

DPI-SIG Magazine

September 2016
Issue 9
\$0.00



In This Issue



Well, lightning struck twice in the form of a second article from Alister Benn. His first article contribution for our magazine was in Issue 6 titled, "How to Shoot Great Seascapes." This new installment title is, "Learning to See in Black & White." His insight and images are amazing!

In this issue, we have 62 fantastic member images in the gallery. Thank you to all who contributed! Don't forget, 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.

Don't forget about our upcoming lecture presentations 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 link.

NEW FEATURE REMINDER

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 that icon. It is a quick return link to page 4 the Table Of Contents (TOC). You'll find it on the last page of every article and the first and last page of the gallery.

Note: For the TOC icon to work properly on a computer (not an iPad or Kindle), 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 just a tad of scrolling for proper alignment.

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.

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 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: dpi-sig.org

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



South Florida Birding Trail

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

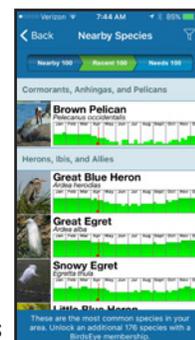
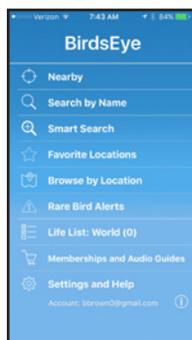


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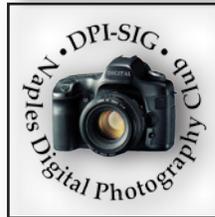
Wakodahatchee Wetlands & Merritt National Refuge

Benjamin Carp



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DPI-SIG Member Images



COVER PHOTO:
Photo by: Larry W. Richardson
Title: Seminole Panther
Date: April 1, 2004
Camera: Canon EOS 10D
ISO: 200
Focal Length: 400mm
Exposure: 1/200 @ f/6.7
Lens: 100-400mm





Learning to See in

Black & White

By Alister Benn

100 years ago, making photographs in Black and White was a technical limitation; today it is a creative choice.



It is somewhat ironic that after a century of scientific development to deliver cameras capable of capturing the world full of rich textures and colors, so many of us have returned to making images in mono. Why would that be?

The 21st century has been a whirlwind of development in both camera/sensor technology and the processing power of our home computers. It is not too bold to suggest that most of our smart phones today are packed with more possibilities than our DSLR's were a decade ago. But, as always, contemporary tools are also full of quick fixes and automation, leaving us with both a gift and a curse. The gifts are obvious: speed, efficiency, convenience and not least, being able to bypass a lot of study and craft. However, the flip side of this is that we so often find ourselves

handing our images over to the computer and failing to truly understand why it is we are making them in the first place.

Overview

The primary focus of this article is to cover the concept of Pre-Capture Visualization, that is, making a clear intention when we are in the field to make images without color. This is profoundly different from making a creative choice when we're sitting at the computer and can flip a color image into mono in seconds and decide it looks great! However, before we get to that, let's first delve into the whole concept of why we would ever want to make images in Black and White when we have so many creative possibilities in color.

Why B&W?

We are all unique; we all see the world as only we can see it – our perceptions, beliefs, visions, motives and expressivity are all our own. Equally, our abilities to spend time in the field vary, with some limited to a few short moments at the weekend, after work, or on family vacations.

The landscape and nature work to their own agendas; the sun rises and sets, weather systems come and go, atmospheric pressures rise and fall, as do the tides and the passing of the seasons.

In short: Do not expect nature to deliver the perfect conditions for the image you want to create at the time you want to make it.



How many variables had to align for this image to be made? - Weather, tides, season, time of day, opportunity, creative vision, technical capture and processing technique – to name a few.

For years I used to measure the success of a photographic trip into nature by the images I made, and if I failed to make the image I had in my head prior to leaving the house, I would return home deflated and somehow resentful that nature had somehow let me down!

Now, I live by a far simpler mantra

Shoot what is there in the available light

Before we know it, we have found the first reason why we can shoot Black and White images:



You can make successful mono images in ANY light.

Color is the subject in so many landscape images – often-poor compositions are compensated for with the saturation slider – adding wow and punch to the greens and reds to shock the viewer into a state of submission!

In black and white, the graphics and composition of the image are so vital, it tests the photographer – forcing them to be articulate and clear about the subject, lines of flow and balance.

In the upper right iceberg image, the graphical elements of the image are stripped and cannot hide behind over saturated colors. The eye takes a natural journey through a restful and simple image.



Suitable Light for B&W

Some lighting conditions that are excellent for Black & White Photography include:

- ✓ Harsh directional light
- ✓ Soft light under heavily textured cloudy skies
- ✓ Fog
- ✓ Silhouettes
- ✓ Uniform skies with no textures
- ✓ Side light on heavily textured surfaces

If you read between those lines, what we are saying is – many situations that people would consider non-conducive to landscape photography are ideal for making Black and White images.

The moodiness of a Scottish afternoon



Suitable Intent for Black & White

If you read anything I have ever written you will become familiar with the word INTENT. It is something I drill into every image I make and every spoken or written statement about the creative process.

If you sit a painter down with a blank canvas in front of a landscape – they decide where to paint, how to paint and why to paint – every brush stroke has intention.

While landscape photographers may not have that degree of creative license, we can still decide what to include in the frame. How we want to post-process that image – we have plenty of opportunity for intention – it is just that most choose to let the cameras or computers make creative choices for them!



By stripping our images of color, they can in fact be more expressive – as they lend themselves naturally to some, or all of the following Intentions:

- √ Timeless Character
- √ Ambiguity
- √ Mood & Mystery
- √ Departure from Reality

The whole genre of fine art photography rests on the shoulders of mono images, from cityscapes to bridges, architecture, lilies, portraits and of course landscapes. It is almost as if by stripping the world of color, the viewer truly sees it for the first time as a graphical series of shapes and tones.

Suitable Subjects for Black & White

We could be forgiven for being comical and saying – anything! But, some subjects **do** lend themselves to mono photography.

- √ Strongly Graphical Elements
- √ Scene full of tonal contrast
- √ Moody scenes
- √ Monochromatic subject matter
- √ Raw natural elements such as Rocks

Ultimately, the choice of subject is a very personal thing; as you choose to shoot what stimulates you and help you make some form of articulate statement about that place **and** yourself.

Landscapes can be simple, or they can be complex and each of those should act as a trigger to focus your creative attention. Each of those types of landscape lends themselves to different images and will ultimately have a different effect and **impact** on your viewer.

Taking these two examples, below and top right – one simple, one complex. Try to describe each using only emotional words – how do they **FEEL?**



Light, airy, calm, barren, minimalistic, reflective



Dark, moody, dramatic, majestic, ominous

Pre-Capture Visualization

Looking is not the same as seeing – when we enter the landscape with a camera in our hands, more often than not we do not consider the image we are going to make – instead we become engrossed in the place and our reaction to it. We see a nice scene and raise the camera to record it. Later, at home, we can reflect and measure the success of our images by comparing them to the memories of the event.

Our viewers do not have that luxury of comparison; they get what we give them! Intention again.

Our photographs are better by design; they are improved when we have a clear vision of what we want to shoot and how we want to present it to the viewers.

Black and White images can be visualized after the event, at home in front of the computer. We can select an image that is graphical, simple or naturally muted – perhaps when we were shooting in poor light, or in the middle of the day. Most DSLR's come with software that allows for mono processing and there is always Adobe Lightroom, which has an amazingly powerful array of creative tools.

Top 10 Tips for Seeing in Black and White

1: If possible, set your camera to monochrome and then all your previews will be stripped of color. If you are shooting RAW, the color information is still recorded – if you still shoot jpeg, your images will now be in black and white.

2: Experiment with the color filters in your DSLR mono settings. Shoot the same scene with a Blue Filter, then a Red Filter, then a Green Filter. The more colorful the subjects (Blue sky, Red Rocks, Green Grass etc) – the more dramatic the differences will be.



When colors are converted into tones, they can be portrayed anywhere between white and black. Above, we see the original on the left, a Blue Filter in the middle and a Red Filter on the right. Creative post-processing plays a huge part in Black and White Photography – as it always has done.

3: Start looking for shapes in the landscape – Triangles, Squares, Circles – stop seeing the world as a selection of subjects. Stripping the landscape down to geometry is an excellent way to understand the interaction and relationships of elements within the frame.

4: Remember that the frame is a shape – 4 straight lines making up a square or rectangle. How subjects converge with these four lines is a key to simplicity and articulation.

5: Find the flow – This is easy if there is flowing water in the scene, but if not, where is the eye leading through the frame – is there a natural route, or is there something blocking the flow?

6: Find simplicity – Black and white images are not the same as color images – you can get away with a lot more negative space in mono. One single rock, or subject in a field of negative space can be powerful.

7: Consider investing in a Neutral Density Filter. Something like a 10 stop ND Filter allows you to take long exposures of tens of seconds in the middle of the day. This is ideal for rendering the moving ocean as a mist of regular tone. Super for creating ethereal images full of calmness and isolating key subjects.

8: Begin approaching post-processing as a creative process. Use the interface to try images with high or low contrast, brighter or darker. How does the mood change?

9: Go in to the landscape without expectation – shoot what you see and react to, not what you hoped to shoot.

10: Invest in your development – take to time to read and think about what you want your images to say and then work on the techniques necessary to realize that vision.



Summary

Poor light or the sunset or sunrise that failed to deliver is no longer an excuse to pack up early and go home – literally at any time of the day in any light you can find simple, graphic situations in which to make wonderful black and white images full of expression and articulation.

Your images can be bright and airy, or dark and mysterious, rich in detail, or stripped down to the most basic of elements. Either way, black and white allows for a huge spectrum of emotions to be expressed.

As with any other discipline of study, we can start simple and work up to complexity – letting the camera or the computer make some decisions is fine, but in time, taking creative control of the entire process becomes easier as post-processing and creative capture techniques are added to your toolbox.



*Ansel Adams made some of the most exquisite and expressive landscape images ever – nothing has really changed – just the tools.
Be inspired.*



Alister Benn is a multi-award winning Scottish Landscape Photographer, Author and Educator. He lives on the Isle of Skye off the north west coast of Scotland with his wife and assistant Juanli Sun. They lead very small group tours and workshops to various locations on the west of Scotland, Iceland and occasionally further afield in China & Tibet. His teaching focuses very heavily on the technical & creative development of the participants and encourages the role of images as expressive and articulate statements.

For more information on Alister's and Juanli's current schedule and availability, please visit availablelightimages.com

Follow Alister on [Facebook](#)

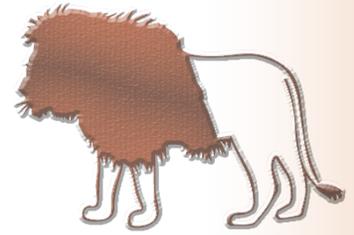
Alister's [Newsletter](#)

A LION PRIDE

by Christine Cook



A pride of lions is a wonder to experience



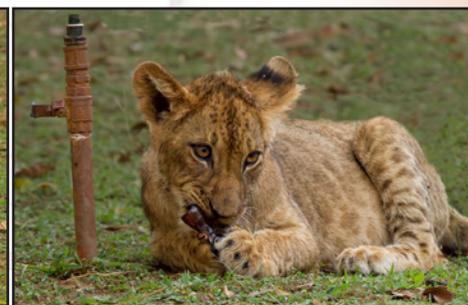
The pride I observed consisted of a dozen females, 4-5 young males and 4-5 cubs. When the males get old enough, they leave the pride in search of their own territory.



Christine Cook



Patience is the key to raising lion cubs.



One morning, a pride wandered into the courtyard of our lodge in Zambia. One of the cubs began chewing on a sprinkler head. The adult lions tried to discourage him by pushing him back, vocalizing and placing themselves in the way, but his persistence prevailed and he broke the handle right off.

A LION PRIDE



That afternoon we came upon a pride, probably the same pride, at a buffalo kill.

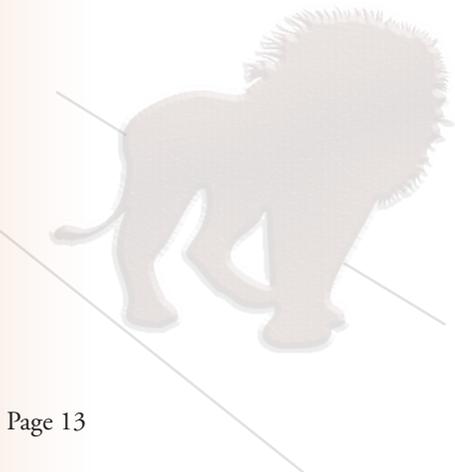
TUNISIA



The male was emaciated and beaten up, but only dined after the females got their fill. Our guide told us that his main mission in life was to ensure the future of the pride, for which he would sacrifice his own well-being.

In the evening, two females lounged at the embankment of a large river bed of the Luangwa River in Zambia as they watched their cubs playing below.

The numbers of lions have steadily decreased in Africa, their way of life threatened by human development. Knowing this, I was especially appreciative that they allowed me to observe and photograph them going about their daily lives in Zambia.



