

DPI-SIG Magazine



January 2016
Issue 7
\$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, the now disbanded, 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 the 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, Isles 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 300 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

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

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

You can download a free copy of all of our PDF magazine issues at the DPI-SIG website, dpi-sig.org.

South Florida Birding Trail

Below is a helpful PDF link to the Florida Fish and Wildlife Commission South Florida Birding Trail.

<http://floridabirdingtrail.com/images/pages/SFBT.pdf>

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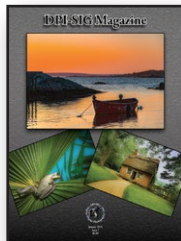
Benjamin Carp



The Gallery **Page 32** Member Images



This Issue COVER PHOTOS:



Photos by: Robert Kenedi

Top photo title: Boat at Sunset 9/6/15

Left photo title: Invader 10/1/14

Right photo title: Acadian Dwelling 9/9/15

Camera: Nikon D800E and D810

In This Issue



In this issue, we have another very special guest writer, Rick Sammon. Rick is a world famous award-winning photographer, who is also a Canon Explorer of Light. He enthusiastically provided us with a great how-to article titled, Adding and Removing Color for More Creative Images.

On November 23rd of this year, Rick also did a little over a 3-hour presentation as a part of DPI-SIG's ongoing series of guest speakers. Simply put, it was fantastic! One of the best things about these presentations is they are free to all DPI-SIG club members.

You'll also notice we have a huge amount of images in this issue. That is because we have our usual gallery images along with the addition of photos from our 2015 DPI-SIG Holiday Party, hosted by Juan and Damaris Gonzalez. And, a great party it was!

Just FYI, we are always looking for individuals who can provide articles of interest for our readers. If you know of such an individual who you feel could provide an article of interest, please forward that information to me. They can be a member or non member.

METADATA

I made a slight, but significant change to make things easier for the Members who contribute images to the gallery. As long as you name the image by its title, set it so it exports with the inclusion of metadata, I can then easily grab your metadata right off of the image so you won't have to look for it, type it out and separately send it to me.

Just a reminder, you can enlarge almost all images in the magazine with no loss in quality. Also, if you hover your arrow cursor over an image or text area and you see the arrow change to a hand-pointer, that indicates it is selectable.

DPI-SIG Magazine views great on a computer screen but, I think it really shines on an iPad or Kindle. If you do have an iPad or Kindle, download it there as well so you can see for yourself.

Enjoy!

Bob Brown

RB Brown

dpi-editor@naples.net



Adding and Removing Color for More Creative Images

By Rick Sammon

Rick Sammon is a Canon Explorer of Light, an award-winning photographer, a tireless, prolific and inspirational image-maker and often referred to as, "The Godfather of Photography."



In Photoshop and in Lightroom, as well as in most image-editing apps, we can control the color in our photographs. We can increase color by increasing saturation, and we can reduce color by reducing saturation. Increasing contrast can also make colors more vibrant, and vice versa. Adjust Levels and Curves can also change the color in an image. We can use plug-ins and apps to add and reduce color. We can also correct color.

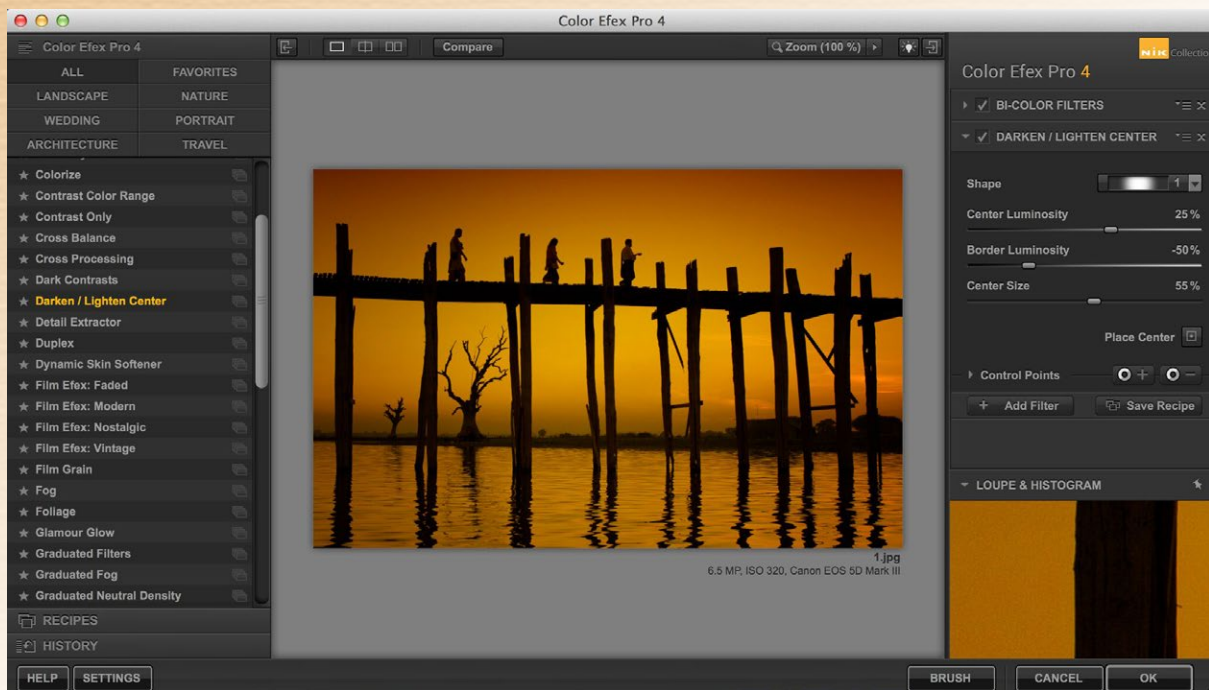
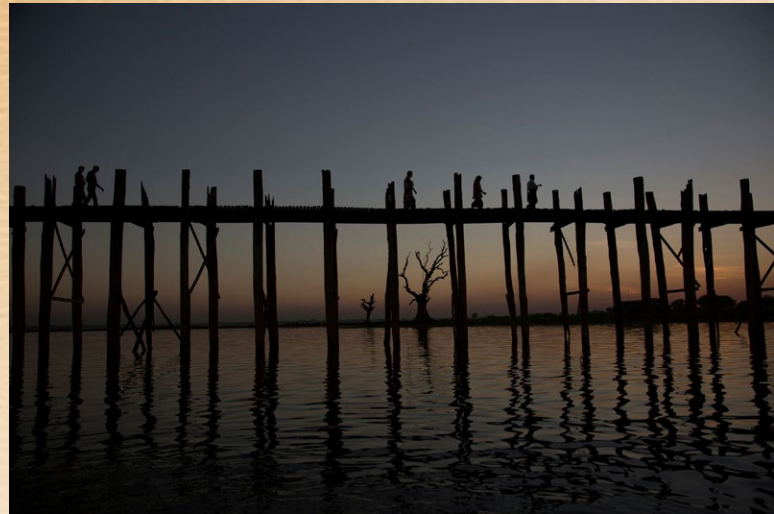
Perhaps most important of all, we can have fun with color.

In this article I'll share three of my favorite images from Myanmar, intensifying the color in one image and reducing/altering the color of two others. I'll use Photoshop for my image enhancements, but you can create the same effects with most image-editing programs, as well as in some photo apps.

I'll also include a quick photo tip for each image.

Adding and Removing Color for More Creative Images

To the right is the file from which I created the opening image for this column. I took this photograph in Mandalay of one of the longest teak bridges in the world. As you can see, the sky was not bursting with color, as I had wished. If I had been shooting slide film, I would have been disappointed, but because I shoot digital and use Photoshop (and Lightroom) I knew that I could add and enhance the color and come up with an image with impact.



My first step was to crop the image. I am big on cropping, as cropping gives us a second chance at composition.

To add the color, I used an orange graduated filter in Nik Color Efex Pro 4, a plug-in that works with Photoshop, Lightroom and Aperture. Other options for adding color to a sky include using the Gradient filters in Lightroom and Adobe Camera Raw.

After I added the Nik filter, I applied the Darken/Lighten filter in the same plug-in (by clicking on Add Filter). I used this filter quite often, as do many pros. Ansel Adams, perhaps the most famous landscape photographer of all time, created the same effect in the wet darkroom. He said, "A picture is not complete until you darken the edges.

Photo Tip: *One of the elements that make this picture interesting is separation. In this photograph, the trees are separated from the pilings on the bridge, and the people on the bridge are separated from each other and the posts on the bridge. In silhouettes, separation of the objects in the scene is especially important.*

Adding and Removing Color for More Creative Images



Okay, let's remove some of the color, and some of the reality, from another one of my favorite Myanmar images, a photograph I took of a leg-rower fisherman on Inle Lake.

Because there was not a lot of color in the scene when I took the picture, I decided that color was not going to be a factor in my final image. Also, these men have been fishing like this for generations, so I thought going back a few generations in the history of photography would be creative and fun.



To the left is my original photograph, taken while I was kneeling in the fisherman's boat, which he thought I was going to sink.

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Adding and Removing Color for More Creative Images



To create my image, I used the Albumen Print effect in the B&W module in onOne's Perfect Photo Suite 8. I like this preset, but I made the following additional changes: cropped the image for more impact, adjusted the Tone Curve (by creating an "S" curve to add a bit of contrast), adjusted the size of the frame to better suit my image, and applied a yellow filter to make the man stand out more in the frame. When using any preset, keep in mind that the preset is just the beginning of the creative process. Always play with options to fine-tune and create one-of-a-kind images.

Photo Tip: *Keep an eye on your settings. Here I wanted everything in the scene in focus, so I shot with my Canon 17-40mm lens set at 17mm and set my aperture to f/7.1. Because the boat was rocking, I shot at a shutter speed of 1/400th second for a sharp shot. By the way, check out the separation in the photograph, and see how the man's hat, oar and hand are isolated in the scene.*

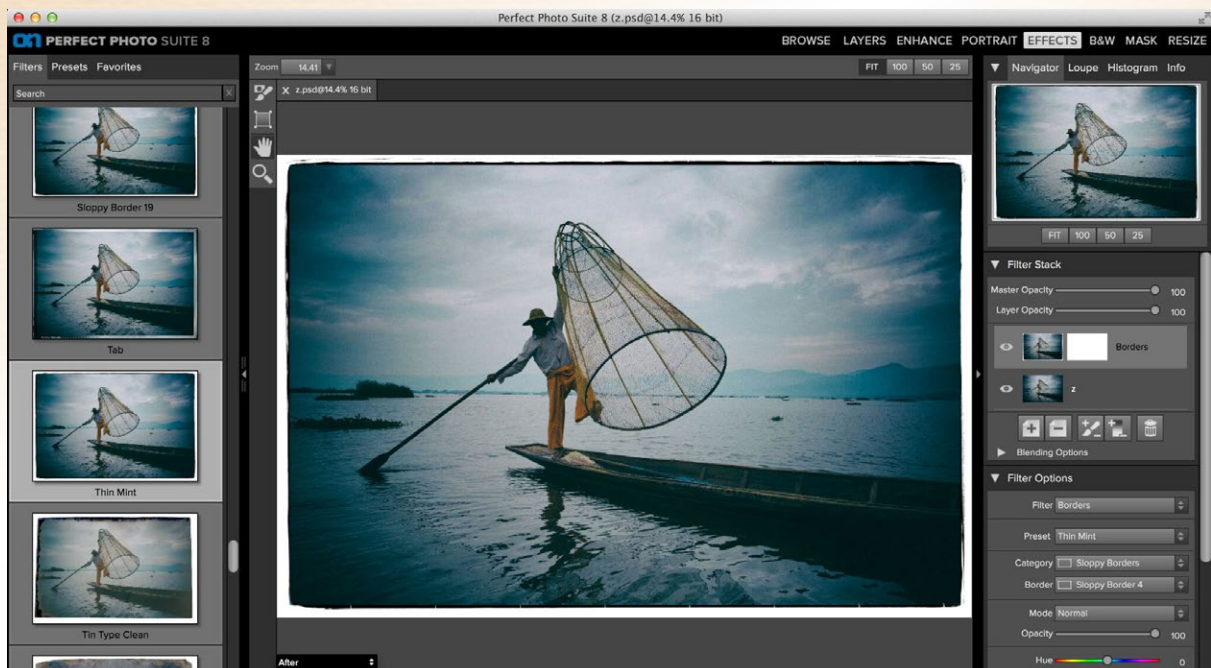
To the right is an image that's the result of combining two plug-ins.



