DPI-SIG Magazine

May 2016
Issue 8
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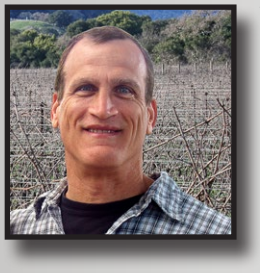
In This Issue



Well, DPI-SIG Magazine hit the 2-year mark. My how time flies!

In this issue, we lucked-out again with another very special guest writer, Adam Jones. Adam is an award-winning photographer and author of several books and articles. His fantastic article provides insight on, "Mastering Telephoto Landscapes.

On January 16, 2016, Adam did an awesome 3-hour presentation as a part of DPI-SIG's ongoing series of guest speakers. As always, these presentations are free to all DPI-SIG club members.

- For you "birders" out there, based on Jim Robellard's must-have app recommendation, I added information and links to the BirdsEye app. You can find it on the bottom right of page 3 under South Florida Birding Trail pdf link.

NEW FEATURE

If you look to the bottom right corner of this page you'll see an icon with the DPI-SIG logo and the letters "**TOC**" just below. Normally, I temporarily place it there as a quick return link to the Table Of Contents (TOC) on page 4 to test the PDF links on an iPad and a computer. Once Jim Robellard and I confirm the links work properly, I then dump the TOC icons prior to publication. The Return to TOC icon was so convenient I thought I'd just leave it in. So now you'll have the option to use the standard navagation Bookmarks and or the new direct link back to the TOC page. You'll find it on the last page of every article and the last page of the gallery.

Note: For the TOC icon to work properly on a computer (not an iPad), you'll need to set your PDF viewer Preferences to "**Enable scrolling in single-page view**." If you don't make that change, the TOC page might require you to scroll upward to get to the top of the TOC page.

FYI

We are always looking for individuals who can provide articles of interest for our readers. If you know of such an individual, and you feel they can provide an article of interest, please forward that information to me. For articles, it can be a member or non member.

METADATA

Reminder to Members who contribute images to the gallery. As long as you set your images so they export with the metadata encoded, I can grab it right off of your images 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 every image in the magazine with no loss in quality. All links and bookmarks are active, at least they're supposed to be.

Enjoy!

Bob Brown

RB Brown

dpi-editor@naples.net

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 theDPI-SIG website, dpi-sig.org.

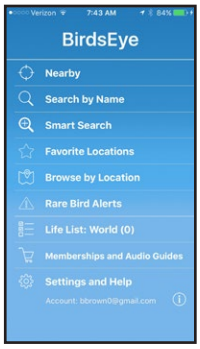
South Florida Birding Trail

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

• Below is staff member Jim Robellard's favorite must-have bird finding guide app

BirdsEye

birdseyebirding.com



FEATURES

- birds reported near you
- find the birds you need
- detailed bird sightings maps
- photos, text, and sounds
- track your year or life list
- plan your next birding trip
- locate unusual birds
- iPhone and Android phones

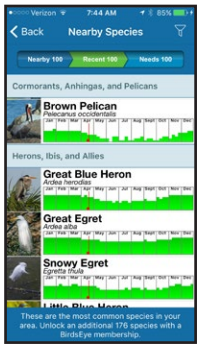


Table Of Contents

(Content is selectable)

This Issue COVER PHOTO:

Photo by: Nic Provenzo
Cover photo title: The Pendants
Date taken: October 31, 2014
Photo location: Chuhul Guatemala
Camera: Sony NEX-7
Exposure: 1/40 @ f5.6, ISO 1600, 64mm

Mastering Telephoto Landscapes

By Adam Jones

Adam has been photographing for over 40 years and has worked as a full time nature and travel photographer for the past 22 years. He travels extensively around the world leading his own photography tours and workshops. As a tour leader, he is widely known for his friendly practical nuts and bolts approach to solving problems in the field and sharing his enthusiasm and expertise with others.

Most nature photo enthusiasts enjoy creating landscape images. Even hard-core wildlife photographers enjoy a great landscape from time to time. Many years of leading and teaching workshops afforded me a chance to observe how other photographers see the world around them. Most of us know from experience that wide-angle lenses are invaluable tools for landscapes. Wide lenses easily take in the whole scene, allowing the placement of interesting subjects right up front in the foreground for interesting near far compositions. Wide-angle lenses basically make everything smaller, so they inherently have great depth of field, which is perfect for getting the whole landscape front to back sharp. Ok, so we all are familiar with the praises of wide lenses for landscape use.

Fig. 1 is an overall shot of the Upper Peninsula of Michigan with a 16 - 35mm F4 lens shot at 16mm @ F11. I consider this to be a typical use for a wide lens, getting the whole scene captured well. Now let's find some additional scenes we can optically extract from the exact same vantage point. Please note that cropping a wide angle scene down to these telephoto compositions will lose a ton of resolution, and in my opinion, a poor option.

How about looking for telephoto compositions for your landscapes? I'm talking about 100-800mm lenses used for creating dramatic landscape images. Experience taught me that few amateur photographers are looking at large scenes with a telephoto eye. I'm not promoting long lenses instead of wide angles, I'm simply suggesting additional photo options with a longer focal length. I'm looking for ***optical extractions!***

In Fig. 2, I only needed 100mm to capture this composition, but look how dramatically different it is compared to the 16mm view of the same scene only moments apart.

You may not own a 400mm or longer lens, but keep in mind that you can attach that 1.4x and 2x teleconverters to the lenses you do own. What about converter/lens quality issues? Converters work much better when the attached lens is stopped-down a stop or two. Guess what? This is exactly how we use them in landscape photography, where F11-F16 is the norm. When converters are used in this manner, it is very hard to see any quality loss. Usually, atmospheric conditions are the limiting factor on resolution.

I captured this optically extracted composition (Fig. 3) at 400mm, again from the exact same vantage point. The take away on this is to use all of your focal lengths when the lighting and subject matter is compelling.

When looking at the world, shooting with a longer lens does involve a different mindset. Basically, I'm looking for graphically interesting slices of the scene, usually within the context of the scene within the scene. Obviously, when shooting a long lens, lack of depth of field can be a problem. When capturing telephoto slices from the landscape, look for subjects/graphics that are much further away. You can have useful depth of field over a fairly wide range, as long as the nearest subject matter is quite distant.

So, what do we need to do differently from a technical standpoint? Most of us are accustomed to setting the hyperfocal distance on wide lenses to achieve maximum depth of field. Basically, hyperfocal does not work with very long lenses! Simply focus on the most important part of the scene and then stop the lens down to F22 or so. It's best if the entire scene is reasonably distant or close to infinity focus.

A sturdy tripod is usually a must, for rigid support of a long lens. I often bump the ISO up from a usual setting of 100 ISO for landscapes, up to 400-800 ISO. The higher ISO lets me use a much faster shutter speed at any given aperture, thus helping to minimize camera shake or vibration from wind. Believe it or not, higher ISO images are often noticeably sharper than lower ISO's due to faster shutter speeds stopping any movement within the scene or from the camera.

Live View is invaluable when doing these long lens extractions. When you engage Live View, the camera mirror is up, effectively activating mirror lockup at the touch of a button. The view magnified on the camera LCD via Live View is incredible. Zoom in and manually focus to confirm your focus is spot on. Be sure to turn off your autofocus so the camera does not refocus upon activating the shutter. If you use rear button focus, you are set to go without turning off autofocus. I don't usually use a cable release, preferring to set a two second delay with Live View on. With really long lenses, two seconds may not be enough time for the camera

I'm a big fan of polarizing filters for wide angle landscapes. I use them on long lenses too. The Canon 100-400mm IS II takes a common 77mm polarizer, but my 500mm F4 requires a more expensive rear drop in polarizing filter. I never leave home without polarizing filters for all my lenses that accept this filter.

I captured Fig. 4 at 100mm before the light was good. Compare it to the 800mm view in Fig. 5 on the next page. Use the extreme telephoto lens to zero in on the most important areas of the mountains across the bay (Fig. 5). The lighting was only good on the tops of the mountain peaks, so a long lens was used to eliminate everything that wasn't lit well. In this situation, a 2x teleconverter was used on a 100-400mm lens.

Let's look at a way to totally eliminate the depth of field limitations when composing with a long lens. Would you be interested in unlimited depth of field? If necessary, I don't hesitate to use software (Zerene Stacker) to stack refocused slices of a scene into one perfectly focused image. This technique works well for macro subjects, and is even easier with landscapes! Simply compose the scene as you like. Then start a series of refocused shots starting either at the furthest or nearest point in the scene. It does not matter which way you start. I usually start at the near focus, take a shot and then manually refocus a bit deeper into the scene. I shoot again and keep repeating this until focused on the furtherst subject in the scene. I usually shoot at around F11 to f16.

Depending on the degree of near to far, about 6-9 shots usually covers the scene easily. Simply take your bracketed focus points, load them into Zerene stacker and let the software do all the work for you.

Fig. 6 was shot at 250mm at F16. Even at F16, it clearly does not have adequate depth of field to cover the scene. The solution is focus stacking with programs such as Helicon Focus or Zerene Stacker.

Fig. 7 is a combination of 14 different focal points stacked together using Zerene Stacker, my favorite stacking program. Now the scene has perfect depth of field from front to back rendering this telephoto composition as I desired.

Yes, there are a few technical considerations to be a aware of when using long lenses, but the real key is training your mind's eye to start looking for the interesting graphics within the overall scene. Students are often wowed when they look through my camera with a longer lens aimed at something interesting within their overall scene. Try experimenting with longer lenses and training yourself to be patient and really observe the scene. There is almost always interesting details and graphics within the overall scene.

This optical extraction (Fig. 8) was at 400mm on a Canon 7D Mark II, yielding an effective 640mm. Needless to say, this is a very small part of a much larger overall scene captured during my Blue Ridge Parkway workshop in the fall.

I hope these few examples inspire you to think of your telephoto lenses as much more than wildlife tools. They can be excellent when used to capture distant landscapes. Looking forward to hearing about your experiences with these ideas, and perhaps we'll meet in the field.

Adam's award-winning images are widely published in magazines, posters, calendars, books, and in national advertising campaigns around the world for clients such as Canon, Ford, Eddie Bauer, Miller Beer and Honda.

He 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 sells for editorial and commercial uses in over 50 countries. Adam's images are also featured in seven coffee table books

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 teaches photography workshops around the world helping students reach their full potential in the exciting world of digital photography. Considered to be one of the elite photographers in the world, Adam is proud to be sponsored by Canon as an "Explorer of Light." He has taught photography for Canon, Popular Photography & Imaging, Maine Photographic Workshops, Rocky Mountain School of Photography, Great American Photography Workshops. Adam is noted for his enthusiastic down to earth approach and his ability to communicate effectively with all skill levels.

Adam currently resides in Crestwood, Kentucky

Links to Adam's Photo Tours and Workshops
http://www.adamjonesphoto.com/photo_tours_workshops.html

Website
http://www.adamjonesphoto.com/

Email
adam@adamjonesphoto.com

PARENTING IN ELEPHANT HERDS

by Christine Cook

Recently, I was in Botswana and Zambia on safari. Some people say that Africa touches your soul and you are never the same after having been there. In a series of articles I will share my most soul-touching moments.

Elephants can weigh 12,000 pounds and stand10 feet tall. Even with these enormous proportions, the females protect babies in the herd with amazing gentleness and agility. As our jeep approached a parade of elephants, the calves immediately moved under and between these huge beasts. Adults in the herd shifted effortlessly to protect them.

The response of a herd to our jeep coming by and the quick protection of the baby.

Elephants on the move and how the baby keeps in touch with adults.

Elephant babies are very awkward during their first year. When I saw them trip over their own trunks and fall, the nearest adults stopped abruptly and nudged them with their large heads and trunks until they were back on their feet.

How a young female and another older elephant rush to the baby's aid when it stumbles and falls.

PARENTING IN ELEPHANT HERDS

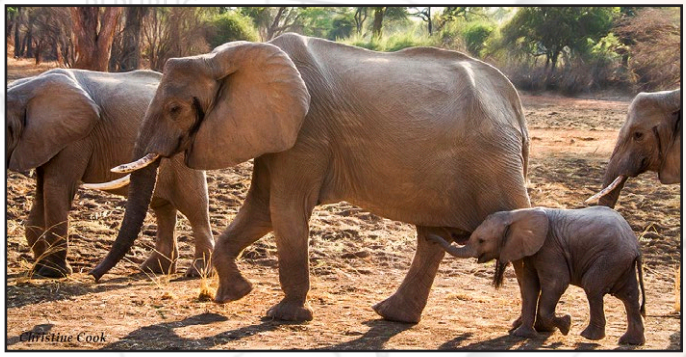
While the calves' face-plants were comical, the adults quick response and maneuverability were admirable. Mud baths were taken together, both to teach the calves the proper technique and to guard them.

Two adult females and a baby taking a mud bath in small water hole.

The greatest threat to the elephant population is human poaching for the ivory tusks. In some states, such as Botswana and Zambia, park personnel are making a concerted effort to control poaching. As a result, at this time, many young ones are seen in the herds.

The response of the herd to a boat coming near the shore and their protection of the baby between them.

With the protection of the herd, calves have a good chance of reaching maturity as long as they do not wander off and become crocodile food!



A very young calf probably under a year old who still nurses under its mother.

Note about photos: *The shade of an elephant's skin can vary from orange or pink to blue or gray, depending on the light. Some photos were taken with the African sunset shining on them; others during cloudy or sunny days.*

Next issue, Lions of Africa!

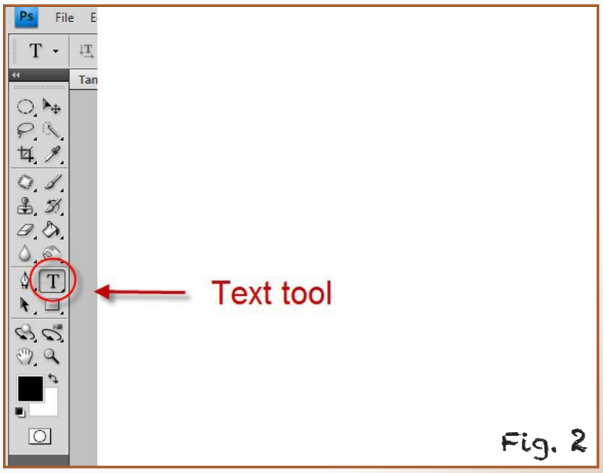
How to Customize Text Into a Photograph Using Photoshop

By Lorri Freedman

Below is the result of this tutorial. I show other examples of what could be done at the end:

Fig. 1 is a photograph of a cat that I'll use in this tutorial.

Fig. 2 – The first thing I'll do is go to the Text Tool in the Tools Palette.



When I click on the "Text Tool", I'll be able to see all of my options on the tool bar at the top of the screen. For the text font I'll choose "Impact." For the text size I'll choose "400pt" and leave the rest at the default settings.

Fig. 3 is what it looks like.

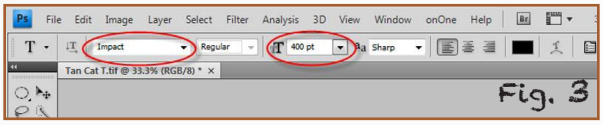


Fig. 4 - Now I'll type in the word "CAT." When I'm finished, I'll click the check at the top of the screen to make the application active.

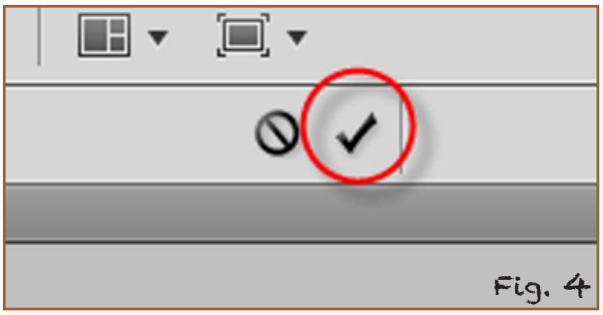


Fig. 5 - The Text Tool will create its own layer.

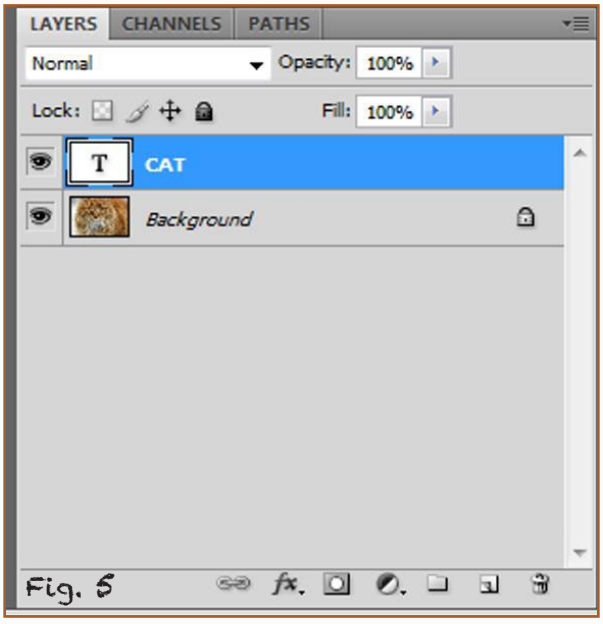


Fig. 6 - Now I'll take the "Move Tool" and position the word where I want it on the photograph.

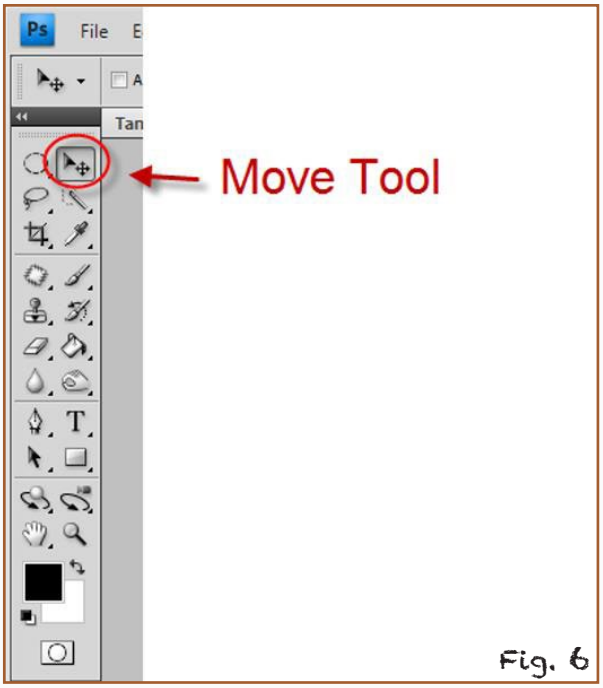


Fig. 7 is what it looks like at this point.

Fig. 8 - Now I'll change the name of the background layer to unlock it. This way I'll be able to reposition the layers. I'll name it "Original Background."

