 1/2000 @ f/10

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

**Note:** Alligator Farm Rookery,  
St. Augustine

---

**The Panther Yawn** (right)  
by Harold Kurzman

**Date:** May 2013

**Camera:** Canon EOS Rebel XT

**ISO:** 400

**Focal length:** 122mm

**Exposure:** 1/200 @ f/10

**Lens:** Canon 28-135mm f/3.5-5.6



*DPI-SIG Magazine - September 2015*

# THE GALLERY

*Continued*



**Kiss a Fellow** (left)  
by Christine Cook

**Date:** June 30, 2015  
**Camera:** Canon EOS 7D  
**ISO:** 100  
**Focal length:** 110mm  
**Exposure:** 1/160 @ f/14  
**Lens:** Tamon 18-200mm

**Lotus and Light** (right)  
by Christine Cook

**Date:** June 30, 2015  
**Camera:** Canon EOS 7D  
**ISO:** 640  
**Focal length:** 200mm  
**Exposure:** 1/800 @ f/5.6  
**Lens:** Tamon 18-200mm



# THE GALLERY

*Continued*



**Raving Red** (left)  
by Christine Cook

**Date:** June 30, 2015  
**Camera:** Canon EOS 7D  
**ISO:** 800  
**Focal length:** 100mm  
**Exposure:** 1/250 @ f/5.6  
**Lens:** Canon Macro 100mm

**Lightning and Fireworks 2**  
(left)  
by Jennifer Brinkman

**Date:** July 4, 2015  
**Camera:** Nikon D800  
**ISO:** 160  
**Focal length:** 122mm  
**Exposure:** 15sec @ f/16  
**Lens:** Tamron 24-70mm  
f/2.8 DI VC



# THE GALLERY

*Continued*



## Lightning and Fireworks 1

(above)

by Jennifer Brinkman

**Date:** July 4, 2015

**Camera:** Nikon D800

**ISO:** 160

**Focal length:** 122mm

**Exposure:** 12sec @ f/16

**Lens:** Tamron 24-70mm  
f/2.8 DI VC

# The Classified



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Christina Skibicki

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

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# DPI-SIG & Nikon

## Presents

# Mike Corrado

## “Energy. Impact. Emotion.”

*On August 29th at the Florida South Western State College Auditorium  
9 a.m. to 12 p.m.*



“Addicted. Blessed. Lucky. I am completely connected with seeing and capturing photographs and unique moments every single day. I’m excited to be a part of this business, working for one of the greatest technological leaders in photography today and working with the best visual artist on this amazing planet.



*Naples Digital Photography Club*



## Mike's Lending Hand

Mike extended his hand and photography to donate his time to those amazing charitable organizations that make a huge difference in the lives of those in need including the [Ronald McDonald House of Long Island](#), [Alicia Keys "Keep a Child Alive"](#) as well as animal rescue organizations throughout the Mid-Atlantic. Mike also works with the [Sunrise Summer Camp on Long Island](#) where he helped design and build the "My Picture Place" photo cabin for campers to learn photography during the daytime program.



*Mike's passion for photography includes portraits, wildlife, sports, rock bands and any subject that crosses his lens' path.*



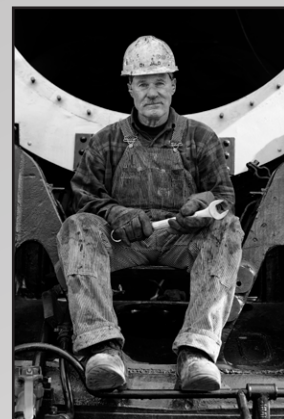
### Location & Time

Florida SouthWestern State College  
Auditorium  
7505 Grand Lely Drive  
Naples, Florida, 34113  
**9 AM until 12 PM**

This event is **FREE** for all  
DPI-SIG Members  
Non-Members please inquire at  
[dpi-sig.org](http://dpi-sig.org)



You can contact Mike at [mcorrado@nikon.net](mailto:mcorrado@nikon.net)