Adding and Removing Color for More Creative Images



I first applied the Classic Camera 5 effect in Nik Analog Efex Pro to my image, which added a blue tint to the image and beautifully darkened the edges. After that, so as to frame my picture, I applied the Tin Type Clean border in the Effects module in onOne software's Perfect Photo Suite 8.



The idea is that you can combine two or more plug-ins to create truly one-of-a-kind creative images.

Adding and Removing Color for More Creative Images



Above is my original image. I don't know about you, but for me, it's certainly not as interesting as my digitally enhanced image.

Photo Tip: When you think you are close, get closer. The closer you are to the subject, the more intimate the photograph becomes, and the more the person looking at your photograph can relate to the subject.

Have fun with plug-ins. They can help you awaken the artist within. They can also be a quick fix for creative fatigue.

Rick Sammon is the author of 36 books, his latest:

Creative Visualization for Photographers

See more of Rick's work at:

www.ricksammon.com

Creating a Brush Preset Using a Photograph in Photoshop

By Lorri Freedman



Below is the type of brush I'll show
you how to create in this tutorial:



Creating a Brush Preset Using a Photograph in Photoshop

Step 1

Here, I have a photograph that I took of a butterfly. I made a selection using the lasso tool around the butterfly, and put it onto its own background. I could have also just erased the background with the eraser tool in the tools palette. It's important to have a white background because the background becomes transparent when I create the brush.



Step 2

The eraser tool and the lasso tool are located in the tools bar:



Lasso Tool To
Make A Selection

OR

Eraser Tool To
Erase The
Background

Step 3

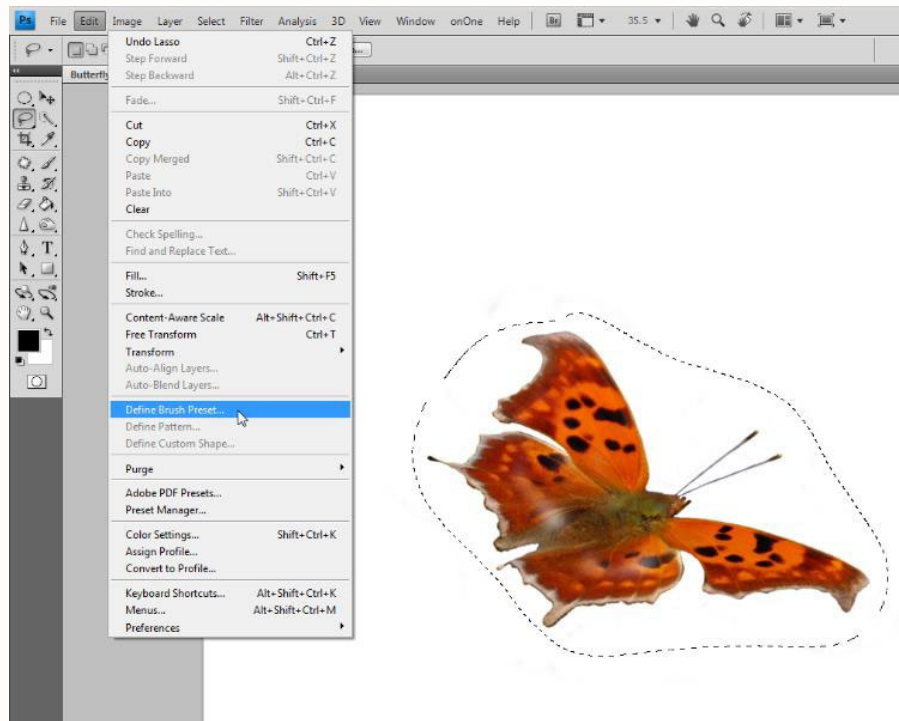
Now I'll make a selection around the image. The selection doesn't have to be exact, as long as I get my entire butterfly in without clipping any of it:



Creating a Brush Preset Using a Photograph in Photoshop

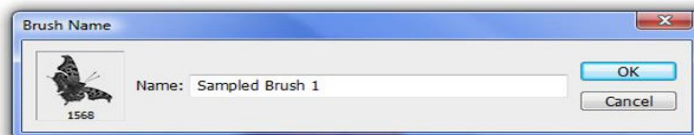
Step 4

Now I'll go to **Edit / Define Brush Preset**:



Step 5

Now the **Brush Name** dialog box comes up. In the box to the left you can see how the brush will look. Right now the box has named the brush "Sample Brush 1." I'll rename it to "butterfly." Then I'll click OK:



Creating a Brush Preset Using a Photograph in Photoshop

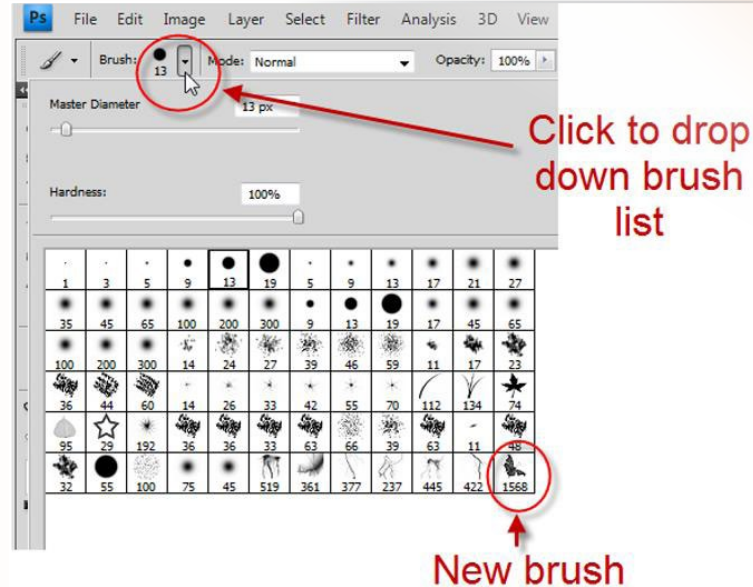
Step 6

Now I'll go to the **brush tool** in the **tools bar**, and click on the brush icon:



Step 7

I'll go to the menu bar at the top of the screen and drop down the brushes menu. The butterfly should be the last brush on the list:



Step 8

Here is the brush. I could make it larger or smaller using the bracket keys [or] on my keyboard:



Step 9

Here is another example. I have a picture of a flower that I took in my studio:



Creating a Brush Preset Using a Photograph in Photoshop

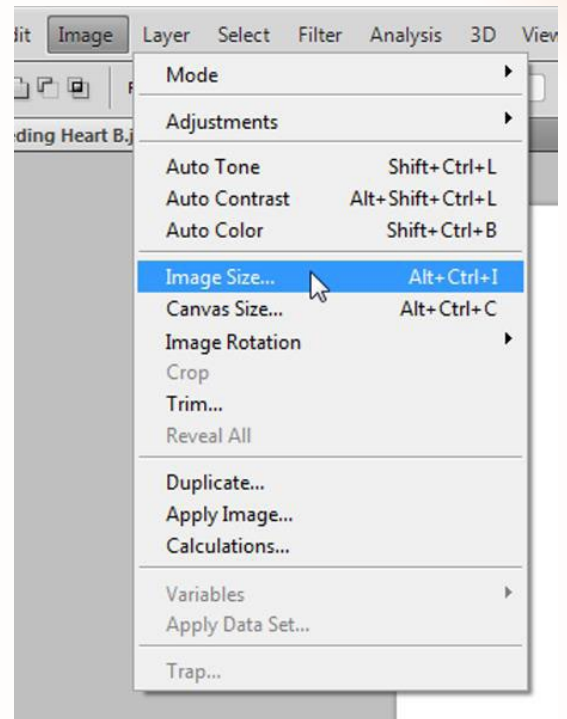
Step 10

I erased the background, but when I go to **Edit / Define Brush Preset**, it's grayed out. The reason is that the file is too big:



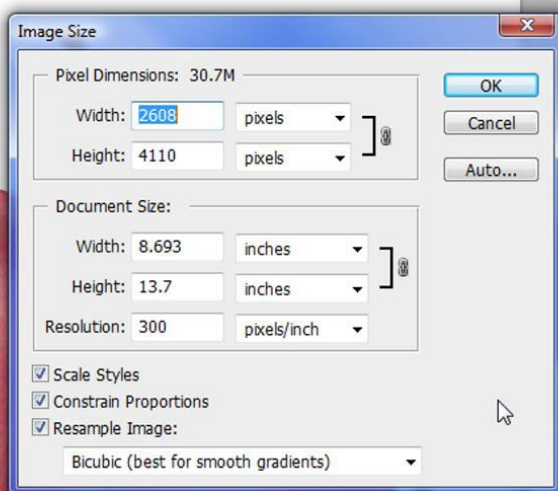
Step 11

What I have to do is make this file smaller. Here's how. I'll go to **Image / Image Size**:



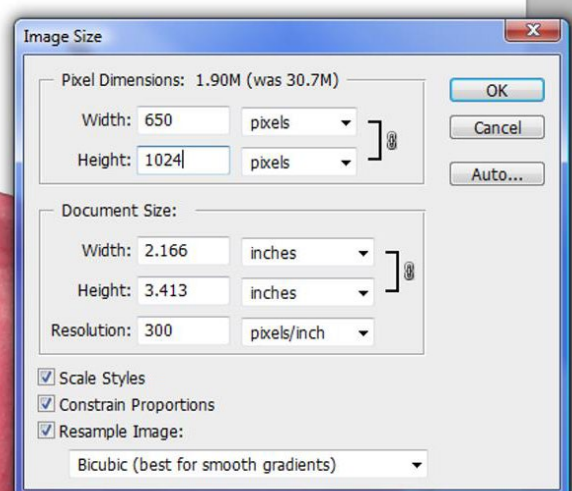
Step 12

Here the **Image Size** dialog box comes up. Here are the dimensions it shows for this image:



Step 13

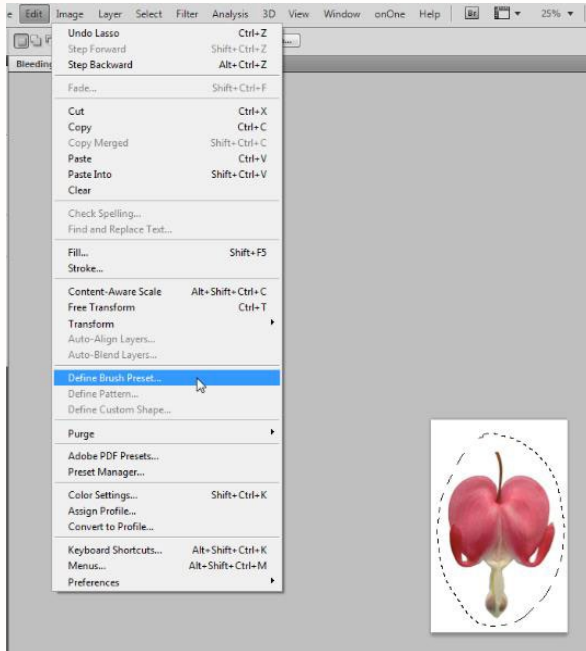
I'll make the largest dimension width or height 1024. So, whichever number is the biggest, I'll change to 1024. Then I'll click **OK**:



