



January 2015
Issue 4
\$0.00



DPI-SIG Magazine

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)

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

DPI-SIG of Naples

FCCC

Members of Florida Camera Club Council
Go to f3c.org for specifics on the 2015 Annual Conference

For more information about the 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

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

This Issue's COVER PHOTO:



Title: Red Eyed Tree Frog by Lorri Freedman

Camera: Nikon D3S

ISO: 250

Time and Aperture: 1/60 sec @ f/16

Focal length: 105mm

Lens: 105mm f/2.8

DPI-SIG is the Digital Photography

&

Imaging Club of Naples Special Interest Group

DPI-SIG Magazine - January 2015

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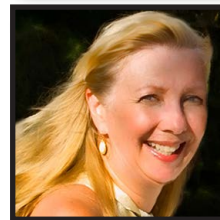
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Member Images

Ultra-Packed Issue



If you are a new reader of **DPI-SIG Magazine**, welcome! If not, welcome back! As you've probably noticed, after seeing the Table of Contents page, this is a rather large issue. This issue has 11 contributing writers, along with an expanded gallery. The gallery has 16 contributors for a total of 37 "The Gallery" photos. There is a huge variety of content subject matter, writing styles and photographic styles. We even have two excellent articles alone on astrophotography, one by DPI-SIG Co-founder Sonny Saunders and another by Royce Bair. Over the years, Sonny provided essential information for better astrophotography. For those of you who don't know Royce Bair, he is a highly-renowned astrophotographer. He refers to it as, "NightScapes."

I met Royce completely by chance near Jackson Hole, Wyoming. I was there to shoot one type of night photography and he was there to assist a couple of his former NightScapes students. It's really kind of a long story but, my wife and I ended up staying all night with them. Thank goodness Royce had some extra jackets in his car and was kind enough to offer them to my wife and I, complete strangers. We were completely unprepared for the temperature to drop to 34° Fahrenheit. I mean come-on, it was late June after-all.

Boy, was it a great decision to stay out there all night with Royce and his former students. The night sky looked amazing. It was pitch black with pinpoint stars and a crystal-clear Milky Way. Once home, I Googled Royce's name. I was so impressed with his work and background that I took a chance and enrolled into one of his NightScapes workshops. His was the first photography workshop I've ever taken, and it was worth every penny. Awesome!

This is also a very special issue because the Florida Camera Club Council (f3c) is making this issue available on their website at f3c.org. This will open the doors to make more people familiar with the f3c and DPI-SIG, the host of the March 6th - 8th, 2015 Annual Photography Conference at Florida Gulf Coast University in Estero, Florida.

Finally, I'd like to compliment the DPI-SIG Members on their spectacular gallery image submissions. I am continually amazed at the quality produced by our Members. I can't wait to see what comes next.

Enjoy!

Bob Brown

RB Brown

dpi-editor@naples.net

Milky Way NightScapes

by Royce Bair



About Royce Bair

Royce is semi-retired magazine photographer who's been doing "NightScapes" for three decades. His photography appeared in various publications such as *National Geographic*, *Smithsonian*, *Reader's Digest* and *American Photo*, just to name a few. In recent years, many tried to copy his night photography style and techniques, but Royce continues to push the astro-landscape envelope. He teaches his advancements via free lectures and paid workshops. Reports Royce, "It is very satisfying to see many of my students go beyond what I have done, and use these skills to photograph the Milky Way with new landscape features." He also offers free night photography techniques on his blog, where he features the work of other night photographers: [Into the Night Photography](#)

When I was 17, my father took me on a backpacking trip to the Eagle Cap Wilderness in northeastern Oregon. He let me borrow his 1950s, all-manual, Argus C3 35mm camera. When the Kodachrome slides came back, I was hooked on landscape photography! By chance, I took a few photos early in the morning and late in the afternoon. I noticed the angular light was much more interesting than the light of midday. I didn't have a tripod, but I was able to take a time exposure of an alpine lake during the "Blue Hour," by balancing the



camera on a rock. At that time of my life, I didn't know this magical time during the twilight was called by that name, but I knew I wanted more experiences like it.

My early "NightScapes" were all taken during the later part of Blue Hour. I worked out a formula where I would start exposing the natural arches at 50 minutes after sunset with a 10-minute time exposure. During this period, I would run around the feature and set off all the filtered strobes I had placed during the daylight. This was all done during the days of film, so everything

had to be calculated using flash guide numbers and distance. I could only do one shot per night, so I had to get it right the first time.

During the past five years, my style of NightScapes has become one of starry night skies, with a landscape feature, many of which are light painted to improve their recognition. In most cases I prefer my stars as points of



light, rather than as star trails. This requires that my astro-landscapes exposure be less than 30 seconds.

Here is my simplified NightScapes “Recipe” for photographing the Milky Way:

Your best photos of the Milky Way are taken without the moon present, and between 2 hours after sunset and 2 hours before sunrise. In much of the Northern Hemisphere, this period places us between the evening and



morning Astronomical Twilights.

- 1) Set your camera on a tripod.
- 2) If you have a remote release, use it. Otherwise, you can use your self-timer to set off the shutter. Set it for the 2-second delay instead of the normal 10 seconds.
- 3) Set your lens to manual focus, or shut auto focus off; otherwise, the camera goes crazy trying to focus in the dark.
- 4) Set your focus manually to infinity. Check the accuracy by auto focusing on an infinity subject in the daytime, mark that position on the lens barrel and return the lens to manual focus. As a precaution, tape down your pre-focused position. You can also use your camera’s “live view” function to manually focus at night on the brightest stars by enlarging the image on the LCD monitor for accuracy.
- 5) Set your camera mode to manual (usually “M” on most cameras).
- 6) Select the highest ISO you have (but no higher than

6400).

- 7) If you have a prime wide-angle lens with a fast aperture, use it. Otherwise, zoom to the widest angle of view.
- 8) Set your shutter speed to 30 seconds. This is the longest exposure most cameras will give you without going to “B” for “bulb” (“B” does require a remote release).
- 9) Set your lens aperture (“F” stop) to the widest aperture (smallest number), which is usually f/3.5 (f/2.8



is better, but f/4 is acceptable). Here are good starting point combinations:

- f/2.8 - 30” - ISO 6400
- f/2.0 - 30” - ISO 3200
- f/1.4 - 30” - ISO 1600
- f/3.5 - 30” - ISO 6400 (-0.5 EV)*
- f/4.0 - 30” - ISO 6400 (-1.0 EV)*
- f/3.5 - 30” - ISO 3200 (-1.5 EV)*
- f/3.5 - 30” - ISO 1600 (-2.5 EV)*

*These underexposures are not optimum, but are usable by compensating in post production.

- 10) Set your **White Balance** (WB) to Tungsten or In-



candescent. On most cameras, this is the symbol of a light bulb, also called “indoor”. If you prefer a numeric Kelvin setting, use 3500K, 3200K or 3000K (the lower numbers will give your sky a cooler or bluer color). ***My favorite numeric Kelvin setting is 4000K.*** I believe this produces a more natural sky that is still cool, but not quite as blue. This also works well when mixed with 3200K light painted foregrounds.

Some people prefer an ***Auto White Balance*** (AWB) setting if they have a lot of post processing experience. AWB will give you a dark gray, or a dark tan colored sky. You can change this to a more colorful sky in post production using Photoshop, Adobe Elements, or Lightroom.

11) Frame the Milky Way, or several interesting star constellations, (try to silhouette an interesting foreground subject) and take your shot. Light painting the foreground can add even more interest to the composition.

12) Composing in the dark can be difficult. If you have an ISO higher than 6400, use it to shorten your exposure times so you can review your composition on the

LCD monitor much quicker. Be sure to return to the lower ISO's (6400 or lower) for your final exposures.

13) Fine tuning your exposure: The more light pollution produced from artificial lights or the moon, the more you can reduce your exposure by lowering the ISO one stop or more.

14) Fine tuning your image: You'll notice that 30-second exposures will have some star trailing (blurring) when the images are enlarged, unless you are using an ultra-wide angle lens (i.e. 114° or wider). You can eliminate this slight blurring by reducing your exposure time to 15 seconds and compensate with wider apertures or higher ISO's. This technique is a simplified version of the “600” or “450” rule. For more help on photographing the Milky Way, refer to my blog post (*Into The Night Photography*) by following the link below.

ROYCE BAIR'S WEBSITE-BLOG:
[INTO THE NIGHT PHOTOGRAPHY](#)



Fig. 1

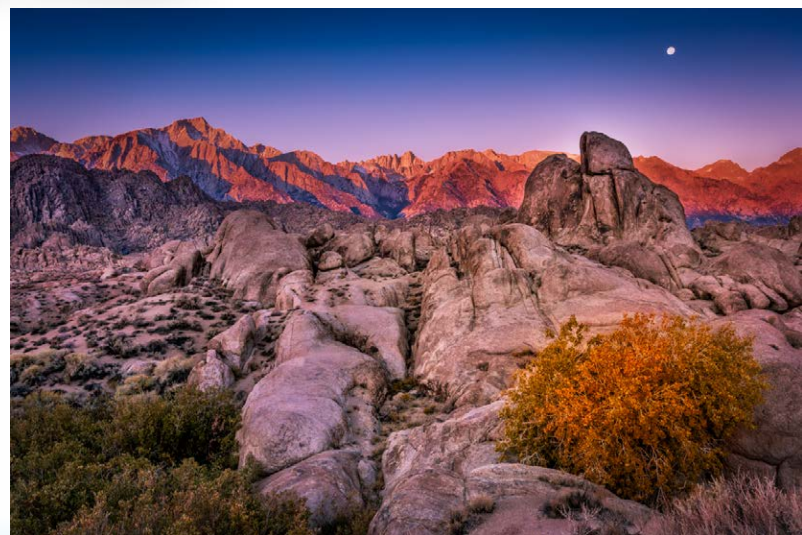
Exploring Ghost Towns, Mining Camps, and Movie Sets of the Old West Part Four

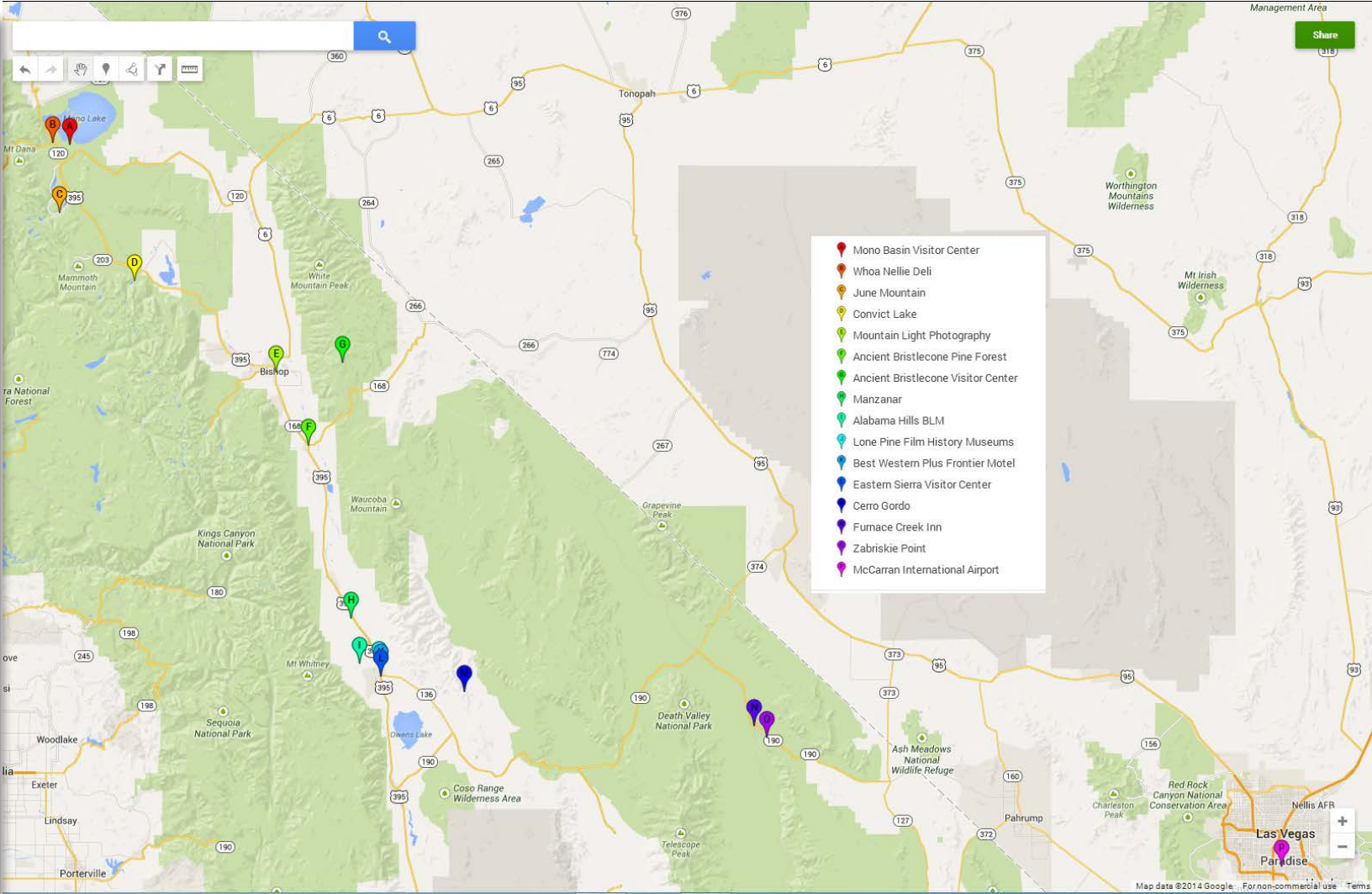
by Jim Robellard

In this final installment, the trip concludes with a journey down US 395 from the eastern portal to Yosemite south to the Alabama Hills, through Death Valley and on to Las Vegas. Let's grab a cup of coffee at the Whoa Nellie Deli in Lee Vining, CA and begin our journey.