*Next issue, "Birds and Hippos:
From the sublime to the powerful!"*

DPI-SIG Magazine - September 2016



How to Create an Action in Photoshop



By Lorri Freedman

For this tutorial I'll create a black & white action, starting with this image I took in NYC:



The first thing I need to do is go to the **Window** menu. Then I'll select **Actions**:

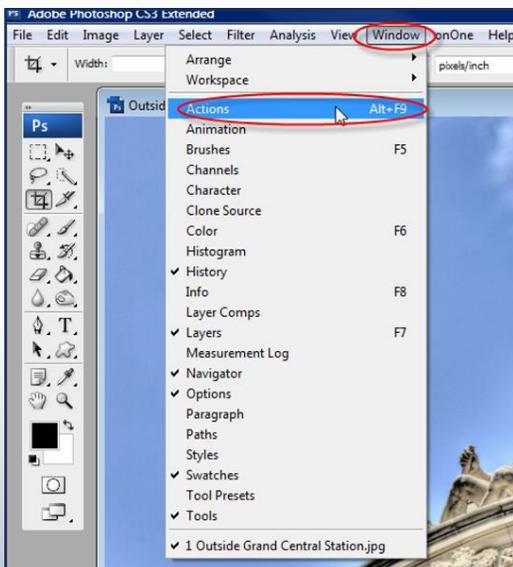


Fig. 2

Now the **Actions** palette has come up. What I have to do here is create a set, so I'll click on the "create a new set" icon:

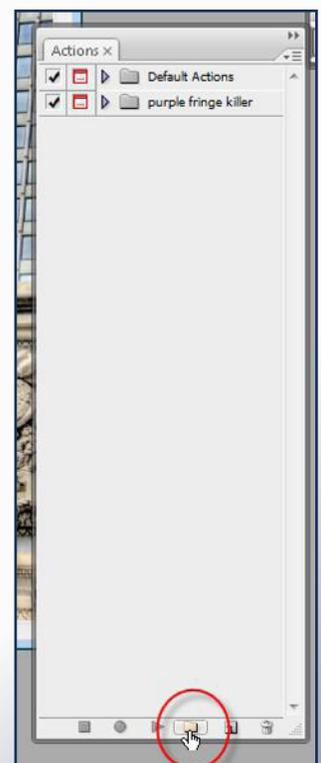


Fig. 3

How to Create an Action in Photoshop

Here the **New Set** dialog box comes up and I'll rename it "Black & White". Then I'll click **OK**:

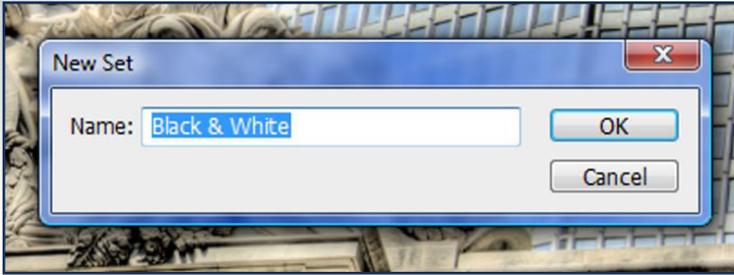


Fig. 4

In Fig. 6, the **New Action** dialog box comes up, and I'll name it "B&W":

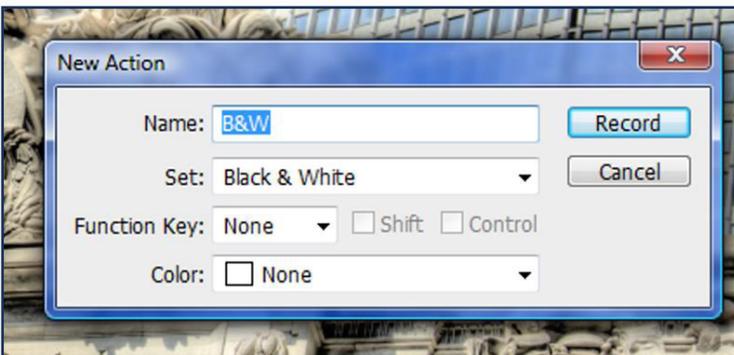


Fig. 6

Now I'll click on the "record" button (Fig. 7). The next steps I take to create a black and white photo will be recorded into this action:

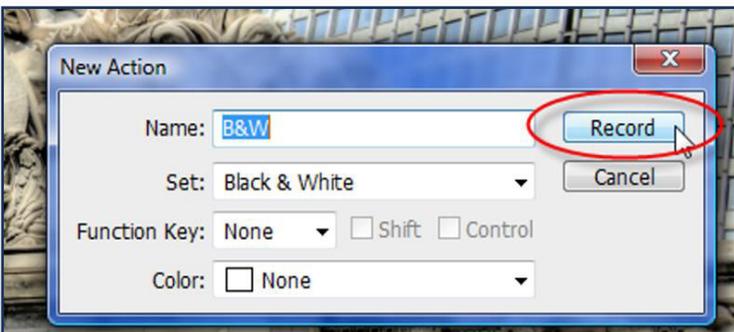


Fig. 7

Now, in Fig. 5, I need to record the action, so I'll click on the "create new action" icon:



Fig. 5

Now it's time to make the black and white photo in Fig. 8. I'll go to **Image/Adjustments/Black & White**:

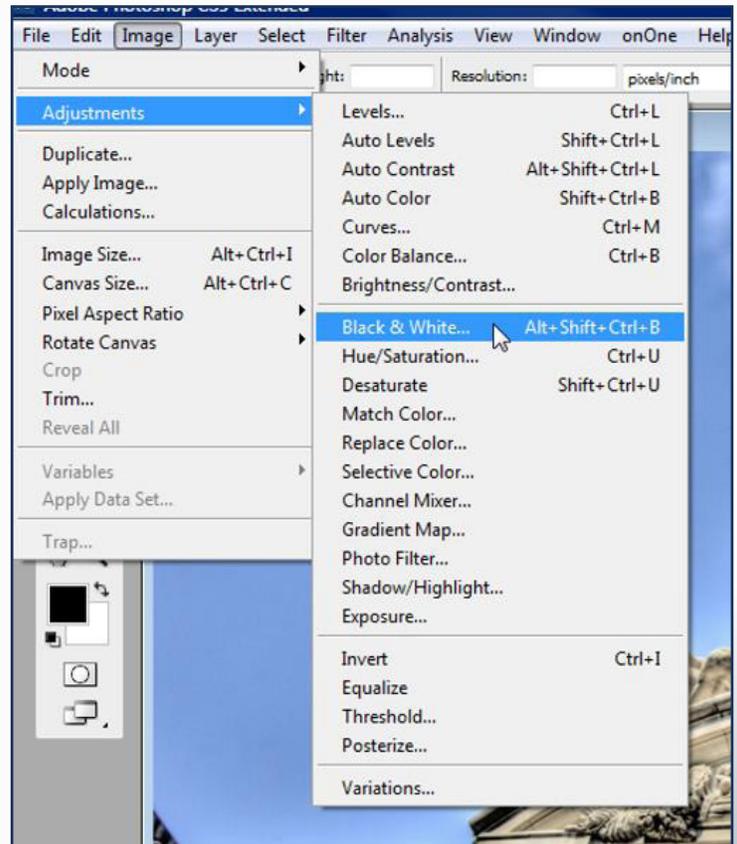


Fig. 8

How to Create an Action in Photoshop

In Fig.9, the **Black and White** dialog box comes up. I'll move the adjustment sliders to my liking, and then I'll click **OK**:

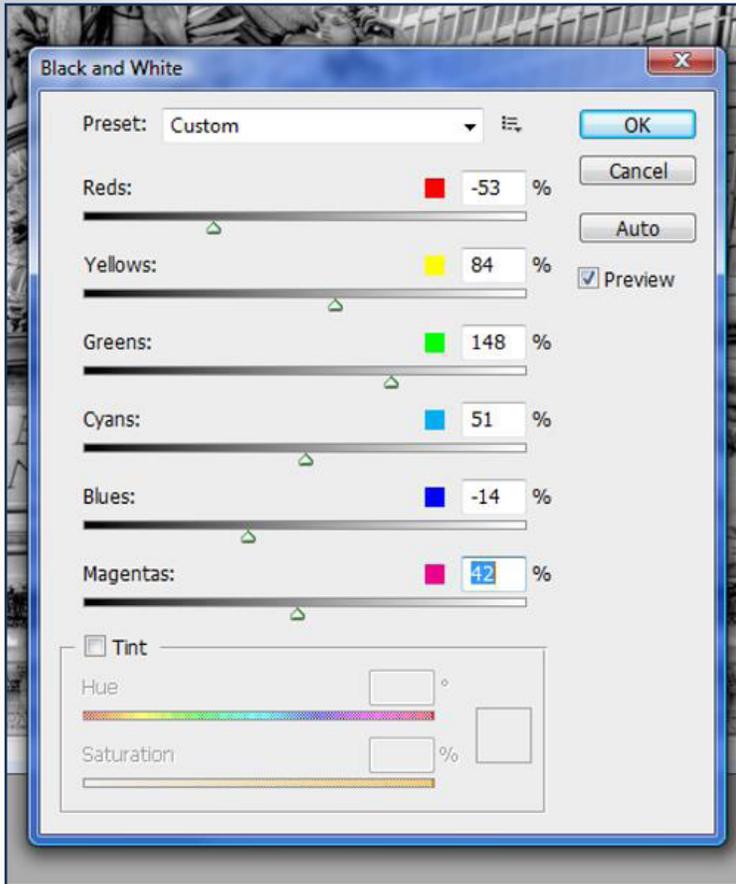


Fig. 9

Now I want to add some brightness and contrast. So, I'll go to **Image, Adjustments, Brightness/Contrast**:

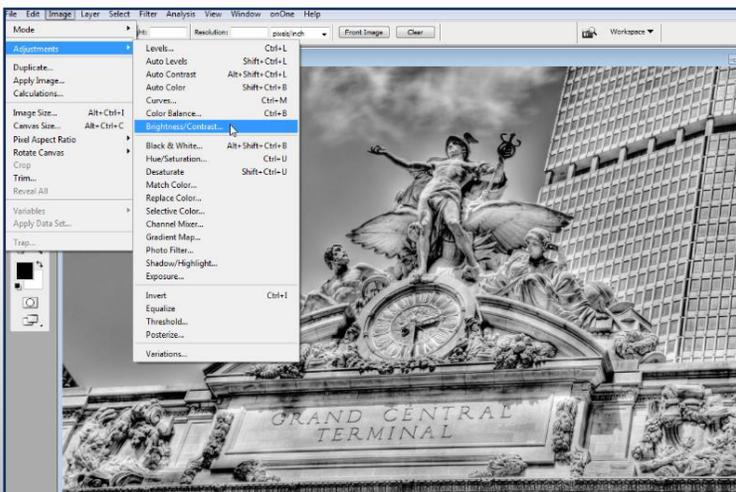


Fig. 11



Fig. 10

You can see in Fig. 10 the black and white conversion was added to the **Actions** palette:

The **Brightness/Contrast** dialog box comes up and I'll make my adjustments. When I click **OK**, it will be added to the action:

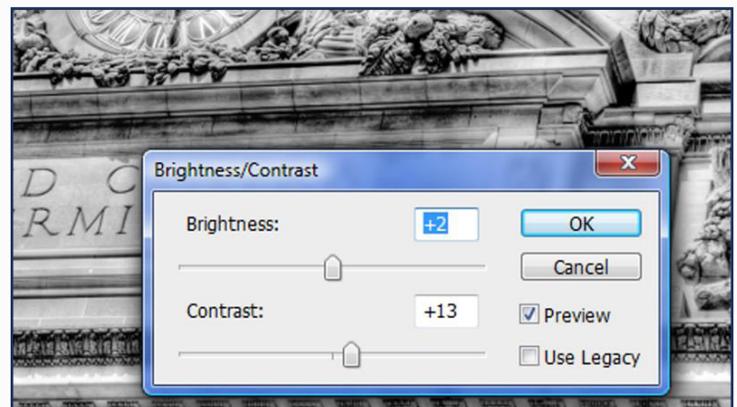


Fig. 12

How to Create an Action in Photoshop

In Fig. 13 it's added to the **Actions** palette:

Before I stop the recording I'm going to save the action (Fig. 14). Here I'll open the options for the Actions palette:

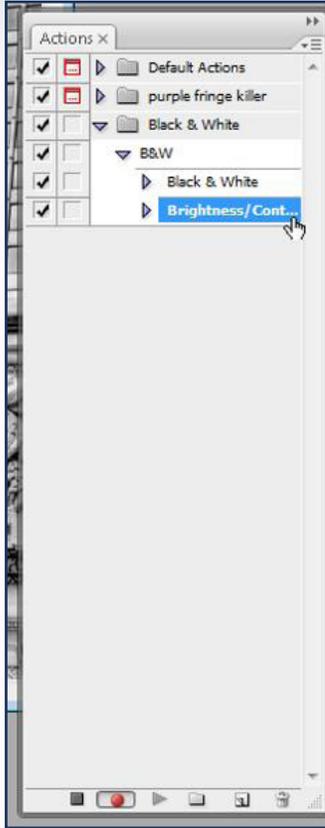


Fig. 13



Fig. 14

When the option bar drops down, I'll pick **Save Action**. Then I'll click **Save**:

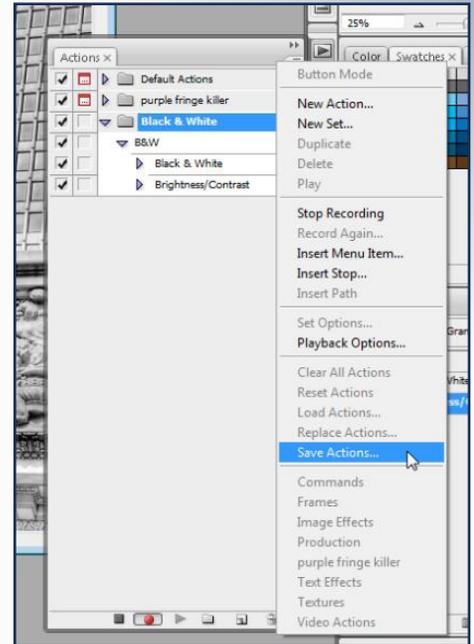


Fig. 15

Now I can stop the recording by clicking on the square "stop" button (Fig. 17):