Creating a Brush Preset Using a Photograph in Photoshop

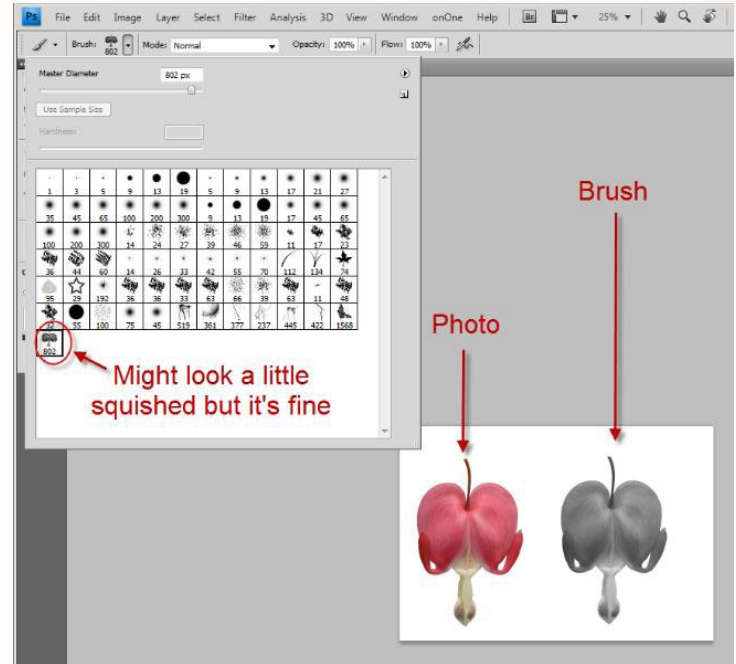
Step 14

Now I can see that the image is much smaller. I'll make my selection around the flower, and now when I go to **Edit / Define Brush Preset**, it's ready to use:



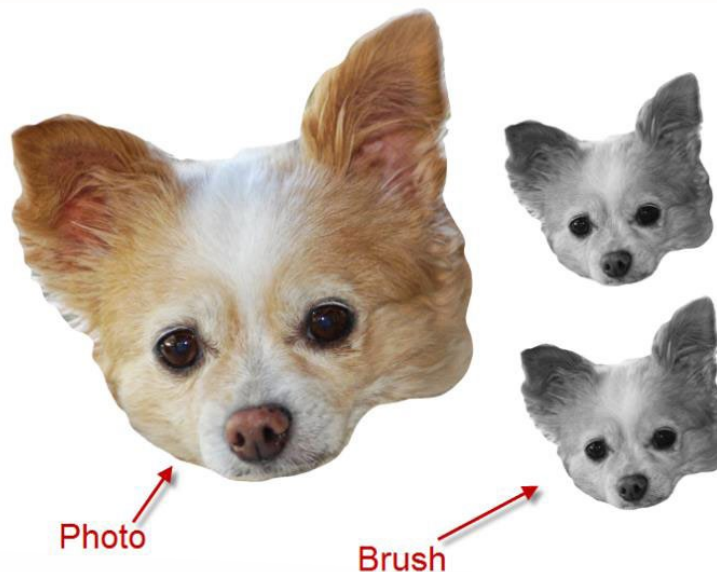
Step 15

Here the brush is last in the brushes menu:



This is a fun way to create brushes. You can do this with any photograph. You can even create people brushes -- close ups of faces. You can even create a brush of your favorite pet.

I hope you enjoyed this tutorial. Have fun playing with Photoshop! Here's just one last example of my favorite pet.



You can see more of Lorri's work at:
LorriFreedman.com

Top 10 Tips To Better Garden Photography



by Sonny Saunders

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

ONE

Plan ahead if you can. Ask yourself, what kind of an image do I want to capture? What kind of equipment will I need or want. Check your camera settings to make sure you are starting with your normal default settings. Also, if you make a change, be sure and return the setting back to the normal position. Once set, most, if not all, camera settings remain where they were used last, even after the camera has been turned off.

TWO

The best time of day to photograph a garden is just after sunrise, or just before sunset. These are the “magic hours” when the light is soft and you can catch the glory of all your garden colors. But, watch for long shadows. The midday over-head sun causes bright spots, loss of details, fading colors and harsh dark shadows. An overcast day can produce shadow-free images with bright colors and little danger of overexposing.

THREE

To ensure the sharpest pictures, use a tripod and cable release, or the self-timer to eliminate any camera shake. If hand-holding, always be aware of your shutter speed.

FOUR

Select the best lens to use for your location and subjects. Keep in mind, too much information can be overwhelming and distracting in a photograph. A medium telephoto lens works well in capturing a larger area of garden, but a macro lens or close-up attachment is necessary to get very close details of a single flower. Remember, it's always best if the camera body (film plane) is kept parallel to the main subject to prevent distortion. Use a lens hood to eliminate flare, or if none is available, use your hat or hand to block direct light into the lens.

FIVE

Watch the background. The background can make or break a picture. Select an uncomplicated background, or use an aperture setting that blurs the background. The smaller the aperture number, the greater the blur. Many photographers use a shallow depth of field to focus the attention on the close-up subject. There are other occasions where you might want to have a very large depth of field, with no blur, resulting in all subjects being in sharp focus, but the background is still important.

Top 10 Tips To Better Garden Photography

(Continued)

SIX

Move around in the garden looking for different subjects. When something jumps out at you, continue moving to select the best location, based on light, background and the surroundings. Keep shooting until you capture what you first saw and felt. Then, try different elevations; standing up, get down lower than the foliage, try using a ladder, but try getting several different perspectives. There is always more than one picture of any subject, so you may not be able to determine the best until you get home on the computer away from the environment.

SEVEN

Watch the light: Front light will give you lots of color, but a flat picture. Side light will give you texture, and back lighting will highlight the rim of subjects, and eliminate the background. Try to capture side and back-lit subjects, as most average photographers stop with a front lit image. Be different!

EIGHT

As you shoot, check your histogram for correct exposure. Make sure you aren't overexposing and burning out highlights. With very colorful flowers, you will want to check the color (RGB) histogram to make sure you aren't losing the major color in the scene. If the histogram indicates an overexposure that's not natural, use the Exposure Compensation Control to correct. If the histogram indicates you are not cap-

turing the scene's full dynamic range, consider using the camera's HDR (High Dynamic Range) Mode, or capture multiple-bracketed exposures and then post process with an HDR program.

NINE

Plan on returning to the garden during different seasons of the year to capture nature's effects on gardens. Each returning visit offers new experiences and the opportunity to build on your past experience. Try and capture something different on each visit.

TEN

Things to consider:

Use a polarizer filter to darken the sky and to improve the scene color and contrast. Plan a return visit after a rain. Everything will be different! After you take that final shot, and you are ready to move on to the next subject, ask yourself the following:

- What if I moved over there?
- What if I used a different lens or zoomed in or out?
- What if I got down very low or up very high?
- What if I wait and come back when the light is coming from over there?

Mosquitoes and bug control:

- Insect repellent containing DEET is recommended by the Center for Disease Control.
- The higher the concentration of DEET, the fewer applications required.
- Follow the manufacturer's directions.
- Never get DEET in your eyes or mouth.

NOTE: DEET can damage plastic. Keep it off your camera equipment.

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



Lightroom's Hidden Features

by RL Caron



IMPORTING AND EXPORTING CATALOGS

Try this: From Lightroom's Library Module, Grid view, repeatedly tap either the Option or Alt key — watching the lower left corner. Aha! The keycaps flip. Another 'hidden' feature.

Logical question: why would one need to import or export a catalog — given that most people operate very smoothly within a single Lightroom catalog? Backup, for one. Travel, organizational purposes, sharing, among several other good reasons to make or import 'little' catalogs.

Here's one slick use of the Export function: to make a small catalog of only the 'keepers' from a shoot. Send it to an external drive. Just be sure to check the box "Export negative files" to have Lightroom send a copy of your original raw or jpeg images as part of the exported catalog. Keep those self-contained catalogs in a fireproof safe or off site to create a nearly bulletproof backup system of only your best stuff.

And an Import idea: Go traveling with only a laptop — leave the drive with your existing library behind. Shoot, download, backup, edit to the limits of endurance while on the road. Upon return, export your entire trip library using the procedure in the above paragraph. Plug that drive into your main Lightroom installation — and start the Import Catalog process. Your entire trip collection — road edits and all — will seamlessly become part of your main catalog.



More

Lightroom's Hidden Features

by RL Caron

PREVIOUS BUTTON

Previous

No fear. This control will not dredge up some misdeed from your past. It simply copies all the edits made to the most recent photo to a different photo file of your choice.

This can be incredibly useful in event shooting situations — where it's not at all uncommon to have a dozen or more images shot in fairly rapid succession, under the same lighting conditions, needing the same aspect ratio crop and tone adjustments. Most importantly this is the perfect time-saver to apply a more-or-less consistent frame to frame 'appearance and feel' to a group of similar photos.

Now, Previous doesn't have to apply to the next photo in sequence. However, be careful not to apply edits to a photo that appears in the image display area unless you intend to invoke the prior group of settings. Once you make an edit, no matter how minor, those settings are stored in the function buffer. It's a lot safer to use the filmstrip to browse and make selections.

Even those who don't do much event shooting might find Previous of some use — for instance when working on a series of slightly different edits to the same image.





Shooting Astrophotography

Part II

by Bob Brown

In the previous issue, #6, we discussed a sure-fire method for pre-focusing our lenses for astrophotography. Astrophotography is simply the process of photographing stars and the Milky Way, which often includes some sort of foreground landscape. Pre-focusing saves a lot of time and guesswork in little to no-light environments. Now that we know how to do a pre-focus setup, let's move on to obtaining good exposures in the field.

There are well known rules and formulas for figuring out how much time you'll need to avoid star movement. A star is supposed to be round, that's the goal anyway. When there is star movement (star tracking), it will appear as a short streak. In reality, the star isn't moving, the Earth is rotating. If your goal is a tight round star, then you must use the correct exposure time. It can be difficult balancing the overall exposure while simultaneously avoiding star tracking.

Most of us are familiar with the 600 or 500 star tracking avoidance rule, aka the 600 or 500 rule. In the past, I used the 500 rule but later switched to the better

*Star Tracking Avoidance 600 and 500 Rules:

Divide the focal length of the lens by 600 (mm=lens size)

Example 1: 600 divided by 24mm = 25 seconds

Example 2: 600 divided by 14mm = 42.8 seconds

Divide the focal length of the lens by 500

Example 1: 500 divided by 24mm = 20.8 seconds

400 rule. I found the 500 and 600 rule still produced some star tracking. I didn't randomly decide to go to this 400 rule. A long-time, and superb astrophotographer, suggested I use the 400 rule in lieu of the 500 rule. His name is Royce Bair. Royce was kind enough to contribute an article (Issue 4) for our magazine. You can see samples of his work in issue 4. He exclusively uses the 400 rule.

*As a safety precaution, always round
your times to the shortest time.*

*Star Tracking Avoidance 400 Rule:

Divide the focal length of the lens by 400, then round it to the shorter time.

Example 1: 400 divided by 24mm = 16.6 seconds -
round it to 13 to 15 seconds

Example 2: 400 divided by 14mm = 28.57 seconds
round it to 25 seconds

Now that we have our time, let's look at the other settings. Here are the variables:

Time: 400 rule rounded to the shorter time

Aperture: f/2 or f/2.8, depending on the lens

ISO: 5000 or 6400, depending on the lens and aperture

White Balance (WB): Auto or 4000 - 4350 (bluer hue)

Composition: If you have little to no light, use ISO 6400 or 128,000 for your composition setup

Histogram: Exposed image conformation (a little left heavy, left middle peak with drastic drop-off towards the right)

I use the Rokinon 24mm f/1.2 at **f/2** or the Rokinon 14mm f/2.8 at **f/2.8** on my Nikon D800 for all astrophotography. Rokinon lenses are extremely sharp manual lenses which have superior coma correction (keeps stars round). Below are good starting points:

•**Camera + 24mm @ f/2** with time rounded to 13 seconds at ISO 5000 (no or very slight moon or very slight ambient light)

•**Camera + 14mm @ f/2.8** with time rounded to 25 seconds at ISO 6400 (no or very slight moon or very slight ambient light)

***Note:** Light pollution and or some moon can lower your time or ISO. A little painted fill light shouldn't make a notable difference.

If you have no ambient light for your foreground, you can simply make it a silhouette. If you want it to have some or a lot of detail, then you'll need to artificially give it some illumination or take a much longer second exposure to capture that detail. You can later blend the two images in post production.

The Histogram is your exposure solution!