Top: Canon 5D MKII, 27mm, 18sec@ f11, ISO160, EF17-40L mm

Left: Canon 5D MKII, 32mm, 0.5sec@ f22, ISO160, EF17-40L mm





Trip itinerary from Yosemite and Mono Lake south through the Owens Valley, Death Valley, and on to Las Vegas. View the map on the web [here](#).



A short distance south is the June Lake Loop Road and a perfect spot for late afternoon and sunset photos as the golden aspen are backlit with the setting sun in the Fall. Farther south is the road to Convict Lake. Here in this photo (Fig. 1) at the east end of the lake, the rising sun highlights the Sierra Mountains in the background behind the crystal clear lake waters. There are many roads that lead up into the mountains off US 395 to explore and photograph. Another popular resort for a base of operation in this area is Mammoth Lakes and its busy winter time ski resort.

As we continue south, the next destination is the town of Bishop, CA, easily the largest town on the route from Reno to Lone Pine. While the roads leading up into the mountains are great places to explore, then don't miss destination in Bishop is Galen Rowell's [Mountain Light Gallery](#). Galen was a noted mountaineer and photographer extraordinaire for *Life*, *National Geographic* and *Outdoor Photographer*. Galen was famous for his Eastern Sierra landscape prints containing stunning detail (sharpness) and color printed on Fuji Crystal Archive paper with a LightJet 5000 laser printer. Galen and his wife were tragically killed in a plane crash in 2002 returning home to Bishop. The gallery, in an old bank building, is a treasure trove of his stunning large prints...a must see. The gallery features other noted photographers of the



American West and still continues its series of workshops. Bishop also serves as a base to explore and photograph the earth's oldest trees (4000-5000 years), the Great Basin Ancient Bristlecone Pines. Just east and to the south of Bishop, CA Route 168 at Big Pine on US 395 leads to the national forest within the White Mountains. These magnificent old trees, at an altitude of 9,800 to 11,000 feet, are something to see. While not a stop on this trip, the bristlecone pines are often-photographed iconic twisted sculptures of nature. Due to the remoteness they are often pictured as foreground elements in photos of the Milky Way, as the area is a premier Dark Skies location for astrophotography.

As we continue our journey south through the Owens Valley to Lone Pine, CA, another must see is the National Historic Site at Manzanar, the WWII Japanese internment camp. Its powerful story of Japanese-Americans rounded up and imprisoned during the war is a powerful reminder of the precious freedoms we have and what it means to be denied those freedoms. It is also the site of Ansel Adams famous photograph of the boulder and Mount Williamson. Less well-known is that Adams documented the camp life and its residents in 1943. The two hundred plus photos are unique in that most are portraits rather than landscapes. Ansel donated the collection to the Library of Congress and it is worth a look at his approach to a different subject matter ([click here](#)). Finally we reach Lone Pine, home to the Alabama Hills. Situated in front of the Eastern Sierra escarpment, with Mount Whitney (the tallest mountain in the 48 states) towering in the background, this BLM recreation area and its unique rock formations are familiar to all of us. Lone Pine is only several hours east of Hollywood and served as the filming location for countless western movies and TV shows. The road to the trailhead to climb Mt. Whitney is the entrance to a labyrinth of dirt roads where you can explore classic western scenery.

Top: "Monument at Cemetery", 1943 Ansel Adams. Courtesy of The Library of Congress. Gift of Ansel Adams.
Center: "Tom Kobayashi", 1943 Ansel Adams. Courtesy of the Library of Congress. Gift of Ansel Adams



Right: Canon 5D MKII, 17mm, 25sec.@f22, ISO160, Canon 17-40L



This selection of photographs includes several older photographs from a previous trip to the Owens Valley taken with a Wisner 4x5 wooden field camera on Kodak TMax100 film and recently scanned and digitally remastered in PhotoShop. 4x5 negatives make for really big files, but incredible detail. The 4x5 camera allows for an extreme range of lens movements (tilts, shifts, and swings...sort of like moving on the x,y, and z axis). Today we have the tilt-shift lens for perspective control and somewhat enhanced focusing, but the large format cameras of old allow for complete control of the focal plane so that near and far and side to side objects can be brought into focus. The top photo is an example of the near/far focal abilities that go beyond just great depth



of field achieved by stopping down the lens. On this trip, I was in digital mode which has its own advantages, one being that the backpack is considerably lighter. What I do love is the ability to easily capture panoramic views or use HDR to capture a much wider dynamic range of exposure with the digital camera. This is especially helpful in color shots. With the near ground rocks in shadow and the far mountains lit up by the rising sun, the exposure challenge is easily handled in HDR. Fusing the multiple photos together for an expanded range allow us to blend the 11-14 stops or more of light that may be illuminating the scene into a realistic photo. At some point, sensor technology such as that in the new Sony A7s camera will perhaps make HDR a thing of the past but until then it's a great tool.



As a setting for westerns ranging from Tom Mix, Gene Autry and the Lone Ranger to recent films like *Transformers*, *Gladiator*, and *Django Unchained*, the unique rocks of the Alabama Hills, are a great source of picturesque otherworldly yet familiar scenes. Lone Pine is a tiny town but sports several nice motels such as the Best Western Frontier Motel. Camping is also available in the BLM land, so sunrise is literally a fall out of bed and take the picture experience. Lone Pine also hosts the [Lone Pine Film History Museum](#) complete with an annual film festival. It has a superb collection of western art, movie posters, silver saddles, and memorabilia from the many films shot in the area. Lone Pine is also the jumping off point to Death Valley and the many ghost towns and old mining camps that dot the trail from here to our return to Las Vegas. Lone Pine sits in the Owens Valley. The valley has a rich history of mining silver, gold and minerals such as borax. It once had abundant orchards and a lake with steamboats to transport the bullion and supplies. Today it's all gone including the water taken over 100 years ago via aqueduct to the City of Los Angeles. Owens Lake today is a mostly dry salt bed or playa and the worst single source of particulate (dust) pollution in the United States. Recent court fights with the EPA required the City of Los Angeles to restore



Top right: Canon 5D MKII, 21mm, 1/40 sec @f22, ISO160, EF17-40L mm

Center right: Canon 5D MKII, 20mm, 1/30 sec @ f22, ISO160, EF17-40L mm

Below: Canon 5D MKII, 28mm, 1/15sec@f22, ISO160, EF24-105L mm





some water to Mono Lake (to maintain the rookery) to the north and Owens Lake to minimize the dust pollution.

The road to Death Valley from Lone Pine (CA Routes 136 and 190) has many old towns for exploring. These include Cerro Gordo, Darwin, Keeler and others. Cerro Gordo is at 10,000 feet in the White Mountains where a treacherous one-lane 4x4 road to the mine is a trip unto itself. During this trip through Death Valley in mid-Fall, the temperatures were very tolerable as they are during winter and early spring trips for wildflowers. Like the Alabama Hills, Death Valley has its own unique landscape. Surrounded by mountains, it rarely rains, yet it is hauntingly beautiful. You can stay at the pricey [Furnace Creek Inn](#) or the nearby oasis of the Furnace Creek Ranch all within the National Park. From sand dunes to mountains vistas, iconic views such as the multi-colored Zabriskie Point, to Scotty's Castle and of course Badwater at -282 feet of elevation, Death Valley is a treasure...just bring plenty of water!

Top Left: Canon 5D MKII, 40mm, 1/4 sec @f22, ISO160, EF24-105L

Top Right: Canon 5D MKII, 40mm, 1/25 sec @f22, ISO160, EF17-40L



From Death Valley, Las Vegas is only several hours away and the end of our journey, but with a slight detour we can visit the ghost town of Rhyolite on the CA-NV border. This photo (right) of the Cook Bank Building (4x5, Tmax100 film, digitally remastered) is but one of the many buildings still standing from the 1905 gold strike. From here it's on to Vegas baby to strike gold of our own!.



I hope you enjoyed our journey. This circle tour truly is a "gold mine" of photo opportunities. I hope you get a chance to enjoy and explore this great part of America. 'Til next time...Happy Trails!

About the Author

Jim Robellard

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



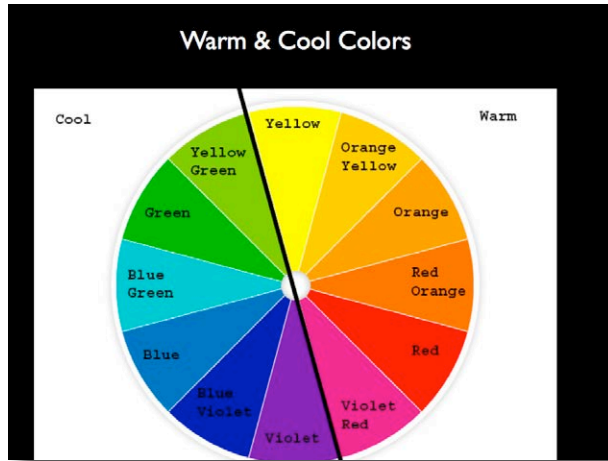
COLOR *IMPACT* IN PHOTOGRAPHY

Part 3 of 3

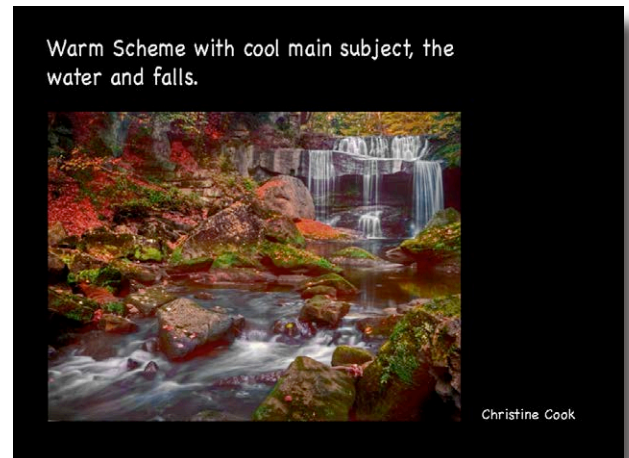
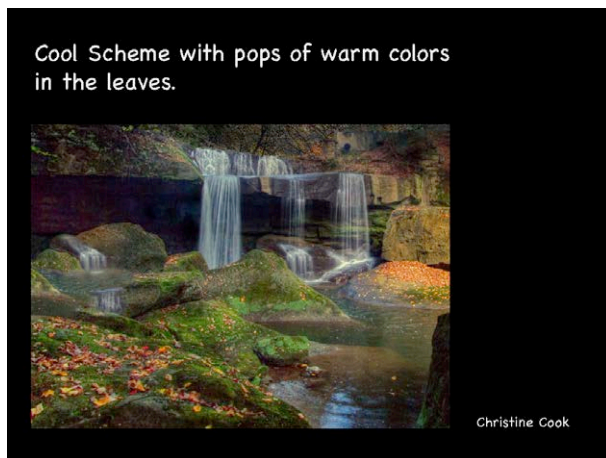
by Dr. Christine Cook (left), Photographer & Leigh Herndon (right), Painter



This is the last of a 3-part article on Color. Leigh and Christine hope this information gave you another great tool in your photography kit!



Warm colors are associated with the sun—red, orange and yellow are gutsy, adventuresome and vibrant. Cool colors are associated with mountain lakes—blue, green and purple and are restful and peaceful. A strong scheme would be a mostly cool scheme with a pop of warm color at the point of focus in your photograph, or visa versa—mostly warm with a cool contrast. Warm colors advance and cool colors recede.



Summary: Five ways to maximize the wow factor of your images!

- 1) Look for complementary, split-complementary, analogous and triadic color schemes in nature, architecture and clothing.
(Refer to Part 1 - Issue 2 and Part 2 - Issue 3)
- 2) Remember that cool colors recede (blues/greens) and warm colors advance (reds, yellows). So, the warm colors will hit your eye first unless they are muted.
- 3) If your photographic message is one that is restful,

- you can help communicate that with cool colors. If it is exciting, warm colors will enhance your message.
- 4) Allow for neutrals (gray, black, or a muted color) to offset the color and balance the work. It is possible to have too much color.
- 5) In post-processing, emphasize your color scheme using tools such as Hue/Saturation, Photo Filter and Color Balance.



Lightroom's Hidden Features by RL Caron

*Quickly return to your
most recent edit state.*

TURNING BACK THE EDITING CLOCK

So you are in the **Develop mode**, about a dozen steps into editing the best photo capture of the day -- and want to see how your improvements are affecting the composition. So you drift over to the **History panel** on the left, scroll down to the bottom of the list and select the **Import state**. To return to your most recent edit, mouse your way up the list to the first item.



There's a better way. While in **Develop mode**, tap the **backslash** [\] key, usually on the right just above ENTER ("return" key on a Mac). Tap again to return to your most recent edit state. Note: *This key has different functions in the other modules.*

If for some reason the **backslash** [\] key doesn't take you back far enough, such as after looping into Photoshop, select the state you considered the true starting point and right click to copy those settings into the 'before' buffer.