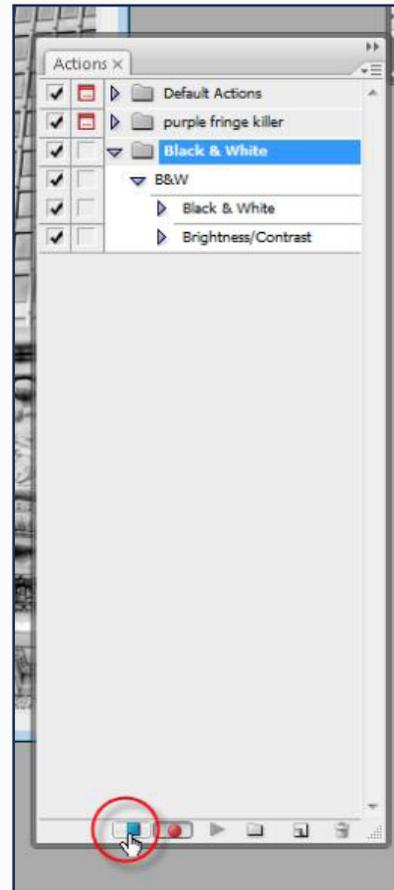


Fig. 17

When the folder comes up (Fig. 16), I'll just click **Save** again:

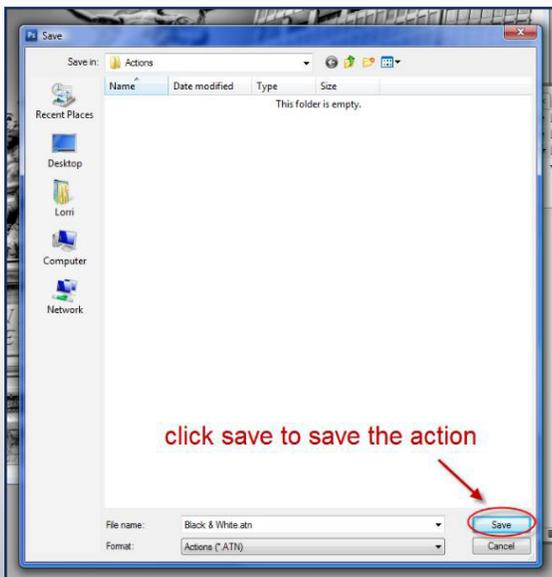


Fig. 16

How to Create an Action in Photoshop

After I hit the stop button (Fig. 18), all the icons turn gray:

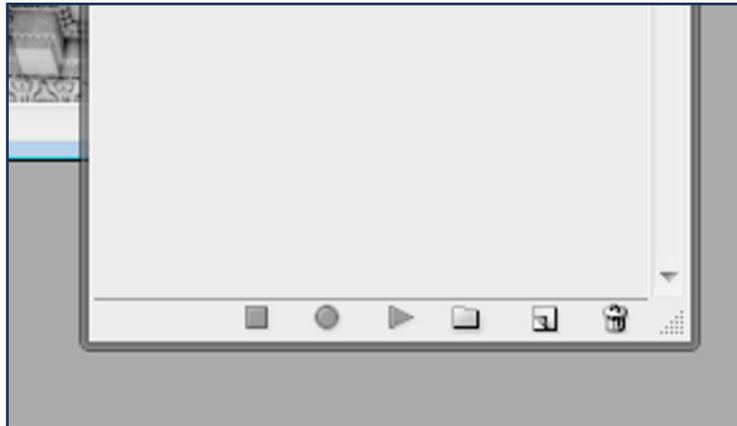


Fig. 18

To play the action later on with a different photo, I'll make sure the B&W action is active. Then I'll just click on the "play" button at the bottom of the palette:



Fig. 19

Have fun!

"Inspiration and illumination"

Uncommon Views of Southwest Florida Nature



by Dave Graff

**As a nature photographer,
I'm always looking for "Inspiration."**



Sometimes inspiration comes from looking at others' work, sometimes it comes from seeing something I haven't ever seen before – or simply discovering the beauty of a critter by looking at it in a new way. The best inspiration can be a combination of two things: a photographer who shows you amazing secrets of nature along with photographs that take your breath away.

To me, David Liittschwager (liittschwager.com) is that type of photographer. I first saw his work several years ago in National Geographic. His photographs of marine plankton, fish and invertebrates blew me away. It was their detail, sharpness, colors and composition! I wanted to be able to do that!

A couple of years ago I had the great fortune of attending a 2-day workshop where David instructed teachers to help expand his "One Cubic Foot" biodiversity survey project (another National Geographic article, and a book). David shared his knowledge and passion for the environment as well as how he developed his technique for capturing such stunning images in the field and the studio. Speaking of which, David is a former assistant to Richard Avedon, so he's spent his fair share of time working in a pretty famous studio.

I, on the other hand, haven't really worked in a studio. Well, I did for about a week in college until I discovered that the company and I had different understandings about the pay involved in an internship. My idea was some. Theirs was none. So, our relationship and my studio experience pretty much ended there.

So how could I take Liittschwager-esque photos? It was a question rolling around in the back of my head for quite a while. I didn't have \$10-15k worth of equipment, which he uses to make such stunning images (Fig. 1). In fact, his tripod alone cost more than most of my lenses combined. How could I do this on the cheap? It turns out I couldn't do it really cheaply, but I could do it for a lot less than 10-grand.



Fig. 1 "Liittschwager Rig"

One of the secrets of his technique involves illuminating the subject from underneath, such as the transparent structures and tube feet on this Sea Star (Fig. 2). The underside illumination can reveal details that would otherwise be hidden, if shot on a black background.

Liittschwager uses a remotely triggered flash under the subject with a lens that helps focus and concentrate the light. I've got a portable flash unit that can be triggered by a remote. I don't have a fancy flash focusing box, but I do have a plastic diffuser panel that illuminates a wider area and gives me the white background I need for most cases.



Fig. 2 "Sea Star"

But how does he make animals look like they are suspended in nothing but white space? Since a lot of the subjects David works with are small marine organisms, he uses something called a "Watch Glass (Fig. 3)," which is a shallow concave dish that resembles a giant glass contact lens and contains enough water to cover the subject. Watch glasses can be purchased pretty cheaply from a chemistry supply store. Be advised though, the optical quality of the glass can vary greatly. Buy cheap, get cheap applies here. Also, be aware that there may be a brand name embossed on the bottom of the watch glass. If your subject moves over the embossed area, you'll have to digitally remove it.



Fig. 3 "Watch Glass"

Next, you'll need a stable way to suspend the watch glass so the flash can illuminate it from below. Again, a quick visit to a chemistry supply store will help here. You can get a ring stand and an appropriately sized ring support for less than \$30. I use a 5-inch watch glass and a 5-inch ring support because some of my subjects are a few inches long. The wide watch glass allows me to have enough water in the dish to keep most, if not all, of the critter underwater. This allows for its comfort, flash glare reduction and to have soft-bodied animals appear full and in their natural state, rather than slumped over by the weight of gravity. Fig. 4 shows flash glare from a subject too large to be completely immersed in my largest watch glass.



Fig. 4 "Warty Dorid"

At this point we've got illumination from the underside from the remotely controlled flash, the stand, watch glass, and ring support. We still need a tripod, an SLR camera, a macro or other close-up lens, a subject, and a way to light it from above.

In Fig. 5, I have an inexpensive Bogen tripod with a very basic tilt head. Nothing fancy here. David mounts his camera under his tripod. He adjusts the height carefully and accurately with a crank that he locks in place. I just adjust the legs until it looks right. I mount my camera (Nikon D300) on the head and tilt the head until it is perpendicular to the floor. My macro lens is a Nikkor 105mm, but you could use other length lenses depending on the size of your subject and the amount of magnification you need.



Fig. 5 "Graff Rig"

“Topside” illumination and remote flash control for my pictures comes from the Nikon R1-C1 Close-Up Speedlight Commander Kit. The Commander mounts on the camera flash hotshoe. It allows me to control the output from all flash units. I sometimes use just two flashes, other times three, it depends on the amount of light I need and the effect I’m looking to achieve. Typically, you’ll want to have some degree of side illumination to give your subject depth and texture as illustrated in the image of the Pygmy Sea Cucumber (Fig. 6).



Fig. 6 "Pygmy Sea Cucumber"

If you shoot with a flash directly from above and below your subject, it will look fairly flat and without as much dimension as it would if you have a top flash off camera and at an angle. David has a bracket so he can accurately control the angle of the flash, which makes it much easier to adjust and get the exposure you are looking for. I just hold one of the remote flashes in my hand and vary the angle and closeness until I get the effect that looks best on my subject.

Another reason you don’t typically want to shoot straight down on your subject, especially if you use a watch glass with water in it, is because a direct flash will bounce a reflection right back at the camera and cause glare. Glare will give you an unusable image. Trust me.

You may also find that when shooting your subject you will need to turn off any overhead lighting. The ceiling lights can show up as reflections on the water’s surface. Typically, I’ll try to get the focus as close as I can with the light on and if my subject isn’t moving too quickly.

Then I’ll just turn off the light and start shooting as I check focus and exposure after each shot. If my subject is a little more mobile then I’ll turn off the light and use a handheld flashlight to fine tune focus before I hit the shutter release. Additionally, you may want to set a short timer to avoid any movement of the camera when you press the shutter release.

So there you have the basics. It definitely takes some experimenting to get the light levels right, the correct distances of your subject from the flash, diffuser, etc. You will need to try different distances to avoid shadows and to ensure enough illumination through the diffuser to fill your frame with the white background. If you do try a setup like this, please fine tune your techniques on inanimate objects so you aren’t blinding them with flash as you tweak your set up. I generally use a dry watch glass with shells or large bolts, something with texture and depth to test the focus and lighting before I switch to my real subjects (Fig. 7).



Fig. 7 "Shell Test"

This system of illumination from behind and in front of the subject works well for all sorts of subjects. For example, a watch glass and ring stand aren’t needed if you take a picture of a caterpillar on a twig (Fig. 8). For Fig. 8, I just needed to set up the background flash and diffuser card on a table in my office. I then secured the twig out of frame and shot with one front flash and a backlighting flash.



Fig. 8 "Sphinx Caterpillar"

A little bit of post-processing helps clean up the images and remove sand or other artifacts you don't want in the image. In Photoshop, I start at levels with a duplicate layer and select the white eye-dropper and click on the background to brighten it up if it isn't already all white. After adjusting the white level, I'll manually adjust the black level and midtones. Finally, I'll look for debris in the image and clean it up with a brush tool at 255 for pure white (Fig. 9 and Fig. 10).



Fig. 9 "Porcelain Crab"



Fig. 10 "Lobster"

David Liitschwager's work, both as a photographer and a conservationist, was for me a powerful and continuing source of inspiration. I've learned some of his techniques and captured images of some surprisingly beautiful native marine life. Now my challenge is to take these skills and craft them into something more than just a mimic. I need to add a bit of my own character and perspective. I need to make this new technique my own and be energized and excited by the results. Finally, I hope to use my images to inspire others to recognize, appreciate, and value the amazing life that is all around us here in southwest Florida.



Inspiration and Illumination:
Uncommon Views of Southwest Florida Nature

About Dave Graff:

Since childhood, nature has been a source of wonder and inspiration for Dave Graff. He specializes in nature and macro photography. He currently works at Rookery Bay National Estuarine Research Reserve as a naturalist and educator where he leads on-the-water marine science field trips for high school and college classes.

Dave graduated with a degree in photocommunication (photojournalism) and psychology from the University of Miami. Following graduation, Dave spent four years serving as a Peace Corps volunteer on the tiny West African island nation of São Tomé. While in the Peace Corps, Dave taught health classes and developed and led a sea turtle conservation program.



Lightroom's Hidden Features by RL Caron



As an increasing number of people use a laptop as their main and only computer, often without the assistance of a large secondary monitor, Lightroom's necessarily crowded user interface often uncovers vision problems, even eye charts keep hidden.

There is, in *Preferences > Interface ...* a selection to make the type slightly larger. And I mean slightly. You'll have to re-start Lightroom to effect the change, if it can be called that, but it can extend the time one can use Lightroom before eye fatigue sets in.

Should that adjustment to Lightroom's type size fail to do the trick, Jeffrey Friedl — a most prolific producer of plug ins and workflow aids — offers a Configuration Manager utility that makes another incremental change possible. Check Jeffrey's blog here:

<http://regex.info/blog/lightroom-goodies>

This is getting down “under the hood” to a fairly deep extent, but I have never had a problem with any of Jeffrey's tools or plug-ins.

Now, remember this is shareware — meaning if you actually benefit from Friedl's genius in writing computer code, you are morally committed to make a donation. The amount is left to the user — and if you can only spare a buck or five, so be it.

However, if there are gold plated fixtures in the lav of your private jet ... well, you get the point.

More

Lightroom's Hidden Features by RL Caron

Breadcrumb Trail a.k.a., The Breadcrumb Bar



It's not all that unusual in a Lightroom workflow to be editing from several narrowed selections — such as folders, collections, smart collections, temporary collections, or even the totality of the primary catalog itself ... named All Photographs.

Remembering the previous subset of images is difficult enough in the concentration of an editing session, but trying to navigate from memory three or more steps into the past is a near impossibility. Unless, of course, one invokes a little-known feature built into Lightroom called the ‘breadcrumb trail’ that enables stepping forward and backward through all one's previous visits to selective groups of photos.

Officially, it's known as the Breadcrumb Bar — and it's part of the Filmstrip, which can be toggled on and off with the F6 key. Once made visible, the Filmstrip will display two easy methods of rapidly accessing previously active folders and collections: either select one of the two arrows on the left side of the area atop the Filmstrip or click on the text that shows the active source of the current view.

The arrows will step you back or forward while a click on the current source designation will open a list of all recent sources in reverse order.

This tip alone will save miles of “mousing around” the screen trying to find and maneuver scroll bars — and halt endless sampling of folders and collections attempting to find a relevant but suddenly missing element of your editing scheme.

Think of this as a GPS built into Lightroom: it knows where you've been. If you get lost, all you need is to know how to ask.



Top 10 Tips To Better Sports Photography



by Sonny Saunders

*Relax and think, what is my subject? What kind of 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 sports photography involves being in the right spot at the right time to capture your subject at a precise moment. Each sport has its own “hot” spot. Taking the time to learn the game will help you be ready to capture that great action shot. Depending on the sport, and your desires, you might have to use more than one camera.