## Mike Corrado • Manager of Nikon Professional Services • Pro Relations and Product Marketing

Mike's extensive career included time as a Nikon School instructor, Pro Markets Technical Representative and Sr. Product Manager for digital SLR cameras. Mike had the great fortune of training, working with and shooting for some of the world's greatest photographers, which includes astronauts from NASA, contributions of his own still images and video captures globally within Nikon for product promotion, educational materials, product brochures and Nikon's USA web site. Several Nikon education DVDs produced by Mike won top industry honors while "A Hands-on Guide to Creative Lighting" reached record sales within weeks of hitting the market and remains Nikon's greatest selling DVD of all time. Mike is also a contributing writer and photographer for Nikon World Magazine. Nikon gave Mike the opportunity to travel around the world to amazing locations including Japan, Germany, South Africa, and Vietnam. Assignments took him to several Super Bowls, World Series and Indy 500 races. He covered the Kentucky Derby for 14 of 16 years and worked with the New York Mets, New York Jets and other local professional sports teams. Mike is the creator of the Nikon's Ambassador Program that features and partners with Nikon's top photographers and filmmakers, influencing the business today.

*See Mike's latest work on Instagram, Twitter and Facebook@CorradoPhoto*

*This event is being offered as part of a membership campaign for DPI-SIG.*



Mike Corrado

### COMING SOON

November 23rd **Rick Sammon**, Canon  
January 16th **Adam Jones**, Canon  
March 19th **Roman Kurywczak**, Sigma

# DPI-SIG & Canon Presents Rick Sammon

*On November 23rd at the Naples Norris Center  
9 a.m. to 12 p.m.*



*© Rick Sammon*

*The Digital Photography Club Of Southwest Florida*



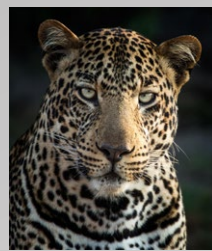
## Creative Visualization for Photographers

This is an informative and fun-filled presentation, Canon Explorer of Light Rick Sammon will begin by sharing his people, wildlife, landscape and travel pictures from around the globe – illustrating creative visualization for photographer.

For every image, Rick will share a photographic technique, digital darkroom tip, or a photo philosophy. He will cover composition, seeing the light, controlling the light, playing with the light, HDR, setting goals and getting/staying motivated.

This is not just a slide show of pretty images. Rick is here to share what he's learned over his many years as a professional photographer.

This is being offered as part of a membership campaign for DPI-SIG, details below.



*Rick Sammon*

### Rick Sammon – A Man on a Mission

A Canon Explorer of Light, award-winning photographer, a prolific and inspirational image-maker and called by some, “The Godfather of Photography.” Rick is one of the most active photographers on the planet – dividing his time between creating images, leading photo workshops, and making personal appearances. Rick’s enthusiasm for digital imaging is contagious. His mission is to make digital photography fun, creative, exciting and rewarding for others.

A natural teacher, Rick enjoys sharing his photographs and providing practical how-to advice to a wide audience of photo enthusiasts through his blog, books, how-to videos, iPhone and iPad apps, a podcast and an expanding following on social media. With nearly 800,000 Google+ followers, he has been recognized as one of the top photographers to follow on Google+. In his spare “desk time,” Rick writes the “Quick Fix” column for Digital Photo Magazine.

Rick started his professional photography career as an underwater photographer, producing six underwater books and leading scuba diving expeditions to the seven seas. He easily transitioned into travel, landscape, wildlife, cultural and nature photography. Rick’s images, from his travels to more than 100 countries, have been published in numerous newspapers and magazines, and have been featured in his 36 books, including the popular Rick Sammon’s Exploring the Light, and 12 apps, including Rick Sammon’s 24/7 Photo Buffet.

With nearly 40 years of experience, this self-taught photographer has many accomplishments – and many more anticipated for the road ahead. As Rick suggests, “When you are through changing, you are through.”