There are many benefits to this 'instant retro' view -- not the least of which is knowing when enough is enough with sliders such as sharpening, contrast, saturation, and vignetting. Another is being able to turn the left panel off [Func-5] for a larger image in the main work area.



RL's Blog Website:
[Serendipity](#)

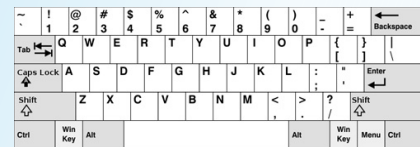
More

Lightroom's Hidden Features by RL Caron



TAKING A CLOSER LOOK AT ONE IMAGE

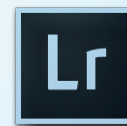
While developing an image in Lightroom, it's easy to zoom in for a tighter view by tapping on the space bar.



What happens then depends on what was previously selected in the Navigator panel, Fit, Fill, 1:1 3:1, etc. Change the setting and it will become the default at the next tap of the space bar. Once zoomed in, click and drag to examine different parts of the image.

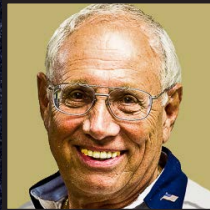
There are also times when it's helpful to see the image being worked on in a solo display -- without the distractions of panels, menus, and tool bars. Again, Lightroom makes this simple and quick. Tap the [F] key to send the most selected image to full screen mode. Tap the [F] key again to restore the previous view. This works in any mode, any view.

An alternative 'uncluttered' view is available with the **Lights Out** feature. Tap the [L] key -- once for a dimmed view of the panels and a second time for a total blackout of the extraneous elements. A third press of the [L] key restores everything to the working view. This also works in all the modules, but it's especially valuable in **Develop** to see a 'showcased' view of the image being edited. By design intent, that's what that image might look like hung on the wall of a gallery or in a luxurious home.



Top 10 Tips To Better Astrophotography

by Sonny Saunders



1. Astrophotography does not require special photography equipment, but it does help to follow these tips and spend some time during the day practicing before you attempt to work in the total darkness of night, which is required.

2. Choose a location as far from city lights as possible. The darker the location the better. Use a red filtered flashlight to reduce blinding yourself and others if you require extra light.

3. A tripod is essential as exposure times can vary from a few seconds to several minutes. If your tripod is not a very steady or has insufficient weight to hold the camera and lens absolutely motionless, you might have to weigh your tripod down.

4. Use a remote shutter release, or the 2-second drive time setting, to reduce vibration when tripping the shutter. For very long exposures, you might also have to use the Mirror Lock Up Mode.

5. Focusing can be very critical. If you're photographing stars, use Live View and 10X zoom to manual focus (MF), if available. Focus on a star and make it as point-like as possible. If your photographing the moon auto focus (AF) might work fine. It might help to focus on the edge, known as the limb. You might be shocked to find out how fast the moon will move across your viewfinder.

6. To achieve the most realistic and accurate colors use Daylight White Balance mode.

7. Shoot in RAW, stars are a point-like high contrast subject and therefore tend to produce optical aberrations in lenses. RAW offers more latitude in correcting such errors.

8. To reduce noise, use as low an ISO setting as possible.

9. Use the Long Exposure Noise Reduction mode to help reduce noise. Since long exposures will cause the camera sensor to become warm, allow a cool-down time between exposures. If your camera produces a lot of noise, you can use DeepSky-Stacker, a popular freeware that will combine a series of short exposures.

10. Longer shutter speeds will produce star trails. Keeping the shutter speed as high as possible will produce the sharpest images. Aim at polar north to create star trails that rotate around a single point. The Milky Way can typically be captured with an exposure of 30 to 60 seconds. To keep the stars as sharp as possible, use an exposure of less than 30 seconds. You can capture the Milky Way, and some foreground, with an ISO of 6400 and a large aperture. Meteor showers may require several minutes.

Top 10 Tips To Better Astrophotography • Copyrighted© by Sonny Saunders

NEVADA CITY

MONTANA PART ONE

by Bob Brown



Like the title implies, Nevada City is not in the State of Nevada. It's in Montana 1.5 miles west of Virginia City.

As you enter Nevada City, by way of Virginia City, the first thing you'll see are the vestiges of old gold dredging equipment along the south side of US287, Alder Gulch. The Alder Gulch area was a major player in the 1863 gold rush. The first three years yielded approximately 30 million dollars in gold nuggets. As a result, the town quickly grew and by 1876 it hit a rapid downward spiral. In 1899, dredging technology allowed for a 24-year

gold run along Alder Gulch. Because of this, only a few buildings survived.

Even today, you can still stop by and pan for gold at the "River of Gold" (Fig. 1). I opted out of this adventure, I assumed at the end of the day I'd be only left



Fig. 1

Fig. 1 - Single shot 1/125 sec, f/8, 62mm, ISO 100

Fig. 2 - Nine bracketed shots, f/8, 28mm, ISO 100

with a stiff back and a bad sunburn.

So, is Nevada City a real town? Yes but, it's 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 One is dedicated to the railway and Part Two (next issue) to its historical town structures.

We'll start at the northeast corner of the Nevada City Train Depot (Fig. 2), a 1964 replica of the Great Northern Railroad of



Fig. 2

NEVADA CITY, MONTANA

(continued)



Fig. 3

Fig. 4 - Five bracketed shots, f/8, 24mm, ISO 100



Fig. 4

Fig. 3 - Three bracketed shots, f/8, 24mm, ISO 100

Hugo, Minnesota. The building is in surprisingly great shape. In general, The Depot structures overall look very well maintained. Unfortunately, like any State government, budget priorities are an ongoing concern. Nevada City is no exception. Simply put, there is very little money in the budget to continue major renovations. When it came to renovations, as you can see in Fig. 3 and Fig. 4, the



Fig. 5

Fig. 5 - Four bracketed shots, f/8, 62mm, ISO 100

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NEVADA CITY, MONTANA

(continued)

depot wasn't ignored. The train cars in Fig. 5 weren't so lucky. Personally, I liked seeing the contrast of the renovated versus the non-renovated. It really captures the amazing before and after differences. The craftsmanship on both is astounding. That level of craftsmanship, utilizing period specific tools, is



Fig. 6 - Four bracketed shots, f/8, 45mm, ISO 100



Fig. 7 - Four bracketed shots, f/8, 55mm, ISO 100



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

becoming a lost art. It's more and more difficult to find qualified people who are familiar with not only the period specific tools but also that style of craftsmanship associated with that period. In some ways, it felt like I was in a place where time stopped.

The Montana Heritage Commission noted the box cars (Fig's. 5, 6 and 7) date back to 1880. Montana obtained them in 1917 from the mining town of Coolidge. The cars originated in Colorado.

The train tracks in Fig. 8 lead directly to the Alder Gulch Railroad house where the 1910 oil burning, converted from wood burning, Engine No. 12 sits idle. The house is just west of the train depot (Fig. 3). The Alder Gulch Shortline is active; however, not with the No. 12. The train that travels from Nevada City to Virginia City is the No. 8 Bovey Train. The No. 8 Bovey Train, with open-aired bus-type bench seating, looked like an extreme shrunken-down version of the No.12. It was kind of like comparing a bus to a car, the No. 12 being the bus. I didn't go on the Alder Gulch Shortline train ride. It wasn't because I didn't want to, it was simply because of limited time. My goal was to cover both the depot and the old historic town.

NEVADA CITY, MONTANA

(continued)

The Alder Gulch Railroad engine house completed construction in 1999 in order to house Engine No. 12. Modeled after a 1910 engine house, the building looked like it could've been built yesterday (Fig. 9). Its vertical and angular lines look

amazing. The same holds true for the interior (Fig. 11). I loved the rich smells of wood intertwined with the locomotive grease/oils which filled the inside of the Alder Gulch Railroad engine house.

There was a little gem tucked away in the corner, a 1911 Case 75 Steam Traction Engine (Fig. 10). According to the Montana Heritage Commission, it took Lloyd Harkins six years to restore the steam tractor, originally owned by the Conrey



Fig. 9

Fig. 9 - Four bracketed shots, f/8, 26mm, ISO 100

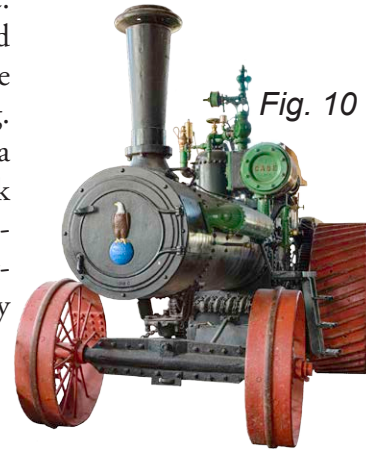


Fig. 10

Fig. 10 - Three bracketed shots, f/8, 32mm, ISO 100

Placer Mining Company.

Engine No. 12 (Fig.11) was a Baldwin built class E-2 made for Ferrocarril Mexicano (a.k.a., Ferromex and The Mexican Railway), the largest railroad in Mexico. Due to a lack of funding, the No. 12 indefinitely sits idle. It's a shame that this magnificent piece of machinery has to stay hidden away. The only reason I was able to photograph the No.



Fig. 11

Fig. 11 - Five bracketed shots, f/8, 24mm, ISO 100



12 was because the train operator, Brian Court, left the door open enough where I could see inside the engine house. I had to get access to that thing. I asked Brian if I could photograph the No. 12. Brian's schedule was tight because he was the conductor for the Alder Gulch Shortline, the tourist train that traveled back and forth from the Nevada City Depot to Virginia City. Brian said I could have quick access after his 12:30 p.m. lunch break. In the meantime, I went across the street and photographed the town (Part Two). Brian being a man of his word, gave me access (obviously) to the train. And what a train it was! Although

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(continued)

not huge, it was magnificent. It also looked like a maintenance nightmare. There was an endless amount of mechanical parts attached to more mechanical parts. An oil can just ain't gonna cut it. The restoration of Engine No. 12 took two years, after it arrived in 1999. You can see a large bell just behind the No. 12's top front smoke stack (Fig. 11). Brian insisted we ring



Fig. 12

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

that bell. My wife, Donna, did the honors. Holy cow! That thing was ear-piercingly loud. I'm talking painfully loud, yet rather exciting. It reminded me of scenes from old western movies where I saw and heard similar bells on trains as they approached their depot. Another great bonus was that Brian was a walking encyclopedia on the history of the train, the building, building contents and the railway system. Attached directly behind Engine No. 12 was another amazing restoration, the Alder Gulch car (Fig. 12 and 11). It's a real shame there is no funding to allow the No. 12 to leave its enclosure.

In Part Two, we will go across the street and explore some of the old historic structures of Nevada City...Montana.

Part 1 Historical References:

Montana Legends, <http://www.legendsofamerica.com/mt-nevadacity.html>
Montana Mining, <http://www.mininghistoryassociation.org/AlderGulch.htm>
History of Alder Gulch, <http://www.virginiacitymt.com/history.aspx>
Historic Preservation, <http://www.virginiacitymt.com/preservation.aspx>
Alder Gulch Shortline, <http://aldergulch.com>
Montana Movies, http://montanakids.com/cool_stories/movies/movies.htm

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 via a tripod (except Fig. 1), in mirror-up mode and triggered with a Triggertrap dongle in conjunction with an iPhone Triggertrap app. No flash on any shots.

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CREATING WITH AN OPEN MIND

by Lorri Freedman

Some people call images with flying zebras with butterfly wings altered reality. Others call it surreal, open mind, or creative.

Either way, it all starts from a single image and an idea. “What if I blend these images together and how can I create something unique and different?”

Sometimes you can get ideas from other people, but then put your own spin on it. It’s ok to get inspired



I started creating altered reality images when I joined my first camera club and they had a category called “open mind.” It inspired me to go deeper into Photoshop, with all its tools, layers, and masks. The more I learned, the more comfortable I became using the program. I truly love the whole process from beginning to end. I have total control over my own work.

With this image (right) I created, it all started with a photo I took of a zebra at Fossil Rim Nature Preserve in Texas (minus the wing).



And, a photo I took of a white butterfly (right) at Magic Wings in Massachusetts.



Iwent through my folders and picked images that I thought would blend nicely together to create a fantasy world. The greenery was from Stone Crop Gardens in Carmel, NY (right), which was done using HDR.



The coarse ground was from Death Valley, CA. (right)



The tree (left) was from my front yard, which I took using HDR.

And the ladies on the tree (right) were from The Cloisters in NY.



The bats were from an image I took of a stuffed bat at some strange exhibit in Westchester county. I used the liquify tool to warp the image multiple times to create different bats, and then made a stamp out of them to place them in random spots on the image. I also created a stamp of the zebra with the wings, and sized it down and put it in the background.

I truly enjoyed working on this project. I wasn't in a rush, and it took a few weeks to play with different images deciding what I liked and didn't like. This image has won a few awards, but awards or not, I like how it came out, and I enjoyed working on it.

Imagine what you can create with the images you have!

You Need To Know What You Need To Know

Part One

by Peggy Farren



Where do you begin on your journey to become a photographer? There is an overwhelming amount of information about photography. You need a plan! Most photographers tend to piecemeal their education. Without a specific plan, it can take considerably longer to really know what you are doing in order to feel confident in your photography skills.

Like many other people, I too struggled for years with the technical side of photography. In the first couple of years, as a photography assistant, there were several times when I wanted to give up. I truly thought photography was too technical. I hope to save you from the frustrations I felt while learning both photography and the business of photography.

Let's start with what you need to know

Exposure

Exposure is the foundation of photography. The very first thing you need to do is to take command over exposure by learning to shoot in the manual setting. Manual mode provides you with full exposure control. If you don't master exposure, you could truly feel lost for a long time.