Shooting Astrophotography Part II

The Histogram

We've heard the phrase, "Expose to the right." This is to avoid losing detail in the dark areas where most noise resides. Your daytime histogram will look quite different than your Milky Way histogram. Fig. 1 is an example of a pretty good daytime exposure. It will vary depending on conditions such as clouds, sun, fog, etc.

Fig. 1 is the histogram of a pretty good daytime exposure.

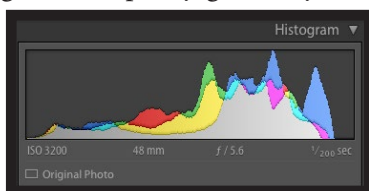


Fig. 1

Fig. 2 is a histogram of a good Milky Way exposure with little to no moonlight, and with a little fill light. I regularly use a 4350 WB to immediately see a more natural exposure.

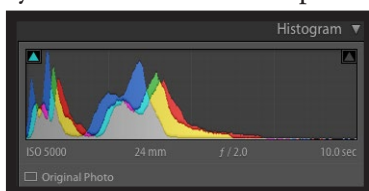


Fig. 2

Notice the difference? The daytime histogram has a somewhat balanced amount of information that avoids the left and right edges where clipping occurs. The Milky Way histogram is mostly left of center, peaks near the center and then drops way off. This exposure is very good for this type of photography. Forget whether you like or dislike any of my sample images. They are here only for histogram examples.

Fig. 3 is a RAW Milky Way Florida landscape on US41 in Collier

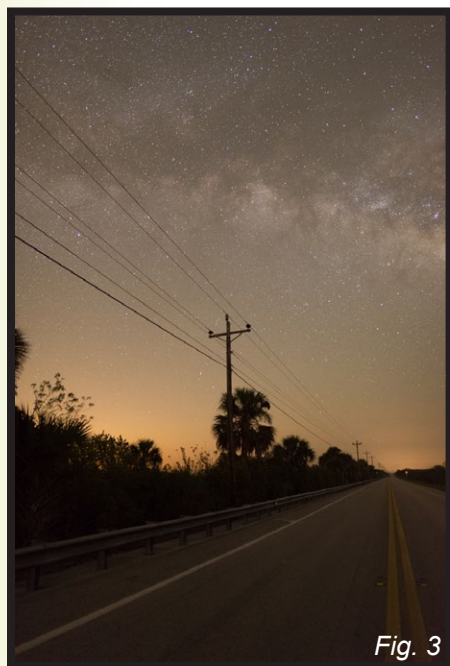


Fig. 3

County. Fig. 2 is its histogram. The conditions in this photo are similar to what you'll see in the mountains too, a dark foreground with the light source emanating from the background. I knocked-off about three seconds to compensate for the overwhelming light pollution emanating from Broward and Miami-Dade Counties. If I wanted more detail in the foliage, I could've taken a second longer exposure to blend in later

at post production. For the last panorama series of shots (Fig. 4), I had to make an adjustment to the ISO to compensate for approaching daylight.

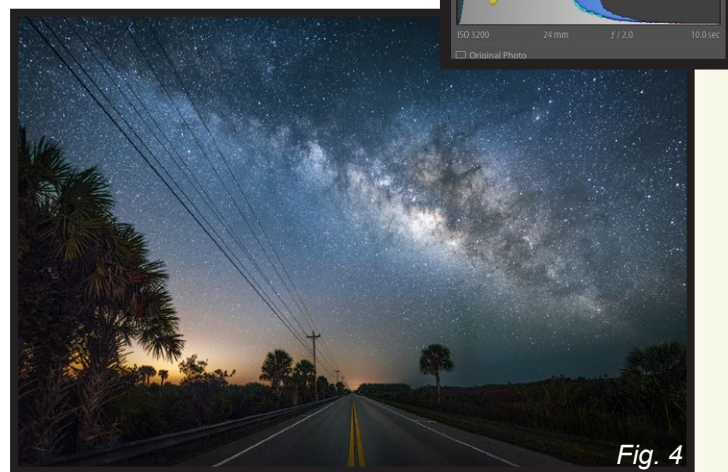


Fig. 4

Fig. 4 is a cropped panorama of seven vertical shots. Fig. 3 is the first image attempt in that sequence. The histogram in the upper right corner of Fig. 4 is its final image adjustment.

Figures 4 and 5 Metadata

Camera: D800

Lens: Rokinon 24mm f/1.4

Aperture: f/2.0

Exposure: 10 seconds

ISO: 3200

WB: 4350K

I started with the shot in Fig. 3, which had an ISO of 5000 at 10 seconds, later changing to 3200. I was fairly happy with the results. The histogram looked pretty darn good. Due to an approaching vehicle, and five shots in, I had to start all over again. This happened about five or six times. This is where my quick tripod leveler add-on (Really Right Stuff) came in handy. For panoramas, the tripod needs re-leveling every time its moved. With my quick leveler, I could independently level the tripod base and then re-level the camera via the camera bubble level. Took about five seconds. ***Panoramas require both the tripod and the camera to be leveled independently for accurate stitching at post processing.***

By the fifth attempt, the night started slightly shifting towards daylight. At that point it was necessary to make a quick adjustment to compensate for that light shift. The ISO went from 5000 to 3200 for Fig. 5, the RAW unedited merged version of Fig. 4. The time stayed at 10 seconds. The image would still work fine at ISO 5000 at 10 to 13 seconds, had the light conditions remained the same.



Fig. 5

Shooting Astrophotography Part II

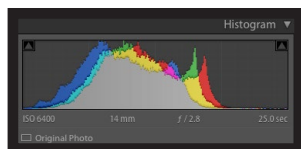


Fig. 6 is a RAW unprocessed Naples, Florida Milky Way beach-front landscape. Above is its histogram. I allowed for just a little more light, as shown in the histogram to allow the trees along the left to become clearer with low noise for the final image. It was almost pitch black at that location. I did use a very dim

3200k LED fill light.

Figure 6 Metadata

Camera: D800

Lens: Rokinon 14mm f/2.8

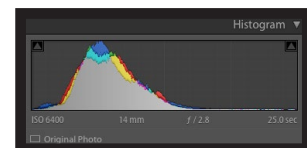
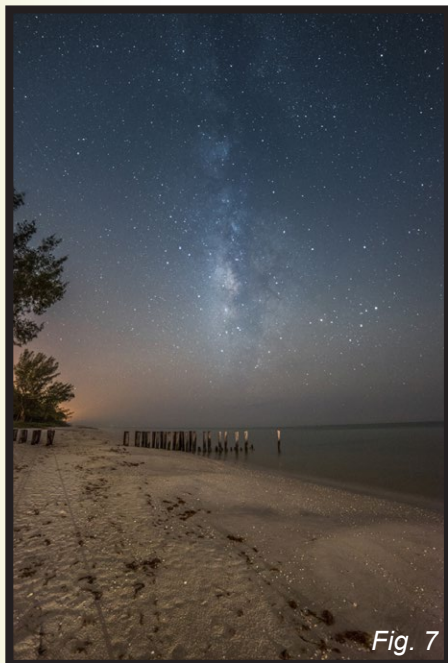
Aperture: f/2.8

Exposure: 25 seconds (maximum before star movement)

ISO: 6400

WB: 4350K

If properly exposed, the full dynamic range of data will be there for proper processing. The histogram is the key. Fig. 7 is the final processed version of the Fig. 6 RAW file.



Above is Fig. 7's final histogram. The extra light, as shown in the Fig. 6 histogram, did allow for more detail in the trees and sand. The other variable was some westerly smoke and haze rolling in from lightning related fires out in the Everglades. That's why the sky appears slightly soft.

Don't rely on the image quality as displayed on your camera LCD. What you see probably isn't accurate. Use that LCD to adjust your composition. Take the shot once you are happy with your composition and initial settings. With a little practice, you'll probably get it right, or close, the first time. Immediately look at your histogram to determine if you do indeed have a proper exposure.

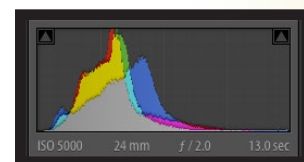
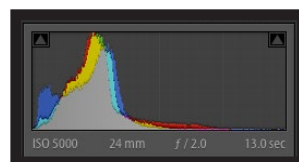


Figure 8 Metadata

Camera: D800

Lens: Rokinon 24mm f/1.4

Aperture: f/2.0

Exposure: 13 seconds

ISO: 5000

WB: 4350K

Fig. 8 is a good example of why you can't completely trust an image displayed on your camera LCD screen. In Fig. 8, the RAW image looks a bit dingy. There is only a small amount of artificial light (3200k LED) painted onto the rocks. Long exposures require very little fill light. The long exposure allows time for that light to fill your subject. In this case, the rocks.

I shot Fig. 8 on August 22, 2014. It was pitch black to the point where I couldn't see beyond my nose. No moon. The rocks were artificially lit with two 3200k LED lights. By-the-way, the 3200k filter adds a touch of warmth to the foreground. No filter on a 6400 or 5000k LED yields an unnatural result that's really hard to later correct.

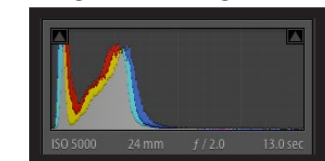
Fig. 9 is a super quick adjusted rendition of Fig. 8. I threw it together in Lightroom for this article. The histogram for Fig. 8 shows a pretty good exposure for this type of image.

Shooting Astrophotography Part II

Fig. 10 is the same basic shot as Fig. 8, only no artificial light added. Due to that lack of light, the rocks became a silhouette. The histogram for Fig. 10 is very similar to Fig. 8, without the help of artificial lights. The lack of artificial light caused a slightly closer spike to the left edge of Fig. 10's histogram.



Fig. 10



As you can see, no illumination on the rocks made them a total silhouette. On location, photographing the the rocks as a silhouette is a good in-camera technique to make an instant mask for post processing. You can see how the rocks in Fig. 10 can serve as your mask for Fig. 8. Pretty cool!



Fig. 11

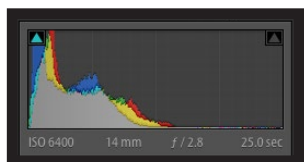


Fig. 12 is the final rendition of the unaltered RAW version of Fig. 11. The final image intentionally has many black areas and therefore allowed to slightly clip to the left. The amber hue is light pollution emanating from Jackson Hole, WY. Fig. 12 also proves the dull dark original image, and left-heavy histogram,

still has enough information for a good final exposure.

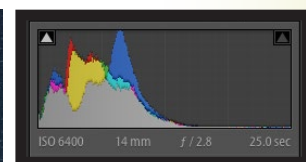
Useful Night Shoot Tools

- Sturdy tripod
- Wide angle lens with wide aperture (f/2.8 or wider)
- Cable release
- Bubble leveler that goes on the camera hot-shoe
- Quick tripod leveler (nice option) or built-in tripod bubble leveler
- 1 or 2 - 3200K LED fill lights (helpful option - Fig's. 4, 7, 9, 12)
- Headlamp with white and red light options (see issue 6)

Note: For Panoramas, the tripod needs to be leveled independently from the camera. There should be a 40-50% overlap of each image to obtain a proper merge at post production.



Fig. 12



Before you ever go out to shoot, it's very important to know as many variables as possible to obtain your correct histogram. Try to get familiar with the area, weather, exact Milky Way location, moon phase and position. You'll only need to take the lens or lenses you plan to use. You don't want to

schlepp more gear than you'll need.

**Artificial and or ambient light can affect your exposure. Check your histogram and make adjustments accordingly.*

An example of a real good mountain Milky Way histogram looks like Fig. 13.

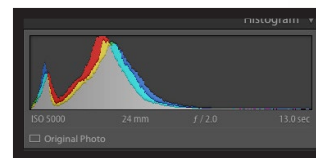


Fig. 13

Southwest Florida has light pollution, foliage, traffic, fires, fog, critters and who knows what else to contend with. The foliage alone can make post processing quite difficult. Out west, there are some locations where rocks and mountains without trees make processing a little less challenging. Consider using luminosity masks for post processing some of your images. Luminosity masks are game-changers. It's often how top professionals take a good image and make it a great image.