TWO

Always be ready to snap that quick shot, you never know what action is about to happen. For fast moving sports don't focus on where the action is, but where the action will be.

THREE

Practice your panning technique before the event. Learn to follow through. A little practice may result in you getting that great action shot. In order to show movement while panning, you must have an appropriate background. A clear sky will not produce a blurred background.

FOUR

A wide range of lenses or a large zoom range is required for most sports photography. Everything from fish-eye to 600mm can be required to cover all aspects of a certain sport. A 70-300mm zoom lens is a good minimum choice for most sideline sports.

FIVE

If possible, use a tripod or monopod to give you the steadiest platform. Determine early on if single frame or continuous drive mode is best. If you choose continuous, make sure you have large enough memory cards to handle the fps (frames per second) rating and burst rate of the camera.

SIX

Use as high a shutter speed as possible. 1/1000 is a minimum for most sports photography in order to stop the action. For very fast sports, such as basketball, hockey, horse racing etc. 1/2000 or 1/2500 will be required. Many more details can be seen when you use a very high-speed shutter. You can select a desired shutter speed by using shutter priority mode or use aperture priority mode and select the fastest aperture (smallest *f/* number) that will produce the minimum acceptable depth of field which will give you the fastest shutter speed possible, depending on the amount of light available.

Top 10 Tips To Better Sports Photography

(Continued)

SEVEN

If permissible in low light, you might have to use a flash, or you will have to increase the ISO to maintain the minimum acceptable shutter speed. You can also use your flash with a shutter speed below the camera sync speed and produce pictures with motion blur to show some action.

EIGHT

Have the necessary protective equipment to protect you and your camera and equipment from the environment, which can be wet and cold. Outdoor sports photography can be very hard on your equipment. Keep your equipment clean and dry. Always have extra batteries and media card.

NINE

Anticipate the action, visualize where the play will be when the shutter opens. Try and get in a different position than the other photographers. Sometimes, often, different is just as valuable as great.

TEN

For some sports, such as golf, a camera with a silent electronic shutter is required. A flip out swiveling LCD display can be very handy, if you don't want to be conspicuous.

NOTE

RAW VS. JPEG

If your camera doesn't have a fast fps (fast frames per second) or large buffer to provide a large burst rate, to handle a continuous long stream of images, consider shooting in JPEG which will produce much smaller files. Newer D-SLR also offer s-RAW and m-RAW which produces a smaller RAW file image.

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.

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Blending In A Natural Looking Moon

In Photoshop

by Bob Brown and Johnny a.k.a., Dr. Deadsoil



Who is Dr. Deadsoil? He is an expert in Photoshop, Illustrator, After Effects, Flash, Dreamweaver, various advanced video and audio software and a pretty darn good drummer.

So, you went out and took a really nice landscape shot with your wide angle lens, and with a large moon in the background. You get home only to discover that same moon now looks mighty puny, not like you remembered it. To accommodate more foreground, that wide angle lens pushed everything back, including your moon. This scenario is not a problem if you use a telephoto lens, and all of your landscape is in the far distance. Or, what if there was no moon at all but you want one in your final image?

Generally speaking, if you've seen one clear night with a full or partial moon, you've arguably seen them all. The moon hasn't changed in a zillion years, except for the stuff we left behind after our moon landings. Go out and take your telephoto lens and capture several shots of the moon by itself during different phases and conditions. Then create a go-to file of your various moon shots.

Let's say you now want to use one of your moon shots in your cityscape or landscape image. A simple solution is to do a cutout of your moon. Then cut-and-paste or drag-and-drop it into your image, via Photoshop. The problem with a straight cutout of the moon is it looks unnatural and like a cut-out. In order to look natural, it needs to blend into the environment of the target image.

In Photoshop, there's usually several ways to get the same or similar result. The large image to the right was nothing more than a practice image to blend in the moon above my garage. I shot that with a wide angle lens, which made the original moon above the garage rather small, but it was there. I did all kinds of stuff to get that larger replacement moon to naturally blend in.

This is where my friend Johnny comes in. He makes videos under the name, "Dr. Deadsoil." Don't ask! I've known, and been friends, with Johnny since 1971. He probably knows Photoshop better than the folks who created the program. I showed him my Moon Over My Garage image. He was very impressed with the result of my moon blend.

He then asked me how I went about creating that blend. Talk about bursting my bubble, he then said, "Ya know, there's a much easier and better way of blending in a natural looking moon." "Well, this is exactly the reason why I didn't explain how I did my version because he showed me his and it was indeed easier with as good or arguably better result.



"Moon Over My Garage" (Final practice image)



1st - General Exposure



2nd - Background Exposure



3rd - Garage Exposure



Moon from file

Note: On November 25, 2015, the 1st shot was an overall exposure, the 2nd was for the background (not used for final), 3rd for the garage and clouds. The moon was a standalone shot taken November 19, 2013.

Blending in a Natural Looking Moon

This tutorial is Dr. Deadsoil's method for "Blending In A Natural Looking Moon."

Note: This tutorial is relatively simple; however, it will require some very basic working knowledge of Photoshop. Also, you'll notice I included a lot of shortcut keys. I use them all the time, big time saver.

The moon in this tutorial is a random stock image from Google Images. Just FYI, it's easiest to work with a moon image against a mostly black background.

Step 1

Find and open your moon image. Go to **File > Open...** or **Ctl + O** (Command + O on a Mac) (A). Notice the shortcut key is to the right of the word **Open...** (B).



Step 2

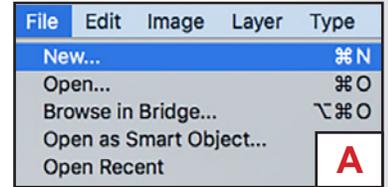
Make a selection of the moon. Now copy that selection, **Edit > Copy** or **Ctl + C** (Command + C on a Mac).



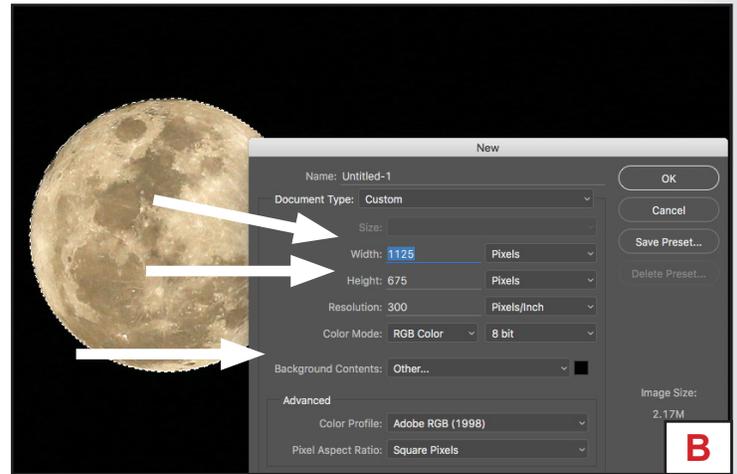
Step 3

In the **File > New...** or **Ctl + N** (Command + N on a Mac) dialog box (A), add 1000 pixels, not Inches, to the **Width** and **Height**. My sample image shows 1125 x 675 (B). I'm going to add 1000 pixels so that it has 2125 Width x 1675 Height.

Set the **Background Contents** to Black. Select **OK**. If your moon was round, you should now have a black square image.

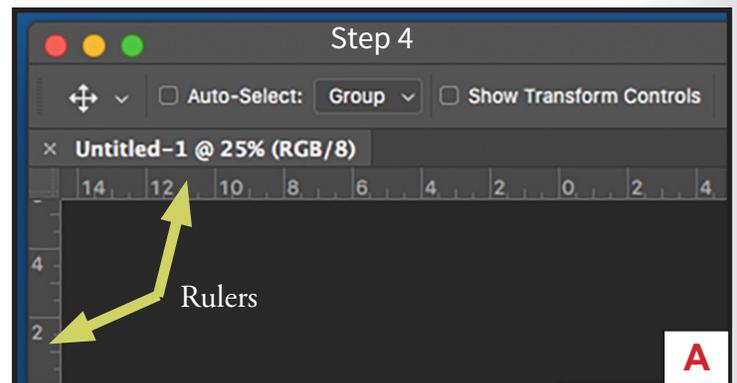


We will now work exclusively from this new file.

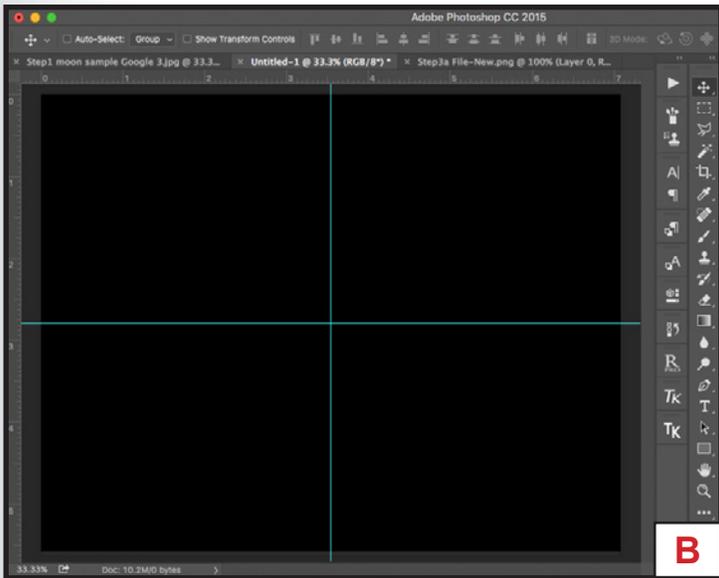


Step 4

Make sure your Rulers are active, **View > Rulers** or **Ctl + R** (Command + R on a Mac) (A). Place your cursor on the top horizontal Ruler, **Left Mouse Click** and pull the cursor down towards the center of the image. A horizontal line will snap in place at the center of the image. Repeat the same thing with the left vertical Ruler. It too will snap to the center. It should now look like crosshairs (B).



Blending in a Natural Looking Moon



Step 5

Your moon should still be active on the Paste Board. Paste in your moon image, **Edit > Paste** or **Ctrl + V** (Command + V on a Mac). In the Layers Palette, rename that same moon layer to "Moon." Notice the moon snapped to the centerpoint.

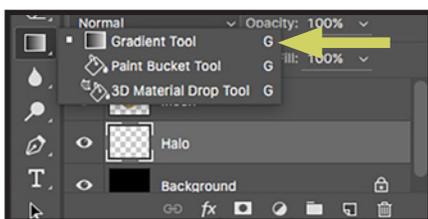


Step 6

Highlight the **Background** Layer. Go to the Task Bar and select **Layer > New > Layer...** Rename the new layer, "**Halo.**" The new Halo Layer is now under the Moon Layer.

Step 7

Highlight the Halo Layer. Then select the **Gradient Swatch Tool** on the **Tool Bar**.



Step 8

Set the Color Picker so that **White Color Picker** box is on top. The **X** key switches the two Color Picker boxes back and forth (Foreground to Background). In this case they are set as black or white.



Note: If you want to intensify the glow effect on your Halo at some point, just duplicate the finished **Halo** Layer (Halo copy).

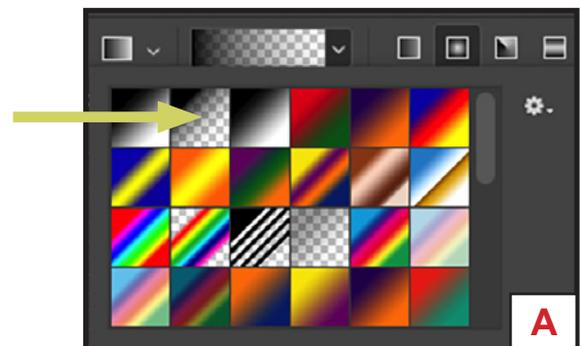
If want to reduce the intensity of your halo glow, you could reduce the opacity of the **Halo** Layer until it blends satisfactorily into the environment of your final image.

For this tutorial, we'll be making only a white halo. I'm sure you noticed our sample moon has an amber hue. If you want your glow to match the hue of the moon, just click on the **Foreground Color Picker** box (shown in Step 8). The **Color Picker** dialogue box will open. The cursor will become an **Eyedropper Tool**. Place the eyedropper on the **Moon** image and click. The **Foreground Color Picker** box will become the same color as the moon. It will also be the color of the halo glow when you get to Step 9.

Step 9

Set the Gradient Options Edit box from Foreground to Transparent (2nd box) (**A**) and the Gradient Tool to Radial (**B**). Place your cursor on the centerpoint of the crosshairs and drag the cursor about 85% outward along the line in any direction. You now have a halo (**C**).

Note: If you feel you need a larger halo but you're getting too close the canvas edge or beyond the canvas edge, simply enlarge the size of the canvas. Keep your halo shy of the canvas edge so that it doesn't get partially chopped off.