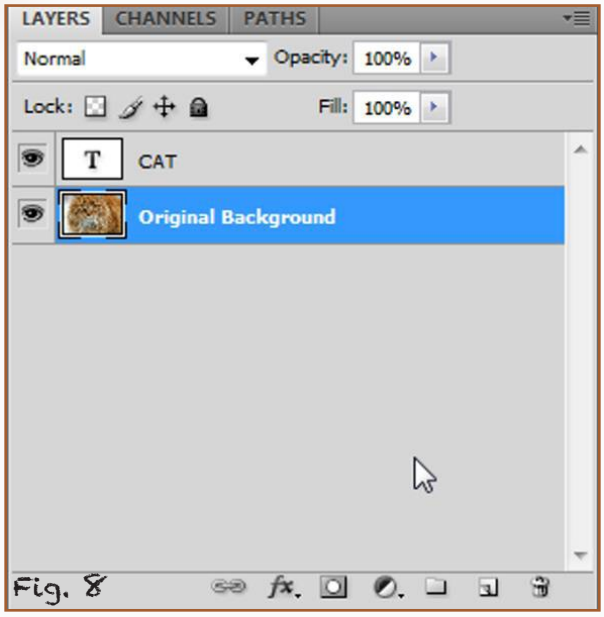


Fig. 9 - Next I'll drag the top layer named "CAT" under the "Original Background."

Fig. 10 - Now that I've done this, the word "CAT" is gone. That's ok. To get the word back, just hold the ALT key on the keyboard. At the same time I'll hover my mouse over the line between the two layers, and click. I'll be able to see the cursor turn into a circle with a black ball in it. That's when I'll click.

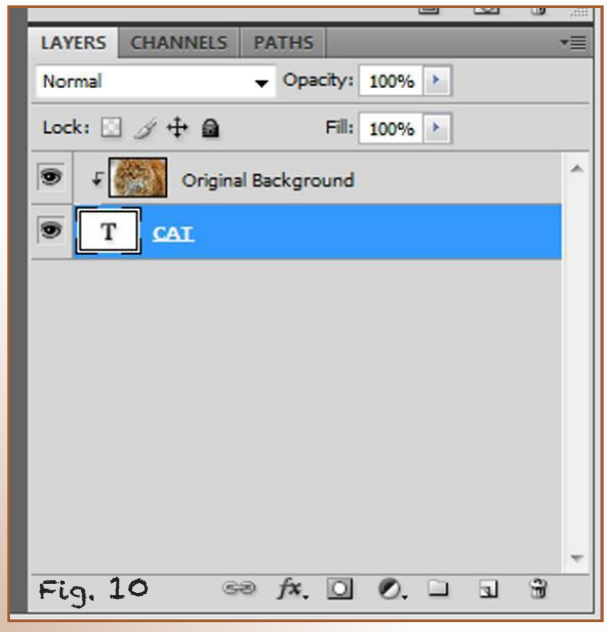


Fig. 11 - Here the background disappeared, leaving only the text.

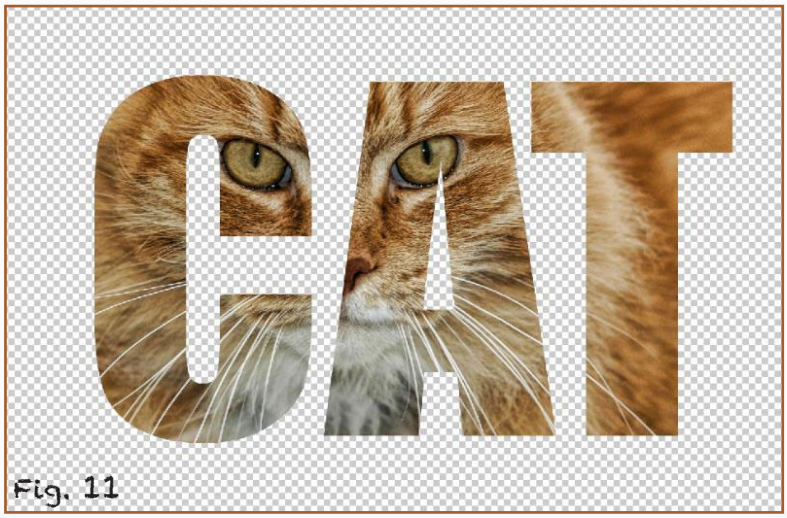


Fig. 12 - At this point, I'm going to give the word a drop shadow and a little bevel and emboss. At the bottom of the layer palette, I'll click on the "Add a Layer Style"icon.

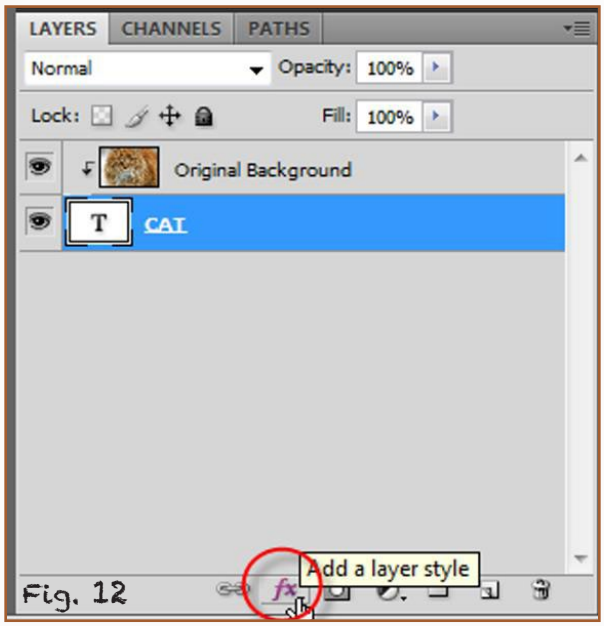


Fig. 13 - Here I'll click on Drop Shadow.

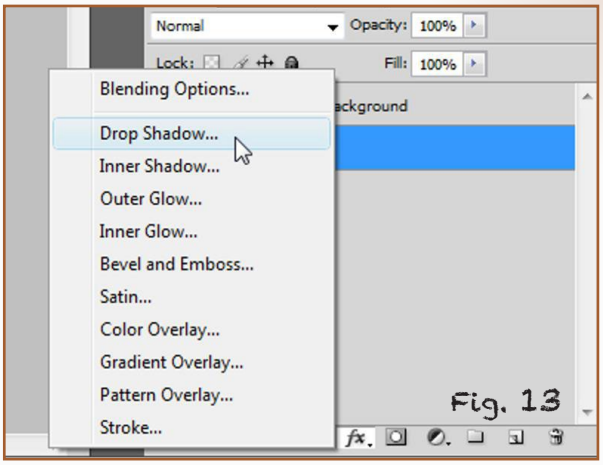


Fig. 14 - These are my settings for the Drop Shadow.

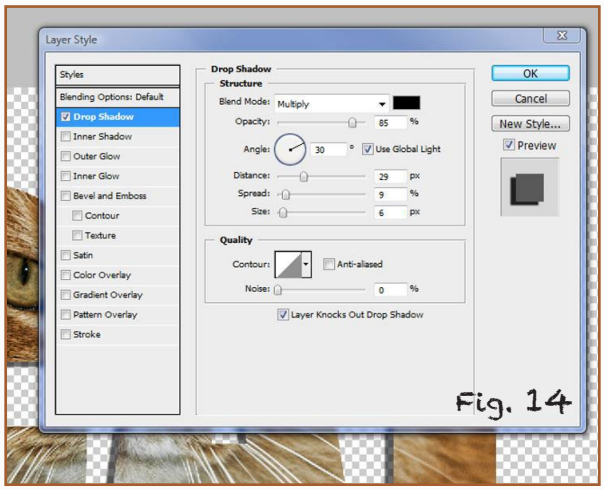


Fig. 15 - And here are my settings for Bevel and Emboss. This part is a matter of taste. See what suites your photo. When I'm happy with my results I'll click OK.

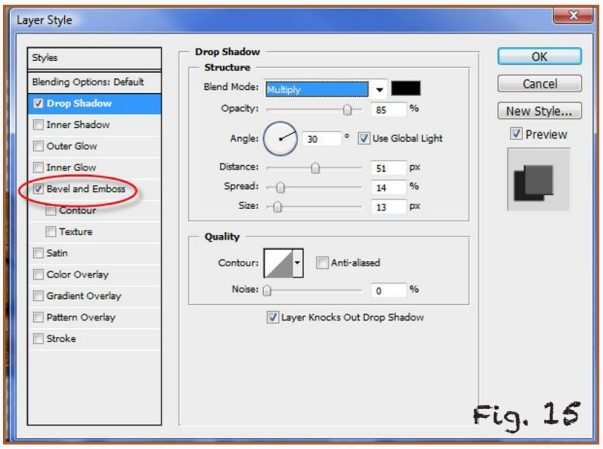


Fig. 16 - Now I'll click on the "Original Layer" and hit CTRL+J on my keyboard to make a copy. Then I'll drag the "copy" layer to the bottom of the layers stack. This is what it should look like at this point.

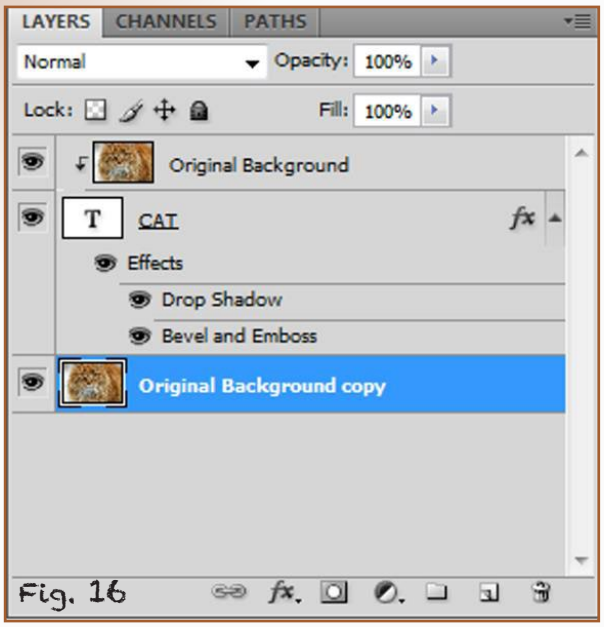


Fig. 17 - And this is what the photo looks like at this point.

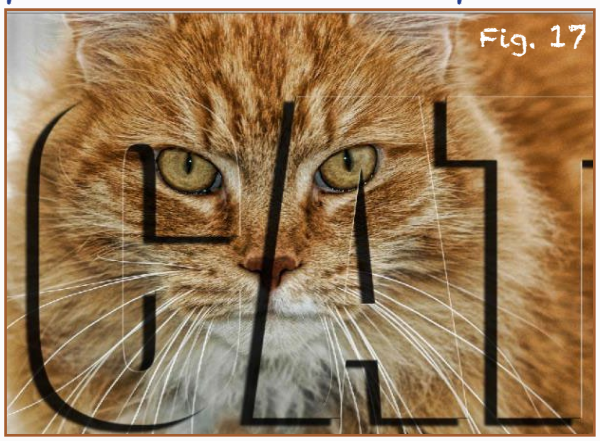


Fig. 19 - Here the Radial Blur dialog box comes up. I'll set the Amount to 77, Blur Method to "Zoom" and Quality I'll leave at "Good". Then I'll click OK.

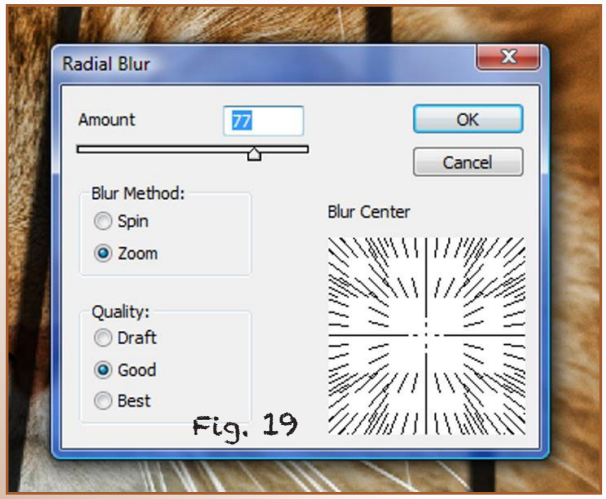


Fig. 18 - Now I can do whatever I want to the background. I can blur it, swirl it, and paint in a color or just paint in white.

While the copy layer is active, I'll go to Filter/Blur/Radial Blur.

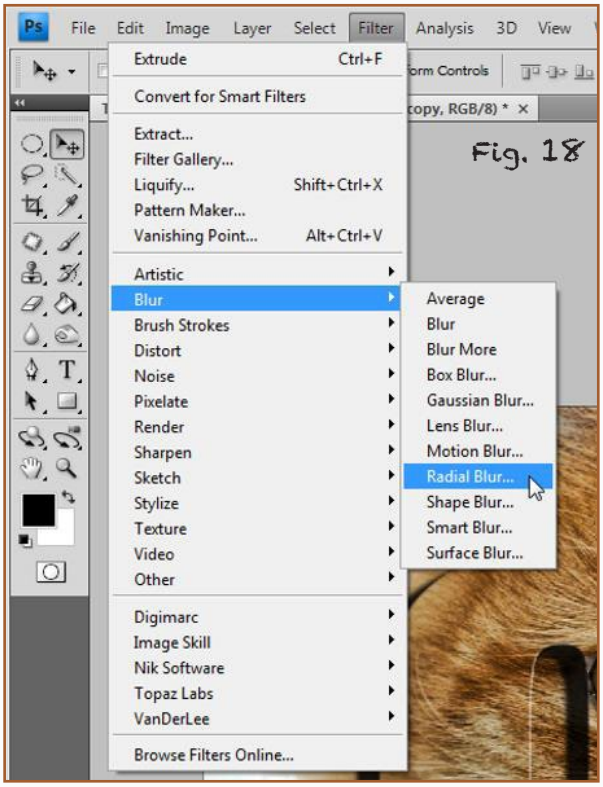


Fig. 20 - Here's the final effect.

Here are some more examples of what you can do with this:

Making A Good Photo Into A Great Image

Using Lightroom's Crop Guide Overlays

by Art David

The more often the visual points intersect with the overlay guides, the more likely you are to have an image that is visually appealing and stimulating.

You've gotten used to your camera and have 'mastered' all the buttons, dials and combinations of f-stop, shutter speed, focus and the like, and you get home and you go over the photos you've taken. They're all in focus and you can manage things like white balance, color and contrast using post-production tools in Lightroom. From those photos, you then select a few of your favorites. You've got, for all intents and purposes, technically, 'good' photos. Now what?

There may be a methodical way to look at them and to distill final images that are composed in such a way that they emphasize the subjects of images to a degree that is far more evident than in the way they appear in your initial takes. I have suggested this process to a number of my photographer friends whose photos I am using in this article.

Let's look at a "before and after" example in Fig. 1 taken by Bob Brown at a Rodeo in Immokalee, Florida. The original was shot in color but he reduced it to black and white for the purpose of exaggerating the compositional elements.

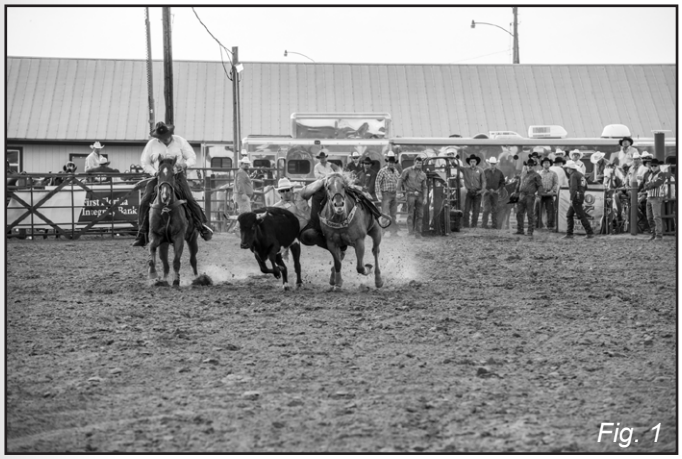


Fig. 1

On the whole, this is a very good photo from a technical perspective, but the compositional elements are weak. To be fair, sometimes we don't have lenses that are 'long' enough (Bob's was a 70-200mm) to get us close enough to the action. Other times we just shoot at a subject and think that as long as it's in the viewfinder, we'll get a good photo.

What will make this a great image? It's fairly easy to see that much of the photo is comprised of 'empty' space. Both the foreground and the background behind the cowboys are irrelevant to the cowboy on the horse, the subject of the image. Paring away those elements of a photo that do not add to the physical or emotional value of the image is step one of this process. Once you make that distinction, you are then left with the editorial decision as to the exact location of the crop.

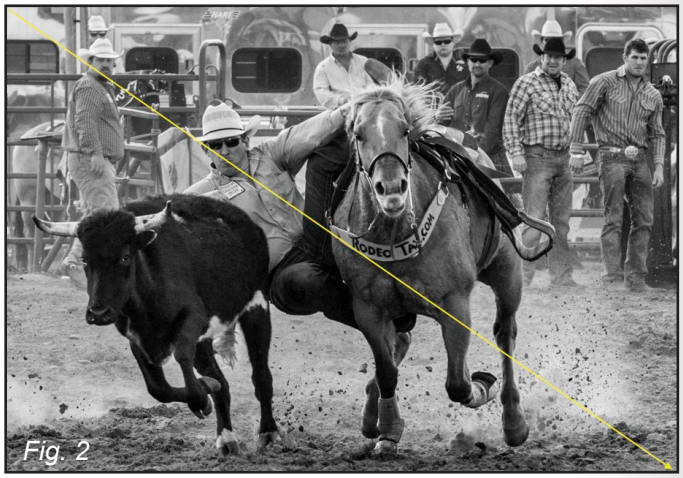


Fig. 2

Since we (in English speaking countries) read from top left to bottom right, our 'eyes' are accustomed to seeing things from that point of view. In effect, we have a 'custom'-ized sense of how we look at the world. I would suggest that you spend some time looking at the advertisements in some of the top of the line fashion magazines or in specialty sports magazines. You'll quickly see that many of them direct your eye from the top left of the page to the bottom right, where more often than not, you'll see the name of the product or its logo. Why? Because as your turn the page, your eye will naturally go from top left to bottom right, even if you're not consciously paying any attention to that particular ad.

With that in mind, take the crop tool and align the image so that an imaginary line drawn from the top left corner to the bottom right of the photo intersects with the 'subject' of the photo. Note too that the vertical lines of the fence and the window of the trailer at the very left of the image (Fig. 2 of the cropped cowboy with diagonal line) were maintained to create a visual, limiting 'edge' to the image.

At the same time you're arranging the subject so that it intersects with the main diagonal line, also try to arrange it in such a way as to also cross the path of those lines that are available as ***CROP GUIDE OVERLAYS*** in Lightroom. They can be found by clicking on the first icon at the top of the right side of the Lightroom Develop Module (Fig.3). It looks like a box with interrupted lines around it (just to the left of the circle with an arrow on its right side). Then go to the top of the Lightroom menu and select ***Tools > Crop Guide Overlay*** and then cycle the choices ***> Thirds***, ***Diagonal***, ***Triangle***, ***Golden Ratio*** and ***Golden Spiral***. Each will appear as a template over your image.