Note: *If you want your foreground better exposed, a simple solution is to take a second long foreground exposure shot with a lower ISO and later blend it in at post processing with your background image. You could even significantly lower the ISO for that foreground exposure to reduce noise. Decreasing ISO will increase the exposure time.*

Some useful sites, apps and tutorials

- Google Earth - To do an aerial scout and to obtain GPS coordinates to find and know your destination ahead of time
- SkippySky.com - Best weather predictor (subtract 6 hours from the site time)
- Sky Guide or SkyView apps (Milky Way positions)
- PhotoPills (sun/moon phases plus much more)
- Luminosity Tutorial - [Tony Kuyper's luminosity masks](#)
- Tony Kuyper's V4 Actions Panel
- Jimmy McIntyre Raya Pro Actions Panel

Next issue conclusion:
"Astrophotography Part III, Apps and Links"

Daytona Beach, Florida

by Benjamin Carp



Outside the sky was low and steady, moving with sluggish deliberation, as if it had a long way to go and wasn't looking forward to the journey. Driving the narrow streets of Daytona Beach, I searched for the entrance to its twenty three miles of wide hard-packed sand, the place that invited the first motor vehicle races in 1902. A drizzle pimpled the windshield with enough droplets to distort my vision but not enough so that I'd miss the entrance to the World's most famous beach.



The wind flared off the ocean in petulant gusts as I turned parallel to the water's edge easing the car above the ten miles an hour speed limit. In my head, the Camry picked up speed sending a rooster tail of sand off the back wheels causing panic on the face of Jane (my wife), who sat next to me. Crazy, I thought, and jammed the accelerator hard.



Plumes of wet sand mixed into the exhaust fumes, fear fought elation, a blur blended reality into fantasy. In a flash it was over. The illusion faded. My NASCAR race was finished without ever doing more than twelve miles per hour. Still, driving on the hard-packed surface along this historic beach felt real; it was real.



Daytona Beach, Florida

(Conclusion)

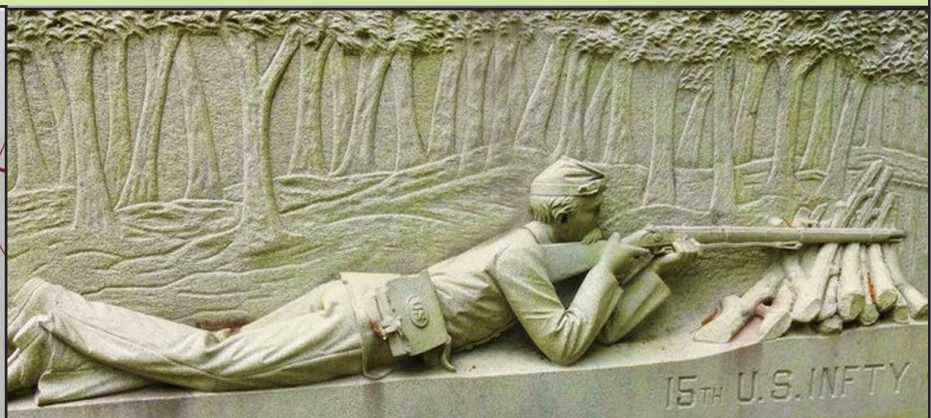
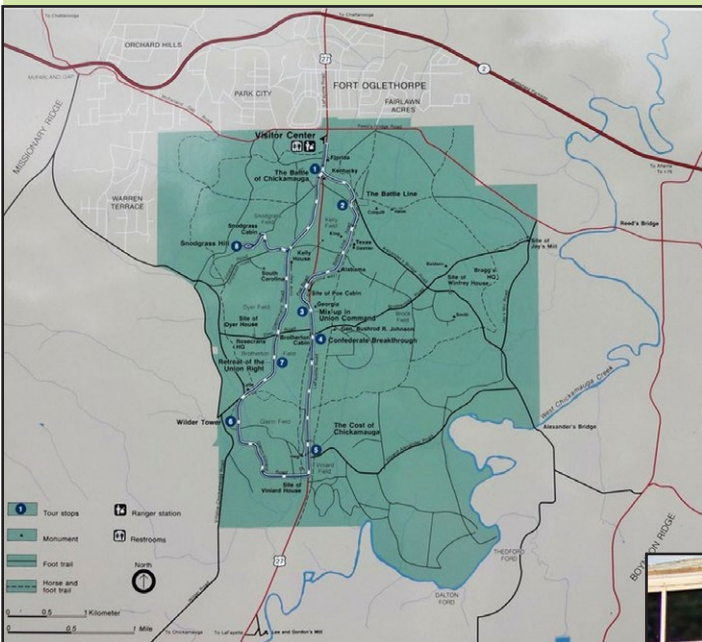
From the beach, a stately red brick structure rose high above the houses crowding close to the sandy beach. At the Ponce de Leon Lighthouse I looked up at the 175 foot structure built in 1887. I said to Jane, "I'm going up there." She replied, "Wave when you're on top."

An agile, lean, 98 year old man enthusiastically guided me up the 203 steps, surprising me with his fast climbing pace. At the top there was a nice hum from the Atlantic Ocean, sounding as if I held a conch shell to my ear. Happily I smiled to myself and waved to Jane below.

NOTE: Photos taken with Canon Power Shot G-11 and modified with Elements 9



FORT OGLETHORPE - GEORGIA CHICKAMAUGA AND CHATTANOOGA BATTLEFIELD



After visiting the welcome center to obtain a general idea of the battlefield and maneuvers of opposing generals, Jane and I began our exploration of the field of battle.



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FORT OGLETHORPE - GEORGIA

(Conclusion)



Most Civil War battles were in open fields, but here they were largely fought in wooded terrain. Generals had difficulty keeping track of troops, much less directing them. All battlefield maneuvers were clearly demonstrated back at the Visitors Center using shifting lights to represent troop movements. We could easily understand where the actual forces were located at the time of actual occurrences.

All of us were impressed by the field of action, with Jane recognizing plaques identifying the positions of Ohio troops from her home town. This was like being in the battle without a risk of being shot.

Wilder's Defense

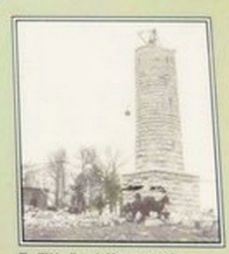
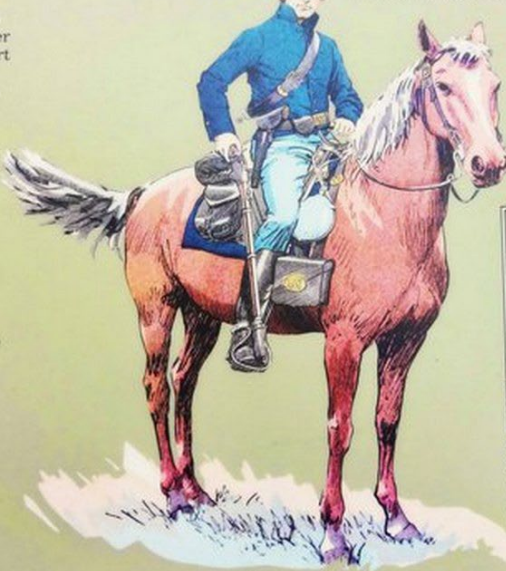
Colonel Wilder's "Lightning Brigade" resisted the Confederate tide

When the Confederates broke the Union line at the Brotherton farm on September 20, Union units here on the southern part of the battlefield were swept away like flecks of foam on a river. The Federals were simply overwhelmed, and were forced to flee.

The Union mounted infantry brigade of Col. John T. Wilder witnessed the disaster. Armed with deadly 7-shot Spencer repeating rifles, Wilder's men counterattacked on foot, driving Sigwalt's Confederate brigade backward toward the La Fayette Road.

Colonel Wilder realized his brigade was surrounded, and withdrew to this hill which he defended against repeated Confederate assaults. Wilder then fell back to the northwest to guard the retreating trains and wagon trains of the Union right.

Soldiers of Wilder's mounted infantry, known as the "Lightning Brigade," rode to the battlefield on horseback, then dismounted and fought as infantry. Their Spencer repeating rifles – paid for by the soldiers themselves – could fire three times faster than muzzle-loading weapons commonly used.



The Wilder Brigade Monument under construction in 1899. The 55-foot-high limestone tower was completed in 1903. A stairway inside leads to an observation deck.

Survivors of Wilder's Brigade raised funds for the tower and named it for their commander. Wilder returned to this area after the war and was elected mayor of Chattanooga in 1871.

2015 DPI-SIG Holiday Party

H O S T E L D E Y

Juan and Damaris Gonzalez



Photo by Ross Hubbard



Photo by Ross Hubbard



Photo by Sonny Saunders



Photo by Ross Hubbard



Photo by Bob Brown



Photo by Ed Cohen



Photo by Ed Cohen



Photo by Bob Brown



Photo by Ed Cohen



Photo by Bob Brown

2015 DPI-SIG Holiday Party



Photo by Ed Cohen



Photo by Ross Hubbard



Photo by Bob Brown



Photo by Ed Cohen



Photo by Bob Brown

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Photo by Bob Brown



Photo by Bob Brown



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Photo by Ed Cohen



Photo by Bob Brown



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Photo by Ed Cohen



Photo by Ed Cohen



Photo by Bob Brown



Photo by Bob Brown



Photo by Bob Brown



Photo by Bob Brown

2015 DPI-SIG Holiday Party



Photo by Bob Brown



Photo by Ed Cohen



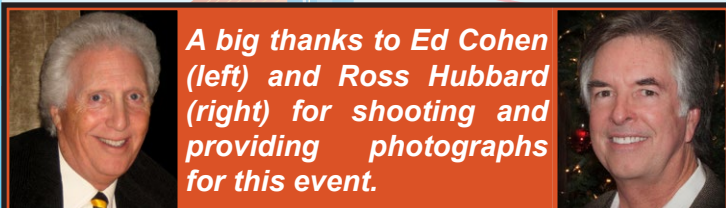
Photo by Bob Brown



Photo by Ed Cohen



Photo by Ed Cohen



A big thanks to Ed Cohen (left) and Ross Hubbard (right) for shooting and providing photographs for this event.

THE GALLERY



Cape Romano (above)
by Nancy Springer

Date: May 11, 2015
Camera: Canon EOS 70D
ISO: 100
Focal length: 110 mm
Exposure: 1/800 @ f/8
Lens: EF-S18-135mm
 f/3.5-5.6 IS STM



The Golfer (left)
by Nancy Springer

Date: August 31, 2012

THE GALLERY

Continued



Redish Egret (left)
by Nancy Springer

Date: July 24, 2014
Camera: Canon EOS 70D
ISO: 320
Focal length: 300 mm
Exposure: 1/1600 @ f/5.6
Lens: EF100-400mm
f/4.5-5.6L IS USM

Embraced By The Sun (right)
by Nancy Springer



THE GALLERY

Continued



**Sinatra Wall and
Wynwood Resident**
(above)
by **Edwin Cohen**

Date: April 25, 2015
Camera: Nikon D800
ISO: 200
Focal length: 35mm
Exposure: 1/800 @ f/8
Lens: 28-300mm
f/3.5-5.6



Egret Primp (left)
by **Edwin Cohen**

Date: April 8, 2015
Camera: Nikon D800
ISO: 400
Focal length: 600mm
Exposure: 1/200 @ f/9
Lens: 600mm f/4.0

THE GALLERY

Continued



**Chess Tournament
Wynwood (left)**
by Edwin Cohen

Date: April 25, 2015
Camera: Nikon D800
ISO: 640
Focal length: 135mm
Exposure: 1/500 @ f/5.6
Lens: 28-300mm
f/3.5-5.6

**Live Oaks
New Orleans (right)**
by Edwin Cohen

Date: May 16, 2015
Camera: Nikon D800
ISO: 200
Focal length: 45mm
Exposure: 1/20 @ f/22
Lens: 28-300mm
f/3.5-5.6