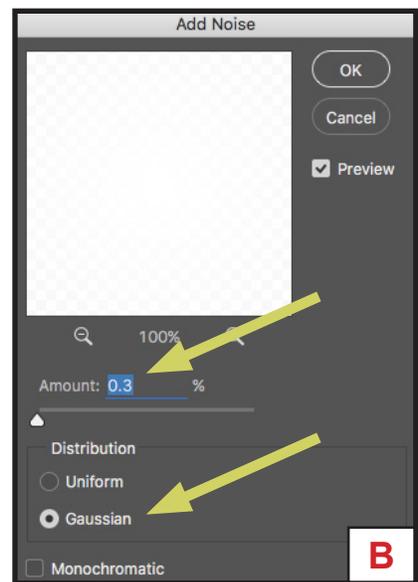
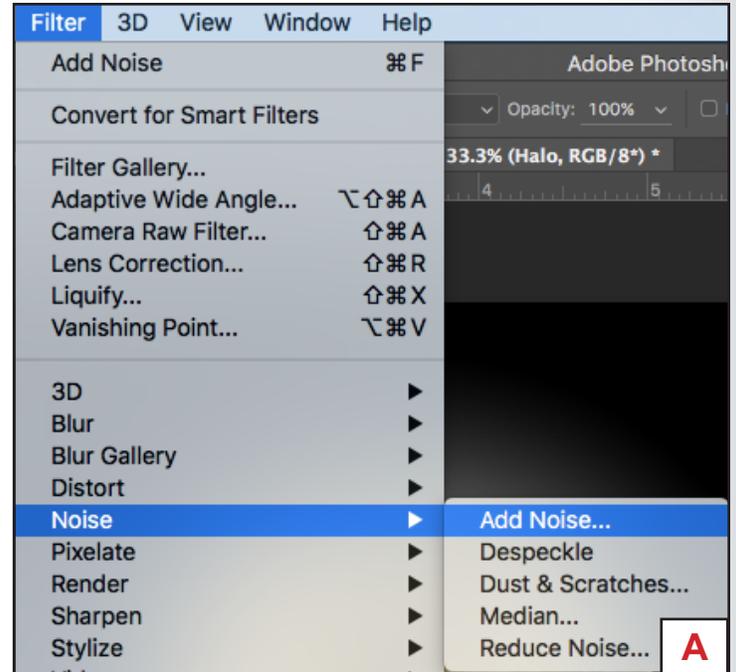


Blending in a Natural Looking Moon

Step 11

With the Halo Layer still highlighted, go to **Filter > Noise > Add Noise...** The **Add Noise** dialogue box will open (A). Set the **Amount 0.2 - 0.4** (B), which is a safe area. Select **Gaussian** then **OK**.

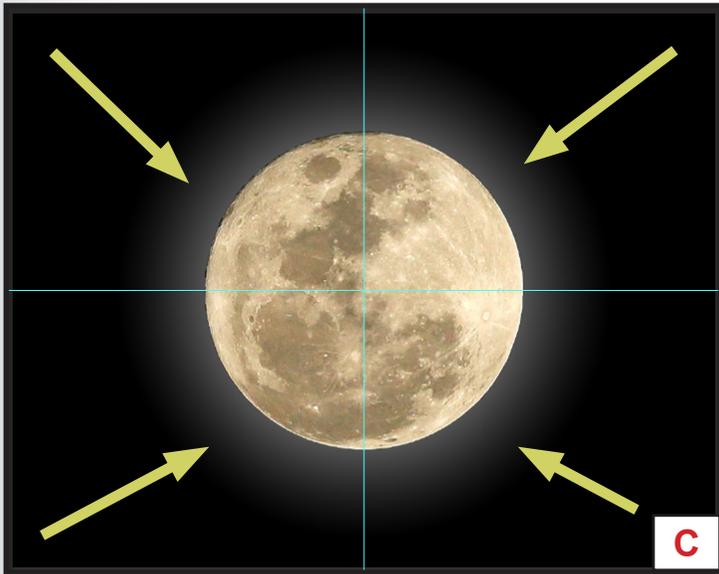
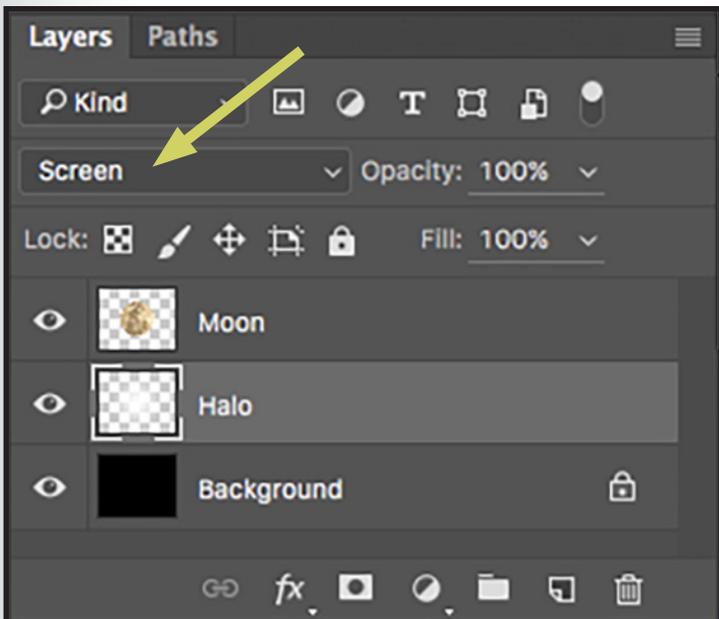
Note: This is a bit on the technical side but the reason we add noise is to match the natural occurring image noise produced by our cameras. The halo is a Vector image which is 100% smooth and won't match the noise in the target image. You may not see your camera noise but it is there.



Step 10

Make sure your Halo Layer is selected. From the **Layers Palette Blending Mode** dropdown box, change the Blending Mode to **Screen**.

Note: You probably won't see much of a difference here but, **Screen Mode** will allow for a better halo blend into the background of your target image.

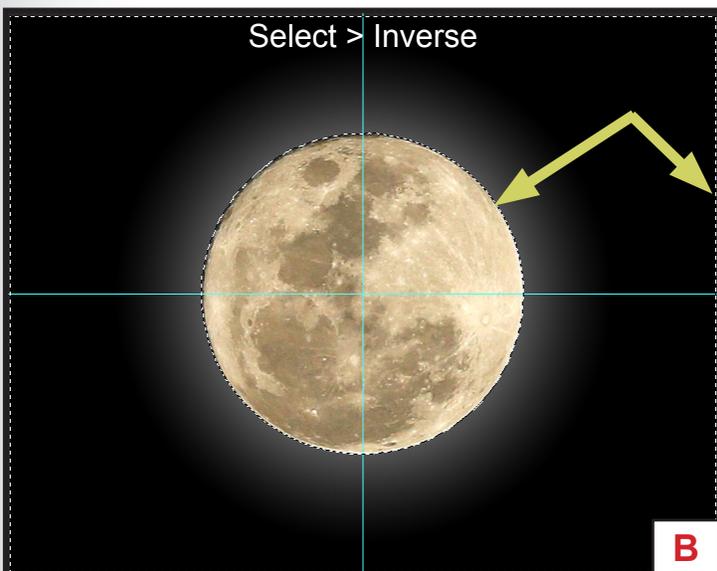
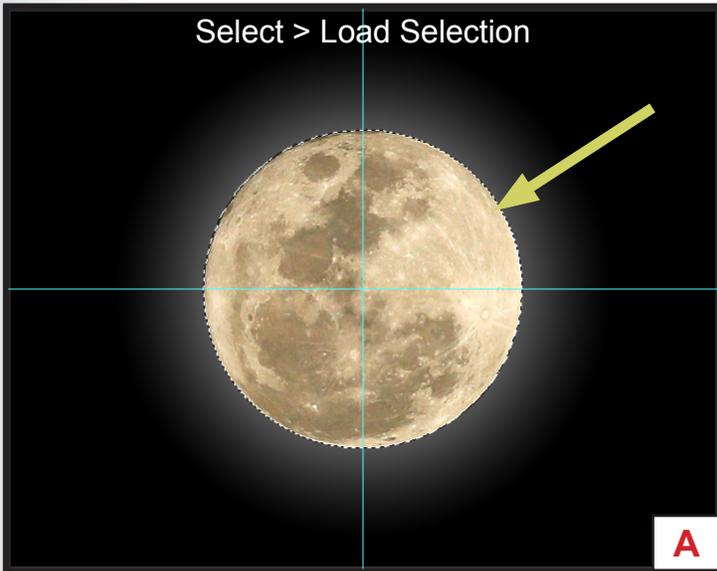


Step 12

Highlight the **Moon** Layer. Go to the Task Bar and choose **Select > Load Selection...** or **Ctl + Click** (Command + Click on a Mac) on the moon icon in the Layers Palette. If you used the Task Bar, select **OK**. You will now see the marching ants around the moon only (**A**). Since we want to expand towards the moon, we'll need to invert (reverse) the selection. Go to **Select > Inverse** to invert the selection (**B**).

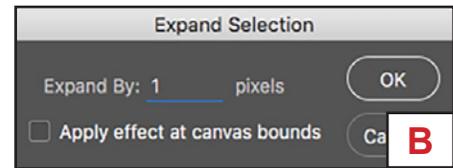
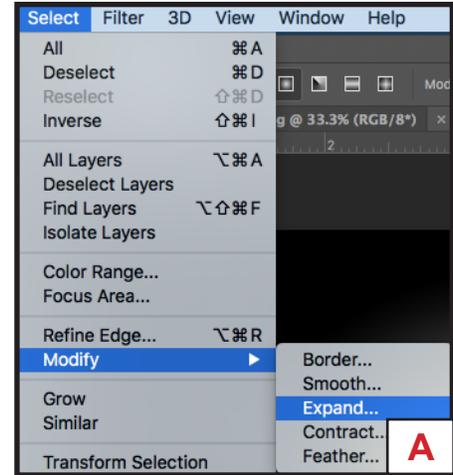
Note: In Step 2, we made a copy/cutout of this moon from another image. Cutouts tend to leave artifacts along the edges but, with **Expand...** we can encroach the marching ants inward one pixel at a time just enough not to include those artifacts. Step 13 takes advantage of **Expand...**

*If your moon has no artifacts, you can skip Step 12.



Step 13

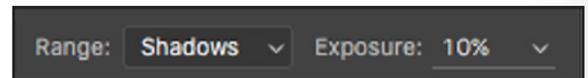
Go to **Select > Modify > Expand...** Start with 1 pixel. Select **OK**. If you feel it's not enough, repeat **Expand...** again at 1 pixel. Keep doing this one pixel at a time until satisfied. If you went too far, step backwards in the History Palette or **Select > Modify > Contract...** by 1 pixel.



Step 14

Once satisfied, and with the marching ants still active, select **Delete** on your keyboard. The final moon will be the only thing left on the **Moon** Layer. Then go to **Select > Deselect** or **Ctl + D** (Command + D on a Mac).

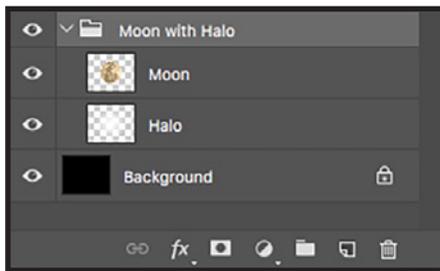
Note: If you notice any dark areas near the edges of your final **Moon** Layer, and you feel weren't supposed to be there, you could simply use the **Dodge Tool** (**O** key) to clean that up. Set the **Range** on the Task Bar to **Shadows** and **10%** to subtly dodge (lighten) those areas. In the case of our sample moon, I did use this Dodging procedure.



Step 15

Now we need to create a **Group** (folder) containing only our **Moon** and **Halo** Layers. Click on the New Group (folder) icon at the bottom of the Layers Palette. A **Group - 1** Layer (folder) will appear as the first layer in the **Layers Palette**. Rename the Layer to "**Moon with Halo**". Highlight only the **Moon** and **Halo** Layers. **DO NOT** highlight the background Layer. Drag only the **Moon** and **Halo Layer** into the **Moon with Halo** folder.

Notice the **Moon** and **Halo Layer** icons shift a little to the right, which indicates they are now in the **Moon with Halo** folder.



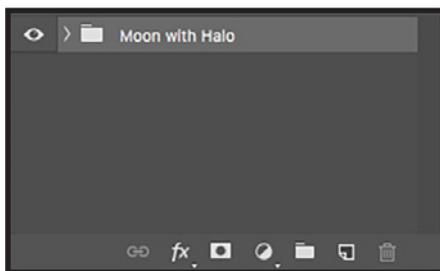
Step 16

Almost done! Drag the **Background** Layer into the Trash (**Delete Layer** icon). Now contract the **Moon with Halo** folder so you only see the folder.

Now, do a **File > Save As...** "**MoonwithHaloMaster.psd**" file. I would save this in the same folder as your moon images.

You can now use this saved moon file to drag and drop into any image.

Note: If you keep the folder contracted, you could work in any Photoshop image. Also, with the folder contracted, you could use the **Free Transform** tool (**Ctrl + T** for PC's and **Command + T** on a Mac) to proportionately resize your moon and halo together. If the halo is too strong in your final image, expand the folder and just lower the **Opacity** on the **Halo Layer** until it looks properly blended.

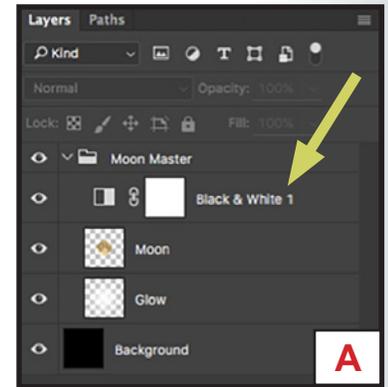


Photoshop final Layers Panel

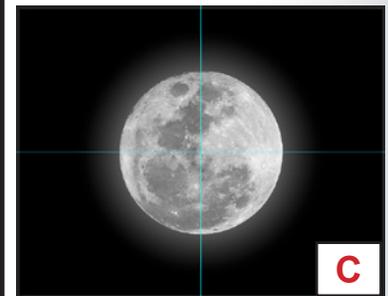
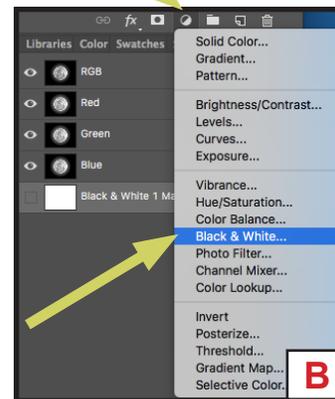
Step 17

Black and White Option

Note 2: Notice this Layers Panel has an added **Black & White 1** Layer (A). This is because the sample moon had an amber tint. Moons often, although not always, have no color. So, I converted it to Black & White. Select the **Adjustment Layers** icon at the bottom of the **Layers Palette** (B). Select **Black & White...** The image will convert to Black and White (C).