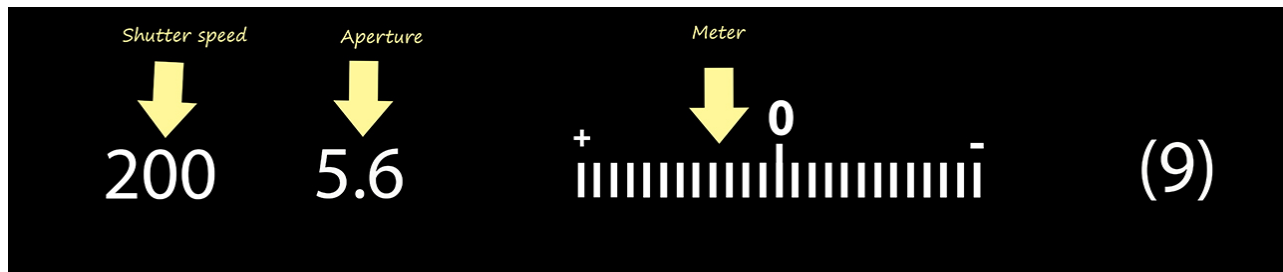
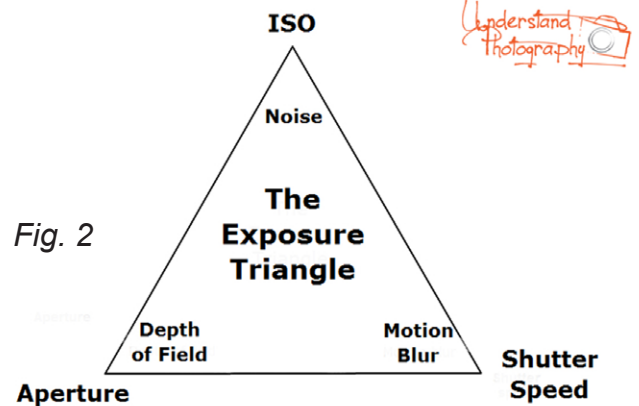
Find the meter inside your camera. If you are in Live View, turn it off and look through the eyepiece (the viewfinder). Along the bottom of most cameras, you should see something similar to Fig. 1.

The exposure meter measures the light wherever you point your camera. If the meter is registering on zero, your camera thinks you have a good exposure. If the meter is on the negative side, your exposure will be too dark (under-exposed). If the meter registers on the positive side, your exposure will be too bright (over-exposed). When your meter is on zero, you have the proper exposure.

Remember, your meter needs to be on zero.

Fortunately, there are only three components to obtain a good exposure, ISO, Aperture (also known as Fstop) and shutter speed. How do you know whether you have a good exposure? Your meter will be on zero!

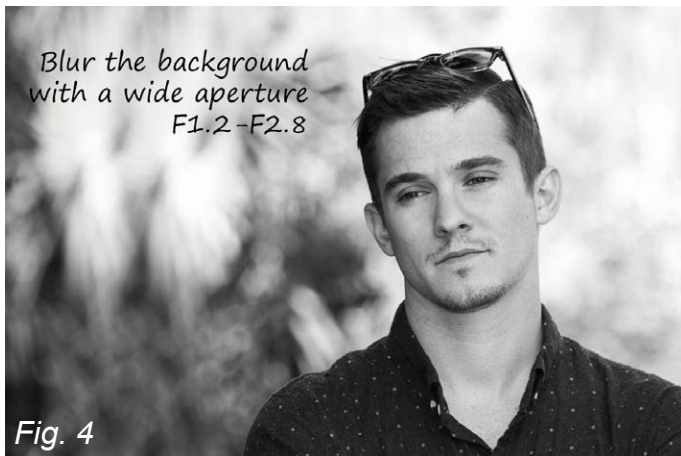
Fig. 2 is a picture of the Exposure Triangle. Change one or all three components until your meter gets to the zero.



(exposure meter)

You Need To Know What You Need To Know

Which component should you change? That depends on the effect you are trying to achieve and your limitations. You may want to achieve the starburst effect on the lights (Fig. 3) or blur the background of your image (Fig. 4). A limitation you may have is a lens that won't open wide enough to achieve the blurry background you hope for.



So step one and the most important step is to really understand exposure and how to achieve all the effects you hope for.

Composition

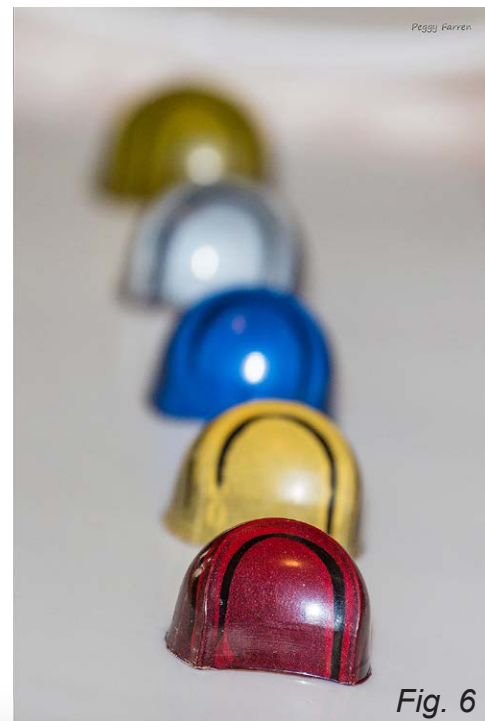
I frequently judge photography competitions. In almost every case, the images are well exposed. The problem with non-winning photos is usually due to a composition issue. I suggest you take composition classes and get your photographs critiqued by educated professionals. Understanding exposure and composition will help you improve by leaps and bounds.

I was lucky to start as a photography assistant. My boss critiqued all of my photographs. I learned so much about composition that way. Sometimes it hurts to have someone criticize the image you love so dearly but, it is an important component of the learning process.

Composition is something you should study continuously. Here are a few important composition tips:

Have a clear subject

Whatever is important in your image should shout out to the viewer! If someone is looking at your image and wondering what they are supposed to be looking at, you need to work on your composition (Fig. 5 and 6).



Less is better

Learn about isolating your subject and using negative space for impact (Fig. 7).

The Rule of Thirds

Everyone thinks they know the rule of thirds but (Fig. 8 and 9), in my experience, very few seem to understand it. Put your most important part of the image on a power point, where the imaginary lines intersect. Horizons should be on a rule of third gridline. With people or animals the eyes should be on a rule of third gridline. The horizon becomes secondary.

Fig. 7



Fig. 8



Fig. 9



Leading lines

Learn how to find the lines in each image that will lead the viewer around the image (Fig. 10). Our eyes are drawn to the biggest and brightest part of an image. If you can lead the viewer around the image, your photograph will have more impact.



Fig. 10

LIGHTING

The word photography literally means writing with light. Train your eye to see where the light is coming from by looking at the photographs in magazines. Study and try to figure out how many light sources the photographer used and where the light came from. Even if you are only interested in one type of photography, study every type of lighting you can! Learning to see the light, where it's coming from, the lighting patterns, natural light, artificial lighting – study every type of lighting you can to truly become a master of photography.

There is a LOT to learn about lighting. There's natural light, open shade, flash on camera, flash off camera, studio lighting, indoor lighting, outdoor lighting in the sun, outdoor lighting in open shade, outdoor lighting in deep shade. What about mottled shade? What about harsh overhead sun? What is fill light and when should you use it?

Which types of photographs work best for which lighting? Try different lighting on the same subject in the same place (Fig. 11 and 12).



Fig. 11



Fig. 12

Walk around your subject and take photographs from each side (Fig. 13). You may like the rim light of a backlit image. Or you may prefer the image with the light right on it.



Study lighting and learn to take pictures under any lighting circumstance. When you desire that perfect shot, figure out the best time of day to take it. You may need to visit the site many times to find the optimal lighting conditions.

To start, learn a bit about natural light and basic flash photography. As you get experience, continue to work on honing your lighting skills.

Fine Tune - Fine Tune your photography by learning some of the technical settings. You don't need to learn everything your camera does. You'll just overwhelm yourself by trying to learn too much all at once. Here are the important things you'll need to learn:

Raw or JPEG - Which quality mode should you use and why?

Metering modes – Which is the best mode for each type of photography?

Drive modes – One shot, Continuous, Timer, Bulb. Take the time to learn each drive mode. Do you need to know all the “auto” icons on your dial? I say no, since you'll be shooting in manual most of the time; right?

White Balance - The white balance controls the color of your image. Auto white balance is fine in most cases but it's good to know your other options.

Focus modes - Learn which mode to use for each type of photography.

Focus points – learn how to change them in your specific camera. A lot of new photographers struggle with blurry images. Many times it's just an issue of having all the focus points activated. Learn to choose the focus point you need for each shot.

Look for part two and three Issues 5 and 6 of DPI-SIG

Part Two: Editing Your Images

Part Three: The Business of Photography

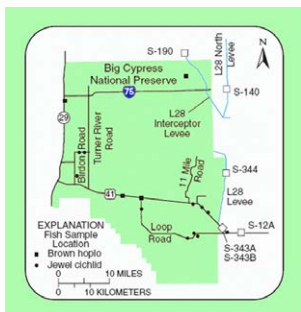
Peggy Farren is an award winning professional photographer and founder of the “Understand Photography Training Center”.

You can check out her work at NaplesPortraits.com.

Peggy developed a course called the “Four Weeks to Proficiency in Photography” to help people build a strong foundation in photography skills. It's a LIVE class via the internet, with homework assignments to help individuals understand and hone what they've just learned. Everything is recorded so you can go back and review it indefinitely. At [Understand Photography](http://UnderstandPhotography), Peggy's motto is “We Simplify the Technical!”

BIRDON, FLORIDA - A GHOST TOWN

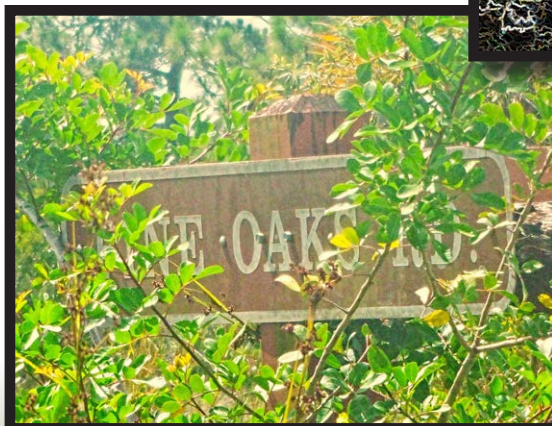
by Benjamin Carp



Mid-June brings daily lightning storms scouring Southwest Florida with threats of forest fires and instant floods. I set out on a hot Father's Day with TJ to find the remains of a nearby ghost town. Of course not all ghost town have remains. Of the 200 plus named ghost towns existing in this state about one-third have nothing but someone's memory or a roadside marker to record its prior existence.

Web research displays an early 1930's photograph of a huge tomato processing plant with a worker population of 342 people settled alongside in what was then known as Birdon. The nearby current postmistress in Ochopee, the state's smallest post office, recalled stories about the town that once thrived there but disappeared in the early 1940's.

Our search led us east on US-41 towards Miami past the Everglades City turn-off and beyond Big Cypress National Preserve Visitors center. Not much further along CR-841 began its northern, straight as a bullet, shot intercepting Wagon Wheel Road and stopping after a run



of five miles. That five mile section of road is locally named Birdon Road and was constructed by the H.W. Bird Tomato Corporation in 1930, exactly one year after US-41 was completed across the Everglades. The corporation purchased 2,500 acres of land here on the western edge of Ochopee where they built their tomato enterprise.

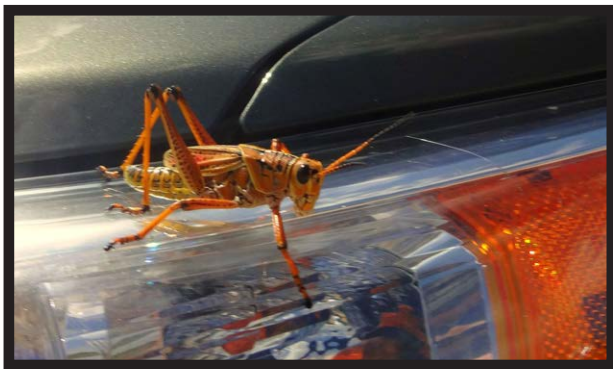
BIRDON, FLORIDA

(Conclusion)

Birdon Road spanned fifty or more feet across with a watery channel along its east side where the road material was dug out of. Cabbage palms and aquatic plants crowded both side of the waterway. The next sign of civilization appeared when narrow Pine Oak Road breached the canal. I turned onto the slender dirt track hoping there was enough space further along to turn the car around in. Bugs clustered on the windshield and side window as if they intended to eat the car. Flies



were two or more inches elongated, other insects measured much more bombastic appearing in unexpected colors and frightening shapes. A few gravestone-like forms hidden in tall grass materialized on the passenger



side. At a fork in the trail were posted convincing No Trespassing signs. Down one fork I could see an old truck with a hint of a building. That, we thought, might have been part of the tomato endeavor we were looking for. I turned around and continued north on Birdon Road.