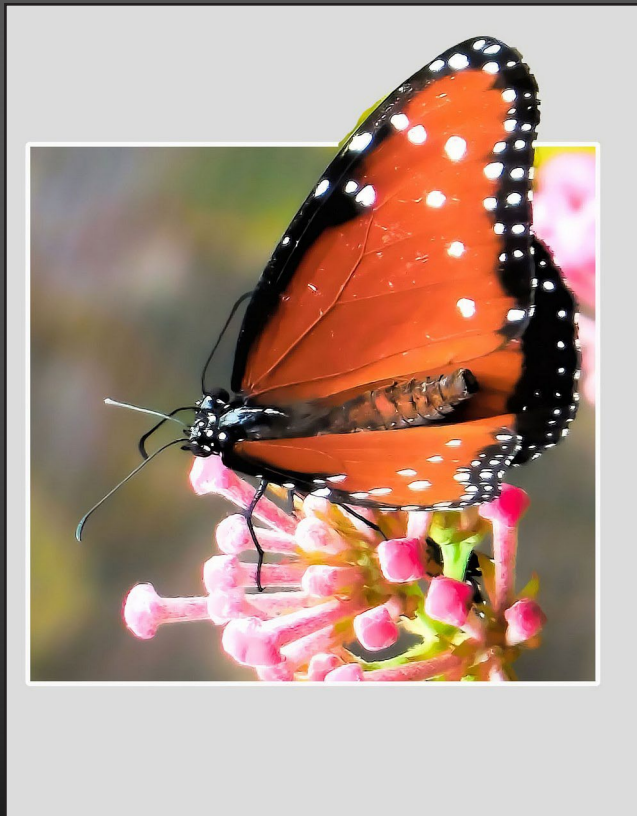
THE GALLERY

Continued



Acoma Pots (above)
by Benjamin Carp

Date: January 4, 2015
Camera: Canon Powershot G1 X
ISO: 100
Focal length: 15.1mm
Exposure: 1/80 @ f/14



Mexican Immigrant (left)
by Benjamin Carp

Date: January 12, 2015
Camera: Nikon Coolpix S6500
ISO: 200
Focal length: 54mm
Exposure: 1/60 @ f/6.5

THE GALLERY

Continued



Orange Butterflies (left)
by Benjamin Carp

Date: February 15, 2015
Camera: Canon Powershot G1 X
ISO: 125
Focal length: 36.881mm
Exposure: 1/500 @ f/5.0

Taos Drum (right)
by Benjamin Carp

Date: December 31, 2014
Camera: Nikon Coolpix S6500
ISO: 125
Focal length: 10.9mm
Exposure: 1/2000 @ f/4.2



THE GALLERY

Continued



Red, White and Blue
(right)
by Art David

Date: July 4, 2015
Camera: Nikon D800
ISO: 100
Focal length: 50mm
Exposure: 4.4 sec. @ f/16
Lens: Nikkor 50mm 1.8

Note: On tripod w/ manual shutter release with post processing in Lightroom

Ft. Jefferson, Dry Tortugas
(left)
by Art David

Camera: Nikon D800
ISO: 250
Focal length: 32mm
Exposure: 1/60 @ f/13
Lens: 28-300mm Nikon zoom

Note: On tripod, Nik HDR FX to bring out contrast and details



THE GALLERY

Continued



Teton Barn, Jackson Hole, WY (above) by Bob Brown

Date: June 21, 2015, **Camera:** Nikon D800, **ISO:** 100, **Focal length:** 40mm

Exposure: 1/200 @ f/8, **Lens:** Nikkor AF-S 24-70mm f/2.8G ED

Ducks in a Row, Gallitin National Park, MT (below), by Bob Brown

Date: June 30, 2015, **Camera:** Nikon D800, **ISO:** 100, **Focal length:** 70mm

Exposure: 1/200 @ f/8, **Lens:** Nikkor AF-S 24-70mm f/2.8G ED



THE GALLERY

Continued



Moonlit Madison (left)
Bozeman, MT
by Bob Brown

Date: June 25, 2015
Camera: Nikon D800
ISO: 6400
Focal length: 24mm
Exposure: 6 sec @ f/2.0
Lens: Rokinon 24mm f/1.4



Misty Mountain (right)
Gallatin Gateway, MT
by Bob Brown

Date: June 29, 2015
Camera: Nikon D800
ISO: 100
Focal length: 185mm
Exposure: 1/4 sec @ f/11
Lens: Nikkor AF-S 70-200mm
f/2.8G II ED

THE GALLERY

Continued



Rainbow (above) in New Mexico at Ghost Ranch by Ken O'Renck - **August 26, 2015**

Camera: Canon EOS 5D Mark III, **ISO:** 100, **Focal length:** 24mm, **Exposure:** 1/125 @ f/4, **Lens:** EF-S 24-105mm f/4L IS USM

Relaxing on Smathers Beach (below) in New Mexico at Ghost Ranch by Ken O'Renck - **August 26, 2015**

Camera: Canon EOS 5D Mark III, **ISO:** 2500, **Focal length:** 28mm, **Exposure:** 1/30 @ f/10, **Lens:** EF-S 24-105mm f/4L IS USM



THE GALLERY

Continued

Chimney Rock (left)

New Mexico at Ghost Ranch
by Ken O'Renick



Date: August 26, 2015

Camera: Canon EOS 5D Mark III

ISO: 100

Focal length: 105mm

Exposure: 1/320 @ f/4.5

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

Cabin (below)

New Mexico at Ghost Ranch
by Ken O'Renick

Date: August 26, 2015

Camera: Canon EOS 5D Mark III

ISO: 100

Focal length: 24mm

Exposure: 1/125 @ f/4

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



THE GALLERY

Continued



City By the Bay (above)
by Jennifer Brinkman

Golden Gate Sunrise (below)
by Jennifer Brinkman

ISO: 1600

Focal length: 50mm

Exposure: 1/160 @ f/2.8

Note: Panorama stitched in Photoshop

ISO: 2000

Focal length: 70mm

Exposure: 1/8 @ f/2.8

Note: Panorama stitched in Photoshop



THE GALLERY

Continued



San Fran People (left)
by Jennifer Brinkman

ISO: 500

Focal length: 24mm

Exposure: 1/5000 @ f/2.8

Note: 3 shots combined



Glow On the Pier (right)
by Jennifer Brinkman

ISO: 1600

Focal length: 50mm

Exposure: 1/160 @ f/22

THE GALLERY

Continued



**Bengal White
Tiger Pair (left)**
by Harold Kurzman

Date: July 15, 2015
Camera: Canon EOS Digital
Rebel XT
ISO: 400
Focal length: 35mm
Exposure: 1/250 @ f/11

Big Sur, CA (right)
by Harold Kurzman

Date: July 2, 2010
Camera: Canon EOS
Digital Rebel XT
ISO: 100
Focal length: 28mm
Exposure: 1/125 @ f/8



THE GALLERY

Continued

Cyprus Slough (below)
by Harold Kurzman

Date: March 13, 2010

Camera: Canon EOS Digital Rebel XT

ISO: 400, **Focal length:** 28mm, **Exposure:** 1/250 @ f/4.5



Along for the Ride (above)
by Harold Kurzman

Date: January 26, 2013

Camera: Canon EOS
Digital Rebel XT

ISO: 400

Focal length: 80mm

Exposure: 1/200 @ f/5.6

**Seminole War Flash
in the Pan** (right)
by Larry W. Richardson

Date: February 26, 2011

Camera: Canon EOS 5D
Mark II

ISO: 400

Focal Length: 400mm

Exposure: 1/640 @ f/6.3

Lens: EF 100-400mm
F4.5-5.6L IS USM



THE GALLERY

Continued



Ocelot (left)

by Larry W. Richardson

Date: February 27, 2004

Camera: Canon EOS 10D

ISO: 400

Focal Length: 20mm

Exposure: 1/80 @ f/4



Seminole Chief Rides Again (right)

by Larry W. Richardson

Date: February 26, 2011

Camera: Canon EOS 5D Mark II

ISO: 400

Focal Length: 400mm

Exposure: 1/320 @ f/6.3

Lens: EF 100-400mm F4.5-5.6L IS USM

THE GALLERY

Continued



Seminole Panther (above)
by Larry W. Richardson

Date: April 1, 2004

Camera: Canon EOS 10D

ISO: 200

Focal Length: 400mm

Exposure: 1/200 @ f/6.7

Lens: 100-400mm

DPI-SIG Magazine - January 2016

THE GALLERY

Continued



Clouds at the Edge of Everglades (above) by Bob Kenedi

Location: Everglade City, Florida, **Date:** July 14, 2015, **Camera:** Nikon D810, **ISO:** 100

Focal length: 21mm, **Exposure:** 1/320 @ f/8, **Lens:** Nikkor 35mm f/1.8

Gulf Sunset (below) by Bob Kenedi

Location: Naples Gulf Shore - Florida, **Date:** July 23, 2015, **Camera:** Nikon D800E, **ISO:** 400

Focal length: 21mm, **Exposure:** Aperture Priority f/5.6, **Lens:** Nikkor 24-120mm f/4



THE GALLERY

Continued



Traffic Jam in Venice (left)
by Bob Kenedi

Location: Venice, Italy
Date: October 6, 2014
Camera: Nikon D800E
ISO: 400
Focal length: 21mm
Exposure: 1/320 @ f/5.6
Lens: Zeiss Distagon T 2.8/21 ZF.2



Woman In Yellow (right)
by Bob Kenedi

Location: Everglade City, Florida
Date: June 9, 2013
Camera: Nikon D800E
ISO: 100
Focal length: 21mm
Exposure: 1/1000 @ f/6.3
Lens: Zeiss Distagon T 2.8/21 ZF.2

THE GALLERY

Continued



Inside Out (left)
by Nic Provenzo

Location: San Juan Laguna
Date: August 23, 2015
Camera: Sony NEX-7
ISO: 250
Focal length: 43mm
Exposure: 1/80 @ f/5
Lens: E 18-200mm F/3.5-6.3 OSS

Sentry (right)
by Nic Provenzo

Location: San Salvador
Date: November 8, 2014
Camera: Sony NEX-7
ISO: 6400
Focal length: 178mm
Exposure: 1/100 @ f/6.3
Lens: E 18-200mm F/3.5-6.3 OSS



THE GALLERY

Continued



Pebbles (left)
by Nic Provenzo

Location: Lovers Key
Date: November 10, 2014
Camera: Sony NEX-7
ISO: 100
Focal length: 56mm
Exposure: 1/320 @ f/13
Lens: E 18-200mm F/3.5-6.3 OSS

The Wake (right)
by Nic Provenzo

Location: San Marcos Guatemala
Date: August 13, 2015
Camera: Sony NEX-7
ISO: 1600
Focal length: 18mm
Exposure: 1/10 @ f/3.5
Lens: E 18-200mm F/3.5-6.3 OSS



THE GALLERY

Continued



**Hood Merganser - Bosque
del Apache (left)**
by Dennis A. Holt

Date: November 22, 2011

Camera: Nikon D700

ISO: 400

Focal length: 850mm

Exposure: 1/160 @ f/6.3

Lens: 600mm f/4.0

**Oprey Siblings -
Bonita Springs (right)**
by Dennis A. Holt

Date: April 15, 2011

Camera: Nikon D700

ISO: 800

Focal length: 850mm

Exposure: 1/2000 @ f/11

Lens: 600mm f/4.0



THE GALLERY

Continued



**Short Eared Owl -
Galapagos (left)**
by Dennis A. Holt

Date: July 14, 2013
Camera: Nikon D4
ISO: 640
Focal length: 600mm
Exposure: 1/400 @ f/5.6
Lens: 600mm f/4.0

**Wood Duck- Bosque del
Apache (below)**
by Dennis A. Holt

Date: November 22, 2011
Camera: Nikon D700
ISO: 400
Focal length: 600mm
Exposure: 1/1000 @ f/6.3
Lens: 600mm f/4.0