Photoshop final Black and White Layers Panel



Final BW Conversion

Final note: If you feel you still need to soften the outer edge of the moon for a smoother and better blend into its environment, just select the Moon again (Step 12).

With only the moon selected, go to **Select > Inverse**.

Next, go to **Select > Modify > Expand...** by 1 pixel if its a small moon and 2 pixels if its a very large moon. One pixel usually is fine.

Then go to **Filter > Blur > Gaussian...** Set the **Radius** at **0.1** or **0.2**.

You've now softened the edge of the moon for the ultimate blend.

Cumbres & Toltec Scenic Railroad

by Benjamin Carp



Under a deep blue sky jammed with a fantasia of bloated clouds, my daughter and I drove 174 miles up into the San Juan Mountains to ride the sunset run of Cumbres and Toltec Scenic Railroad. On the way, we detoured to lunch in Abbiqúi, home of Georgia O’Keeffe and visit the Ghost Ranch where O’Keeffe maintained a studio.



Abiquí Inn was jammed with visitors waiting their turn for a tour of O’Keeffe’s home on a small hill across the road from the Inn. Several years past, I visited her home and was deeply impressed by the starkness of her white walled rooms, vast kitchen, and small bedroom. Back then, the Inn was owned by a local Mosque built on a nearby hill.

Now the Inn is operated as an immense commercial venture with tour groups, cottages, and modern gift shop.

After a short stop at the Ghost Ranch that spread across a deep-red landscape, we pressed on to the high country into the tiny village of Chama tucked against the southern Colorado border.



The railroad was constructed in 1880-1881 by the Denver and Rio Grande RR as part of their San Juan extension.

It is the highest and longest narrow gauge steam railroad in the United States with a track length of 64 miles. Its climb is over the Cumbres pass of 10,015 feet and through the Toltec Gorge, operating between Chama, New Mexico and Antonito, Colorado. Its tracks cross the border between states 11 times during the 64 mile run.

Cumbres & Toltec Scenic Railroad

(Conclusion)



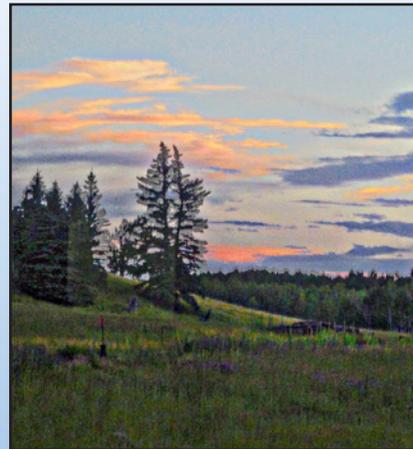
Leaving our B&B with camera and anticipation of elk-herds, grizzly bears, and magnificent vistas, we boarded the train along with a small group of passengers. Black coal-produced smoke puffed off the engine as we tracked through Rio Grande and

Carson National Forests. Most of our path was bordered by rocky ledges, cliffs and formations of odd shapes. Conifers and aspen trees dominate with intermittent mountain meadows. Whenever elk or other animal residents were



spotted, I was never quick enough to grab a decent image. They were blurred, or caught only a small animal body part, or blocked by coal smoke. I soon put the camera away and concentrated on the alpine panoramas.

We disembarked on top of a narrow pass for a stretch and prime-rib dinner served in an opened-covered dining hall set in a wild-flower, canopied, small meadow. Heading back to Chama, the sun began its descending arc dipping below the horizon as we entered the Chama station.



All images taken with point and shoot camera

Wakodahatchee Wetlands & Merritt National Refuge

by Benjamin Carp

Driving over Goodland Bridge through a light-fog makes time seem as still as the air, soundless as a meteorite, breathless as an instant of existence. On US-41East, the fog lifts as the sun sucks moisture off the ground and up into a deepening blue sky. I begin breathing as the road spreads before the car and kingfishers patrol their territory from electric wires along the route.

Today we head towards Delray Beach. On the way we shall explore two different wetlands on the east coast of Florida. It is part of my



Wakodahatchee Wetlands

Wakodahatchee Wetlands & Merritt National Refuge

(Conclusion)

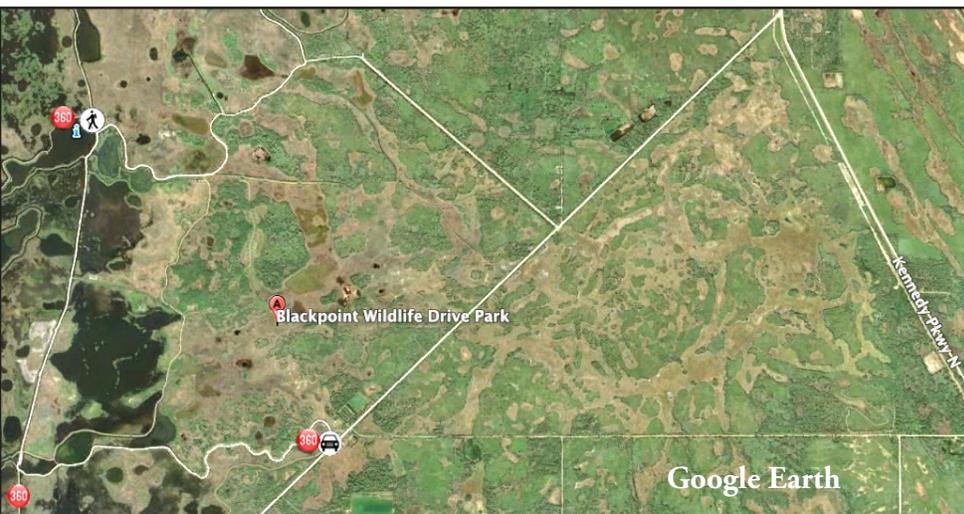


ongoing search for pictures that capture life as I feel it. Jane fancies belted kingfishers. She delights in locating them inhabiting the wires that travel the roads with us. Her delight explodes in pointing out pairs of them. "Look," she shouts "There's one and now see, there's the other. Look at their large head and short tail," she instructs as I bend forward to view the birds. Her theory being that a mated pair patrol their territory together, always together she emphasizes.



We turn north on US-29. Past Copeland, by the Janes Scenic turnoff as the silent Fakahatchee Strand and its supply of ghost orchids fans out on both sides of the thoroughfare, on through the two-house ghost village of Jerome. Signs caution as we speed through panther territory and then turn east onto I-75 for a drive across the Everglades along Alligator Alley.

Moving north, up the turnpike accompanied by slight vehicle traffic on to Delray Beach and the Wakodahatchee Wetlands where wood storks, cattle egrets and other water fowl nested. As we strolled along the wooden path circling three large ponds of filtering water, the air filled with the laugh-like calls of battling egrets, anhingas, and wood storks.



Merritt National Refuge

My excitement grows as I watch teenage cattle-egrets push one another until one falls into the water. Others species seem to duel with their long beaks chomping down on a



sibling's neck. It's a frenzied mayhem of chaotic action unfolding in a natural state. We welcome the exhilaration.

That night we nestled down at a Comfort Inn in Palm Bay, Florida. It was here our experience with fast-food in-



Wakodahatchee Wetlands & Merritt National Refuge

(Conclusion)

tensified with a first-time-visit to Steak and Shake. Their Taco salad, steak burger and cookie ice cream immediately rose to our number-one choice for fast food on the road.

Arriving early at Merritt National Wildlife Refuge, north of Kennedy Center, we greeted a weak low sun in the sky illuminating the entrance to Black Point Wildlife Drive. Water birds were strutting and nesting a stones throw away from where we inched along the one-way, narrow lane. Black-headed vul-

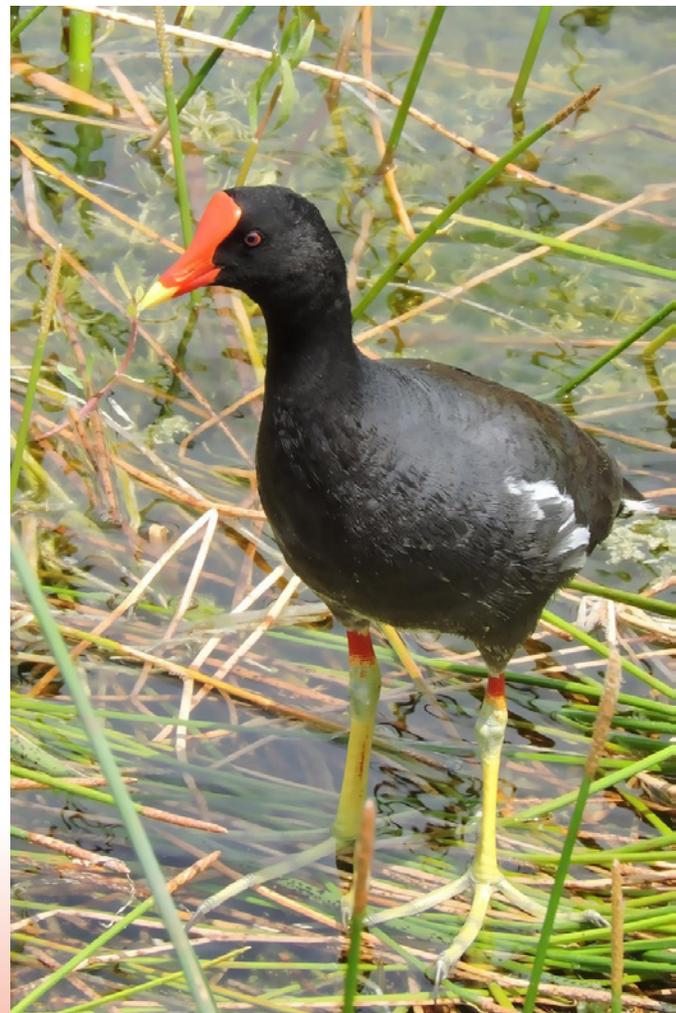


tures mince in flocks along the shoreline. Stilts pace the shallows and ibis' needle the soft earth under the brackish marsh water.

We spooked a squadron of rosette spoonbills that took off and flew parallel to us at a pace that perfectly matched our own, undulating in a sine wave at a fixed point in our vision. A distance ahead of us, the spoonbills soon circled across the causeway settling in a marsh. Without leaving the car, I captured digital data of the feeding birds swishing their bills through the shallow waters in search of sustenance. Image after image recorded their soft rose toned feathers moving along behind their searching spoonbills.



Waves of pleasure washed across my body reminding me of an Epicurus quote: It is not what we have, but what we enjoy that constitutes our abundance.



THE GALLERY



Cape Romano (above)
by Nancy Springer

Date: May 11, 2015
Camera: Canon EOS 70D
ISO: 100
Focal length: 110mm
Exposure: 1/800 @ f/8.0
Lens: EF-S 18-135mm f/3.5-5.6 IS STM



Contemplation (left)
by Nancy Springer

Date: Oct 26, 2014
Camera: Canon EOS 70D
ISO: 400
Focal length: 400mm
Exposure: 1/125 @ f/5.6
Lens: EF-S 100-400mm f/4.5-5.6L IS II USM

THE GALLERY

Continued



Cattle Egret (left)
by Nancy Springer

Date: April 11, 2015
Camera: Canon EOS 70D
ISO: 320
Focal length: 400mm
Exposure: 1/200 @ f/8.0
Lens: EF-S 100-400mm
f/4.5-5.6L IS II USM

Egret Portrait (right)
by Nancy Springer

Date: April 11, 2015
Camera: Canon EOS 70D
ISO: 400
Focal length: 400mm
Exposure: 1/200 @ f/8.0
Lens: EF-S 100-400mm
f/4.5-5.6L IS II USM



THE GALLERY

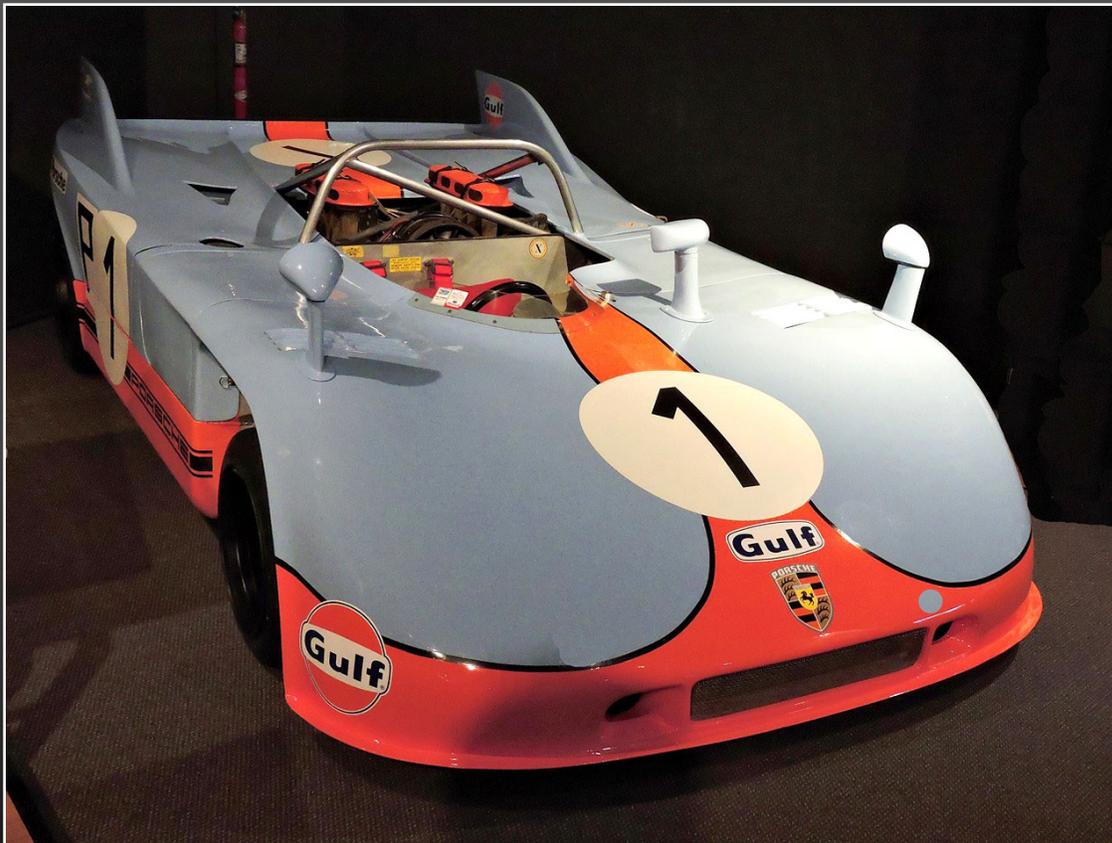
Continued



MG (above)
by Benjamin Carp

Date: April 14, 2016 / **Camera:** Nikon Coolpix P600 / **ISO:** 800 / **Focal length:** 6.3mm / **Exposure** 1/30 @ f/3.8