Blue-cruised clouds began to crowd above as a hawk hopped on a rodent a few yards in front of the car. A buck-deer with a suitable rack bound across Birdon Road into a scrub pine patch. A white house at the end of a long drive popped-up on the driver's side. It looked too new to be part of the ghost town. Further along The Swamp Educational Center materialized and that was our third sighting of civilization in the four miles traveled along Birdon Road. Then just before the road ended on Wagon Wheel Road there appeared what looked like an old commercial two story clapboard structure with old equipment, well worn vehicles and a chain-link fence protecting the complex. I was getting set to snap a few pictures when a white van drove from one of the building towards the fence gate and stopped. I waited, he waited. I drove on, he stayed.

Wagon Wheel Road continues north for a very short distance then turns east for a couple of miles where it ends on Turner Road. Going south on Turner takes us back to US-41 where a boardwalk overlooks the wide canal which usually has an abundance of Everglades life. Looking for the ghost town has uncovered a scenic drive on back roads with rich history.

As we approach US-41 streams of black smoke accompanied by rapid fire lightning flashes encroach upon the eastern sky. I turned west on US-41 where red lights blinking off police vehicles blocked traffic trying to go towards Miami. In the rear-view mirror I could see heavy smoke pressing onto the roadway. Up ahead the clouds are covering most of the horizon coloring it an angry black.

BULOW PLANTATION RUINS

by Benjamin Carp



It was a drive north on I-75 with the war of love-bugs in full force.



Millions of orange-bellied black flying ants lost in the throws of copulating smashed their joined bodies across the windshield distorting and blocking clear vision of road traffic until Jane directed me to turn east on I-4. The suicide onslaught didn't completely cease until we crossed into the outskirts of Orlando.

In a roadside rest we spent time clearing the mess off the windshield. Pads of Brillo was required to remove



BULOW PLANTATION RUINS

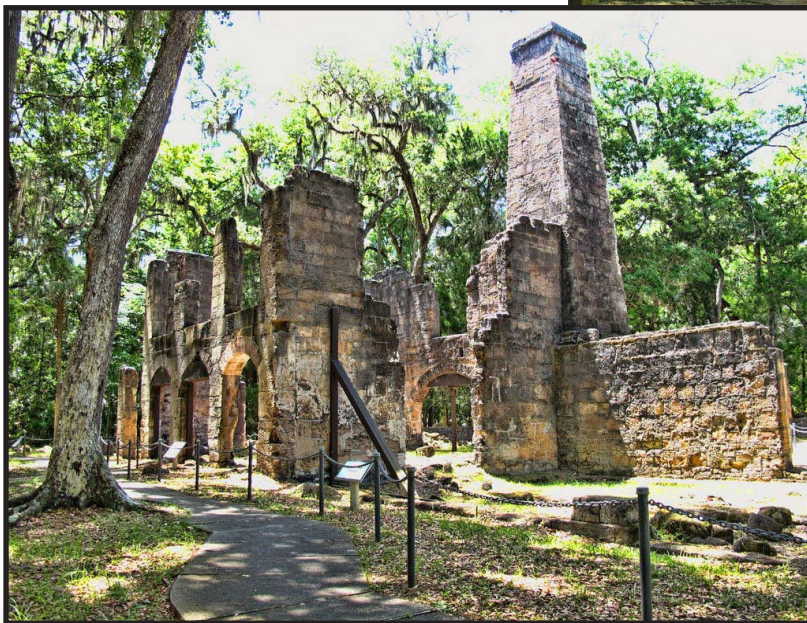
(Conclusion)

"OLD BEACH ROAD"
In the early 1800's this road was known as the "Old Beach Road". It went from "Old Kings Road" to the Atlantic Ocean, crossing Bulow Creek and the Intracoastal Waterway. This was also the original entrance road to Bulow's Plantation. Today it looks very similar as it did when Bulow's Plantation was in operation.



the carcasses from the glass. I scrubbed with what I had; a small towel-rag, until only bits and pieces of bug remained to remind me of nature's strange, berserk ways.

Bulow's anti-bellum plantation ruins lie slightly south of Jacksonville near Flagler Beach. Bulow built it in 1821 and the second Seminole war swept the prosperous plantation away in 1836. The site beckoned us with a promise of unusual sugar-factory ruins and slave cottages. It was a promise kept.




Huge chimneys, attached to high, massive, arched walls stood as a reminder of what once was. It was fascinating to see those high arches, built of local coquina rock, rising up into an impossible blue sky. "Awesome". A man from North Carolina standing near me wondered out loud, "How was it done?" For him it was as mysterious as the Egyptian pyramids. "Me too," I whispered to Jane.

THE KLONDIKE HIGHWAY

by Jennifer Brinkman



Many cruise passengers who visit Skagway, Alaska decide to take a train tour on the White Pass & Yukon Route Railway in hopes of seeing the Alaskan wilderness.

 An alternate idea is to rent a car and drive the Klondike Highway to see Alaska at your own pace. The Klondike Highway links Skagway to Yukon's Dawson City. The highway parallels the route used by prospectors in the 1898 Klondike Gold Rush. This is a two-lane highway that takes you through an amazing variety of scenery, from mountain peaks to the desert, with pristine lakes around every corner. It is truly a photographer's dream.



Fraser Railroad Station – Nikon D7000, f/16, 1/60 sec. ISO 100 17 mm

When leaving Skagway, the road rapidly increases in altitude as you climb the White Pass summit (3,292 feet). You definitely feel like you are in Alaska as the air cools. Most of the year there will be snow on the mountains. The view is gorgeous in every direction.

You will soon come to Summit Lake, White Pass and the Yukon Route Railroad station from the days when steam locomotives were used. The red old station and surrounding lake area make for a great photo opportunity.

At this point the highway will cross into Canada



Summit Lake – Nikon D7000 F/16, (3 different speeds - HDR) ISO 100 17mm

THE KLONDIKE HIGHWAY



Tutshi Lake – Nikon D7000, f/14, (3 different speeds - HDR) ISO 100 17mm

The next suggested photo stop is Tagish Lake and the Bove Island, with their broad view down Tagish Lake. It sits in a large basin between the mountains. It has to be one of the most beautiful summertime spots in Alaska. When we visited in May, the wildflowers were in bloom and the ice was just breaking up on many of the lakes. The road now passes by an interesting old small town named Carcross (400 people). The bridge and river, with the town and mountains in the background, are especially pic-



Tagish Lake – Nikon D7000, f/16, (3 different speeds - HDR) ISO 100 17mm



Bove Lake – Nikon D7000, f/6.3, (3 different speeds - HDR) ISO 100 17mm

at a customs station. From here, the road follows Tutshi Lake for almost 10 miles. Tutshi Lake is a “must-stop” with Mount Racine across the lake (7,235 feet high).

Continuing on, the road you will pass several old small mines along the road, reminding you of the old Alaskan mining days.

turesque. A very strange area along the road is the Carcross Desert, the smallest desert in the world. It seems totally out of place in this winter wonderland! Another lake will appear along the road called Spirit Lake. And yes, you can feel the spirit of the lake as you view its beauty.

The end of our journey was Emerald Lake. This

THE KLONDIKE HIGHWAY



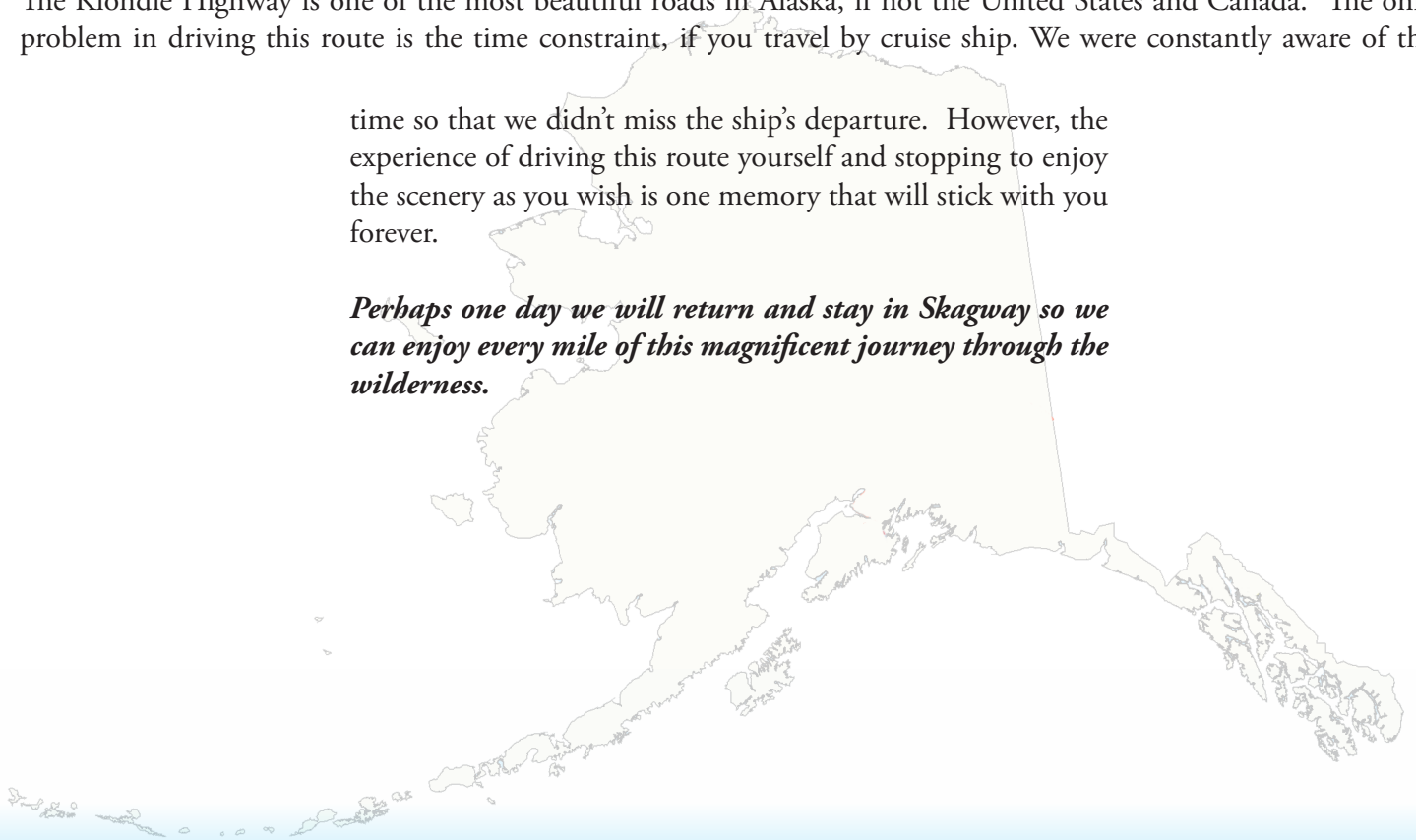
Emerald Lake – Nikon D7000, F/16, (3 different speeds- HDR) ISO 100, 17mm

lake has been called the most beautiful lake in the Yukon. The lake's bright green color derives from light reflecting off white deposits of marl, a mixture of clay and calcium carbonate at the bottom of the shallow waters. It is surrounded by pines that reflect in the green water below. It's a stunning view and worth the drive!

The Klondie Highway is one of the most beautiful roads in Alaska, if not the United States and Canada. The only problem in driving this route is the time constraint, if you travel by cruise ship. We were constantly aware of the

time so that we didn't miss the ship's departure. However, the experience of driving this route yourself and stopping to enjoy the scenery as you wish is one memory that will stick with you forever.

Perhaps one day we will return and stay in Skagway so we can enjoy every mile of this magnificent journey through the wilderness.





FROM PET SITTER TO PET PORTRAIT PHOTOGRAPHER

by Jennifer Semro

I have a business called, [Critter Sitters](#). I wanted to remember the faces and names of the visiting dogs. My solution was to attach a picture to their file. This began my newfound business as a pet portrait photographer.

I placed the dogs on my lanai bistro. That put the dogs at eye level with me. By doing so, I found I could work with them easily. Most of the time I would just talk to them. If I put a question in my voice, some would cock their heads as if they understood. Sometimes I would use a toy to attract their attention. If all else failed, I would use a food treat.

I kept taking images until I got what I call, "That look," which is individual to each dog. I also started to try to obtain images of cats and birds. Cats can be very difficult, if not impossible. Most of my success with them involved using a telephoto lens. They don't feel as threatened, if you keep your distance.

Clients began to comment on my ability to capture their pet's personality. With the help and support of other photographers, I now have a studio and take portraits of dogs in my home. Cats and birds are always done in their own environment.

After I get the image that I want, there is always something to be worked on in Photoshop. Sometimes it's no more than the removal of a little matter in the corner of the eye. Usually Content Aware Fill does the trick. Separated fur detracts from the portrait. This is where the Cloning Tool does the job. I light my subjects the same way as I light people. Carmen Schettino was instrumental in helping me understand this principle.

Most of my clients come from the pets that I look after. Both businesses are very rewarding. One is for taking care of the family pet while owners are away. The other is a portrait for preserving the memory of the family pet.