Visit with Rick at [www.ricksammon.com](http://www.ricksammon.com). Rick can be contacted at [ricksammon@me.com](mailto:ricksammon@me.com)

**This is a **FREE** event for all  
DPI-SIG Members**

**Non-Members please inquire  
at  
[dpi-sig.org](http://dpi-sig.org)**



### *Location & Time*

**Norris Community Center  
755 8th Avenue South  
Naples, FL 34102**

**9 AM until 12 PM**



# Previous Covers



**Issue #1**  
**Bob Brown**



**Issue #2**  
**Christine Cook**



**Issue #3**  
**Art David**



**Issue #4**  
**Lorri Freedman**



**Issue #5**  
**Mike Matthews**



**Issue #6**  
**Steve Augulis**





## Magazine Personnel and Contributors

DPI-SIG Magazine © is published electronically in PDF format. For free downloads and additional information, visit <http://dpi-sig.org>

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Created & Published by: Bob Brown

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

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**Betty Saunders** - Proofreader

**Jim Robellard** – Staff, Contributing Writer, Layout, Proofreader

**Bob Brown** – Staff, Editor, Layouts, Contributing Writer, Proofreader

**Don Fischer** - Ad layout, Advertisement Liaison [dpi-venco@naples.net](mailto:dpi-venco@naples.net)

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**Lorri Freedman** – Contributing Writer

**Nancy Garrison** – Contributing Writer, Pages 18-20 base layout

**Christine Cook** – Contributing Writer

**Mike Matthews** – Contributing Writer

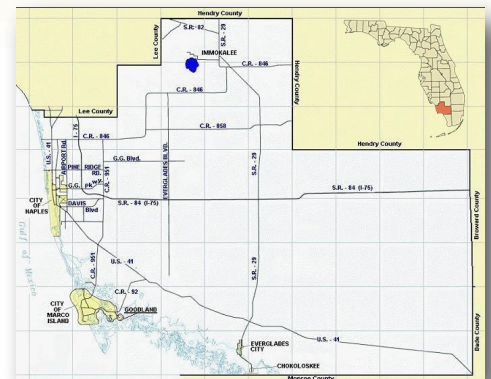
**Sonny Saunders** – Contributing Writer

**RL Caron** – Contributing Writer

**Benjamin Carp** – Contributing Writer

**Donna Brown** – Proofreader

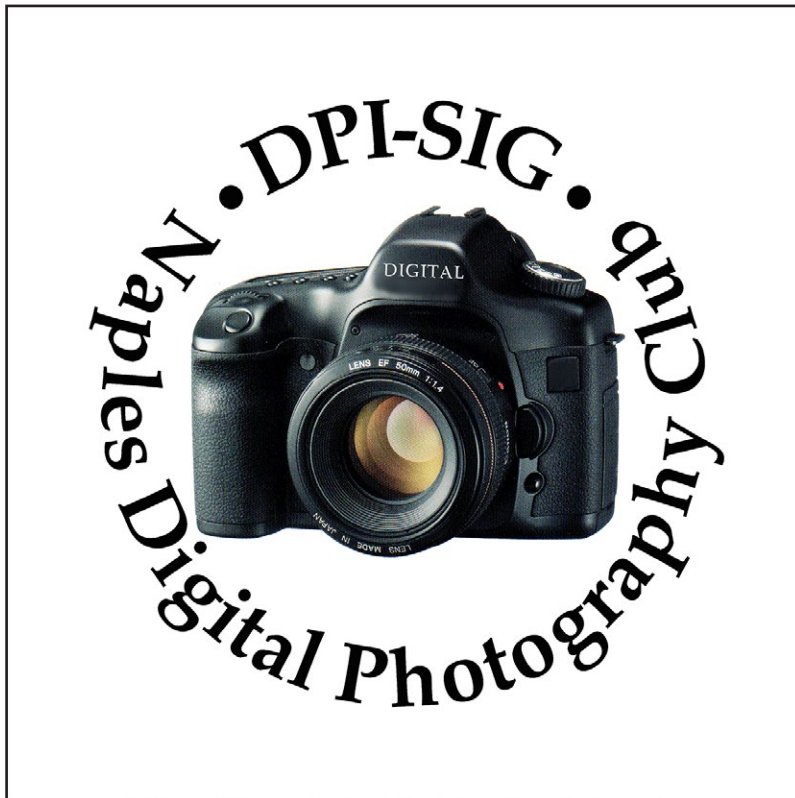
### Collier County Florida



*\*If you would like to contribute articles, 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** head-shot



**Naples Digital Photography Club**