***Note:** Cars are at REVS Research Institute, Naples Florida



Porsche (left)
by Benjamin Carp

Date: April 14, 2016
Camera: Nikon Coolpix P600
ISO: 800
Focal length: 6.3mm
Exposure: 1/80 @ f/3.8

***Note:** Cars are at REVS
Research Institute, Naples
Florida

THE GALLERY

Continued

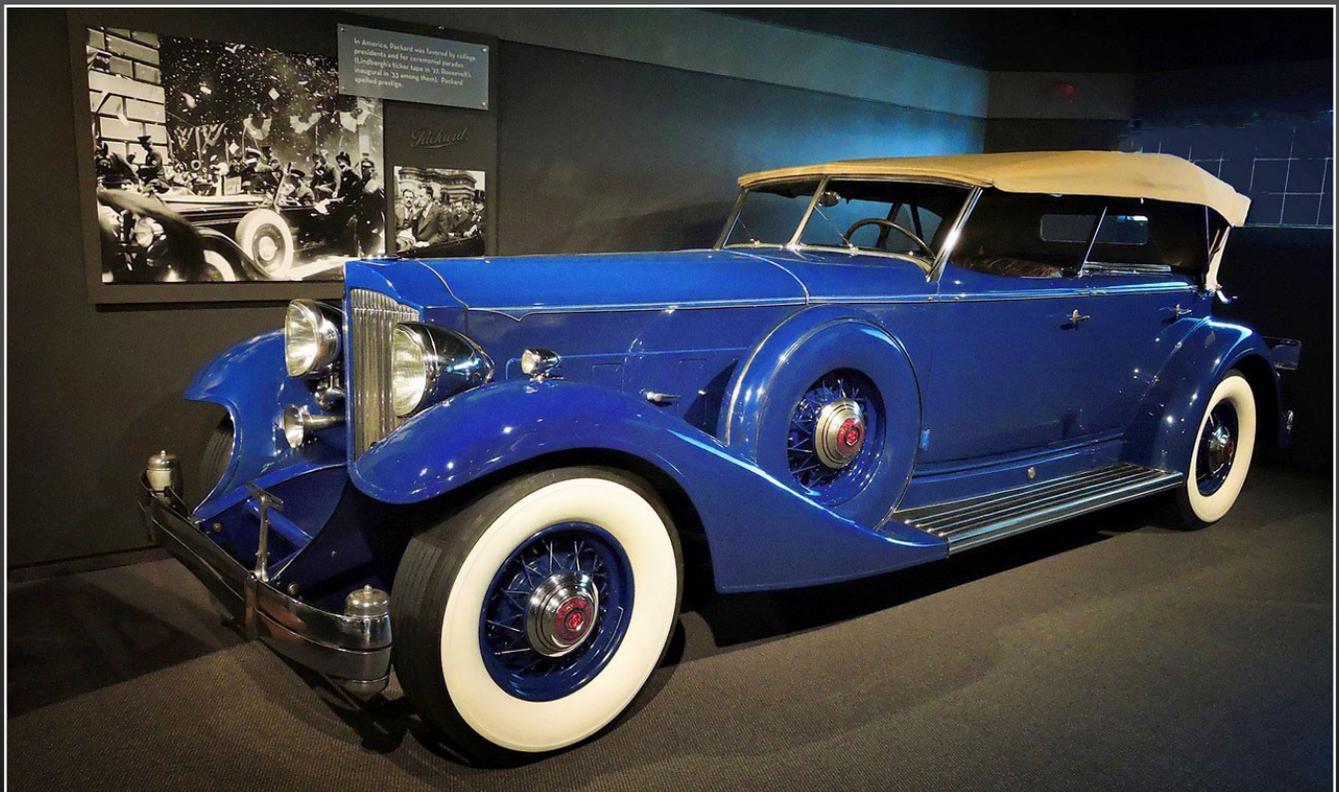


Caminos (above) / Packard (below)
by Benjamin Carp

Above - Date: April 14, 2016 / **Camera:** Nikon Coolpix P600 / **ISO:** 800 / **Focal length:** 6.3mm / **Exposure** 1/30 @ f/3.8

Below - Date: April 14, 2016 / **Camera:** Nikon Coolpix P600 / **ISO:** 800 / **Focal length:** 5mm / **Exposure** 1/25 @ f/3.5

Note: Cars are at REVS Research Institute, Naples Florida



THE GALLERY

Continued



Everglades (left)
by **Edwin Cohen**

Date: December 5, 2014
Camera: Nikon D800
ISO: 400
Focal length: 35mm
Exposure: 1/1000 @ f/9.0
Lens: 28-300mm
f/3.5-5.6



Marco Beach Sunset
(right)
by **Edwin Cohen**

Date: November 26, 2014
Camera: Nikon D800
ISO: 400
Focal length: 42mm
Exposure: 4 sec. @ f/8.0
Lens: 28-300mm
f/3.5-5.6

THE GALLERY

Continued

Pelican back branch
(right)
by **Edwin Cohen**

Date: March 24, 2015
Camera: Nikon D300
ISO: 250
Focal length: 600mm
Exposure: 1/250 @ f/8.0
Lens: 600mm f/4.0



Eagle Lakes Morning (left)
by **Edwin Cohen**

Date: April 15, 2016
Camera: Nikon D800
ISO: 400
Focal length: 52mm
Exposure: 1/1000 @ f/4
Lens: 28-300mm
f/3.5-5.6

THE GALLERY

Continued



King of the Jungle (left)
by Christina Skibiki

This image of the lion is from Kiowachobee. For the background, I used a blurred image of a candle as well as water reflections from kayaking trips. I used layer adjustments and different blend modes to get the finished effect.

Lionesses (right)
by Christina Skibiki



This composite consists of eleven different images. I took the lionesses at the Miami Zoo. I shot the grass/marsh while kayaking on the east river in the Everglades. I shot additional grass and trees while hiking at Fakahatchee. The rest of the textures were different kinds of water reflections. Once again, adjustment layers and blend modes were used for the finished image.

THE GALLERY

Continued



In the Garden (left)
by Christina Skibiki

This photo composite contains six images; one butterfly and five textures. I created the background using textures found on photo shoots, such as the rust, clouds, grass and two different images of water reflections. I used layer adjustments and different blend modes to get the final result.

Whose Bad (right)
by Christina Skibiki

I took this Michael Jackson impersonator photo at Zombicon 2015 in Fort Myers, Florida. I created the background from multiple textures from other photos. The effect to make the girl look like she's disintegrating is called the "splatter effect."



THE GALLERY

Continued



Laundry Day in Havana (left)
by Ken O'Renck

Date: April 24, 2016
Camera: Canon EOS 5D Mark III
ISO: 200
Focal length: 105mm
Exposure: 1/320 @ f/7.1
Lens: EF-S 24-105mm f/4L IS USM

21st Century Cuban Transportation (right)
by Ken O'Renck

Date: April 24, 2016
Camera: Canon EOS 7D
ISO: 200
Focal length: 40mm
Exposure: 1/125 @ f/4.0
Lens: EF-S 24-105mm f/4L IS USM



THE GALLERY

Continued

Hold On Now (right)
by Ken O'Renck

Date: May 14, 2015
Camera: Canon EOS 7D
ISO: 4000
Focal length: 24mm
Exposure: 1/500 @ f/4.0
Lens: EF-S 24-105mm
f/4L IS USM



I Got Ya Now (left)
by Ken O'Renck

Date: May 14, 2015
Camera: Canon EOS 5D
Mark III
ISO: 2500
Focal length: 263mm
Exposure: 1/400 @ f/5.0
Lens: EF 100-400mm
f/4.5-5.6L IS II USM

THE GALLERY

Continued



Spoonbill Flying (left)
by Maryjane Ellison

Date: March 31, 2016
Camera: Canon EOS 5D
Mark III

ISO: 640

Focal length: 222mm

Exposure: 1/1600 @ f/8.0

Lens: EF 100-400mm
f/4.5-5.6L IS II USM
+ 1.4x III

**Brown Pelican Flying
With Lunch (right)**
by Maryjane Ellison

Date: March 30, 2016
Camera: Canon EOS 5D
Mark III

ISO: 640

Focal length: 476mm

Exposure: 1/2000 @ f/8.0

Lens: EF 100-400mm
f/4.5-5.6L IS II USM
+ 1.4x III



THE GALLERY

Continued



**Cormorant with
Nesting Material (left)**
by Maryjane Ellison

Date: March 12, 2016
Camera: Canon EOS 7D
Mark II
ISO: 640
Focal length: 100mm
Exposure: 1/1600 @ f/8.0
Lens: EF 100-400mm
f/4.5-5.6L IS II USM

**Redish Egret with
Fish Portrait (right)**
by Maryjane Ellison

Date: April 8, 2016
Camera: Canon EOS 7D
Mark II
ISO: 640
Focal length: 560mm
Exposure: 1/2000 @ f/8.0
Lens: EF 100-400mm
f/4.5-5.6L IS II USM



THE GALLERY

Continued



High Wire Act (left)
by Bob Brown

Date: February 15, 2014

Camera: Nikon D800

ISO: 100

Focal length: 42mm

Exposure : 1/125 @ f/11

Lens: Nikon 24-70mm f/2.8

Frosty Woods (right)
by Bob Brown

Date: December 24, 2013

Camera: Nikon D800

ISO: 100

Focal length: 24mm

Exposure : 1/15 @ f/11

Lens: Nikon 24-70mm f/2.8



THE GALLERY

Continued



Kirby Storter Roadside Park (above)
by Bob Brown

Date: November 25, 2015 / **Camera:** Nikon D800 / **ISO:** 6400 / **Focal length:** 14mm / **Exposure** 25 sec. @ f/2.8
Lens: Rokinon 14mm f/2.8 / **Note:** Pano consisted of 11 vertical images with a 3200k LED fill light for each shot

Lobster Dock (right)
by Bob Brown

Date: February 22, 2015
Camera: Nikon D800
ISO: 160
Focal length: 40mm
Exposure : 1/160 @ f/4.5
Lens: Nikon 24-70mm f/2.8



THE GALLERY

Continued



Adobe Mission (left)
by Nic Provenzo

Date: February 9, 2015
Camera: Sony NEX-7
ISO: 100
Focal length: 54mm
Exposure : 1/200 @ f/13
Lens: E 18-200mm F3.5-6.3 OSS

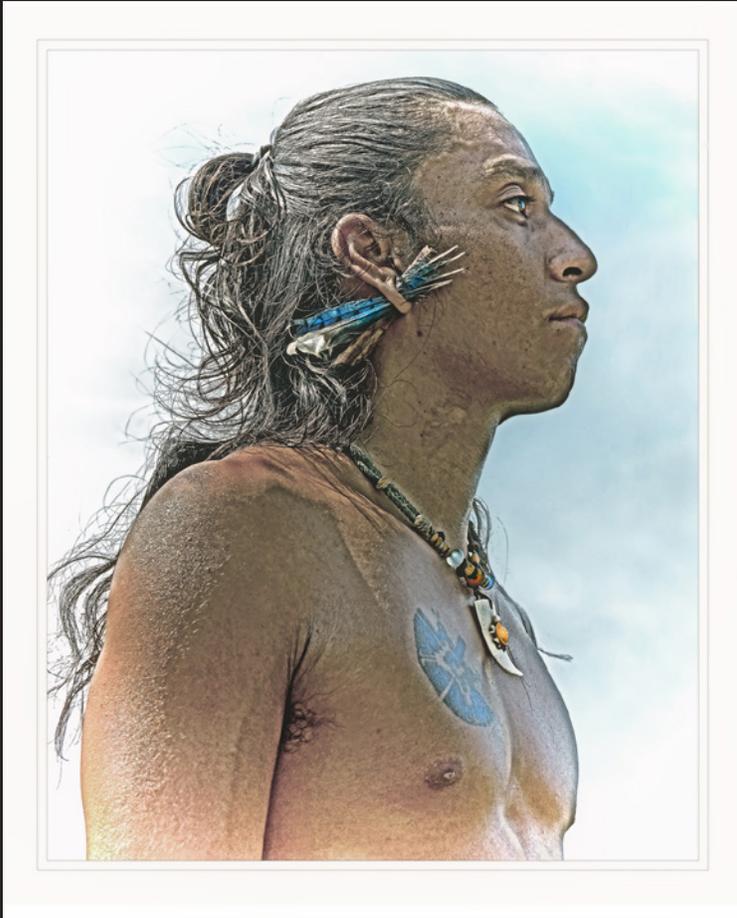
La Azul Umbrella (right)
by Nic Provenzo

Date: December 3, 2015
Camera: Sony NEX-7
ISO: 200
Focal length: 18mm
Exposure : 1/60 @ f/4.0
Lens: E 18-200mm F3.5-6.3 OSS