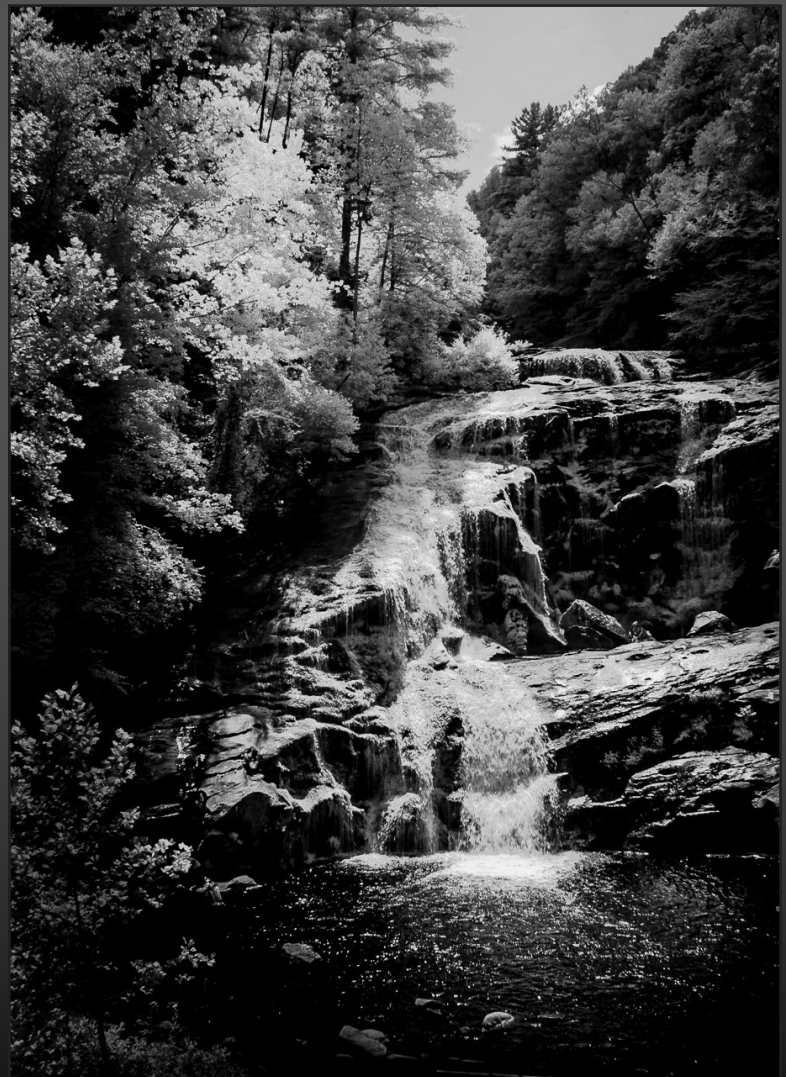
THE GALLERY

Continued



Above High Tide (left)
by Sonny Saunders

Date: July 4, 2015
Camera: Canon EOS D60
ISO: 200
Focal length: 35mm
Exposure: 1/100 @ f/11
Lens: 24-105mm
Note: Taken with Canon
D60 converted to an
Infrared camera.



Bald River Falls (right)
by Sonny Saunders

Date: July 4, 2015
Camera: Canon EOS D60
ISO: 200
Focal length: 35mm
Exposure: 1/100 @ f/11
Lens: 24-105mm
Note: Taken with Canon
D60 converted to an
Infrared camera.

THE GALLERY

Continued



On Summer Pond (left)
by Sonny Saunders

Date: September 13, 2008

Camera: Canon EOS D60

ISO: 100

Focal length: 17mm

Exposure: 1/40 @ f/11

Lens: 17-40mm

Note: Taken with Canon
D60 converted to an
Infrared camera.



On the Beach (right)
by Sonny Saunders

Date: July 4, 2015

Camera: Canon EOS D60

ISO: 100

Focal length: 32mm

Exposure: 1/15 @ f/11

Lens: 24-105mm

Note: Taken with Canon
D60 converted to an
Infrared camera.

THE GALLERY

Continued



Bamboo Runner (left)
by Betty L. Saunders

Date: August 14, 2015

Camera: Canon EOS Rebel T6s

ISO: 100

Focal length: 300mm

Exposure: 1/60 @ f/6.3

Lens: Tamron 16-300mm f/3.5 - 6.3
Di II VC PZD B016

Note: Betty's images were from two different DPI-SIG Macro workshops led by Mike Matthews at the Marco Island Center for the Arts and at the Unitarian Universalist Congregation.

Forked Tongue (right)
by Betty L. Saunders

Date: August 14, 2015

Camera: Canon EOS Rebel T6s

ISO: 100

Focal length: 300mm

Exposure: 1/60 @ f/6.3

Lens: Tamron 16-300mm f/3.5 - 6.3
Di II VC PZD B016



THE GALLERY

Continued



Posing Lizard (left)
by Betty L. Saunders

Date: August 14, 2015

Camera: Canon EOS Rebel T6s

ISO: 100

Focal length: 300mm

Exposure: 1/60 @ f/6.3

Lens: Tamron 16-300mm f/3.5 - 6.3
Di II VC PZD B016

Note: Betty's images were from two different DPI-SIG Macro workshops led by Mike Matthews at the Marco Island Center for the Arts and at the Unitarian Universalist Congregation.

Inner Sanctum (right)
by Betty L. Saunders

Date: May 14, 2016

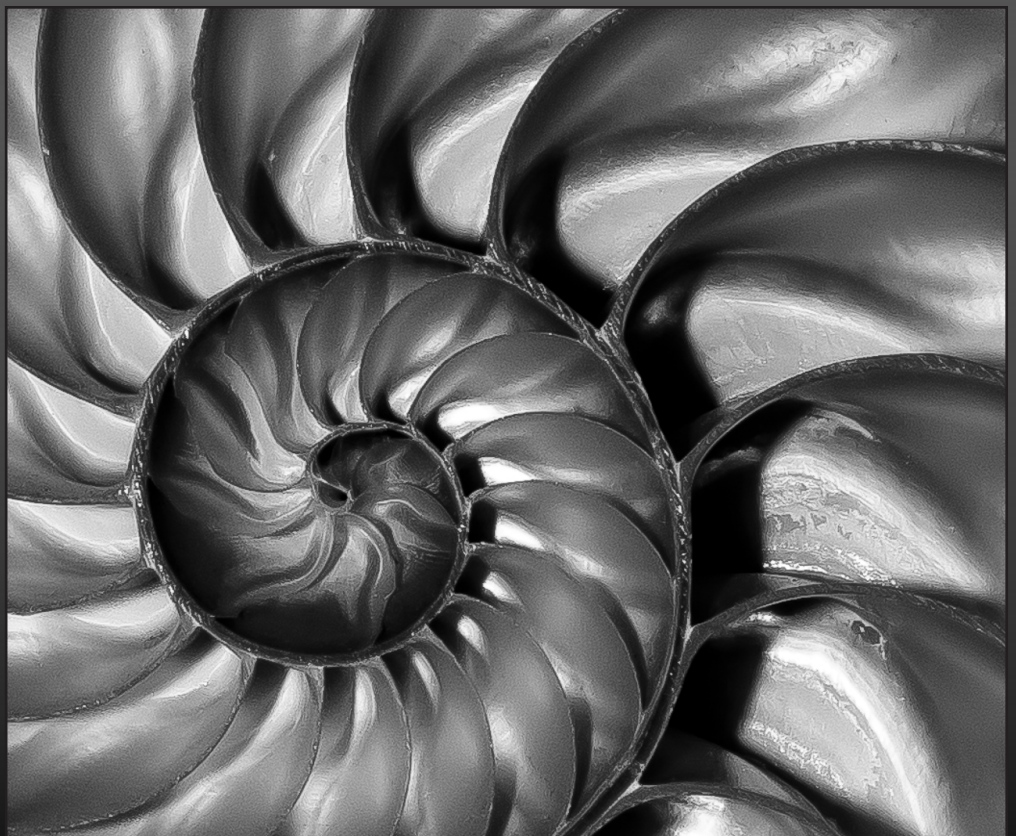
Camera: Canon EOS Rebel T4i

ISO: 100

Focal length: 70mm

Exposure: 1/200 @ f/14

Lens: Tamron 16-300mm f/3.5 - 6.3
Di II VC PZD B016



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THE GALLERY

Continued



Charleston Beach (left)
by Keith Gould

Date: February 20, 2010
Camera: Canon Powershot S90
ISO: 80
Focal length: 22.5mm
Exposure: 1/640 @ f/8



Dreaming (right)
by Keith Gould

Date: August 15, 2007

THE GALLERY

Continued



Rock Harbor (left)
by Keith Gould

Date: September 14, 2004
Camera: Nikon E5000
ISO: 100
Focal length: 21.4mm
Exposure: 1/1250 @ f/7.6



Sheep (right)
by Keith Gould

Date: October 4, 2006
Camera: Canon Powershot SD550
ISO: 100
Focal length: 15.599mm
Exposure: 1/500 @ f/4

THE GALLERY

Continued



Kowiachobee Tiger (left)
by Christina Skibicki

Date: October 17, 2015

Camera: Nikon D7100

ISO: 2000

Focal length: 240mm

Exposure: 1/800 @ f/11

Lens: 70-300mm f/4.5-5.6

Note: Post processing utilizing levels adjustment in Adobe Elements 11

Painted Lion (right)
by Christina Skibicki

Date: October 17, 2015

Camera: Nikon D7100

ISO: 1250

Focal length: 60mm

Exposure: 1/250 @ f/11

Lens: 60mm f/2.0

Note: Post processing in Adobe Elements 11 with solarize filter, gradient map, photo filter and levels adjustment.



THE GALLERY

Continued



What Are You Looking At? (left)
by Christina Skibicki

Note: This is a composite of approximately 7 photos; an elephant, birds, grass, a sunset, 2 photos of rust and a photo of peeling paint.

Christina rendered this with levels adjustments, layer masks and blend modes in Adobe Elements 11.

Favorite Things (right)
by Christina Skibicki

Note: This is a composite of a nautilus shell. Christina rendered this in Adobe Elements 11 with filters, gradient map and levels adjustments.

Nautilus shell (11/8/2015):

Camera: Nikon D7100

ISO: 640

Focal length: 300mm

Exposure: 1/250 @ f/8

Lens: Tamron 60mm Macro

Music notes (8/25/2015):

Camera: Nikon D7100

ISO: 400

Focal length: 300mm

Exposure: 1/100 @ f/8

Lens: Tamron 60mm Macro



THE GALLERY

Continued



Wiseman Aurora (left)
by Kathleen McCarthy

Date: October 13, 2015
Camera: Nikon D810A
ISO: 800
Focal length: 17mm
Exposure: 30sec @ f/2.8
Lens: 14-24mm f/2.8

Atigun Aurora (right)
by Kathleen McCarthy

Date: October 19, 2015
Camera: Nikon D810A
ISO: 2000
Focal length: 17mm
Exposure: 15sec @ f/2.8
Lens: 14-24mm f/2.8