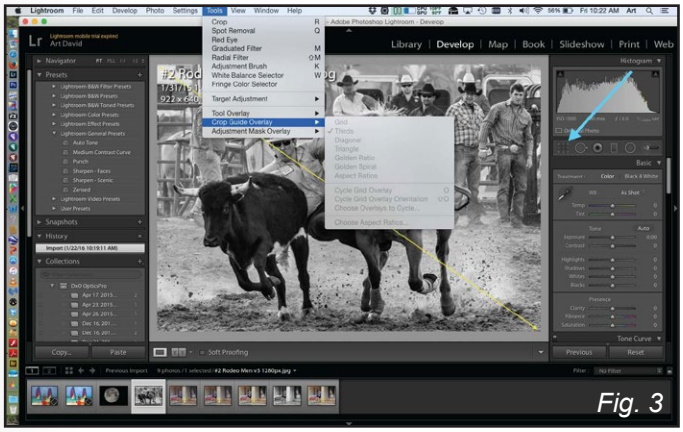


Fig. 3

Try to align the image in such a way as to have the main visual points of the image intersect with the lines as they appear in the overlay guides. The more often the visual points intersect with the overlay guides, the more likely you are to have an image that is visually appealing and stimulating. It's possible to merely use your eye to line up an image like that in Photoshop, but why not use the guides in Lightroom to help you?


Fig. 4 The "Triangle Overlay"

In this case, not only does the cropped image fit nicely into the initial top left to bottom right diagonal, but also with the lines created by what Lightroom refers to as the "Triangle" (Fig.4), "Golden Spiral" (Fig.5 Superimposition of a nautilus shell over the cowboy) and "Thirds" overlays (Fig.6).


Fig. 5 The "Golden Spiral" Overlay

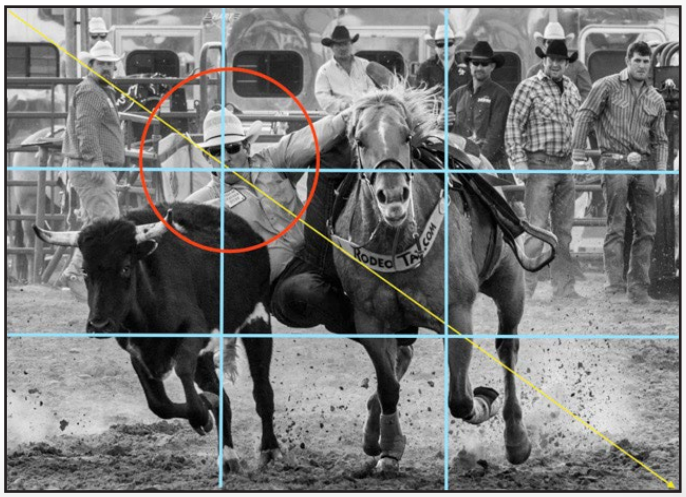


Fig. 6 The "Rule of Thirds" Overlay

The visual 'focus' of your image should find itself at the intersection of as many of the lines as possible (Fig. 7) that you can locate using the Crop Guide Overlays in Lightroom.

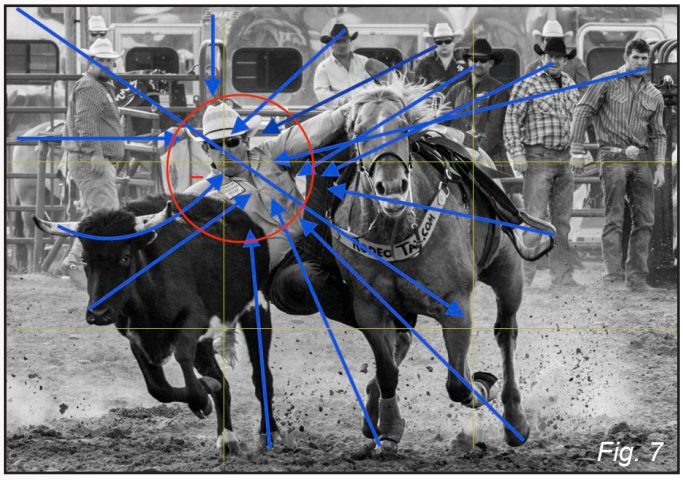


Fig. 7

The final image (Fig. 8) now is arguably much better than its original version. In this version, the subject is the main visual object of the photo. To top it off, everyone in the background is looking directly at him. The photo tells a story now. These are his fellow competitors; their expressions and focus on him show us that they are vicariously riding along with him and suggest their understanding that this can be a dangerous and daunting 'sport.' Now this photo has strong emotional impact because of the way it is composed.

Here's another compelling image taken by Joe Parisi (Fig. 9). This adorable little girl is obviously the center of attention of this photo and certainly to her grandmother as well. What could make it a better image?


Fig. 9

On the next page is the cropped version (Fig. 10). It won a Blue Ribbon in the Class A Black and White category of the Florida Camera Club's 2nd Tri-Annual Photo Competition in 2014. It was composed so well that it didn't need to be in color in order to 'tell the story.'

Continued on page 37

Fig. 8 - Bob Brown's Final rendition

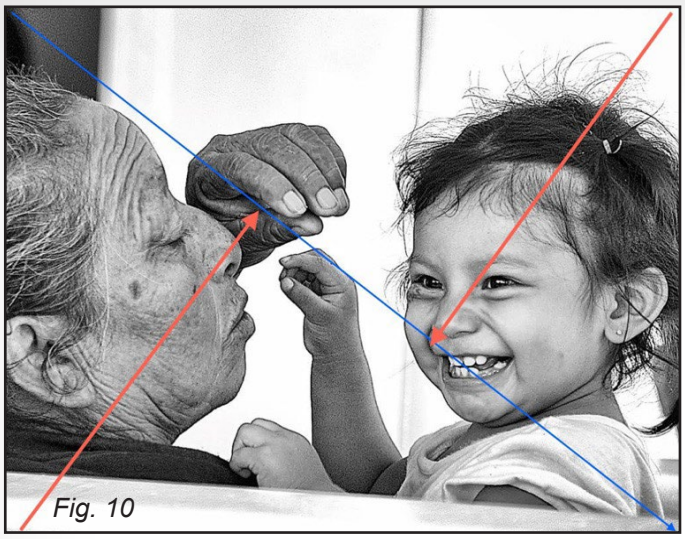


Fig. 10

First, the image (Fig. 10) is cropped so that all of the "dead space" around the subject is removed. An imaginary line can be drawn from the top left to the bottom right which intersects with the main subject. In this case, it leads the viewer directly to the little girl's eyes, her scrunched up nose and her wonderful smile. The lines created by the triangle crop guide intersect with all of the visual lines of Grandma's gaze as well as Abuela's features.

Furthermore, both of the sets of lines associated with Lightroom's diagonal (light blue) and thirds (light green) crop guide overlays intersect at major visual points of this image (Fig. 11). For this example, I have combined both sets of guidelines. Ordinarily, in Lightroom, only one type of guideline is observable at a time, but you can cycle through them on the screen when you're in crop mode by hitting the "O" letter key. The spiral and triangle modes may also be realigned by simultaneously holding the "Shift" key and hitting the letter "O."

Fig. 11

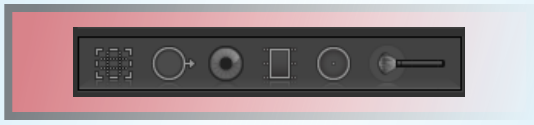
Use the ***Tools > Crop Guide Overlay*** function in Lightroom to help you find "gems" amidst the rocks of your photography. They're there, you just have to know how to look for them.

Joe Parisi's Final Rendition

Lightroom's Hidden Features
by RL Caron

MASK EDITING IN THE RADIAL AND GRAD FILTERS

Spot adjusting took a big leap forward with the introduction of the Radial Filter in Lightroom 5, an infinitely variable ellipsis that enables a raft of color, exposure, contrast, and effect controls. Local adjustments are, of course, the key to effective digital photo processing. Prior to Version 2, Lightroom was a 'flat file' editor -- meaning any adjustment to brightness, tone, or sharpness of necessity applied to the entire photo.



As of Lightroom CC 2015, custom processing took another huge step with the introduction of editable filter masks within the Radial, Graduated, and Adjustment Brush tools -- the effects from which are no longer restricted to preset lines and curves. In either of the filters, create the area of the photo you wish to influence -- turning on the visibility of the mask by tapping the letter "O." Use Shift-T or tap on the Edit icon in the filter panel to change to Brush mode. Paint in additional masking or remove areas (alt/opt toggles the eraser) to customize the effect to your artistic desires.

The Adjustment tool, already being a brush, works slightly differently but again use the alt/opt key to change modes.

One of the most obvious ways to use this new capability in the Grad Filter is to erase sky dimming around buildings, hills, and trees for a much more realistic effect. Spend some time becoming fluent in masking your brushed-in effects. Award-winning photography is sure to follow!

RL's Blog Website:
Serendipity

More

Lightroom's Hidden Features
by RL Caron

The Dehaze Filter

Treat it like Garlic!

That means to make good use of it -- where appropriate and in expertly controlled amounts.

The Dehaze filter was the first of a planned stream of ongoing improvements for Lightroom CC subscribers -- meaning new or updated tools that 'just appear' in a dot upgrade without having to wait until the next major release. That caused a groan from those who stayed with the perpetual license version of Lightroom -- and eventually it was made available to users of 6.x as well as CC 2015.x. However, that pattern of freebies for 'the boxed version' is unlikely to continue regardless of any outcry over future feature improvements provided to monthly subscribers as part of their contract/membership.

Back to Dehaze: it's remarkably effective in the narrow range in which it was designed to operate ... saturated air over warm water or wet land. There is no right setting, of course -- but a clear threshold at which an over-application can be worse than the original problem. Unless, of course the maker chooses to use the filter in a creative manner -- in which case all bets are off as the Dehaze slider also functions 'in reverse,' to actually make haze where none existed!

Give it a try to make a high key portrait or landscape. It might turn out to be a creative addition to an already expansive portfolio.

Top 10 Tips To Better Night Photography

by Sonny Saunders

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

ONE

The best time to do night photography is just before it gets black so you can see some of the background. Many feel the 10-minute period that begins about 15 minutes after sunset is the best possible time when the sky turns a dark blue, which can be great for cityscapes.

TWO

With shutter speed below 1/30 second, it is best to use a cable release or the camera self-timer drive mode. For very slow shutter speeds, consider using the mirror lock-up feature or live mode. At these long shutter speeds you will need to use a tripod. Use a very steady tripod and extend the tripod legs to get the desired height. If your tripod has a center column, try not to extend that center column as it tends to be unstable. In high winds, hang your camera bag on the tripod to add additional stability.

THREE

When reviewing images, don't depend on the image as it appears on the camera's LCD, but utilize the camera's Highlight Alert or "Blinkies" and watch for any overexposure. Disregard light sources, as these are normally white with no detail. Use the camera's brightness, or luminous histogram to determine if the exposure is capturing as much of the dynamic range as possible. If necessary, use exposure compensation to position the histogram as far to the right as possible without blowing out the highlights, as underexposure will greatly increase image noise.

FOUR

Use as low an ISO setting as possible. If you must use a higher ISO, or take a long exposure, enable any noise reduction features offered by the camera. Some cameras offer a special long exposure noise reduction feature, generally for over a one-second exposure. Using these in-camera noise features will slow the camera's performance, but will eliminate noise at the source. After capture, you may still be required to use noise reduction software or plug-ins in the post processing process.

FIVE

Choose the correct White Balance for the situation. Auto White balance (AWB) can give random results at night. It is best to select a specific white balance setting to give consistent results. The Tungsten setting will give you a nice night look, while the Daylight setting will produce a warmer look. Try different white balance settings and select the one that gives the best results. Mixed lighting, often found at night, can produce special problems. The best White Balance choice is using an 18% gray card or the camera's Custom White Balance feature. This will calibrate the camera's White Balance point to the actual light source.

Top 10 Tips To Better Night Photography

(Continued)

SIX

Different camera settings can produce different image results in night photography.

a. To photograph traffic flow as streaks of light, use a shutter speed of at least 4- seconds; in most cases, 8-second exposures will produce the best results. These long exposures blend all moving lights into fascinating streaks.
b. Small aperture settings (*small f/stop = large aperture number*) will produce light diffraction around bright lights, creating interesting star burst patterns. As you decrease the aperture size (*larger f number*), the star effect on lights is increased.

SEVEN

Starting points for night photography (ISO 400):

- Distant cityscapes - 5 seconds at f/4
- Nearby cityscapes - 1/30 at f/2.8
- Lit buildings exteriors - 1/15 at f/2
- Store window displays - 1/6 at f/2.8
- Wet streets - 1/15 at f/2
- Freeway traffic - 10 seconds at f/16
- Outdoor sports - 1/125 at f/2.8
- Fireworks - Duration of burst at f/16
- Neon signs - 1/60 at f/5.6
- Christmas lights - 1/2 at f/4
- Star trails - 20 minutes to all night at max. aperture
- Full moon on clear night - 1/500 at f/11
- Moonlit scenes (full moon) - 3 minutes at f/2.8
- Traffic patterns from automobile lights - 8 seconds

EIGHT

When photographing at night, in the dark, the camera will produce very black objects as dark gray. To reproduce the scene correctly, you will need to underexpose from -1 stop to minus 2 ½ stops to render black objects black. Beware of bright highlights and don't let the camera be fooled and overcompensate.

NINE

When using flash outdoors at night, move in as close to the subject as possible, and meter on the subject. With a very dark background, the greater the chance of overexposing your subject and burning out the white or light areas, such as faces. You can use a flash at dusk to add visual impact to near objects that would normally appear as featureless silhouettes.

TEN

Always be aware. Don't get so involved in the viewfinder and camera that you are not aware of your surroundings.

Mosquitoes and bug control:

- Insect repellent containing DEET is recommended by the Center for Disease Control.
- The higher the concentration of DEET, the less 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.

Astrophotography Part III "Apps and Links"

by Bob Brown

Back in the stone age, you know the 1990's and earlier, we needed to access a library in order to accomplish what you can today with just a few apps and links in our Smartphones (FYI, 1st Smartphone was in 1994).

Now, with the touch of an icon or link selection, we have instant access to the weather, sunrise and sunset times, their positions, moonrise times and moonset times, their positions and their phases, astrological locations and positions, satellite locations, Depth of Field (DoF) calculators, intervalometers and so on.

It's not like all of this information wasn't always obtainable, because it was...just not instantly. This article provides just some of today's apps and links to accomplish a successful night shoot for astrophotography and other applications.

All of the apps do more than what's here in this article. My goal is to provide highlights to give you an idea on how they might benefit you in the field. If one or more of them pique your interest then you can further investigate by looking up more information at their websites. A few of these apps are exclusive to Apple. Just look for something similar that's Android. By the way, I do have every one of these apps (except Sundroid). I know, pretty scary.

- **PhotoPills** (app)
- **The Photographer's Ephemeris** (app and link)
- **The Photographer's Transit** (app)
- **SkyView** (app)
- **Sky Guide** (app)
- **Stellarium** (Planetarium)
- **SkippySky** (link - weather predictor)
- **N.O.A.A.** (link - weather predictor)
- **The Weather Channel** (app)
- **Google Earth Pro** (app and link)
- **Google Maps** (app)
- **MoonPhase** (app)
- **Moon+** (app)
- **Magic Hour** (app)
- **Sundroid Pro** (app)
- **Triggertrap** (Intervalometer - app + cable)
- **Pluto Trigger** (Intervalometer - app + cable + sensor)
- **Geotag Photos Pro 2** (GPS tagging)
- **First Exposure** (app)

*Note: All of the screen shots enlarge with no loss in quality and all of the app icons link to their websites.

PhotoPills

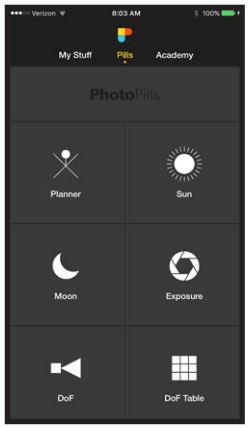
PhotoPills is possibly the single best all around planner. This app can almost do it all. The only downside is its currently only made for iPhones and iPads. Here's the good news, PhotoPills plans to begin work on an Android version this year, 2016. They also expect to release the Android version in 2016. PhotoPills, purchased through the iTunes App Store, lists for $9.99. On the surface, it seems a bit pricey but not if you consider how full-featured and powerful this app really is. And, there are no annoying ads that take up screen space.

Here's a list of just some of PhotoPills' features:

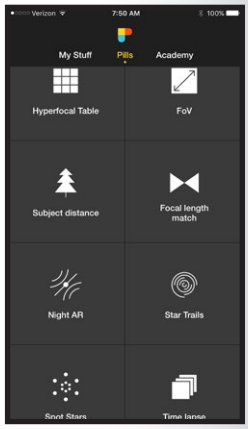
- Daily Sun, Moon and Milky Way information
- Plan with 2D Milky Way shots via a map
- Augmented Reality, Visualize Sun, Moon and Milky Way position and path
- Sun, twilights and magic hours
- Rise and set times, calendar, phases and Supermoon dates
- Manage your secret locations
- Saves photo plans
- Calculate equivalent exposures with filters, in low light and at night
- Depth of Field (DoF)
- Time Lapse

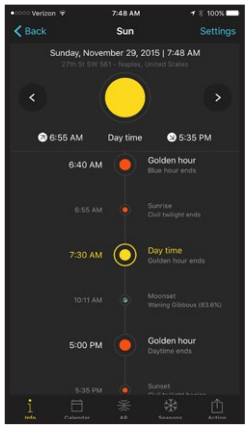
More features: 10,500 Points of interest, Spot Stars Calculator, Star Trails Simulator, FoV Calculator, DoF Augmented Reality, Hyperfocal Table, Focal Length Match Calculator, Subject Distance Calculator and a Time Lapse Interval Table.

The image below, and the four to the upper right half of this page, are screen captures from an iPhone 6S Plus. As you can see, you can orient the screen both horizontally and vertically. These samples represent a fraction of what is inside of the PhotoPills app. This is one of my main go-to apps.

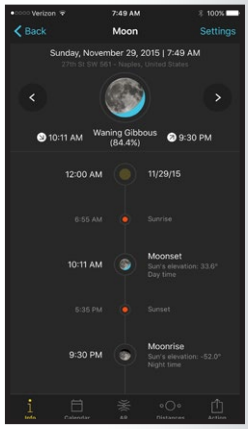


At the upper left is the contents options selection page. It includes more options as you scroll down. To the upper right are the remaining scroll-down options.