Presley Before



Presley After



Tippy Before



Tippy After



LENS ACRONYMS

NIKON (Nikkor)

- AF-S:** Auto Focus - Silent Wave
- AF-I:** Focusing motor built into the lens
- AF-D:** Auto Focus - (D - distance) aperture ring
- AF-G:** Auto Focus - no aperture ring
- A-M:** Auto-Manual Mode, smooth focusing operation in Manual focus mode
- AS:** Aspherical lens elements
- CRC:** (Close Range Correction) System
- DX:** Crop sensor camera's only
- ED:** Extra-Low Dispersion Glass
- FX:** Full-frame camera's and non full-frame
- IF:** Closer focusing distances
- M/A:** Focusing mode can switch from automatic to manual with no lag time
- N:** Nano Crystal Coat, anti-reflective coating
- PC-E:** Ultra-wide perspective control electronic (tilt-shift lens)
- RF:** Rear Focusing System, the rear lens group moves during focusing
- SIC:** Super Integrated Coating
- SWM:** Silent Wave Motor, AF lens technology
- UW:** Underwater lenses
- VR:** Vibration Reduction, improves image stability

*Acronyms compiled by Bob Brown

CANON

- AFD:** Arc-Form Drive
- AL:** Aspheric Lens, minimize aberrations
- CA:** Circular Aperture, effects the bokeh
- CaF2:** Fluorite Element, excellent resolution and color precision
- DO:** Diffractive Optics, better at handling chromatic aberration
- EF:** Electronic Focus
- EF-S:** Electronic Focus Short back focus
- E-M:** Electronic Manual Focusing, old version of USM
- FT-M:** Full time manual focus
- I/R:** Internal or Rear Group Focusing
- IS:** Image Stabilization
- L:** Luxury, pro grade lenses
- MP-E:** Macro Photo Electronic
- Super UD:** Super Ultra-Low Dispersion glass provides better correction of chromatic aberration
- T/S (TS-E):** Tilt Shift Electronic, perspective control
- UD:** Ultra-Low Dispersion Glass
- USM:** Ultrasonic Motor, 2-types: USM and the micromotor USM

DPI-SIG Magazine - January 2015

LENS ACRONYMS

TAMRON

- ASL:** Aspherical elements
- AD:** Anomalous Dispersion elements
- Di:** Full frame sensors
- Di II:** APS-C sized sensors
- IF:** Internal Focusing
- HID:** High-Index Dispersion glass
- LD:** Low-Dispersion glass
- Macro:** Extremely close range
- SHM:** Super Hybrid Mount
- SP:** Super Performance range
- VC:** Vibration Compensation
- XR:** Extra-Refractive index glass
- ZL:** Zoom Lock

SAMYANG

aka, BOWER and ROKINON

- AS:** Aspherical, reduce spherical aberration
- CS:** APS-C or DX format cameras
- ED:** Suppress chromatic aberration
- IF:** Internal Focusing
- MC:** Multi Coated, anti-reflective coatings
- T:** Transmission Stop (T-Stop)
- UMC:** Ultra Multi Coated (replaced MC)
- VDSLR:** Video DSLR

SIGMA

- APO:** Apochromatic Lenses, low dispersion glass to limit chromatic aberration
- ASP:** Aspherical Elements (small lenses)
- CONV:** Compatible with teleconverters
- DC:** Digital lenses
- DF:** Dual focus facility
- DG:** Digital full-frame lenses
- EX:** Excellent range
- HF:** Helical Focusing
- HSM:** Hypersonic Motor
- IF:** Internal Focusing
- OS:** Optical Stabilization
- RF:** Rear Focusing
- SLD:** Super Low-Dispersion elements

FUJIFILM

- ED:** Extra-Low Dispersion, chromatic aberration
- LM:** Linear Motor, high-precision focusing
- OIS:** Optical Image Stabilization
- R:** Aperture Ring
- XF:** Premium XF prime lenses
- XC:** Compact and lightweight XC lens range

***Next issue Acronyms: Sony, Pentax, Tonika, Zeiss and Leica**

THE GALLERY



Sunset In Naples (left)
by Lorri Freedman

December 25, 2013
Exposure: 1/200 @ f/13
Focal Length: 28mm
ISO: 200
Camera: Nikon D3S

Two Butterflies (right)
July 10, 2014
by Lorri Freedman

Exposure: 1/60 @ f/16
Focal Length: 105mm
ISO: 320
Lens: 105mm f/2.8
Camera: Nikon D3S





Navajo Loop Bryce Canyon (left)
by Lorri Freedman

September 7, 2006
Exposure: 1/200 @ f/7.1
Focal Length: 200mm
ISO: 200
Camera: Nikon D2X



White Pelican (right)
by Lorri Freedman

November 24, 2013
Exposure: 1/2000 @ f/8
Focal Length: 300mm
ISO: 800
Lens: 70-300mm f/4.5-5.6
Camera: Nikon D3S



THE GALLERY

Continued



Bryce Canyon Sunrise (right)
by Bob Brown

Date: August 29, 2014
2:51 a.m.

Camera: Nikon D800
ISO: 5000

13 sec. @ f/2.0

Focal length: 24mm

Lens: Rokinon 24mm f/1.4

Note: No flash, used very dim fill-lights with a 3200k filter and with the camera color temperature set at 4300k. All shots were mirror up, Triggertrap shutter release, Triggertrap app.



Wyoming Sunrise (left)
by Bob Brown

June 20, 2014
5:21 a.m.

Camera: Nikon D800
ISO: 100

Focal Length: 24mm

Exposure: 7 exposures @ f/11

Lens: Nikkor 24-70mm f/2.8G ED

Note: No flash, mirror up, Triggertrap shutter release, Triggertrap app.

THE GALLERY

Continued



Wyoming Barn 2 (left)
by Bob Brown

Date: June 21, 2014
12:12 a.m.

Camera: Nikon D800
ISO: 5000

Exposure: 25 sec @ f/2.8

Focal length: 24mm

Lens: Nikkor 24-70mm f/2.8G ED

Note: No flash, used two very dim fill lights with 3200k filters 100 feet away with the camera color temperature changed to 4300k, **Note:** Mirror up, Triggertrap shutter release, Triggertrap app.



The World At 9028 Feet (right)
by Bob Brown
Bryce Canyon, Utah

Date: August 21, 2014, 1:08 a.m.

Camera: Nikon D800

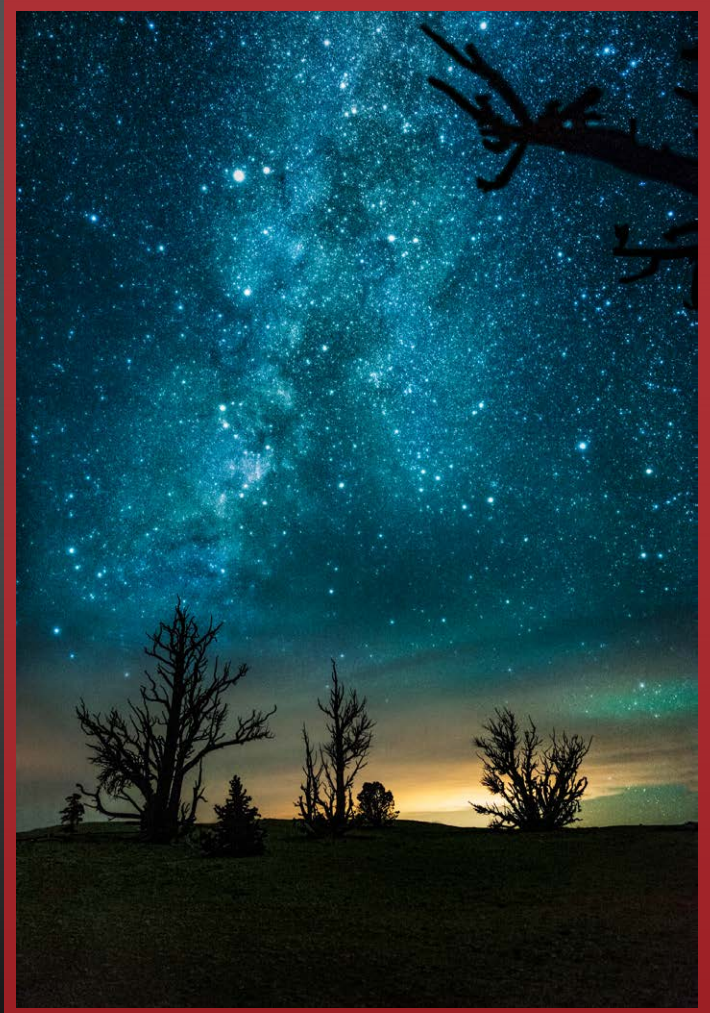
ISO: 5000

Exposure: Single shot 13 sec @ f/2.0

Focal length: 24mm

Lens: Bower (Rokinon) 24mm f/1.4G

Note: No flash, mirror up, Triggertrap shutter release, Triggertrap app.





THE GALLERY

Continued



Mr Green Jeans (left)
by Betty Saunders

Costa Rica
April 15, 2012
Exposure: 1/60 @ f/5.6
Focal Length: 135mm
ISO: 400
Camera: Canon Rebel T2i



Love Is In The Air (right)
by Evelyn Perez

July 9, 2014
Camera: Nikon D3000
ISO: 720
Exposure: 1/800 @ f/5
Focal length: 145mm
Lens: Nikkor 55-200mm f/4.0-5.6