Note: Aurora Borealis, Near
Atigun Pass, Alaska



DPI-SIG Magazine - January 2016

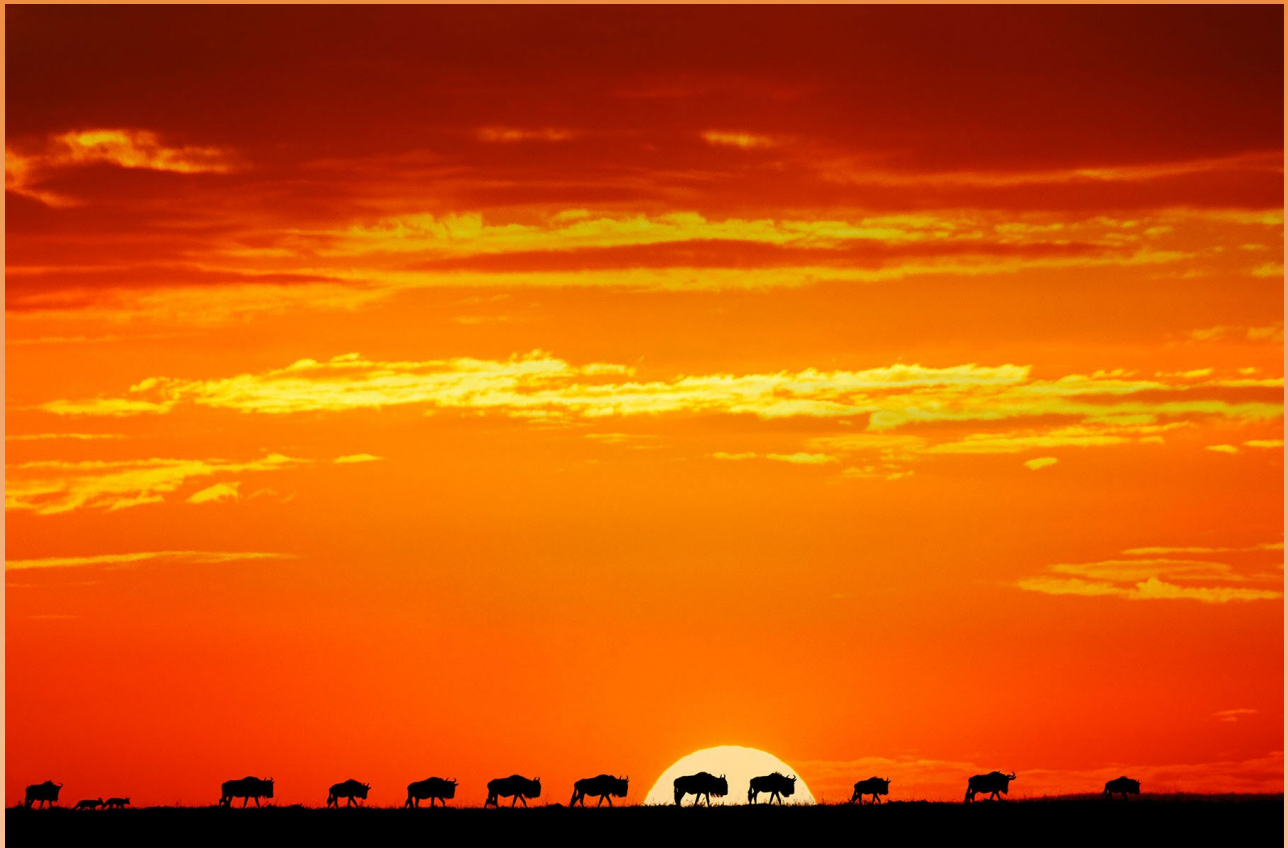
DPI-SIG & Canon

Present

Adam Jones

"Through the Lens of Adam Jones"

*On January 16th at the Florida South Western State College Auditorium
9 a.m. to 12 p.m.*



Adam Jones is an internationally recognized photographer who explores the world through his nature, travel, and wildlife images. Jones's award-winning photography is widely published in magazines, posters, calendars, books, and in national advertising campaigns for clients such as Canon, Ford, Eddie Bauer, Miller Beer and Honda.



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Adam Jones



On Saturday, January 16th, Adam will cover nature related topics such as, Wildlife, Macro, Landscapes, Light Painting, Image Stacking, HDR, Flash and more.

Adam is recognized world wide as an outstanding stock photographer with his images represented by Getty Images, Corbis, Visuals

Unlimited, Photo Researchers, and Danita Delimont Stock Photography. His work has sold for editorial and commercial uses in over 30 countries.



Adam has published eight coffee-table books.

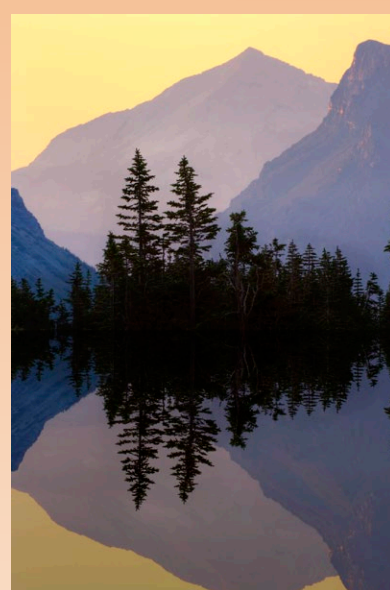
In early 2006, Adam was selected to be one of Canon USA's elite group of acclaimed photographers, "The Explorers of Light." Canon describes the Explorer of Light program as such: The Explorers of Light program is a group of 50 of the World's best photographers united in their love and passion for photographic excellence. They share a common desire to contribute back to the industry with a willingness to share their vision and passion with others.



Adam's publication credits also include: National Geographic Books, Time, Life Magazine, National Wildlife Federation, Audubon, Sierra Club, Disney and hundreds of textbooks. In 1995 the BBC Wildlife Photographer of the Year Contest honored Adam by selecting one of his images from over 19,000 entries, as the winner in the "In Praise of Plants" category.



Adam is a popular and respected workshop instructor and lecturer. Adam teaches photography workshops around the world helping students reach their full potential in the exciting world of digital photography. He has taught for Canon, Popular Photography & Imaging, and Maine Photographic Workshops. Adam is noted for his enthusiastic down to earth approach and his ability to communicate effectively with all skill levels.



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

You can visit Adam's website at
www.adamjonesphoto.com

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

COMING SOON

March 19th Roman Kurywczak, Sigma

DPI-SIG & Sigma

Present

Roman Kurywczak

"The Complete Nature Photographer"

On March 19th at the Florida SouthWestern State College Auditorium

9 a.m. to 12 p.m.



Roman Kurywczak is a professional nature photographer for over 15 years who conducts lectures and workshops across the globe. Whether he is out in Tanzania or standing before a roaring waterfall in Iceland, Roman's energy and passion for nature photography are clearly evident.



Naples Digital Photography Club
dpi-sig.org



Roman Kurywczak

On Saturday, March 19th, Roman will cover the following topics:

- 1) Taking your Macro Photography
- 2) Photographing the Nighttime Landscape
- 3) Photographing Wildlife

Roman's down to earth and easy to follow teaching style make him a highly sought after lecturer. He has given countless lectures and workshops across the country. He is the author of several instructional eBooks on nature photography. Roman strives to share his passion for photography as others have shared with him.



"Taking Your Macro Photography to the Next Level"

This includes technical tips and tricks needed to take your macro photography to the next level! Many people are comfortable with creating shallow focus macro images but I will show you how to achieve consistently sharp images with maximum depth of field all in a single frame! Coverage ranges from gear to specific settings, overcoming distracting backgrounds with photographic examples showing you how easy they are to overcome, use of natural light, using flash correctly in the field to properly balance the exposure and achieve dramatic results and frequently used macro tricks by the pros. Q&A is a part of Roman's lecture to better understand how to create tack sharp macro images.



"Photographing the Nighttime Landscape"

This is an educational how-to program designed to open up your eyes to the possibility of photographing landscapes with the star filled sky as a backdrop. Equipment, tips, techniques, and camera setting for both star points and star trails will be covered. He will also explore "light painting" of a foreground subject as well as overcoming obstacles when the conditions are less than ideal. His e-book on the subject; "A Digital Guide to Photographing the Night Sky" was released in Feb. 2011 and is available as a download on his website: www.roaminwithroman.com

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

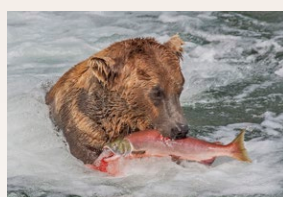
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Florida SouthWestern State College
Auditorium

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
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"Photographing Wildlife – from Portraits to Action"

Roman covers exotic locations such as Tanzania. He also includes many tips for photographing wildlife closer to home, minimum gear requirements for both the safety of the wildlife and the photographer, camera settings, what mode to use for choosing the right ISO for wildlife portrait work as well as action photography and concludes with an in depth segment on photographing birds in flight. There will be plenty of image examples showing how those settings provide impact to your images.

You can visit Roman's website at www.roaminwithroman.com



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Bob Brown



Issue #2
Christine Cook



Issue #3
Art David



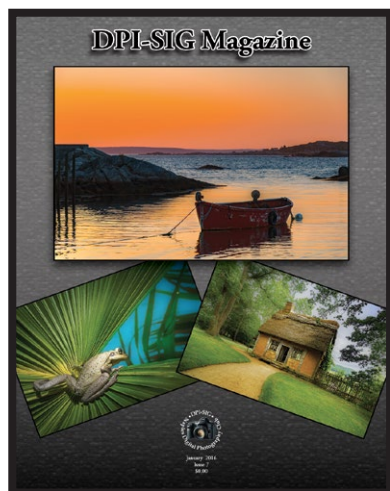
Issue #4
Lorri Freedman



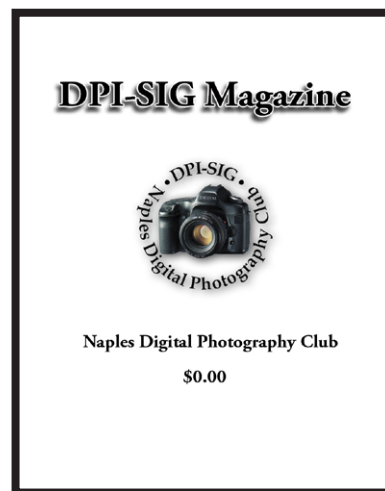
Issue #5
Mike Matthews



Issue #6
Steve Augulis



Issue #7
Bob Kenedi





Magazine Personnel and Contributors

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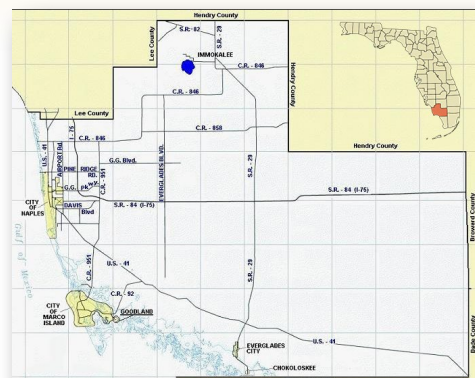
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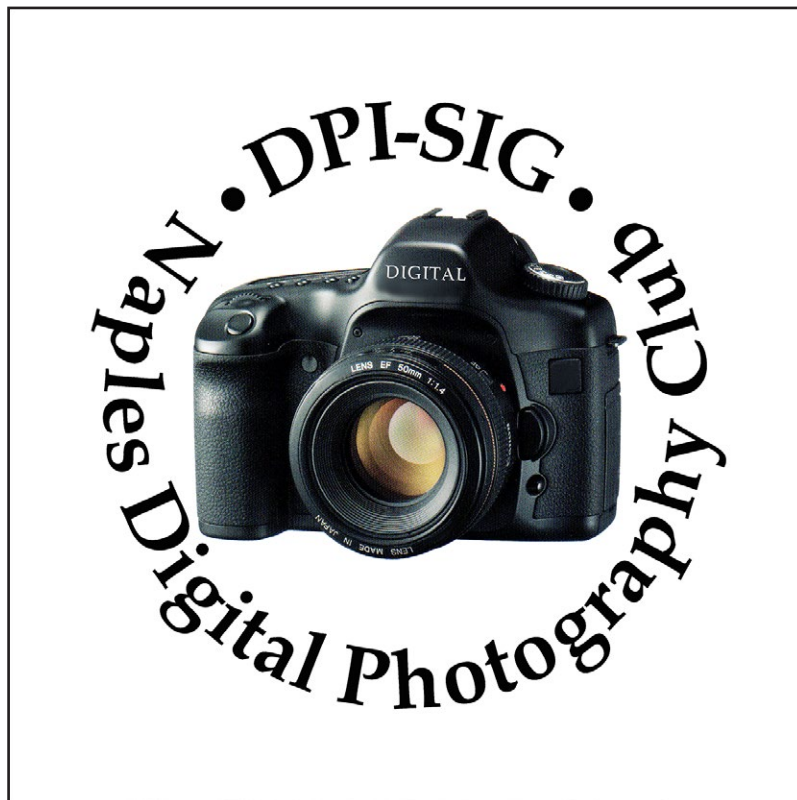


You can download a free copy of all of our PDF magazine issues at the DPI-SIG website dpi-sig.org.

**If you would like to contribute articles, "The Gallery" images, 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 Images:** Submissions must be **1280 to 1500 pixels** on the **long side**
- **Gallery Images:** Include your name, location taken (optional), a brief blurb about the photo (optional).
When you export your image(s) check the box to include your metadata. I can then grab it for you.
- **Articles:** Refer to previous issues for samples. First time submitters must include a **500 x 500 pixel** headshot.



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