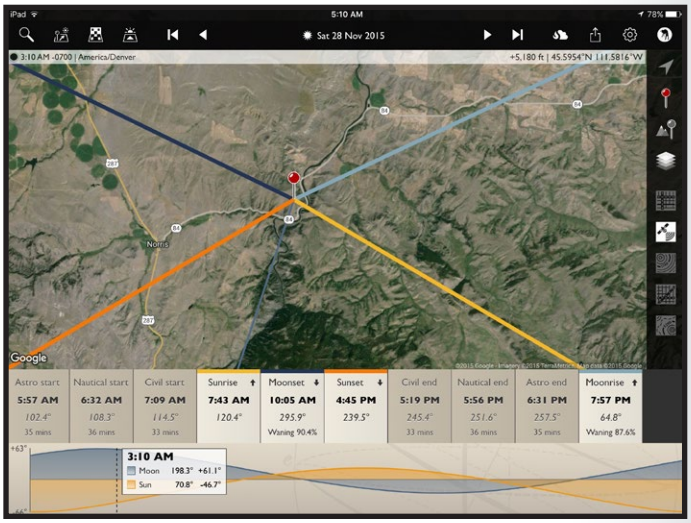
At the lower left is a sample of the Sun page. It includes much more as you scroll down. To the lower right is a sample of the Moon page. It too includes much more as you scroll down.



As you can see, PhotoPills is one heck of an app.

The Photographer's Ephemeris

The Photographer's Ephemeris (TPE) is available as an app or a web site link. TPE provides a Digital Field of View and Shot Planning for Outdoor Photographers. It combines a topographical map to allow the photographer to match astronomical information to their locations. Here is Dave Morrow's how-to YouTube tutorial on using The Photographer's Ephemeris to plan out your shoot, [Photographer's Ephemeris & Google Earth: Part II - Planning for Milky Way & Night Sky Photography].

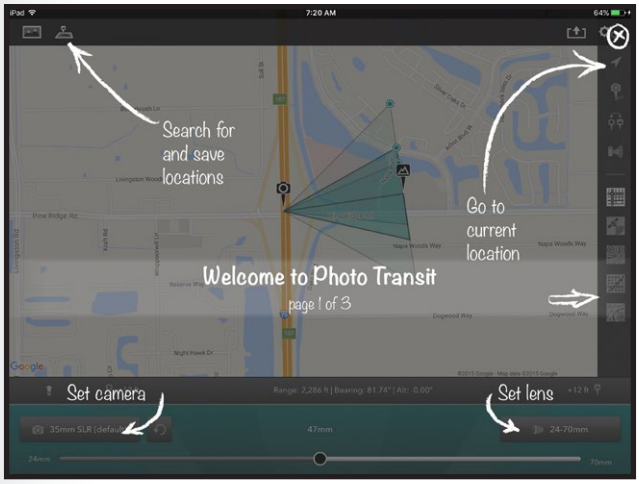


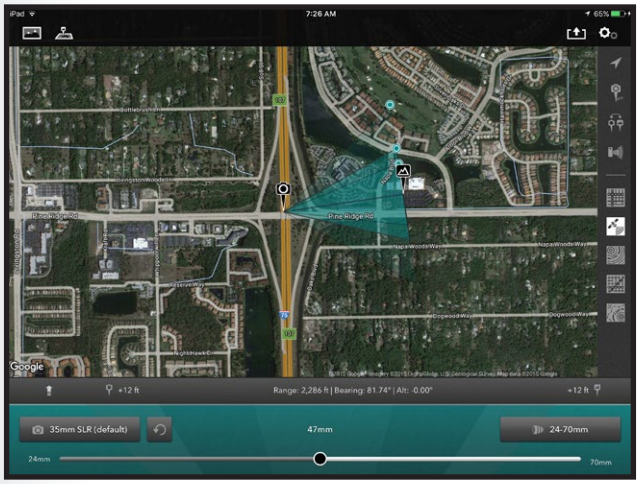
The Photographer's Transit

The Photographer's Transit (TPT) is an app that provides a Digital Field of View and Shot Planning for Outdoor Photographers. TPT is a tool for outdoor photographers who use interchangeable lens cameras, such as DSLRs. Plan the best possible camera lens option and shooting locations for your photo using its sophisticated built-in field of view simulator.

Photo Transit includes detailed elevation profile information so you can scout your sightlines ahead of time. You can also check whether your planned focal length will capture your subject. Photo Transit's vertical field of view chart lets you see if your subject will be visible or obstructed by the local terrain.

Create projects containing detailed shot lists, including camera and subject location, height above the ground, pitch, orientation and focal length. You can share your shots with friends via email and social media or export them as KML files for use in a GPS app.



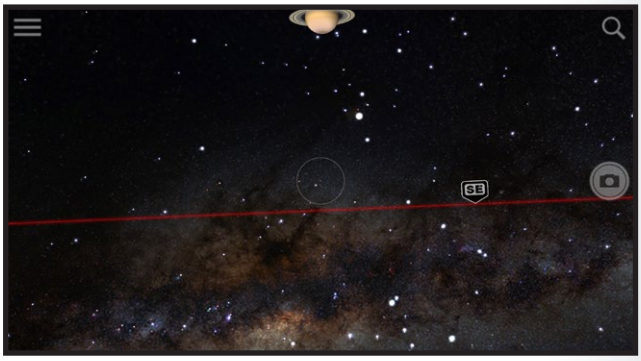


SkyView

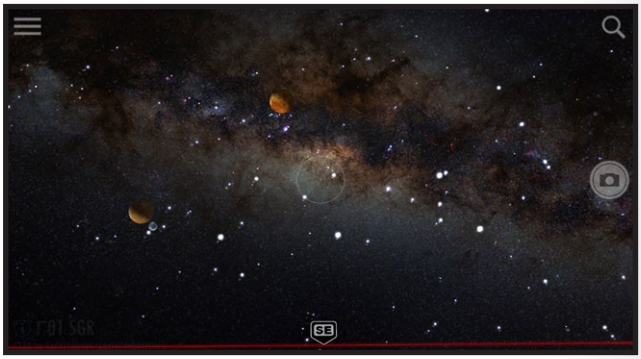
SkyView is an app for iPhones and iPads. The app comes as a free or pay version. The free version has annoying ads where the pay version does not. The pay version is $1.99. I bought the pay version to free up screen space and to avoid those annoying ads. This is a very useful app. It identifies galaxies, stars, constellations, planets, and satellites in real-date and real-time or future dates and times. So, let's say you want to know when and where its best to capture the Milky Way at the Naples Pier in January. Set SkyView for that date and time and point your device in that direction. Then move the time forward or backwards until the Milky Way appears in that vicinity, if it is in that vicinity at all. SkyView orients both vertically and horizontally.

The below 1st example was set for Naples, Florida on January 23, 2016 at 4: 28 AM. As you can see, the Milky Way is below the red horizon line and oriented east/southeast towards Miami, not the Naples Pier. I changed the time for the 2nd example to 7:00 PM. Now the Milky Way is clearly visible southeast above the red horizon line. Unfortunatly, we now know the Naples Pier is not an option because its orientation is towards the west. SkyView has many more features and capabilities.

You can also search for the sun, moon, stars, constellations, the International Space Station, satellites and more. If you want, you can access the menu options on the main screen.



Milky Way east/southeast below the red horizon line



Milky Way southeast above the red horizon line

Sky Guide

Sky Guide is an app for iPhones and iPads. The app comes as a free or pay version. Like SkyView, the free version has ads where the pay version does not. The pay version is $2.99.

Simply put, Sky Guide is a star viewing app. Personally, I slightly prefer Sky Guide over SkyView. Then again, I know people who prefer SkyView over Sky Guide. I like the way Sky Guides' main page can quickly use selection arrows to rewind or fast-forward dates and time without taking up much screen space. A quick tap on a button on the main page will bring you back the current time and date.

The below first example was set to Naples, Florida for February 29, 2016 at 10: 38 AM. The Milky Way is in an excellent position as a backround to the Naples Pier. One big problem, there is no visible Milky Way or stars during daylight hours. I then changed the time for the second example to 4:26 AM. Now, the Milky Way is clearly visible south/southeast above the horizon. Notice the angle changes from vertical in the 1st example to more horizontal in the 2nd, typical for February. Unfortunatly, we now know the Naples Pier is not an option because it is oriented towards the west. The solution is either to stay home or travel to a different vantage point to get the shot. This app has many more features and capabilities you'll want to look into.

More features; Track satellites, view celestial sights, International Space Station notifications, red light mode and more.

Milky Way west/southwest above the horizon

Milky Way south/southeast above the horizon

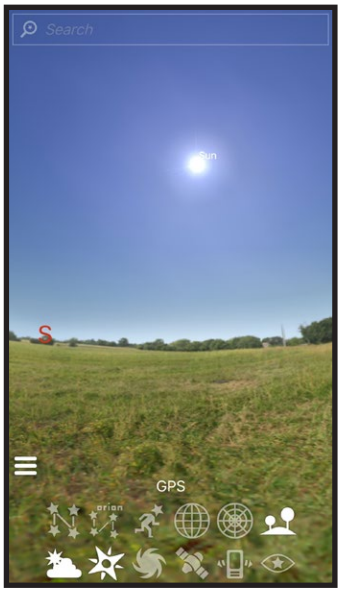
Stellarium

Stellarium is an app and or program for Android phones, Windows computers, iPhones, iPads and Apple computers. The computer versions are free whereas the app versions are $2.99.

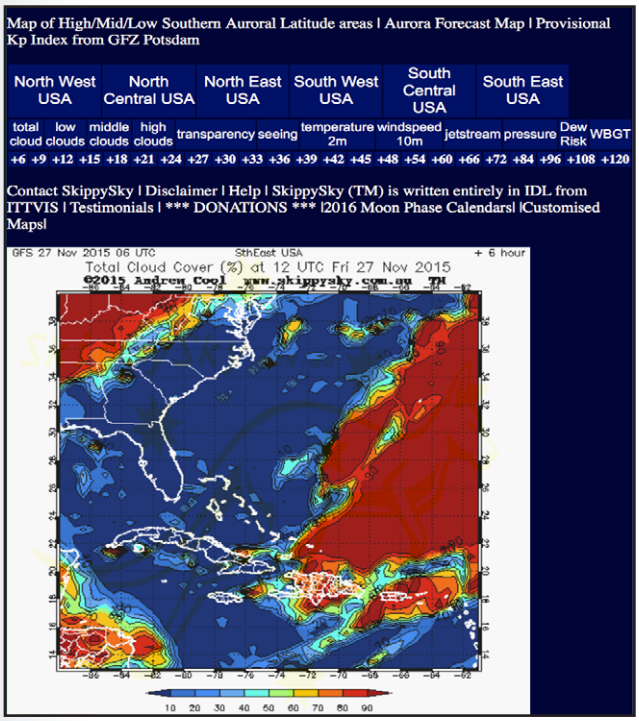
The description in this paragraph is directly from Stellarium's website, http://stellarium.org. "***Stellarium is a free open source planetarium for your computer. It shows a realistic sky in 3D, just like what you see with the naked eye, binoculars or a telescope. It is being used in planetarium projectors. Just set your coordinates and go.***"

Smartphone Features:

- 600,000 stars as real-time zoomable sky map
- Many nebulae and galaxies
- Asterisms and illustrations of constellations for several sky cultures
- Artificial satellites
- International Space Station
- Milky Way
- Landscape and atmosphere with sunrise, sunset and light pollution simulation
- Accurate simulation of stars extinction and atmosphere re fraction
- 3D rendering of the major solar system planets and their satellites
- Red night mode
- GPS positioning, accelerometers control of the direction of view in the sky



SkippySky.com



Possibly the single best and most accurate source for weather information. When I first heard the name "SkippySky," I thought it was a jar of peanut butter. Royce Bair introduced this site to me when I attended his Nightscape workshop in Utah. It is not an app, it is a website. It is also my number one choice for determining accurate weather conditions at any given day and time. The site encompasses Europe, Australia and North America. Below are its features.

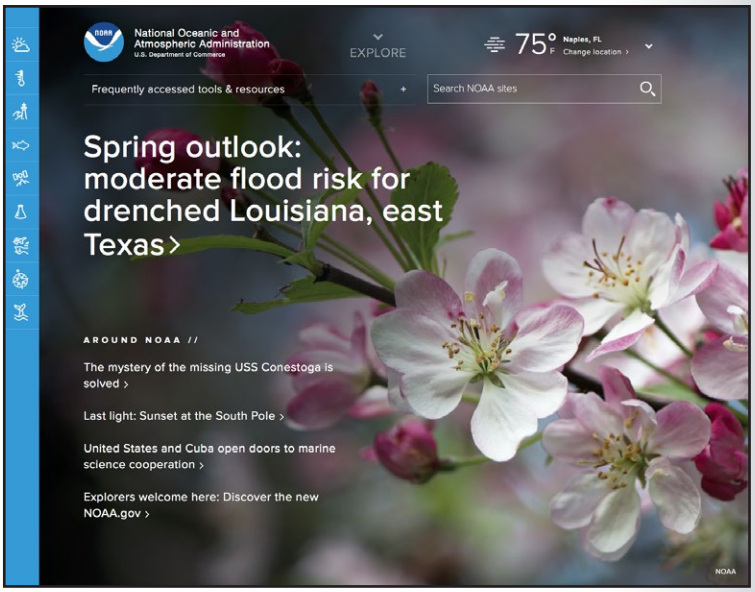
- Total Clouds
- Low Clouds
- Middle Clouds
- High Clouds
- Transparency
- Seeing
- Temperature
- Windspeed
- Jetstream
- Dew Risk
- WBGT

SkippySky updates its weather information every three hours. You can view future weather options in increments of +3 hours. You do have to make a time adjustment because the site is not set for the United States. When you select a future time, you'll then see a UTC time at the top of the page. It uses the 24-hour clock, we often call it military time. You'll then need to adjust that time by subtracting six hours. So, if you selected +48 hours you'll then subtract six hours from that +48. Don't physically remove that six hours on the site. Just know the actual time you'll need is 42 hours into the future (+48 minus the -6 adjustment = 42). So now when you look at the map at +48, you're really looking at +42.

I know, confusing!

N.O.A.A.

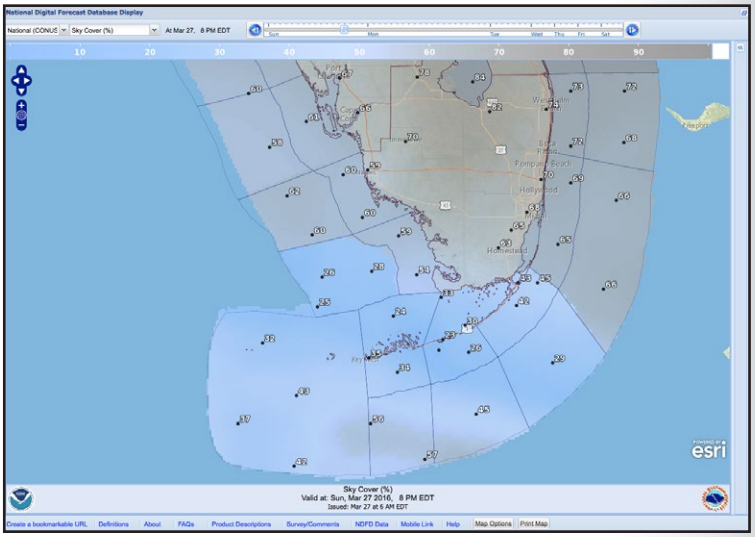
N.O.A.A. (National Oceanic and Asmospheric Administration) is another super accurate source for weather information. You can find the N.O.A.A. website at, http://www.noaa.gov



N.O.A.A. Home Page (screenshot)

N.O.A.A. has pretty much the same features as SkippySky, and then some. It is a massive full-featured weather site. There is no 6-hour adjustment for time correction, like you have to do with SkippySky. So which one is better, N.O.A.A. or SkippySky? I'm not so sure one is better than the other. I suggest you explore both to determine which one of the two is best for you.

Personally, I prefer SkippySky. I like its simplicity, graphic interface and the ability to easily and quickly hone-in on what I need to know for night photography. I think the choice boils down to deciding which of the two you're most comfortable with. I know some people who prefer N.O.A.A.



N.O.A.A. National Digital Weather Sky Cover (screenshot)

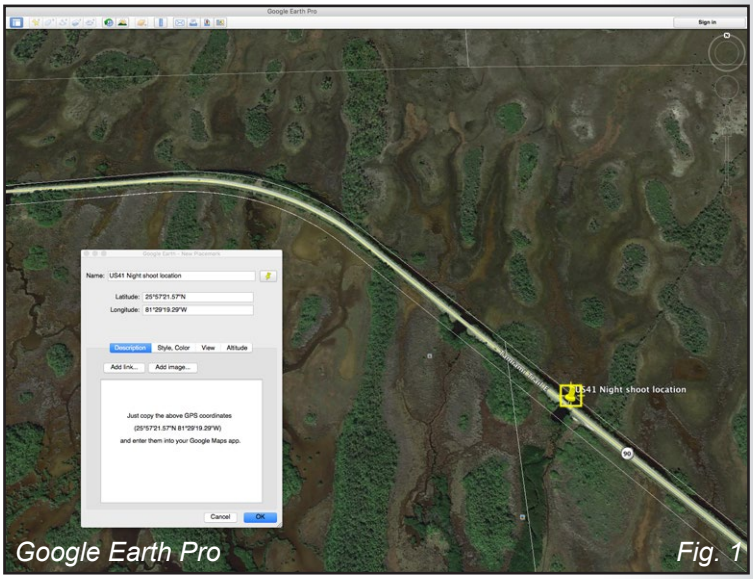
The Weather Channel© Max

The Weather Channel© Max (TWC) is the paid no-ads version of The Weather Channel app. TWC provides a good quick general idea of the weather in any given area. It is not too good if you need to know precise weather conditions. TWC app only orients vertically. I use SkippySky for detailed weather.

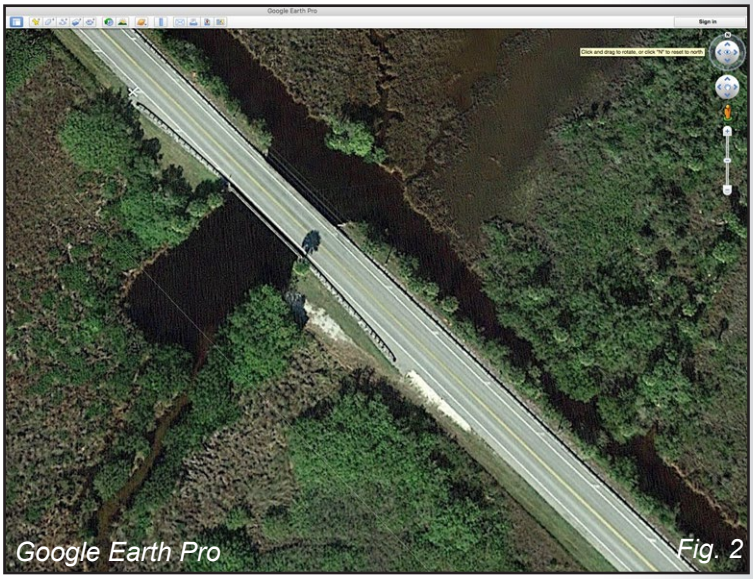
Google Earth Pro and Google Maps

At this point, one would have to be living under a rock to not know anything about Google Earth or Google Earth Pro. Both are free. Essentially it's a free virtual 3D globe of the Earth. You can zoom in and out at almost any location on the planet. Many locations also have a street view where you can look at your chosen location as if you were standing on the street itself, without the risk of getting hit by a car. It also provides GPS coordinates. Google Maps is the Smartphone app version of Google Earth. Google Maps can literally talk you from point A to B. The reason I included Google Earth and Google Maps is because they're fantastic for scouting out potential shooting locations. At night it can often be nearly impossible to find some locations. So, all you need to do is get the GPS coordinates for your location and let your Smartphone talk you to your target destination.