©Evelyn Pérez



THE GALLERY

Continued



Colors Of Nature Abstract (left)
by Evelyn Perez

June 22, 2014

Camera: Nikon D3000
ISO: 400

Exposure: 1/25 @ f/10
Focal length: 145mm

Lens: Nikkor 55-200mm f/4.0-5.6

@Evelyn Perez

Fire In The Heart (right)
by Evelyn Perez

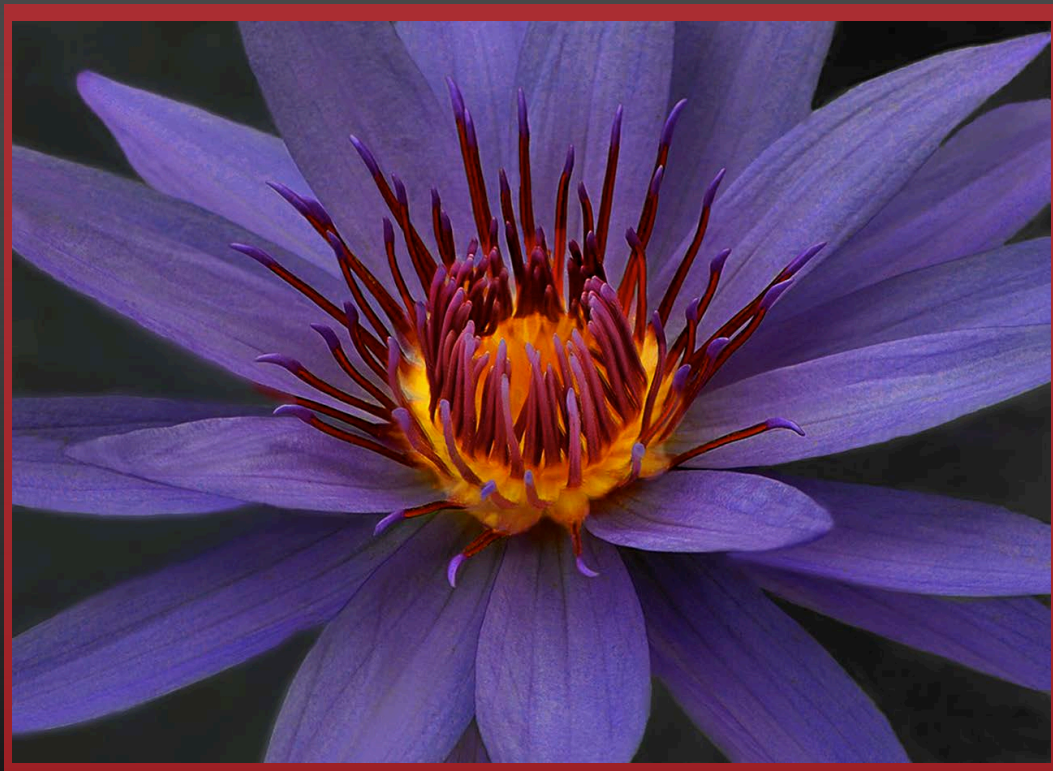
May 17, 2010

Camera: Nikon D3000
ISO: 200

Exposure: 1/160 @ f/5
Focal length: 150mm

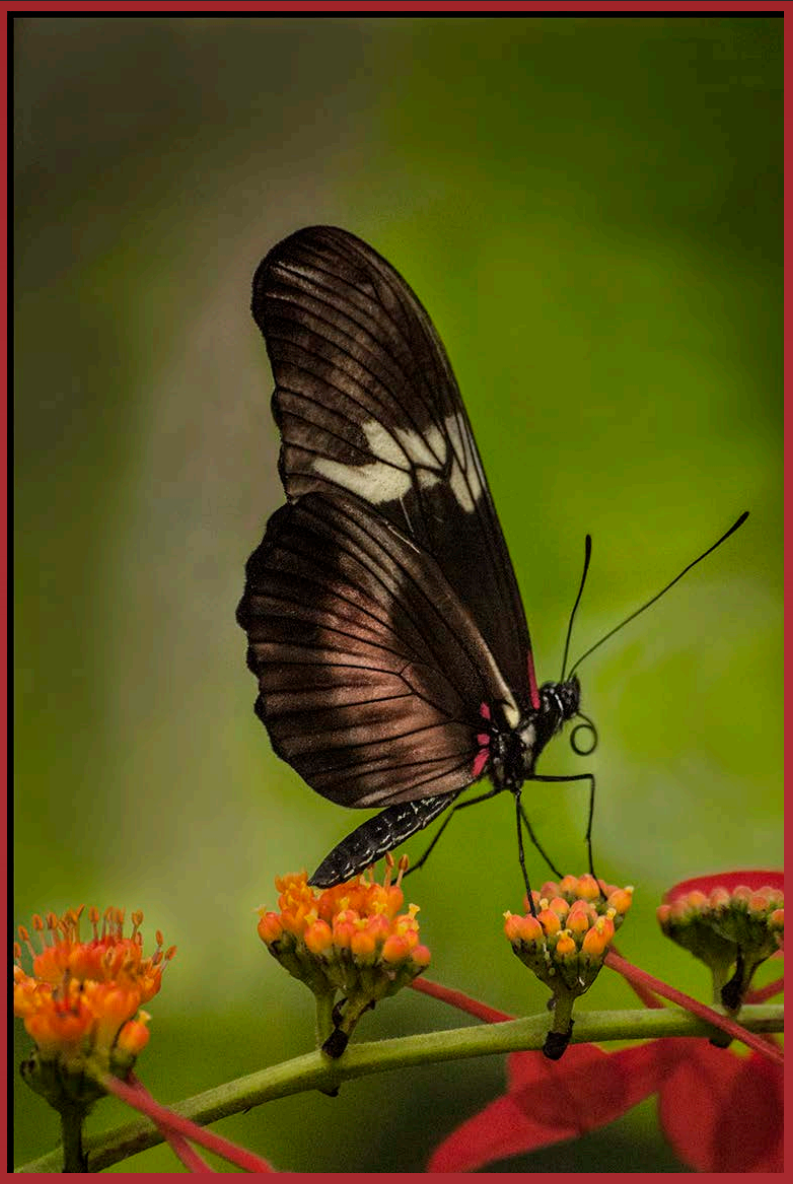
Lens: Nikkor 55-200mm f/4.0-5.6

Note: Cropped



THE GALLERY

Continued

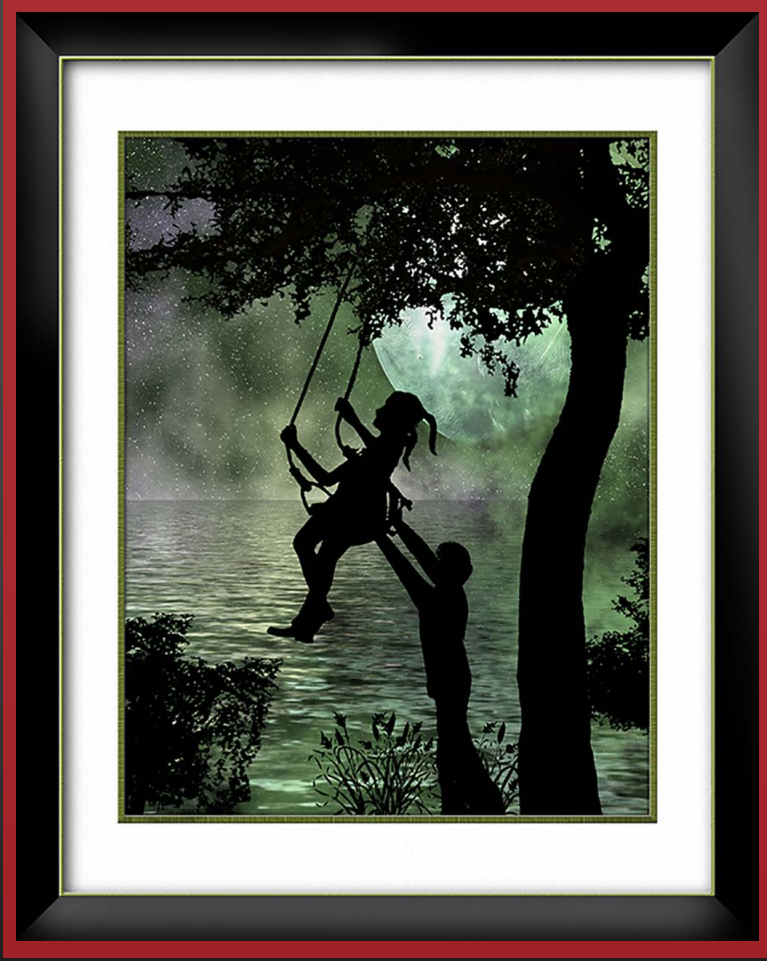


Symbol Of Hope (left)
by Evelyn Perez

July 9, 2014
Camera: Nikon D3000
ISO: 800
Exposure: 1/500 @ f/5.6
Focal length: 200mm
Lens: Nikkor 55-200mm f/4.0-5.6

Playing In The Moonlight (right)
by Nancy Springer

May 25, 2014



THE GALLERY

Continued



Homage (left)
by Nancy Springer

August 10, 2007
Camera: Sony A100
ISO: 800
Exposure: 1/13 @ f/4
Focal length: 70mm

Dinner On The Run (right)
by Nancy Springer

July 4, 2014
Camera: EOS 70D
ISO: 100
Exposure: 1/250 @ f/5.6
Focal length: 400mm
Lens: EF 100-400mm f/4.5-5.6L IS USM





THE GALLERY

Continued



Making A Memory (left)
by Nancy Springer

March 3, 2014
Camera: Sony SLT-A55
ISO: 6400
Exposure: 1/80 @ f/4.5
Focal length: 50mm

“BB Plover” (right)
by Edwin Cohen. Tigertail
Beach early AM May 6, 2014

Date: May 6, 2013
Exposure: 1/3200 @ f/6.3
Focal Length: 600mm
ISO: 400
Camera: Nikon D300
Lens: 600mm f/4.0



THE GALLERY



Gotta Be Quick (left)
by Diana Calleja

May 12, 2014 at 9AM
Exposure: 1/3200 @ f/7.1
Focal Length: 130mm
ISO: 400
Camera: Canon 7D
Lens: 100-400mm

Note: These 2 Reddish were a huge source of enjoyment. The male is on the left. I took hundreds of photos of them!

I shot wide because they are noted for their dancing and prancing. I was afraid of clipping their wings.

Clash (right)
by Diana Calleja

June 15, 2014 at 10:09 9AM
Exposure: 1/3200 @ f/8
Focal Length: 160mm
ISO: 250
Camera: Canon 7D
Lens: 100-400mm



Note: I find myself at Wiggins Pass often, mostly because it is very close to home. The Snowy Egrets can be very aggressive and at times get into disputes, never very serious.

I shot many images and this one is the most interesting. They actually are holding each others legs.

THE GALLERY



One Skimmer Skimming (left)
by Diana Calleja

June 16, 2014 at 8:59 AM

Exposure: 1/2000 @ f/9

Focal Length: 130mm

ISO: 220

Camera: Canon 7D

Lens: 100-400mm

Note: This was taken at Tigertail Beach. I go out every possible day I can.

Many photos are taken of these graceful birds. At first, I had trouble getting one correctly in focus.

I like this image because of the way the light reflects on the wings.

Spunky III (right)
by Betty Saunders

Kowiachobee Animal Preserve,
Naples, Florida

November 9, 2013

Exposure: 1/60 @ f/5.6

Focal Length: 135mm

ISO: 200

Camera: Canon Rebel T4i





Bob Kenedi (right) captured this photo in the Florida Everglades at sunrise on May 5, 2013. Single shot, with the exposure optimized for the highlights. The RAW file was developed 4 times in Camera RAW. Each of those 4 interpretations of the same RAW file were optimized for a different area: sky, water, forest & swamp, placed on separate layers in Photoshop and blended.

Camera: Nikon D7000
ISO: 100
Exposure: 1/10 @ f/16
Focal length: 10mm
Lens: SIGMA 10-20mm
Tripod: Yes
Flash: No



Bob Kenedi (left) captured this photo in his backyard on June 13, 2014. The storm, though distant, was very intense with lightning happening almost uninterrupted.

2.5 sec was chosen to avoid multiple lightning occurrences from burning out the clouds. 40+ shots taken without moving the camera. About 90% captured the sky as it was lit by a lightning occurrence, but only 2 shots captured lightning bolts. This photo has not been shown publicly before.

Camera: Nikon D800
ISO: 200
Exposure: 2.5 sec. @ f/4.5
Focal length: 70mm
Format: NEF (RAW)
Lens: NIKKOR 70-300mm
Tripod: Yes
Flash: No

THE GALLERY



“Fire Curls” (right)

by Christine Cook

The fellow on the ground to the right is ready with a wet towel in case the fire spinner’s body or clothing catches fire. Some of the fire detail was cloned within the photo.

Date: August 22, 2012

Event: Fire Spinning Practice in Columbus, OH

Equipment: Canon EOS 7D, Lens 28-300, and Tripod

*General Comments on the Settings for “Fire Curls,” “Concentration” and “Spun Fire”

I used high ISO to get high shutter speed for spinners’ movements and then reduced noise in post-processing. Preferred aperture is f8 or smaller to get depth and detail but to get enough light, I went larger. Instead, you can use a side flash off camera, which I will try next time.



“Concentration” (left)
by Christine Cook

This spinner has just begun turning the fire staff so the flames have not started trailing and it is easier to catch his facial expression. The fireballs were enhanced with cloning.

Date: August 22, 2012

Event: Fire Spinning Practice in Columbus, OH

Equipment: Canon EOS 7D, Lens 28-300, and Tripod



THE GALLERY



“Spun Fire” (left)
by Christine Cook

This spinner is moving so fast that the staff is not visible. This is all of the original fire trail with no Photo-shopping.

Date: August 22, 2012

Event: Fire Spinning Practice in Columbus, OH

Equipment: Canon EOS 7D, Lens 28-300, and Tripod

Thirsty (right)
by Harold Kurzman

2012 at Naples Sports Park

Camera: Rebel XT

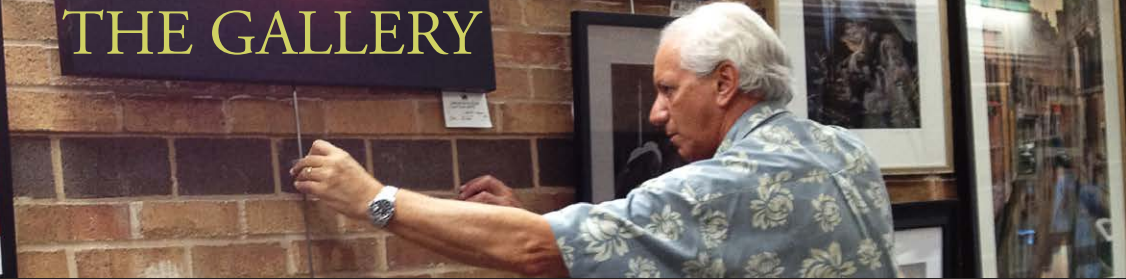
ISO: 400

Exposure: 1/200 @ f/11

Focal length: 28mm

Lens: Canon 28-135mm





Reflections (left)
by Val Brill

June 19, 2014 @ 6:24 p.m.
Camera: EOS Rebel T3
ISO: 100
Exposure: 1/400 @ f/5
Focal length: 18mm
Lens: EF-S 18-55mm f/3.5-5.6 IS II

Territory Dispute (right)
by Val Brill

June 13, 2014 @ 6:11 p.m.
Camera: EOS Rebel T3
ISO: 320
Exposure: 1/800 @ f/5
Focal length: 250mm
Lens: EF-S 55-250mm f/4-5.6 IS II



THE GALLERY



Droplets Overflow (right)
by Val Brill

June 7, 2014 @ 6:55 p.m.

Camera: EOS Rebel T3

ISO: 100

Exposure: 1/1250 @ f/5.6

Focal length: 109mm

Lens: EF-S 55-250mm f/4-5.6 IS II



Moving Starfish (below)
by Val Brill

May 13, 2014 @ 6:08 p.m.

Camera: EOS Rebel T3

ISO: 500

Exposure: 1/640 @ f/5

Focal length: 40mm

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



Val's Mermaids Photography

THE GALLERY



A Man And His Dog (right)
by Bill Coakley

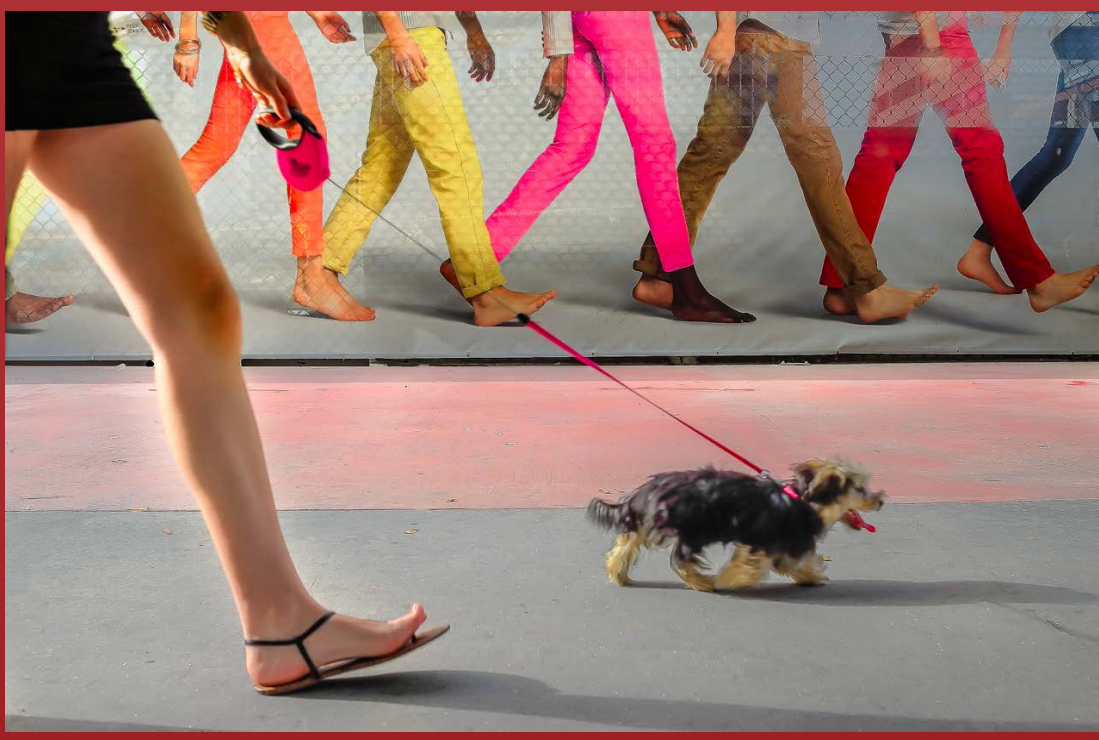
July 3, 2009 @ 4:39 p.m.
Camera: EOS 30D
ISO: 400
Exposure: 1/125 @ f/6.3
Focal length: 155mm
Lens: Canon 28-200mm



Bill Coakley

Legs (left)
by Bob Kenedi

Camera: Leica Point & shoot
ISO: 100
Exposure: 1/250 @ f/4.5
Format: JPEG
Note: No tripod or flash



Bob took this photo at a Leica Miami Store street-photo outing in South Beach, Miami, Florida. The background hides a construction site. Several shots were taken in an attempt to catch pedestrians in unison with the background image. The dog brought this to life, who seemed most eager to cooperate with the photographer.