For example, via Google Earth, I found a location I thought was a good clear spot for taking a night shot just off of US41 in the Everglades. I copied the GPS coordinates, typed them into my Google Maps (Smartphone) and let the app do the rest. It was a pitch black no-moon no-streetlights night. Google Maps directed me to the exact location. Good thing too, I would never have found it otherwise.



The above Satellite View image is an unaltered Google Earth Pro screen capture of one of my actual night shoot locations on US41 (a.k.a., SR90/Tamiami Trail East).



The above Satellite View is a closer screen capture of the same night shoot location on US41. This provides a better idea if the location is readily accessible.

Fig. 3 (Google Earth Pro)

Fig. 4 (Google Earth Pro)

Fig. 1 is a southwest Street View screen capture of the same night shoot location on US41. This view provides an even better perspective for accessablity. Fig. 2 shows the same location as Fig. 1 with a Street View shift towards the east.

Note: There were no alterations to Google Earth image.

The above image is the end result of my Fig. 2 through 4 reconnaissance. Actually, this image was just a little east of Fig. 4. Some guy in a pickup truck decided to stop and go fishing right in front of my shot. To get away from him, I relocated just a little further east, setup again and then shot a vertical 7-image panorama. All possible because of Google Earth and Google Maps.

MoonPhase and Moon+

MoonPhase

Moon+

MoonPhase and Moon+ come as a free or pay version app. These are the pay versions. The free versions have annoying ads whereas the pay versions do not. The pay version of MoonPhase is $1.99 and $0.99 for Moon+. They provide information related to the lunar phase, moonrise and moonset, lunar azimuth, lunar altitude distances, phase time-line, blue moon and eclipse information. They are good quick reference apps.

MoonPhase

Magic Hour

Magic Hour is a free app. The magic hour, also known as the golden hour, refers to the time of day when it is best to photograph the golden light during sunrise and sunset. For $0.99 you can upgrade this app to include remote locations and calendar events.

Magic Hour includes moonrise and weather information. You can also set it up for alerts and notifications so you don't miss your event.

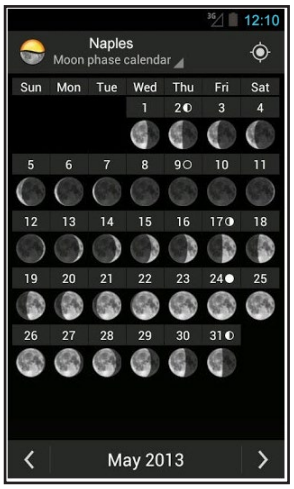
Sundroid Pro Sunrise Sunset

Sundroid Pro is the Android app version of Moon-Phase and Moon, and obviously includes detailed sun information. It comes as a free or pay version. Sundroid is free scaled-down version of Sundroid Pro ($2.99).

Sundroid Pro calculates sunrise, sunset, twilights, golden hours, length of day, the path of the sun and moon, moonrise & moonset times and more for any date, anywhere in the world.

Features:

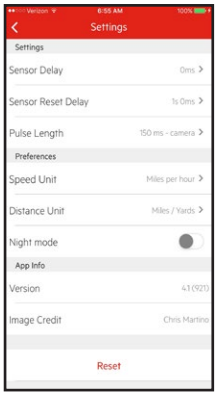
- Sunrise and sunset times with azimuths
- Civil, nautical and astronomical twilight times
- Solar noon with elevation
- Golden hours
- Length of daylight
- Rise, set and transit times for the moon, Mercury, Venus, Mars, Jupiter, Saturn, Uranus and Neptune
- Lunar phase and illuminated fraction
- Track the azimuth and elevation of the sun, moon and planets individually or together
- Solar and lunar eclipses 2000-2020
- Solstices and equinoxes 2000-2020
- Earth aphelion and perihelion 2000-2020
- Notifications and alarms for sun and moon rise and set events
- Monthly calendar views showing how times change each day
- Choice of light and dark themes
- Sun, moon and planet tracker



** According to the website, Appzoom.com, Sundroid Pro has a very high "Users Rating" of 9.4 out of 10.*

Triggertrap

Triggertrap is an intervalometer that uses their app in combination with their exclusive Smartphone cable. The Apple (IOS) and or Android app is free. The Triggertrap camera cable lists for $37.00.

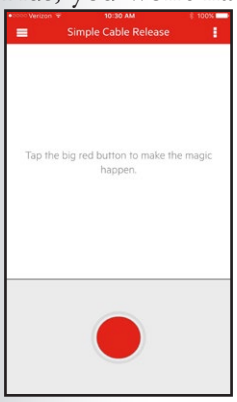


Settings

Triggertrapp has two additional add-ons to their free app. You can buy the Triggertrap Timelapse Pro: An advanced intervalometer for $1.99. They also have what they call the Triggertrap Selfie (free).

Triggertrap is my favorite intervalometer. It works great for both Amateur and Pro photographer's.

I also have an analog intervalometer which I keep as a backup. Triggertrap does it all with a very easy to follow menu system. Plus, you won't have to squint at microscopic numbers and buttons like you might do with an analogue version. Every function option has its own page. The above and left image are sample daytime pages. The three images on the upper right side of this page are the night versions for pitch black night photography. To switch back and forth from the daytime and nighttime screen, go to the Settings page where you'll see Night Mode. There is a toggle switch to to the right of Night Mode to change the interface from Day Mode to Night Mode, as shown on the Settings example.

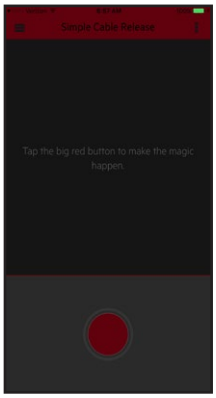


Simple Cable Release

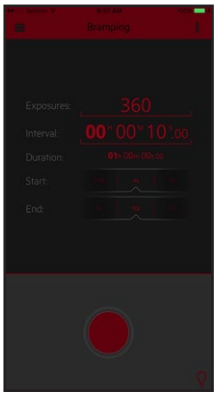
You might have to kick-up your brightness a bit on your cell phone to see some of the text in Night Mode. This is especially necessary to see some of the smaller fonts, such as the ones used on the horizontal numbers pickers, as shown on the Bramping and LE HDR examples.

Note: The term Bramping is a combination of two words, Bulb and Ramping (center upper right image, "*Bramping*"). As defined below at http://photo.stackexchange.com/questions/19007/what-is-bulb-ramping, "A means of automatically adjusting exposure settings to maintain a specific exposure value (EV) throughout the duration of a time-lapse sequence."

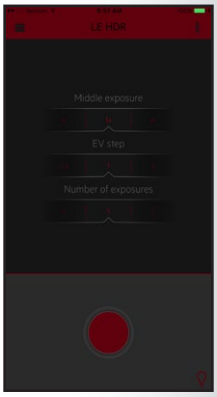
You can enlarge the all screen captures for better viewing.



Simple Cable Release (night mode)



Bramping



LE HDR

Pluto Trigger

Pluto Trigger has pretty much the same, plus more, features as Triggertrap. The app is free and available for iPhone, iPad and Android smartphones. Triggertrap only requires a single cable which connects to your smartphone whereas Pluto Trigger comes with the Pluto Trigger, Pluto Laser, USB battery charger, USB charging cable, shutter release cable, Flash PC sync cable, hot shoe adapter and a drawstring pouch. The cost of Pluto Trigger is $119.00, not too bad considering all of its features and options.


Pluto Trigger

Here is their general description (Chinese translation) as quoted directly from their website, "Pluto Trigger is a high-speed smart camera trigger which can be controlled by smartphone over Bluetooth. It features remote shooting, time lapse, HDR, video recording, lightning photography, sound/light/laser high-speed trigger, infrared camera trap, smile/motion/vibration smart trigger, droplet collision photography and more, 24 modes in all.

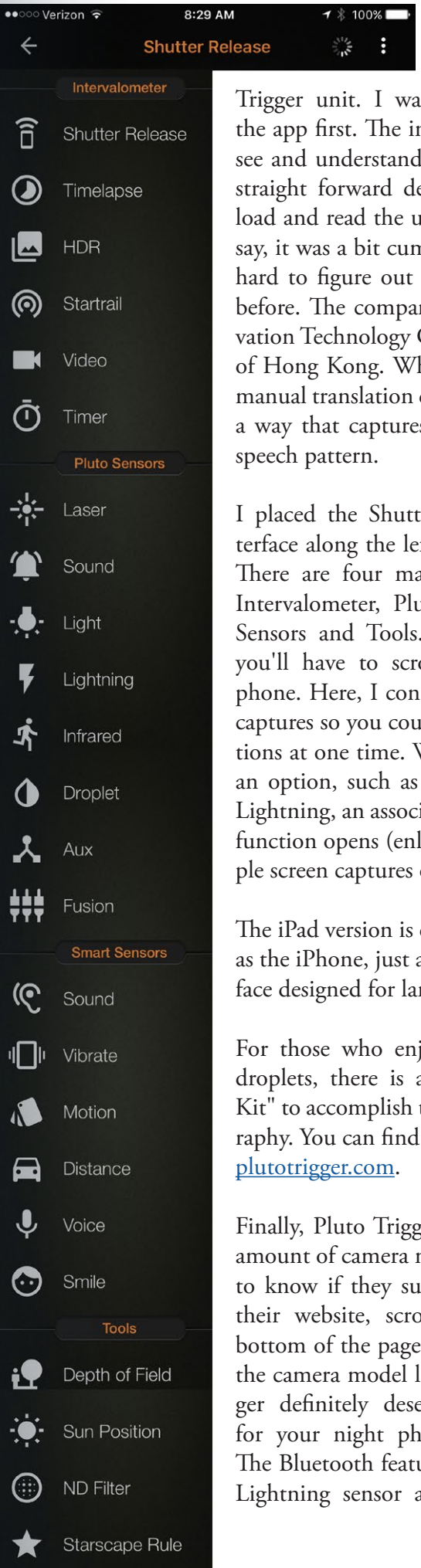
It has IR remote control capability, which let it support a wide variety of cameras (not just DSLRs). It is also a selfie remote for your iPhone.

Shutter Release

The app will also calculate the depth of field, ND filter shutter speed, 500 Rule and Sunrise/Sunset Time."

Pluto Trigger is a relatively new entry into the world of advanced intervalometers. I have the app but I don't have the Pluto

Astrophotography Part III "Apps and Links"



Trigger unit. I wanted to play with the app first. The interface was easy to see and understand with a pretty nice straight forward design. I did download and read the user manual. I must say, it was a bit cumbersome. It wasn't hard to figure out why, I've seen this before. The company, Baicheng Innovation Technology Co., Limited, is out of Hong Kong. Whoever did the user manual translation didn't quite do it in a way that captures a natural English speech pattern.

I placed the Shutter Release app interface along the left side of this page. There are four main feature groups, Intervalometer, Pluto Sensors, Smart Sensors and Tools. To see them all, you'll have to scroll down on your phone. Here, I connected three screen captures so you could see all of the options at one time. When you do select an option, such as HDR, Startrail or Lightning, an associated screen for that function opens (enlarge the three sample screen captures on the top right).

The iPad version is essentially the same as the iPhone, just a much larger interface designed for landscape view.

For those who enjoy shooting water droplets, there is an available "Valve Kit" to accomplish this type of photography. You can find it on their website, plutotrigger.com.

Finally, Pluto Trigger supports a large amount of camera models. If you want to know if they support yours, go to their website, scroll down near the bottom of the page where you will see the camera model list. The Pluto Trigger definitely deserves consideration for your night photography arsenal. The Bluetooth feature, Intervalometer, Lightning sensor and Droplet mode

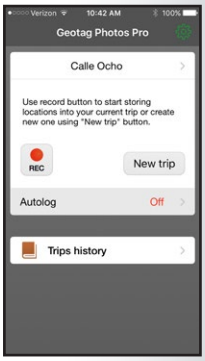
HDR

Startrail

Lightning

Geotag Photos Pro 2

Geotag Photos Pro 2 is a GPS app. Many cameras do not include GPS receivers. Therefore, no GPS coordinates encode as a part of the image metadata. I realize location information is not all that important to many photographers. For those of you who want your location information included as a part of your image metadata, you can do exactly that with Geotag Photos Pro 2. Geotag Photos Pro 2 records your position as you take photos, then you later sync the GPS data with your images in Lightroom. Available free for iPhones and Android phones. Pay version is $3.99.



An alternative is, after you take a shot with your main camera, just take a duplicate shot with your Smartphone. You can grab the GPS coordinates from there. That might not work at night if your Smartphone image underexposes to black, making it too difficult to match up with its counterpart.

First Exposure

First Exposure is single-page simple long exposure calculator app. The free version shown here contans ads at the bottom of the page. The ad-free pay version is $0.99.

All you have to do is type in your original Aperture, Shutter Speed and ISO. Then type in your desired Aperture and ISO. Select "Recalculate" and the app will claculate your adjusted exposure time.

I hope you can see the advantage of using apps in combination with websites to limit night photography guesswork. Planning is key! Of course there are times when you get to your location and you notice an oportunity for a completely different shot. That's just a fun bonus, which tends to happens quite often.

TOC

Anhinga Trail

by Benjamin Carp

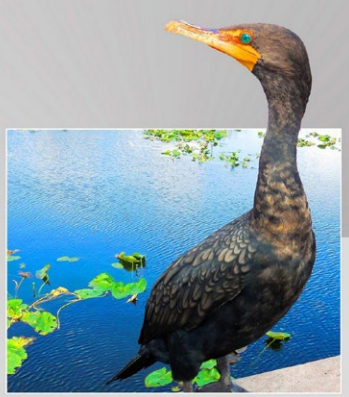
Four club members crossed the Everglades along US-41 from the west-coast to the east side of Florida. We were after exceptional captured images of the state's wildlife in natural habitat. As members of a Photography Club it was essential that we return with powerful pictures, the kind that seizes blue ribbons. A picture with power, one that you cannot take your eye off. The type that evokes awe from a viewer.

Two thirds across the state along US-41 we stopped at Shark River Valley National Park. There were no sharks expected at this river-of-grass section of the Everglades. But we were raring to warm our shutter-fingers on a purple gallinule that was reported to be cavorting along the parking area creek.

The four of us spread out along the stream ignoring several gators sunning themselves on the grassy bank. A great blue heron struck a stiff pose on a log across the narrow waterway. It looked like a cardboard cutout. Then a soft shell turtle swam past with his head poking up every other stroke. I've never gotten a decent photo of a turtle so I neglected him. Off the corner of my eye movement under a bush drew my attention. Quickly a purple flash jerkily moved along the bank. I clicked off three shots as the bird ducked under an overhang and didn't resurface. Checking those exposures showed a purple gallinule's tail in one. The second was a clump of weeds, the third had the bird's head and neck stretched out towards the overhang. Maybe I could stitch the two bird parts together, it was possible; however, the pictures didn't measure up to expectations. Still, I was the only one who had a purple gallinule. It made me feel like a winner.

Anhinga Trail

(Conclusion)



Drove south on Krome Avenue turning west at Florida City to "Robert Is Here" produce market. Huge fields of sunflowers grew alongside the marketplace. All four of us ran excitedly with cameras clicking off like machine gun fire. Flies and bees hungrily flit about the plants gorging themselves on invisible bits that only made them more aggressive. We were all pleased with what were probably some fine photos. None of us mentioned the fact that sun flowers were not the kind of wildlife we were looking for. No need to down play a good thing.

At Anhinga Trail it was necessary to cover the car with a tarpaulin to prevent the vultures from eating the material around the windows. Strange action for a bird to perform. Maybe it would make a good image even if the car is not part of the natural habitat.

Something was wrong here. There were plenty of cormorants and anhingas but very few types of shore birds. No ibises, or wood storks and absolutely no nesting birds visible. Circling the boardwalks a few times without finding the flocks that normally would be expected. We finally drove to a couple of other sections of the park without any success. Even the sunset disappointed.

One of the guys said it must be the agricultural chemicals finally disturbing our Everglades population. Another opined that pythons were taking a toll. A deep quiet fell among us as darkness descended.

Note: *Photos taken with Nikon Coolpix S6500 and processed in Elements 13*

Art In The Garden

by Benjamin Carp

The aim of art is to represent not the outward appearance of things but, their inward significance - Aristotle.

A heavy downpour soon eased to a light drizzle as I parked in the Low Lands overflow area of Fairchild Tropical Botanical Garden in Coral Gables. I could see Chihuly's Fiori Boat filled with colored glass globes floating off on Pandanus Lake behind the rear admission shack.

I meandered along the waters edge among growth of Old World tropical trees and shrubs to examine the rowboat stuffed with floral designed orbs. The boat rode low in the water where orange and green balls reflected off the surface producing an underwater image of the loaded vessel. As I moved in closer for a photograph, the mirror image vanished beneath the craft.

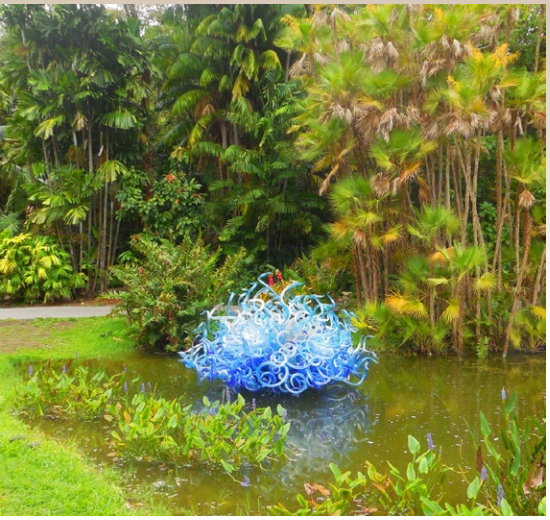
Walking alongside the Vine Pergola it felt as if I were inside a giant canvas becoming a part of a vast work of art. A lime Crystal Tower grew tall, glowing in a small meadow near the Amazonica Pool. Entering the Spiny Forest Of Madagascar uncovered rows of sharp-pointed, purple Neodymium Reeds ascending above my head. A docent explained that neodymium is a chemical element used as glass dyes often a reddish purple but changes with the type and intensity of light. It is also a component in metal alloys to make powerful, permanent magnets. I felt the internal pull exerted from the rows of purple-spines created by Chihuly as I passed through the Forest.

Towards the end of Madagascar Forest a pond hosted a dispersion of Niijima Floats. This series of warm colored, floating globes were inspired by the Japanese volcanic island in the Philippine Sea. My sense of observing art as a part of Chihuly's imaginative creations with Fairchild Botanical Garden continued to morph into being an element of the art itself.

A moist sun opened as a blooming bud flooding the Polyvitro Chandelier hanging off a live oak with bursts of light producing a fire of transparent color out of Chuhuly's diaphanous installation. It became a competitor of the oak. As I walked past and looked back at the chandelier it appeared to be embraced by the oak and I could see leaves growing into the globes as if frozen in ice.