THE GALLERY



Dancing on Water (right)
by Sonny Saunders

Sonny took this sports action picture at the Florida Sports Park Swamp Buggy Races on March 7th 2010 at 5:37pm.

Camera: Canon EOS 5D Mark II

ISO: 100

Exposure: 1/400 @ f/7.1

Focal length: 180mm

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

Operating Mode: Program

Metering Mode: Evaluation

Drive Mode: Single Shot

Focus Point: Center Point

White Balance: AWB

Note: Hand-held



Photo (left) taken by Jay Feldman at Gatorland Park in Kissimmee, Florida

Date: May 10, 2014

Camera: Canon EOS 5D Mark III

ISO: 200

Exposure: 1/250 sec @ f/6.3

Focal length: 105mm

Lens: EF 24-105 f/4L IS USM

Note: No flash



Sausalito, California
by Art David

September 2013

Original image taken with Nikon D7000 and Tamron 18-300mm zoom lens in RAW then imported into Lightroom. Digital Photo Image Composition (DPIC) created with Topaz "Simplify" and "Detail" filters. Combined using layers and masks in Photoshop.

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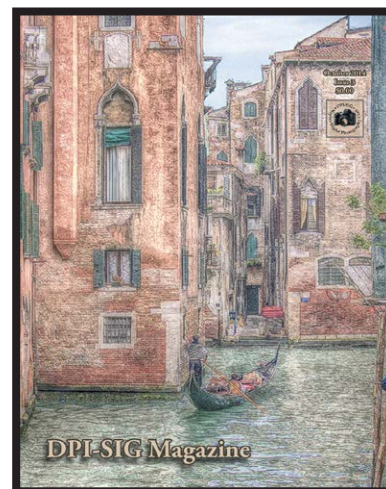
Previous Covers



Issue #1
Bob Brown



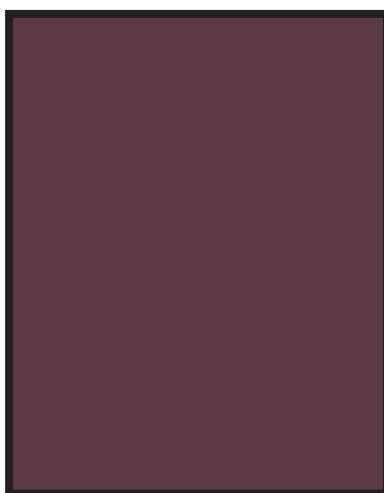
Issue #2
Christine Cook



Issue #3
Art David



Issue #4
Lorri Freedman



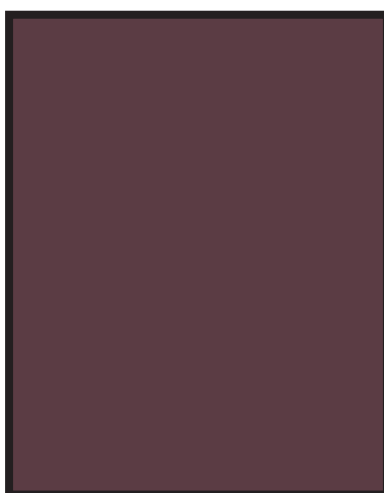
Issue #5



Issue #6



Issue #7

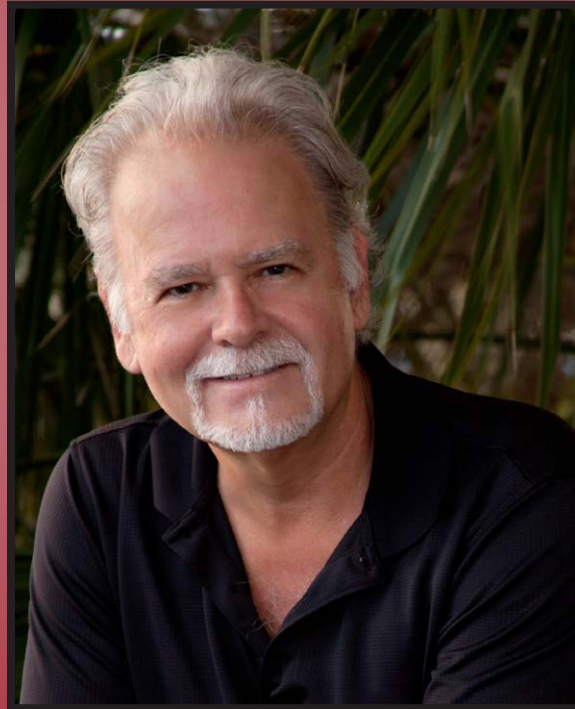


Issue #8



Issue #9

In Memory Of Our Friend, Curtis Tackett



August 7, 1953 – November 15, 2014

Curtis was raised in Jacksonville, Florida, became a Certified Professional Photographer and a Craftsman Photographer, and taught photography all over the Eastern Seaboard at Professional Photographers of America and Wedding Portrait Photographers International. He made his living in photography, doing portraits, weddings, commercial work, website design and logo design.

He had been a Certified Professional Photographer since 1993, earned his FSA in 1998, Photographic Craftsman Degree in 2001, Kodak Gallery Award in 2003, and had been published nationally and internationally. He was also a member of the ASP, and was a recognized leader in the Imaging Field. He shared his insight all over the country teaching in Georgia, Florida, New Jersey, Ohio, Tennessee, and New England, and has spoken at PPA and WPPI conventions.

He was a national award winning photographer and was awarded 1st Place Georgia Multi-Maker Wedding Album in 2004. He attended over 200 hours of education per year at many schools and seminars throughout the country. He brought a high level of skill and insight to the art of photography. He was inspired to capture the essence of every client and to exceed their every expectation.

Curtis came to Naples two years ago and worked for HiTek Imaging, Inc., in sales and operated the specialty Russian printer. He became the Photoshop guru, teaching and giving lectures on the software program locally and nationally.

In March 2014, Curtis joined DPI-SIG, Naples Digital Photography Club, and quickly became known as a person who had the answers to printing, photography and Photoshop questions. He always took the time to help someone and genuinely cared about teaching a person how to make their photography better. He wanted you to be the best photographer you could be!

Curtis will be greatly missed for his intelligence, humor and endearing charm.

Curtis Tackett Memorial

South Beach, Marco Island Florida

December 7, 2014

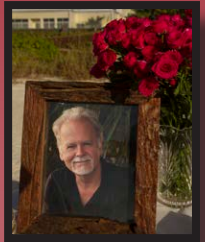


photo by Christine Cook

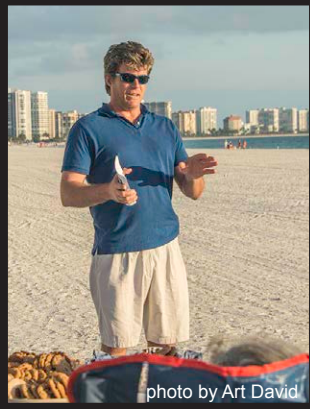


photo by Art David

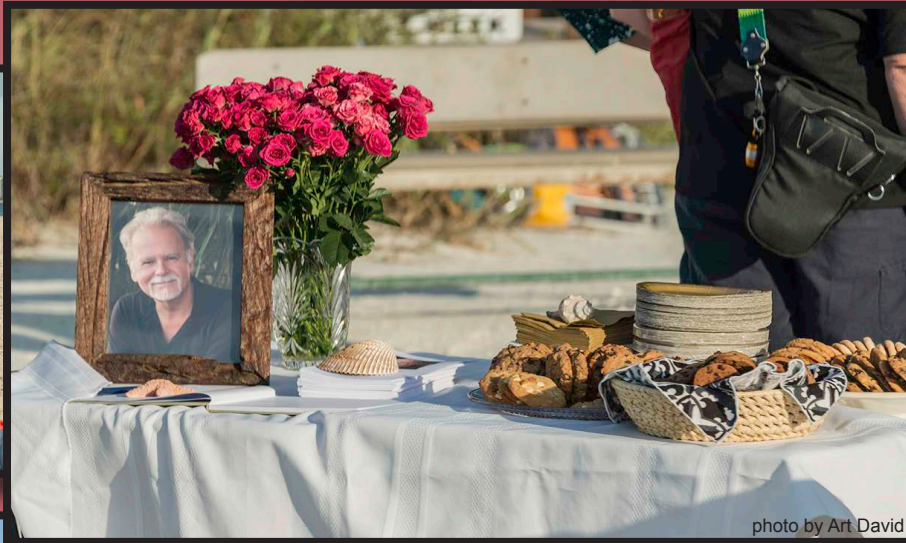


photo by Art David



photo by Art David



photo by Christine Cook



photo by Christine Cook



photo by Christine Cook



photo by Art David

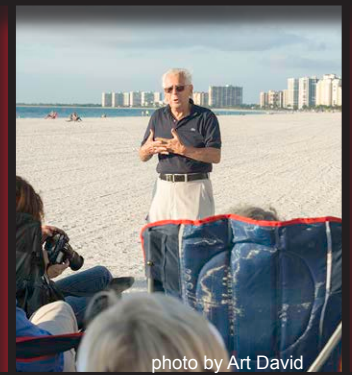


photo by Art David



photo by Christine Cook



photo by Christine Cook



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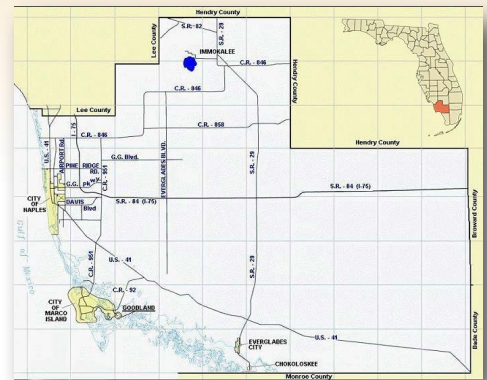
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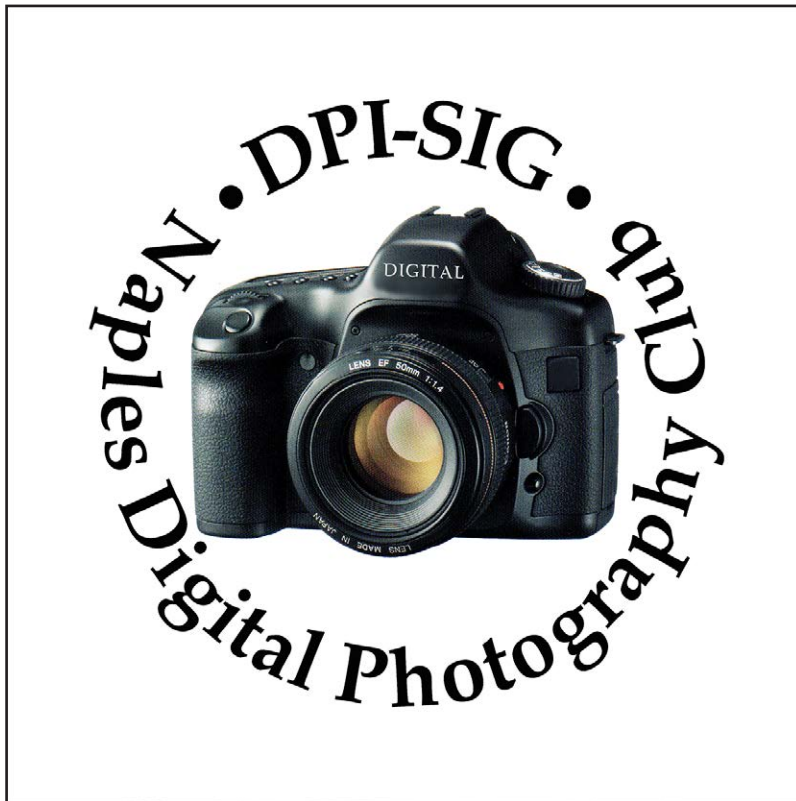
Collier County Florida



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

SUBMISSION INFORMATION:

- **Release Dates:** January 1st, May 1st and September 1st
- Article and gallery photos must be **1280 pixels** on the **horizontal** side
- For "The Gallery", include your name, location taken, a brief blurb about the photo and include the metadata
- For articles, refer to the magazine articles as option samples



Naples Digital Photography Club