Art In The Garden

(Conclusion)



After a line of Red Reeds looking like stick-thin royal soldiers out of Alice in Wonderland I blundered across the Butterfly House snuggled alongside the Garden Cafe. Swarms of diving lepidopterous insects flitted about my head with flashes of whites, blacks, yellows, reds, as if gun fire were entering from the Red Reed royal soldiers. It was fun as I frantically returned the fire with my Canon G1-X attempting to capture the chaotic scene onto my camera card.

Exhausted, I left promising myself to return and complete the art show in the garden.

Tower On Tigertail Beach

by Benjamin Carp

A severe cold front passed Marco Island on its way south towards Cuba. Temperatures dropped into the mid-thirties leaving the island's, thirty one acre, Tigertail Beach, with a cloudless, cobalt-blue sky. It seemed an ideal time to examine the beach's new observation tower.

The wooden overlook sat where a volleyball court once welcomed northern snowbirds to play in the winter sunshine. A purple, plastic, mesh-walkway formed a path over the sand from a boardwalk to the tower ramp. I stood on the edge of the wooden walk and admired the structure rising two stories above the beach. It was back-lighted by a huge sun arching down towards the Mississippi Delta. The Tower stood between an osprey nest mounted atop a high pole and a tidal lagoon that separates the beach from Sand Dollar barrier island.

Shortly after I reached the upper tower level a blond, middle aged woman appeared wearing a summer dress. She went directly to the far corner of the tower staring off onto Sand Dollar Island. She looked like a Botero painting, all big curves, wavy hair, pink skin and round face. I watched as her skin color deepened to a cold-blue in the frigate air. After a few minutes she left without saying a word.

Tower On Tigertail Beach

Two decades ago when I first saw the developing barrier island it was a true islet unattached to Marco. Now its southern end forms the upper edge of Marco's crescent beach and created the tidal lagoon.

Looking south of the tower I could see the curved line of condos and hotels hugging the white sands with gulf waves breaking softly along its watery border. To the west beyond the Sand Dollar lay a wet, gulf horizon waiting for a lowering sun. North lies the city of Naples but I only saw green flora and roof tops from Hideaway Beach structures on Marco. The view east exposed no landscape other than tree tops but did permit one to see into an osprey nest housing a young mother sitting on one or more eggs. And that, in my judgment, made the tower a worthy addition.

As I set my tripod with camera to capture osprey flying into or out of the nest, a group of three teenaged girls giggled their way up the tower. They took turns looking through the mounted binocular. First towards Sand Dollar Island, then into the osprey nest where one bird kept her newly laid eggs warm under her body. After a few minutes they left without recognizing my presence.

I wondered why I seemed invisible first to the blond woman and now the teenagers. Even the osprey sitting the nest was positioned with her head towards Hideaway Beach and away from me. Foolishly, I snapped a photo of myself then checked the camera playback to see if I was there.

Osprey's build their nests from an assortment of materials; sticks, sod, grasses, flotsam, fishing line, and junk. I saw a string dangling off the side of this nest with small clump of grass caught in it. Sticks seemed to be the main substance with pieces of cloth and part of a palm frond mingled in.

Suddenly the sitting osprey began a series of screaming calls as one would upon discovering a fire in a crowded theater. Alarmed I looked about for a sign of the returning male provider and spotted him flying with stiff wing-beats in a steady rowing motion gradually descending in an undulating fashion to the nest. Somehow I missed snapping his glide and finally captured his settling into the nest without dinner for his waiting mate. They exchanged a few screeches and he quickly left.

A smear of orange spread over the horizon. Black-headed gulls mince in the flocks along the shoreline. Sand pipers pace the shallows and an ibis needled the soft earth. As the solar star slipped below my skyline I quietly left the tower.

THE GALLERY

Lighthouse (above)
by Benjamin Carp

Date: April 21, 2008
Camera: Canon PowerShot A650 IS
ISO: 80
Focal length: 12.733mm
Exposure: 1/400 @ f/4

Birthday (left)
by Benjamin Carp

Date: April 21, 2008
Camera: Nikon Coolpix S6500
ISO: 125
Focal length: 10.9mm
Exposure: 1/100 @ f/4.2

Whelk (left)
by Benjamin Carp

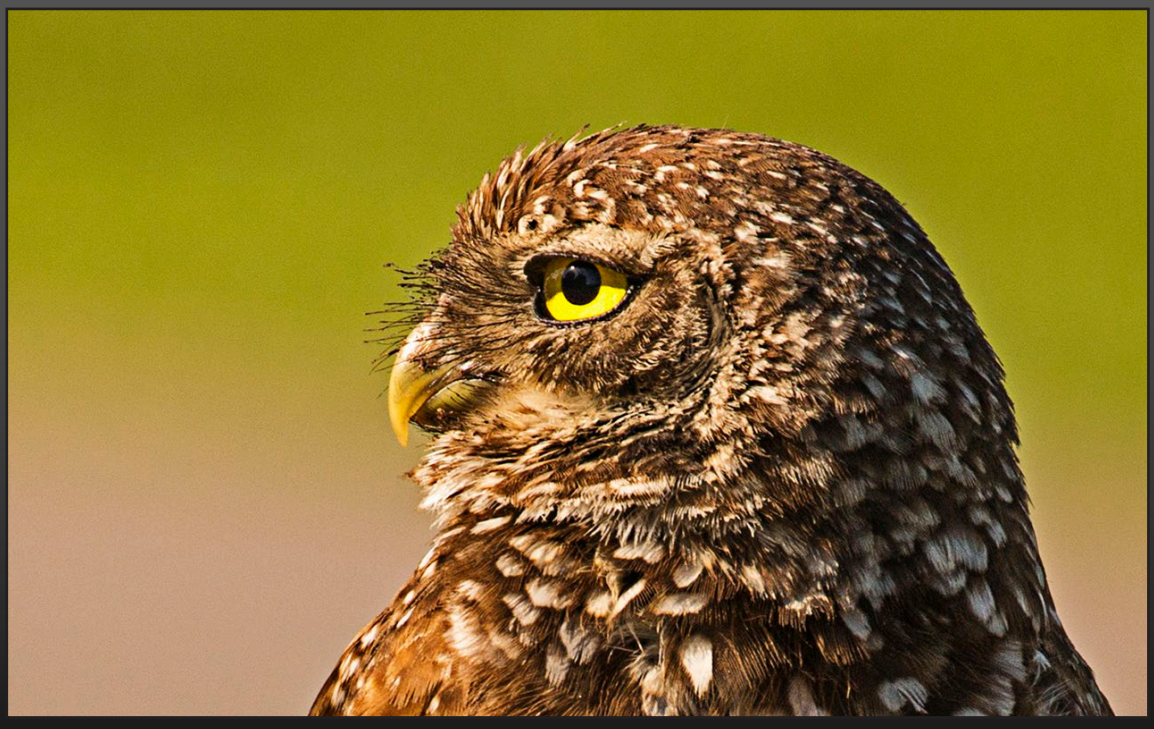
Date: March 5, 2015
Camera: Nikon Coolpix S6500
ISO: 200
Focal length: 4.5mm
Exposure: 1/1250 @ f/6.2

Bee Line (right)
by Benjamin Carp

Date: April 12, 2015
Camera: Canon PowerShot G1X
ISO: 200
Focal length: 15.1mm
Exposure: 1/1600 @ f/2.8

Al Capone Remembered (left)
by Nancy Springer

Date: August 18, 2009
Camera: Sony DSLR - A100
ISO: 320
Focal length: 22mm
Exposure: 1/40 @ f/4



Burrowing Owl (right)
by Nancy Springer

Date: May 7, 2015
Camera: Canon EOS 70D
ISO: 100
Focal length: 400mm
Exposure: 1/800 @ f/8
Lens: EF 100-400mm
f/4.5-5.6L IS II USM

THE GALLERY

Continued

Purrr-Fect (right)
by Nancy Springer

Date: November 6, 2010
Camera: Sony DSLR - A100
ISO: 100
Focal length: 200mm
Exposure: 1/5 @ f/6.3

Dinner on the Run (below)
by Nancy Springer

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

Eclipse of Moon (right)
by **Edwin Cohen**

Date: September 27, 2014
Camera: Nikon D300
ISO: 160
Focal length: 300mm
Exposure: 1/500 @ f/5.6
Lens: 28-300mm
f/3.5-5.6

Eclipse Progression
(below)
by **Edwin Cohen**

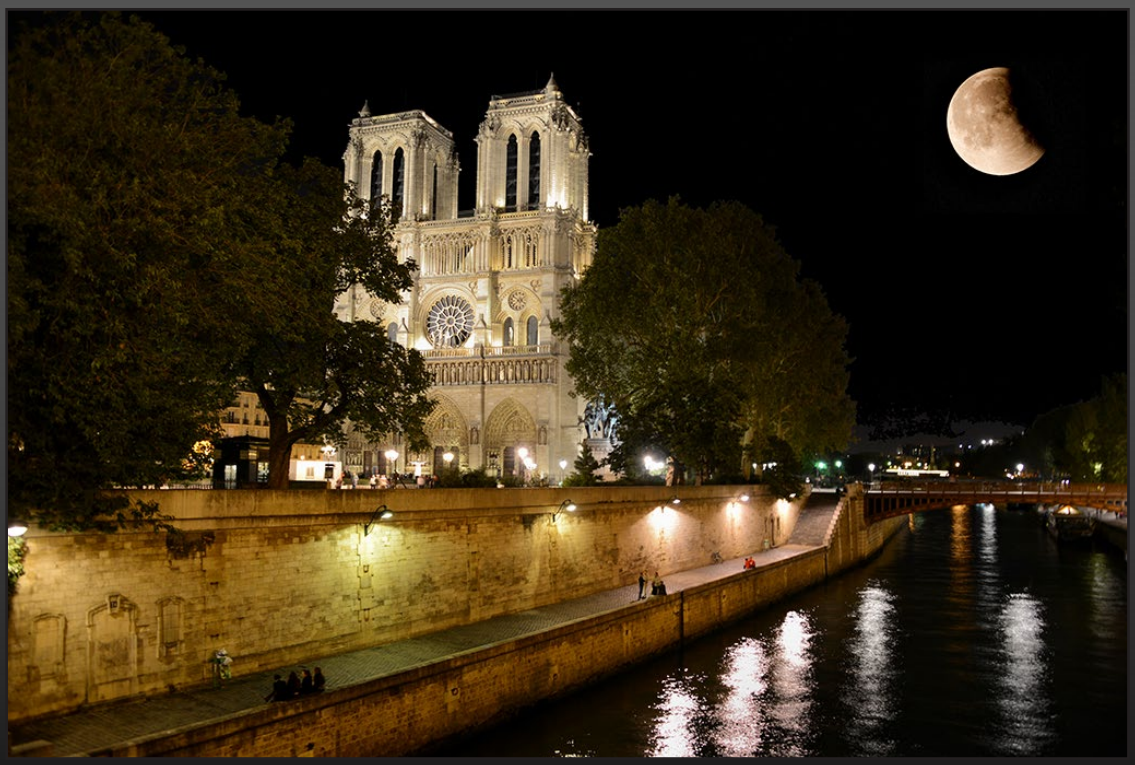
Date: September 27, 2014
Camera: Nikon D300
ISO: 160
Focal length: 300mm
Exposure: 1/30 @ f/20
Lens: 150-500mm
f/5.0-6.3

THE GALLERY

Continued

Blue Moon (left)
by **Edwin Cohen**

Date: September 27, 2014
Camera: Nikon D300
ISO: 160
Focal length: 300mm
Exposure: 1/500 @ f/5.6
Lens: 28-300mm
f/3.5-5.6



Notre Dame Eclipse
(right)
by **Edwin Cohen**

Date: September 20, 2012
Camera: Nikon D800
ISO: 500
Focal length: 28mm
Exposure: 0.6 sec. @ f/4
Lens: 28-300mm
f/3.5-5.6

1930 Beer Powered Ford Coup
(left)
New Mexico at Ghost Ranch
by Ken O'Renick

Date: September 6, 2015
Camera: Canon EOS 5D Mark III
ISO: 500
Focal length: 24mm
Exposure: 1/100 @ f/8
Lens: EF-S 24-105mm f/4L IS USM

1950's Garage (below)
by Ken O'Renick

Date: September 6, 2015
Camera: Canon EOS 5D Mark III
ISO: 500
Focal length: 47mm
Exposure: 1/100 @ f/8
Lens: EF-S 24-105mm f/4L IS USM

THE GALLERY

Continued

Trip Wrangler (left)
by Ken O'Renick

Date: August 26, 2015
Camera: Canon EOS 5D Mark III
ISO: 100
Focal length: 50mm
Exposure: 1/800 @ f/4
Lens: EF-S 24-105mm f/4L IS USM

Tent Rock National Park (right)
by Ken O'Renick

Date: August 28, 2015
Camera: Canon EOS 5D Mark III
ISO: 100
Focal length: 28mm
Exposure: 1/200 @ f/8
Lens: EF-S 24-105mm f/4L IS USM

THE GALLERY

Continued

Osprey's Perch (left)
by Barry Shepherd

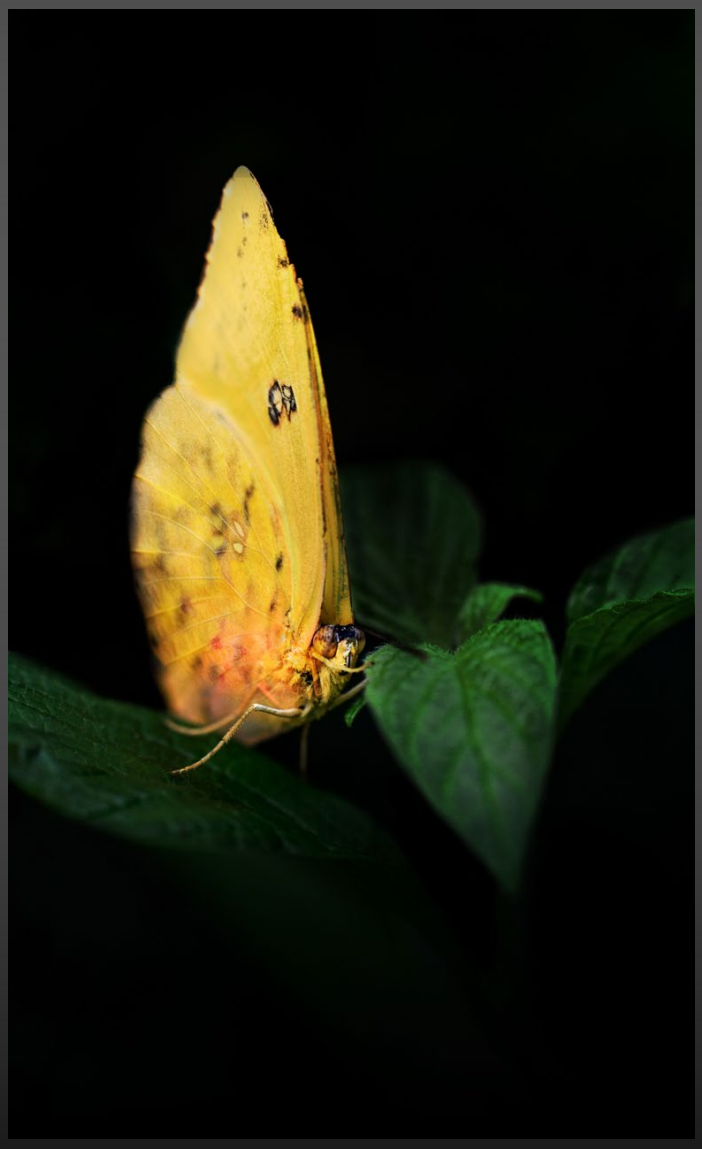
Date: February 23, 2015
Camera: Canon EOS 5D Mark III
ISO: 400
Focal length: 375mm
Exposure: 1/1000 @ f/5.6
Lens: EF 100-400mm f/4.5-5.6 IS USM

Ballerina Gull (right)
by Barry Shepherd

Date: **December 10, 2015**
Camera: Canon EOS 5D Mark III
ISO: 200
Focal length: 100mm
Exposure: 1/2000 @ f/4.0
Lens: EF 100mm f/2.8L Macro IS USM

Pelican in Flight (left)
by Barry Shepherd

Date: **December 10, 2015**
Camera: Canon EOS 5D Mark III
ISO: 200
Focal length: 100mm
Exposure: 1/2000 @ f/4.5
Lens: EF 100mm f/2.8L Macro IS USM

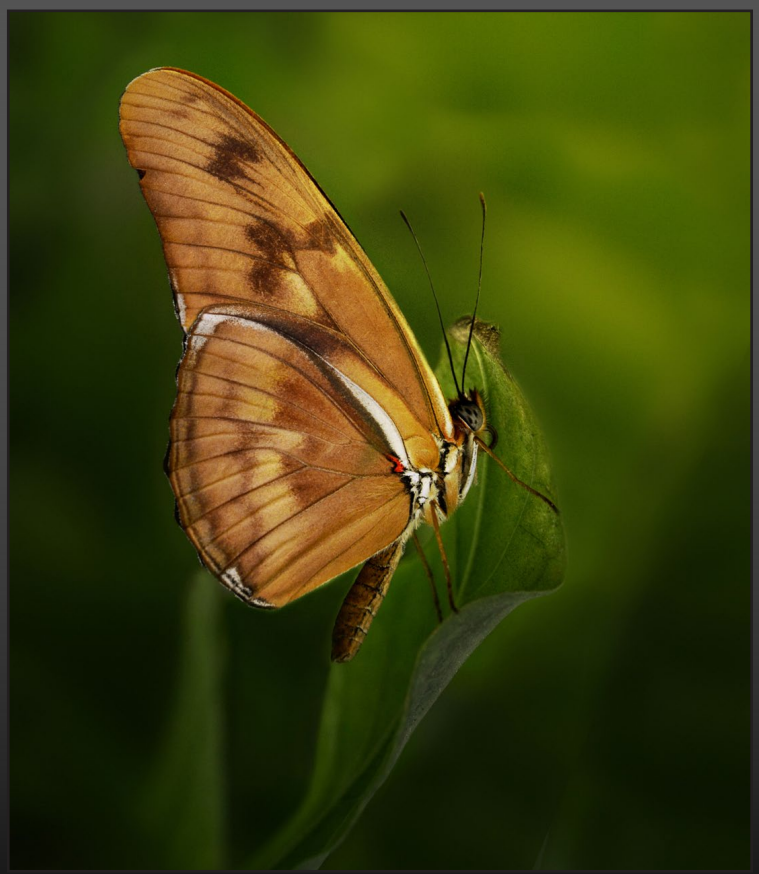


Butterfly 4 (right)
by Christina Skibicki

Date: February 10, 2016
Camera: Nikon D7100
ISO: 900
Focal length: 60mm
Exposure: 1/400 @ f/5.6
Lens: 60mm f/2.0

Butterfly 2 (left)
by Christina Skibicki

Date: February 10, 2016
Camera: Nikon D7100
ISO: 1000
Focal length: 60mm
Exposure: 1/400 @ f/5.6
Lens: 60mm f/2.0

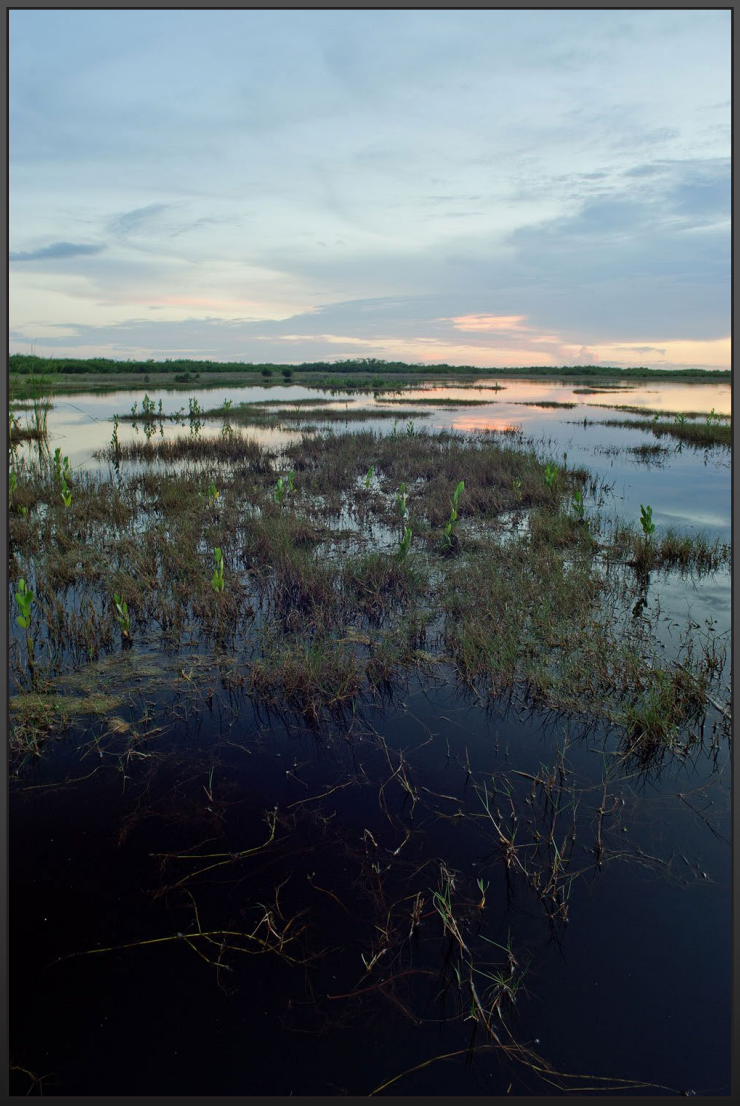


Butterfly 3 (right)
by Christina Skibicki

Date: February 10, 2016
Camera: Nikon D7100
ISO: 1000
Focal length: 60mm
Exposure: 1/250 @ f/8
Lens: 60mm f/2.0

Great Egret Posing (left)
by **Daniel Riggs**

Date: December 25, 2015
Camera: Sony ILCE-7
ISO: 400
Focal length: 400mm
Exposure: 2000 sec. @ f/5.6



Cloud Reflection (right)
by **Daniel Riggs**

Date: November 8, 2015
Camera: Sony ILCE-7
ISO: 100
Exposure: 2.5 sec.

Wings Up (left)
by **Daniel Riggs**

Date: May 30, 2015
Camera: Sony ILCE-7
ISO: 400
Focal length: 400mm
Exposure: 400 sec. @ f/8.0
Lens: 70-400mm F4.0-5.6 G SSM

Over and Under (right)
by **Daniel Riggs**

Date: August 15, 2015
Camera: Sony ILCE-7
ISO: 400
Exposure: 2000 sec.

Michelle Wei (left)
by **John Mancuso**

Date: November 16, 2015
Camera: Canon EOS 7D Mark II
ISO: 640
Focal length: 500mm
Exposure: 1/1250 @ f/5.6
Lens: EF 500mm F/4L IS II USM

Candie Kung (right)
by **John Mancuso**

Date: November 18, 2015
Camera: Canon EOS 7D Mark II
ISO: 400
Focal length: 700mm
Exposure: 1/1250 @ f/5.6
Lens: EF 500mm F/4L IS II USM

Mariajo Uribe (left)
by **John Mancuso**

Date: November 17, 2015
Camera: Canon EOS 7D Mark II
ISO: 320
Focal length: 500mm
Exposure: 1/1250 @ f/5.6
Lens: EF 500mm F/4L IS II USM

Tim Tebow (right)
by **John Mancuso**

Date: December 9, 2015
Camera: Canon EOS 7D Mark II
ISO: 200
Focal length: 500mm
Exposure: 1/1250 @ f/5.6
Lens: EF 500mm F/4L IS II USM

Moon Over My Garage (left)
by Bob Brown

Date: November 25, 2015
Camera: Nikon D800
ISO: 1600
Focal length: 24mm
Exposure 1: 30 sec. @ f/5.6
Exposure 2: 1/6 @ f/5.6
Lens: Rokinon 24mm f/1.4

Note: Triggertrap shutter release + iPhone app. Exposure 1 was an overall exposure, Exposure 2 was for the garage. The moon was shot on November 19, 2013. This was nothing more than a fun exposure blend practice exercise.

Bob Shooting Ed Shooting Whatever (right)
by Bob Brown

Bayside, Downtown Miami

Date: December 12, 2015
Camera: iPhone 6S Plus
ISO: 25
Focal length: 4.15mm
Exposure 1: 1/640 sec. @ f/2.2

Lobster Dock (right)
by Bob Brown

Date: May 7, 2013
Camera: Nikon D800
ISO: 100
Focal length: 35mm
Exposure : 106 sec. @ f/16
Lens: Nikon 35mm f/1.4

A Grand Teton Morning
(below)
by Bob Brown

Date: June 22, 2015
Camera: Nikon D800
ASA: 800
Focal length: 24mm
Lens: AF-S Nikkor 24-70mm f/2.8G ED

Central Park (left)
by Keith Gould

Spiky Hair (right)
by Keith Gould

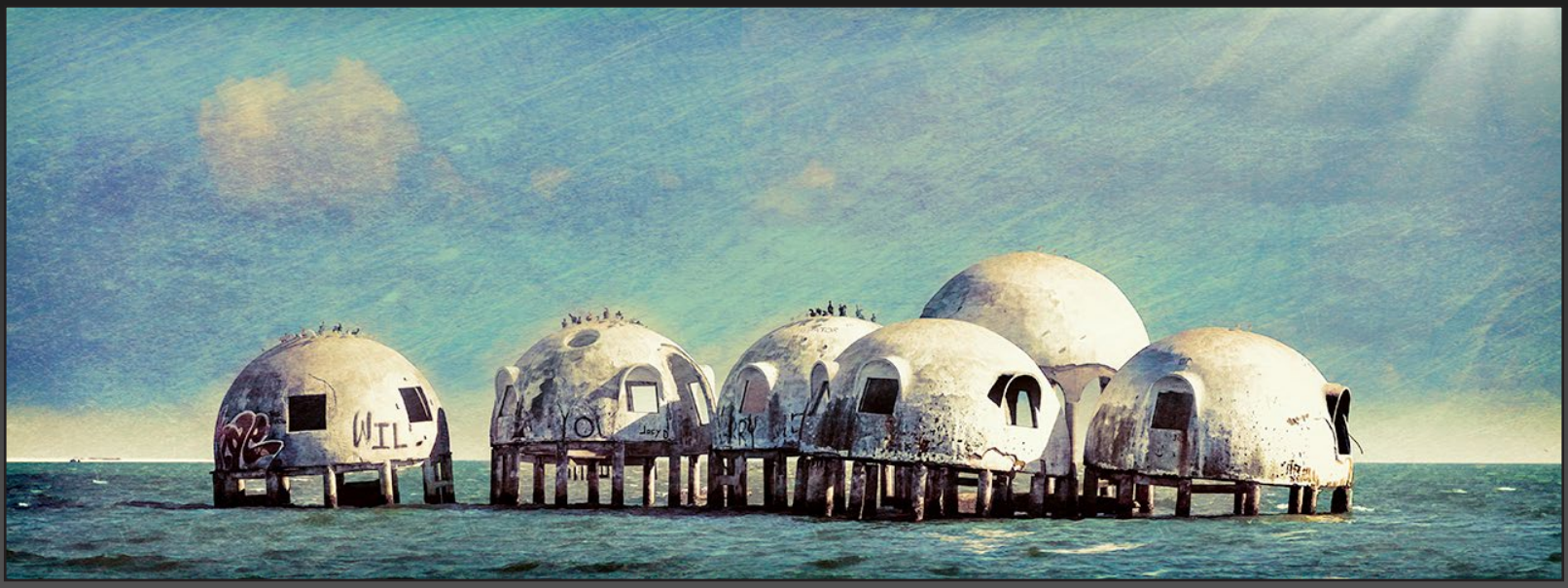
Date: April 21, 2010
Camera: Canon PowerShot S90
ISO: 800
Focal Length: 12.845mm
Exposure: 1/15 @ f/3.5

Dad and Child (left)
by Keith Gould

Date: July 19, 2013
Camera: Apple iPhone 4S
ISO: 50
Focal Length: 4.28mm
Exposure: 1/170 @ f/2.4

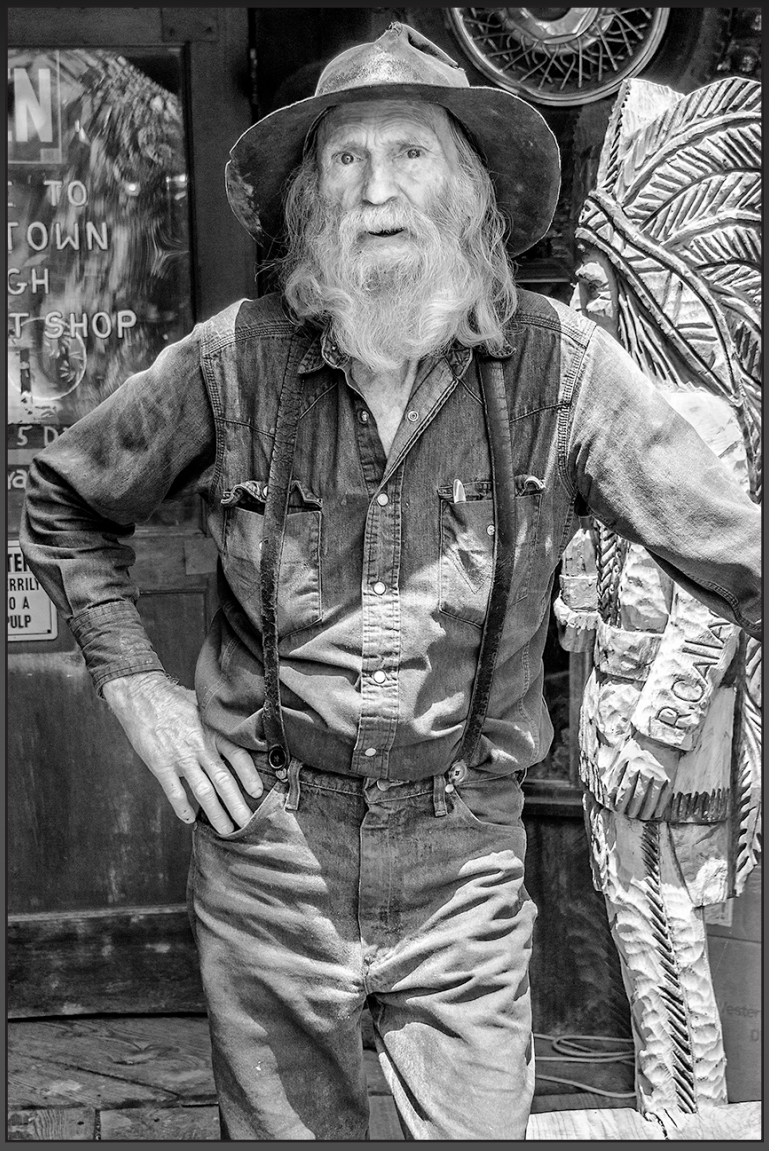
Beach Lady (right)
by Keith Gould

Date: April 21, 2010
Camera: Canon PowerShot S90
ISO: 80
Focal Length: 14.976mm
Exposure: 1/500 @ f/4.5



Domes (above) by Art David
Date: December 21, 2015, **Camera:** Nikon D800, **ISO:** 800
Focal length: 70mm, **Exposure:** 1/2000 @ f/8, **Lens:** 24-70mm f/2.8

Paddle Boarding (below) by Art David
Date: July 4, 2015, **Camera:** Nikon D800, **ISO:** 140
Focal length: 50mm, **Exposure:** 1/160 @ f/11, **Lens:** 50mm f/1.8



Junk Yard Don (left)
by Art David

Camera: Nikon D800
ISO: 200
Focal length: **44**mm
Exposure: 1/25 @ f/6.3 with -1/2 EV
Lens: 28-300mm
Notes: Lightroom, Nik Silver Efex Pro, Topaz Clarity, Topaz B&W

Lover's Key Tree (right)
by Art David

Camera: Nikon D800
ISO: 71
Focal length: **35**mm
Exposure: 8.5 @ f/16
Lens: 28-300mm
Notes: Circular polarizing filter and ND 1.2 filter. Adjusted in Lightroom, Topaz Clarity and DXO Optics Pro 10

A Mothers Love (left)
by Linda Marszalkowski

Location: Tanzania
Date: September 27, 2012
Camera: Nikon D90
ISO: 200
Focal length: 21mm
Exposure: 1/200 @ f/11
Lens: E 18-270mm F/3.5-6.3

Beautiful Child (right)
by Linda Marszalkowski

Date: September 27, 2012
Camera: Nikon D90
ISO: 220
Focal length: 220mm
Exposure: 1/500 @ f/6.3
Lens: E 18-270mm F/3.5-6.3

Beading For Survival (left)
by Linda Marszalkowski

Date: September 27, 2012
Camera: Nikon D90
ISO: 200
Focal length: 120mm
Exposure: 1/250 @ f/8.0
Lens: E 18-270mm F/3.5-6.3

Haunting Eyes (right)
by Linda Marszalkowski

Location: Tanzania
Date: September 30, 2012
Camera: Nikon D90
ISO: 270
Focal length: 200mm
Exposure: 1/200 @ f/11
Lens: E 18-270mm F/3.5-6.3

Great Blue on Rocks (left)
by Barry Shepherd

Date: February 16, 2016
Camera: Canon EOS 5D Mark III
ISO: 320
Focal length: 380mm
Exposure: 1/250 @ f/8.0
Lens: EF 100-400mm f4.5-5.6L IS USM

Eagle Take Off (right)
by Barry Shepherd

Date: February 20, 2016
Camera: Canon EOS 5D Mark III
ISO: 2000
Focal length: 400mm
Exposure: 1/3000 @ f/5.6
Lens: EF 100-400mm f4.5-5.6L IS USM

Willet on Rocks (left)
by Barry Shepherd

Date: February 16, 2016
Camera: Canon EOS 5D Mark III
ISO: 500
Focal length: 365mm
Exposure: 1/500 @ f/5.6
Lens: EF 100-400mm f4.5-5.6L IS USM

Marco Bridge (right)
by Barry Shepherd

Date: February 16, 2016
Camera: Canon EOS 5D Mark III
ISO: 320
Focal length: 34mm
Exposure: 1/350 @ f/11
Lens: EF 24-70mm f2.8L IS USM

Grand Central Station
(left)
by Richard Berenson

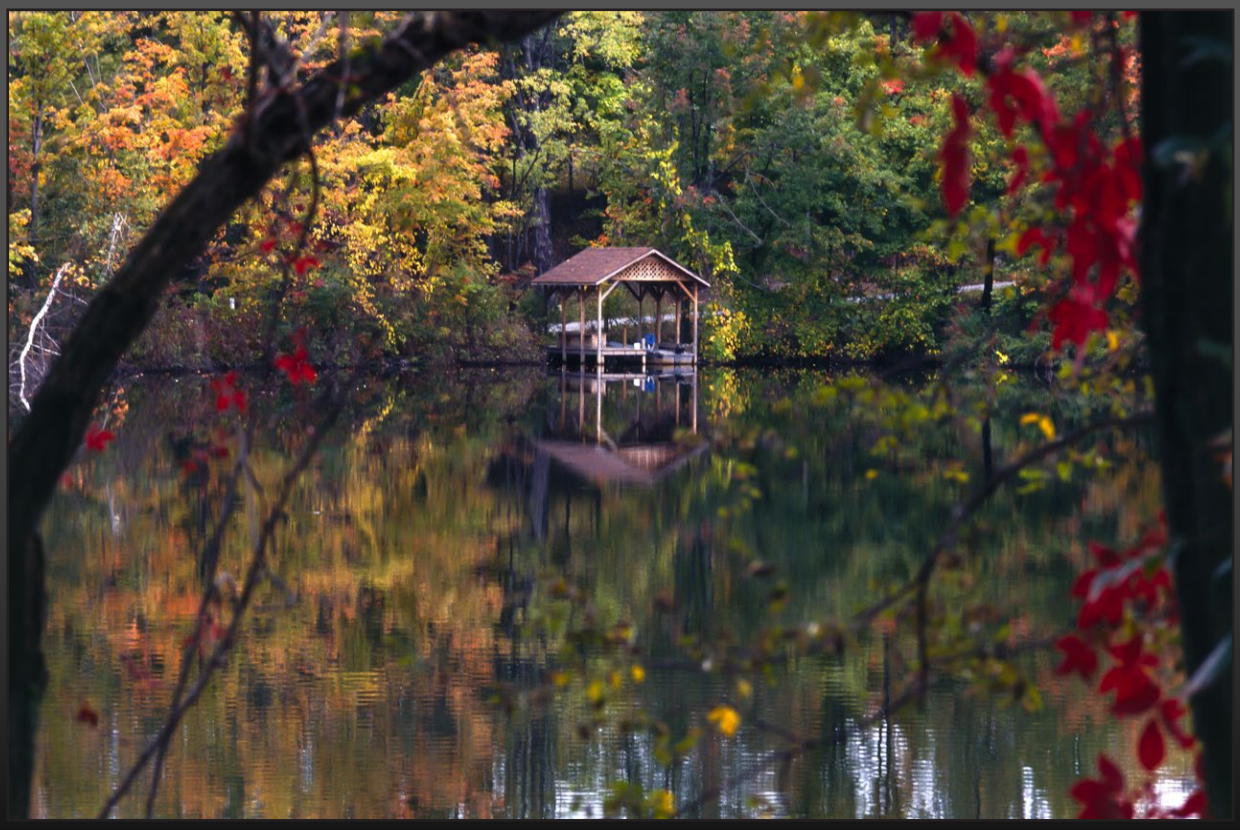
Focal length: 18mm
Exposure: 1/60 @ f/4

Brooklyn Bridge
(right)
by Richard Berenson

ISO: 200
Exposure: 1/200 @ f/8

Fall Leaves (left)
by Richard Berenson

Date: October 12, 2010
Camera: Nikon D300
ISO: 250
Focal length: 270mm
Exposure: 1/60 @ f/5.6
Lens: 18-200mm
f/4.5-5.6



Boat House (right)
by Richard Berenson

Date: February 11, 2016
Camera: Kodak iQSmart2

Cardinal (left)
by Lorri Freedman

Date: June 10, 2011
Camera: Nikon D3S
ISO: 1250
Focal length: 300mm
Exposure: 1/250 @ f/5.6

Naples Pier (right)
by Lorri Freedman

Date: November 7, 2011
Camera: Nikon D3S
ISO: 500
Focal length: 44mm
Exposure: 1/80 @ f/14

Sammy (left)
by Lorri Freedman

Date: February 11, 2016
Camera: Nikon D3S
ISO: 640
Focal length: 195mm
Exposure: 1/2000 @ f/5.6
Lens: 70-300mm f/4.5-5.6

Shell Reflection (right)
by Lorri Freedman

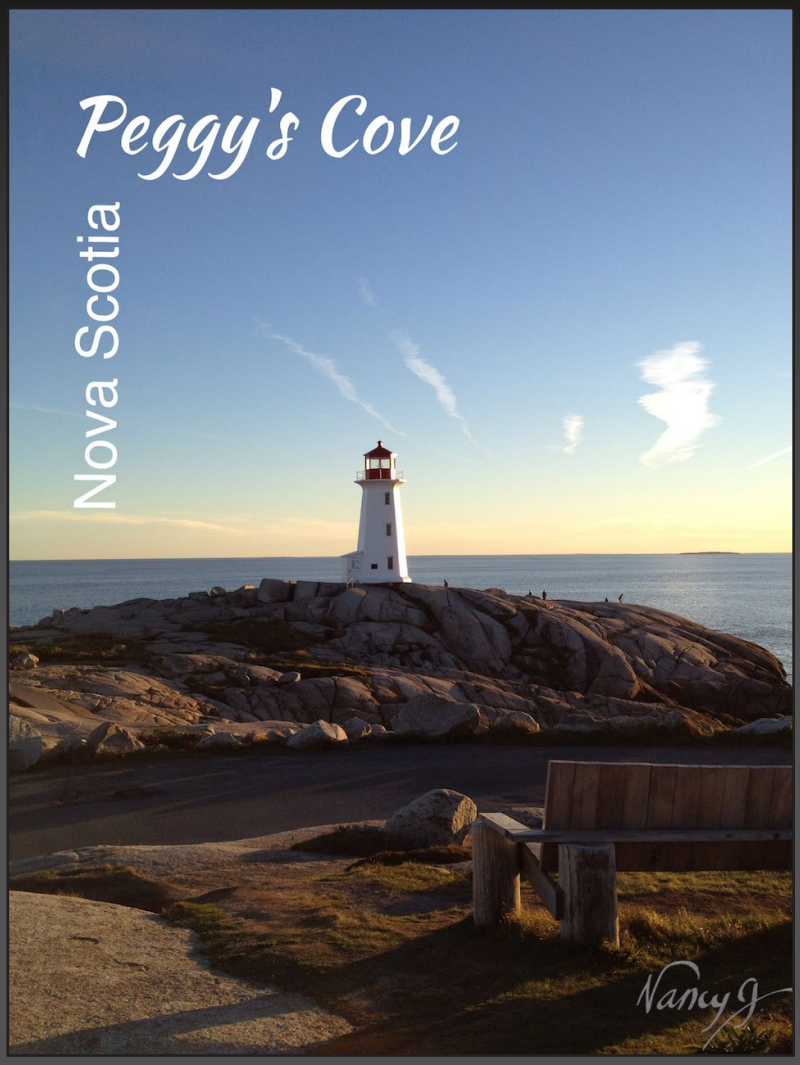
Date: August 15, 2015
Camera: Nikon D3S
ISO: 200
Focal length: 105mm
Exposure: 1/60 @ f/16
Lens: 28-300mm f/3.5-5.6

Bismark (left)
by Nancy Garrison

Date: June 8, 2013
Camera: iPhone 4S
ISO: 50
Focal length: 4.28mm
Exposure: 1/950 @ f/2.4

Details Details (right)
by Nancy Garrison

Date: August 24, 2014
Camera: iPhone 4S
ISO: 800
Focal length: 4.28mm
Exposure: 1/15 @ f/2.4



Peggy's Cove (left)
by Nancy Garrison

Date: September 8, 2014
Camera: iPhone 4S
ISO: 50
Focal length: 4.28mm
Exposure: 1/800 @ f/2.4

St. Dunstan's PEI (right)
by Nancy Garrison

Date: September 16, 2014
Camera: iPhone 4S
ISO: 800
Focal length: 4.28mm
Exposure: 1/20 @ f/2.4

Peggy's Cove at Sunset (left) by **Robert Kenedi**

Date: September 6, 2015
Camera: Nikon D810
ISO: 500
Focal length: 27mm
Exposure: 1/40 @ f/7.1
Lens: 24-120mm f/4.0

The World Is My Oyster (right) by **Robert Kenedi**

Date: October 3, 2015
Camera: Nikon D810
ISO: 100
Focal length: 48mm
Exposure: 1/160 @ f/6.3
Lens: 24-120mm f/4.0

Swamp Buggy Race 1
(left)
by **Robert Kenedi**

Date: March 5, 2016
Camera: Nikon D810
ISO: 400
Focal length: 300mm
Exposure: 1/8000 @ f/4.5
Lens: 300mm f/4.0

Swamp Buggy Race 2
(right)
by **Robert Kenedi**

Date: March 5, 2016
Camera: Nikon D810
ISO: 400
Focal length: 300mm
Exposure: 1/8000 @ f/4.5
Lens: 300mm f/4.0

DPI-SIG & Canon

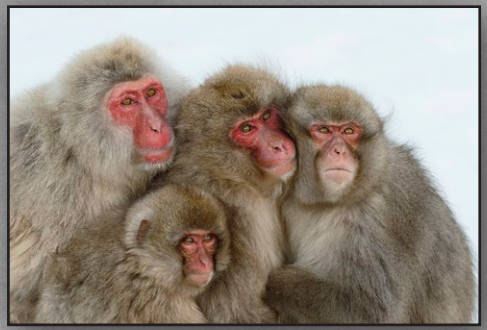
Present

Arthur Morris

"A Bird Photographer's Story"

On September 10, 2016 at the Florida SouthWestern State College Auditorium
9 a.m. to 12 p.m.

Arthur Morris is a free-lance nature photographer, teacher, and writer specializing in birds.



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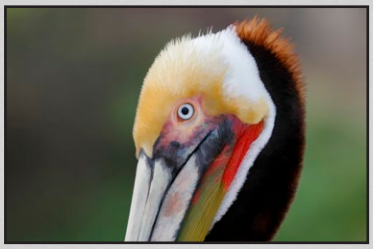
Arthur Morris

Arthur is widely recognized as one of the world's premier bird photographers, photographic educators, and tour leaders. His images, published the world over, are noted for both their artistic design and their technical excellence. His fitting credit line: BIRDS AS ART. Eight of his images have been honored in various BBC Wildlife Photographer of the Year competitions. His book, "The Art of Bird Photography" is the classic How-to work on the subject. The all-new follow-up, The Art of Bird Photography II (916 pages on CD only), which concentrates on the digital aspects of nature photography, was released in 2006 to rave reviews. Arthur, one of the original "Explorers of Light," was a Canon contract photographer for eighteen years and currently enjoys the title Canon Explorer of Light Emeritus. He is a co-founding publisher of BirdPhotographers.Net: It Ain't Just Birds! Honest critiques done gently.




Arthur will present "A Bird Photographer's Story. This slide-illustrated lecture will feature hundred's of Artie's spectacular images as he shares the story of his life's journey from his childhood in Brooklyn through his 23-year teaching career in New York City to the realization of his dream of becoming a full time professional nature photographer specializing in birds. As we travel with him to his favorite locations around the globe he will be telling us about the birds and other creatures that he photographs and about the equipment and techniques that he uses to create his images.

This program is being generously sponsored by the Canon USA Explorers of Light program.



Arthur Morris

To learn more about Arthur Morris visit BIRDSASART-blog.com

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

COMING SOON

October 1st **Jim Zuckerman**
December 10th **Dave FitzSimmons**, Sigma

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

DPI-SIG

Presents

Jim Zuckerman

"Problem Solving in Photography and Photoshop"

On October 1, 2016 at the Florida SouthWestern State College Auditorium - 9 a.m. to 12 p.m.

"It's a great time to be a photographer."
"I photograph only beauty; I leave the dark side of life to other photographers."

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JIM ZUCKERMAN left his medical studies in 1970 to pursue his love of photography and turn it into a career. Jim specializes in wildlife, nature, and travel photography, macro work, photomicroscopy and digital effects. His diversity in technique and style is unique in the professional arena. Jim was a contributing editor to Photographic Magazine for 35 years, and he is the author of 15 books on photography and he has self-published 9 ebooks.

His images, articles, and photo features have been published in scores of books and magazines including Time-Life books, publications of the National Geographic Society, the Economist, Life Magazine, Omni Magazine. His work has also been featured on scores of jigsaw puzzles, national ads, calendars, greeting card lines, and more.

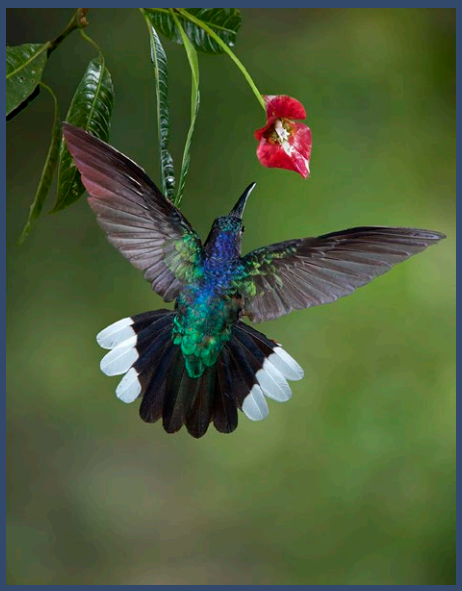
Jim leads photo tours all over the world to many exotic locations including Indonesia, Patagonia, Iceland, China, Nepal, Kenya, Namibia, the Pantanal, and Ecuador.

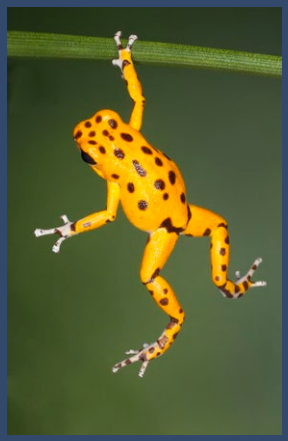
WHAT WILL BE COVERED

Jim looks at many of the challenges photographers face while shooting as well as in post-processing and explains/demonstrates how to solve these problems. These include fixing blown highlights, replacing the sky, taking sharp pictures with low ISO settings when tripod use is prohibited, how to make realistic HDR images, eliminating noise when shooting stars with a stacking technique, flawlessly compositing images, the best way to focus track with flying birds, how to make perfect backgrounds with macro photography, and more.

Visit Jim's website at

www.jimzuckerman.com





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

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

COMING SOON
December 10th **Dave FitzSimmons**, Sigma

DPI-SIG & Sigma

Present

David FitzSimmons

"Curious Critters: From Portraits to Picture Book"

On December 10, 2016 at the Florida SouthWestern State College Auditorium
9 a.m. to 12 p.m.

Join Sigma Pro photographer David FitzSimmons for a fun-filled presentation of beautiful and bizarre CURIOUS CRITTERS.

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David FitzSimmons

Join Sigma Pro photographer David FitzSimmons for a fun-filled presentation of beautiful and bizarre CURIOUS CRITTERS. Learn how David turned his mesmerizing animal portraits into four traveling exhibits, numerous magazine articles, and a children's picture book series that has won nine national book awards and sold over 100,000 copies. After explaining the history of the project, David will talk about the techniques, challenges, and purposes for photographing creatures against white backgrounds. Hear stories of animal antics and see amazing images, including sea life from his latest book, "CURIOUS CRITTERS: Marine." Let this motivational photographic narrative inspire you to take your personal project to the next level...and beyond!

Introducing David FitzSimmons' ***CURIOUS CRITTERS Marine***! Following nine national book awards and over 100,000 copies sold of the volumes one and two, CURIOUS CRITTERS Marine features a spectacular spoonbill, a proud puffin, a rare blue lobster, and other stunning photos of Atlantic and Pacific Ocean sea life.

See more at
www.curious-critters.com

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

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

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This event is FREE for all
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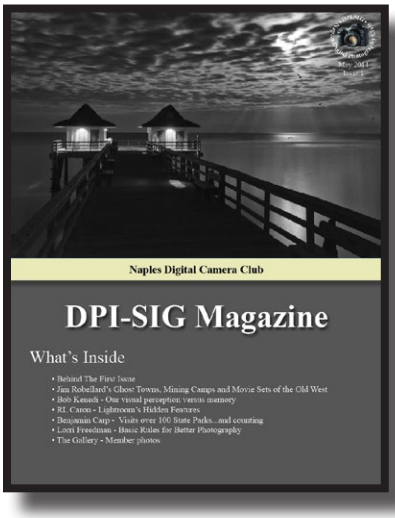
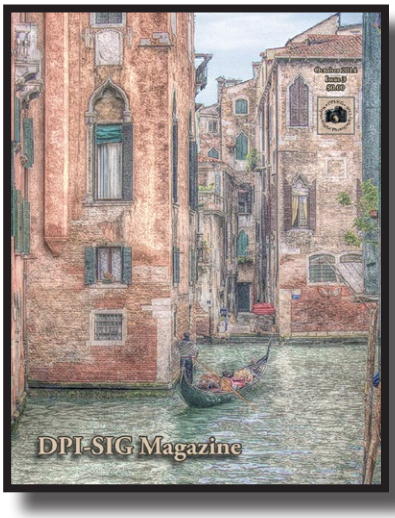
The Classified

Previous Covers



Issue #1
Bob Brown

Issue #2
Christine Cook

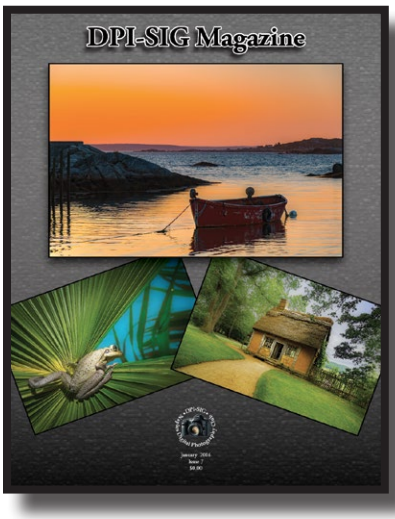


Issue #3
Art David

Issue #4
Lorri Freedman

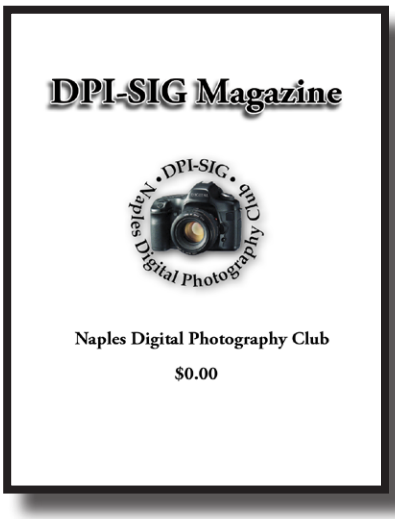
Issue #5
Mike Matthews

Issue #6
Steve Augulis



Issue #7
Bob Kenedi

Issue #8
Nic Provenzo



Magazine Personnel and Contributors

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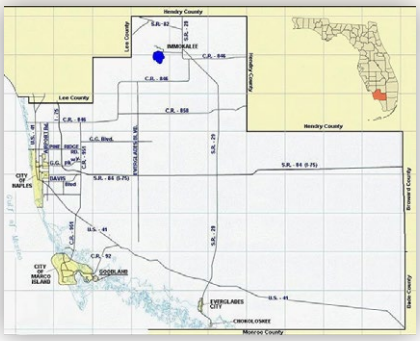
Created, edited and published by: Bob Brown

Editor: dpi-editor@naples.net

Collier County Florida



PERSONNEL

Art David - Staff: Contributing Writer, Proofreader
Betty Saunders - Staff: Proofreader
Jim Robellard - Staff: Contributing Writer, Layout, Proofreader
Bob Brown - Staff: Editor, Layouts, Contributing Writer, Brochures, Proofreader
Sonny Saunders - Staff: Contributing Writer, Advertisement Liaison **Sonny@naples.net**
John Mancuso - Staff: Gallery image solicitations

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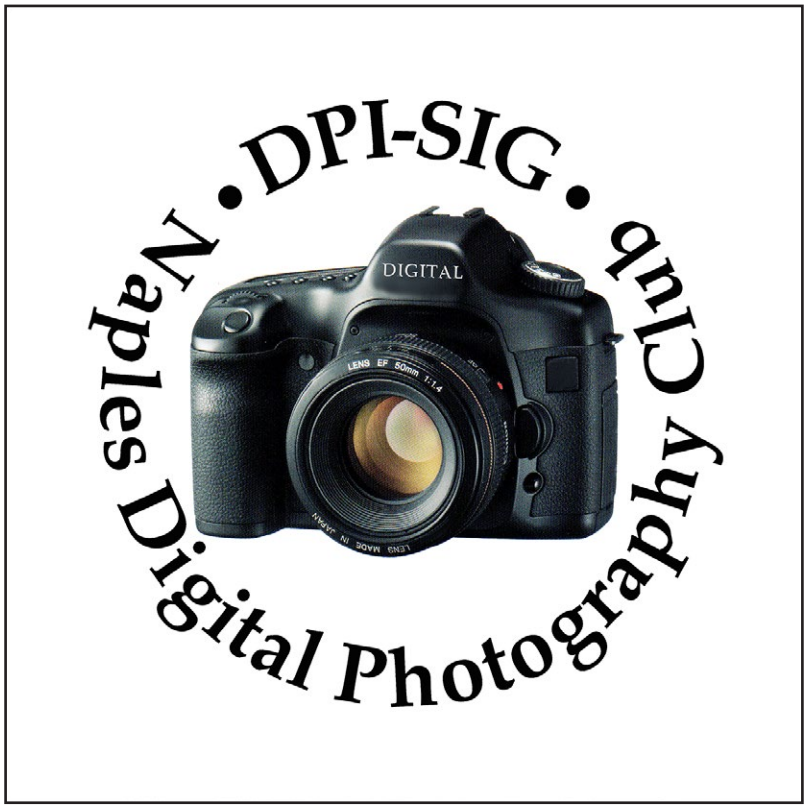
Lorri Freedman – Contributing Writer
RL Caron – Contributing Writer
Benjamin Carp – Contributing Writer
Donna Brown – Proofreader

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 (Gallery images are members only), 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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