THE GALLERY

Continued



The True American (left)
by Nic Provenzo

Date: March 19, 2015

Camera: Sony NEX-7

ISO: 100

Focal length: 55mm

Exposure : 1/400 @ f/5.6 **Lens:** R98

Queen (right)
by Nic Provenzo

Date: December 2, 2015

Camera: Sony NEX-7

ISO: 1600

Focal length: 53mm

Exposure : 1/40 @ f/5.6

Lens: E 18-200mm F3.5-6.3 OSS



THE GALLERY

Continued



Bronco Bruising (left)
by Harold Kurzman

Date: March 12, 2016
Camera: Canon EOS 60D
ISO: 800
Focal Length: 70mm
Exposure: 1/1600 @ f/6.3
Lens: 70-300mm



Dawn Over Beachfront
(right)
by Harold Kurzman

Date: May 13 2015
Camera: Canon EOS
Digital Rebel XT
ISO: 320
Focal Length: 70mm
Exposure: 1/500 @ f/11

THE GALLERY

Continued

Nature's Palette (right)
by Harold Kurzman

Date: March 13, 2010
Camera: Canon EOS
Digital Rebel XT
ISO: 400
Focal Length: 28mm
Exposure: 1/250 @ f/4.5



Colors of Inferno
(below)
by Harold Kurzman

Date: March 30, 2014
Camera: Canon EOS
Digital Rebel XT
ISO: 200
Focal Length: 200mm
Exposure: 1/500 @ f/14



THE GALLERY

Continued



What It Is? (left)

by Ria Ruane

Date: February 17, 2016

Camera: Nikon D5100

ISO: 100

Focal length: 44mm

Exposure: 1/160 @ f/7.1

Lens: Nikkor AF-X DX VR Zoom
18-55mm f/3.5-5.6G

Girl on Fire (right)

by Ria Ruane

Date: June 10, 2016

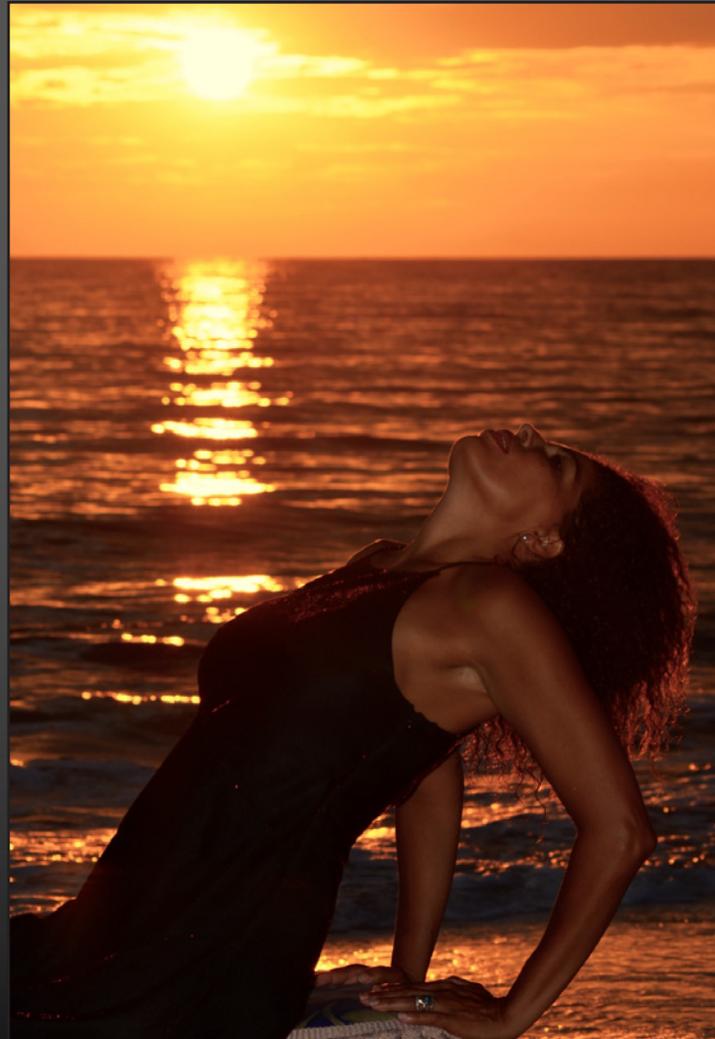
Camera: Nikon D5100

ISO: 100

Focal length: 100mm

Exposure: 1/200 @ f/9.0

Lens: Sigma 70-300mm f/4.5-5.6
APO DG Macro HSM



THE GALLERY

Continued



She's Got the Whole World in Her Hands (left)

by Ria Ruane

Date: June 10, 2016

Camera: Nikon D5100

ISO: 100

Focal length: 36mm

Exposure: 1/200 @ f/18

Lens: Nikkor AF-X DX VR Zoom
18-55mm f/3.5-5.6G



Do You Hear What I Hear (right)

by Ria Ruane

Date: June 10, 2016

Camera: Nikon D5100

ISO: 100

Focal length: 55mm

Exposure: 1/200 @ f/7.1

Lens: Nikkor AF-X DX VR Zoom
18-55mm f/3.5-5.6G

THE GALLERY

Continued



Reflections (left)
by Jim Robellard

Date: June 12, 2016
Camera: Canon EOS-1D X Mark II
ISO: 1000
Focal length: 558mm
Exposure: 1/2500 @ f/8.0
Lens: 150-600mm F/5-6.3 DG OS
HSM Sports 014



The Wake (right)
by Jim Robellard

Date: May 31, 2016
Camera: Canon EOS-1D X Mark II
ISO: 1250
Focal length: 324mm
Exposure: 1/1600 @ f/10
Lens: 150-600mm F/5-6.3 DG OS
HSM Sports 014 + 1.4x

THE GALLERY

Continued



Step Lightly (left)
by Jim Robellard

Date: June 2, 2016

Camera: Canon EOS-1D X Mark II

ISO: 640

Focal length: 703mm

Exposure: 1/1250 @ f/9.0

Lens: 150-600mm F/5-6.3 DG OS
HSM Sports 014 + 1.4x



White Morph Reddish Egret (left)
by Jim Robellard

Date: May 13, 2016

Camera: Canon EOS-1D X Mark II

ISO: 1000

Focal length: 600mm

Exposure: 1/1250 @ f/6.3

Lens: 150-600mm F/5-6.3 DG OS
HSM Sports 014

THE GALLERY

Continued



Venetian Way on the St. Croix (left)
by Pat Liebergen

Date: June 27, 2016

Camera: Canon EOS 6D

Lens: 24-70mm f/2.8

Note: This narrow passageway on the St. Croix River is known as the “Venice” area because of the trees hanging over the water like the bridges in Venice, Italy. I was in a boat for this shot.

St. Croix River (right)
by Pat Liebergen

Date: June 16, 2016

Camera: Canon EOS 6D

ISO: 25600

Focal length: 57mm

Exposure: 1/13 @ f/2.8

Lens: 24-70mm f/2.8

Note: I was in a boat for this shot. The water was so still that I was able to use my tripod and shoot mirror up. My iPhone to control the shutter.



THE GALLERY

Continued

Downtown #1,
Alamogordo, NM (right)
by Catherine Heim

Date: April 17, 2016
Camera: Sony DSC-H20
ISO: 80
Focal length: 8.3mm
Exposure: 1/250 @ f/8.0



Downtown #2,
Alamogordo, NM (below)
by Catherine Heim

Date: April 17, 2016
Camera: Sony DSC-H20
ISO: 80
Focal length: 12.9mm
Exposure: 1/250 @ f/9.0



THE GALLERY

Continued



Pistachio (above) by Catherine Heim

Date: April 17, 2016 / **Camera:** Sony DSC-H20 / **ISO:** 80 / **Focal length:** 6.3mm / **Exposure:** 1/320 @ f/8.0

Picnic Table (below) by Catherine Heim

Date: April 16, 2016 / **Camera:** Sony DSC-H20 / **ISO:** 80 / **Focal length:** 6.3mm / **Exposure:** 1/40 @ f/3.5



THE GALLERY

Continued



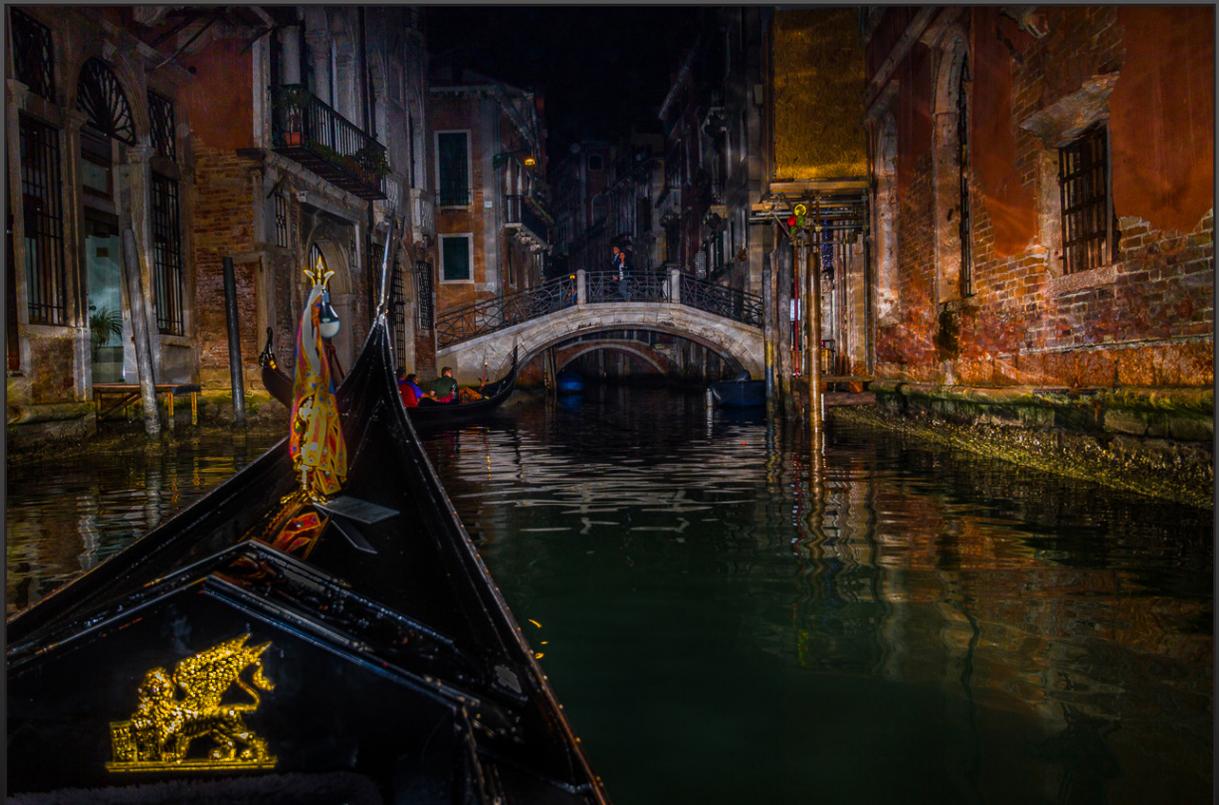
Enchanted Passage (left)
by Sonny Saunders

Date: May 11, 2014
Location: Rainbow Springs
State Park, Dunnellon FL
Camera: Canon EOS D60
ISO: 400
Focal length: 17mm
Exposure: 1/50 @ f/11
Lens: 17-40mm

Gondola Ride at Night
(right)

by Sonny Saunders

Date: September 19, 2014
Location: Venice Italy
Camera: Canon EOS 7D
ISO: 100
Focal length: 18mm
Exposure: 1/60 @ f/4.5
Lens: EF-S10-22mm
f/3.5-4.5 USM



THE GALLERY

Continued

Sailing By (right)
by Sonny Saunders

Date: September 20, 2014
Location: Venice Italy
Camera: Canon EOS 7D
ISO: 100
Focal length: 70mm
Exposure: 1/320 @ f/7.1
Lens: EF 24-105mm f/4L
IS USM



Venetian Sunset (below)
by Sonny Saunders

Date: September 20, 2014
Location: Venice Italy
Camera: Canon EOS 7D
ISO: 800
Focal length: 100mm
Exposure: 1/2000 @ f/18
Lens: EF 100-400mm
f/4.5-5.6L IS II USM



THE GALLERY

Continued



Cap des Rosiers Lighthouse
(left)

by Rich Johnson

Date: September 13, 2013

Camera: Nikon D7000

ISO: 220

Focal length: 24mm

Exposure: 1/30 @ f/11

Cape d'Or Lighthouse
(right)

by Rich Johnson

Date: October 1, 2010

Camera: Nikon D50

ISO: 200

Focal length: 18mm

Exposure: 1/250 @ f/9.0

Lens: 18-200mm f/3.5-5.6



THE GALLERY

Continued

Peggy's Cove Sunrise (left)
by Rich Johnson

Date: October 4, 2010
Camera: Nikon D50
ISO: 200
Focal length: 48mm
Exposure: 1/250 @ f/9.0
Lens: 18-200mm f/3.5-5.6

Where the Road Ends
(below)
by Rich Johnson

Date: September 13, 2013
Camera: Nikon D7000
ISO: 200
Focal length: 24mm
Exposure: 1/250 @ f/8.0



THE GALLERY

Continued



**St. Mark's Square,
Venice (left)**
by Betty Saunders

Date: September 20, 2015
Camera: Canon Rebel T6s
ISO: 100
Focal length: 30mm
Exposure: 1/400 @ f/13
Lens: Tamron 16-300 mm

Windows of Time, Venice (below) by Betty Saunders

Date: September 20, 2015 / **Camera:** Canon Rebel T6s / **ISO:** 100 / **Focal length:** 41mm
Exposure: 1/80 @ f/5.0 / **Lens:** Tamron 16-300 mm



THE GALLERY

Continued



Piazza San Marco, Venice
(left)

by Betty Saunders

Date: September 20, 2015

Camera: Canon Rebel T6s

ISO: 100

Focal length: 16mm

Exposure: 1/200 @ f/8.0

Lens: Tamron 16-300 mm

Golden Arches, Venice
(right)

by Betty Saunders

Date: September 20, 2015

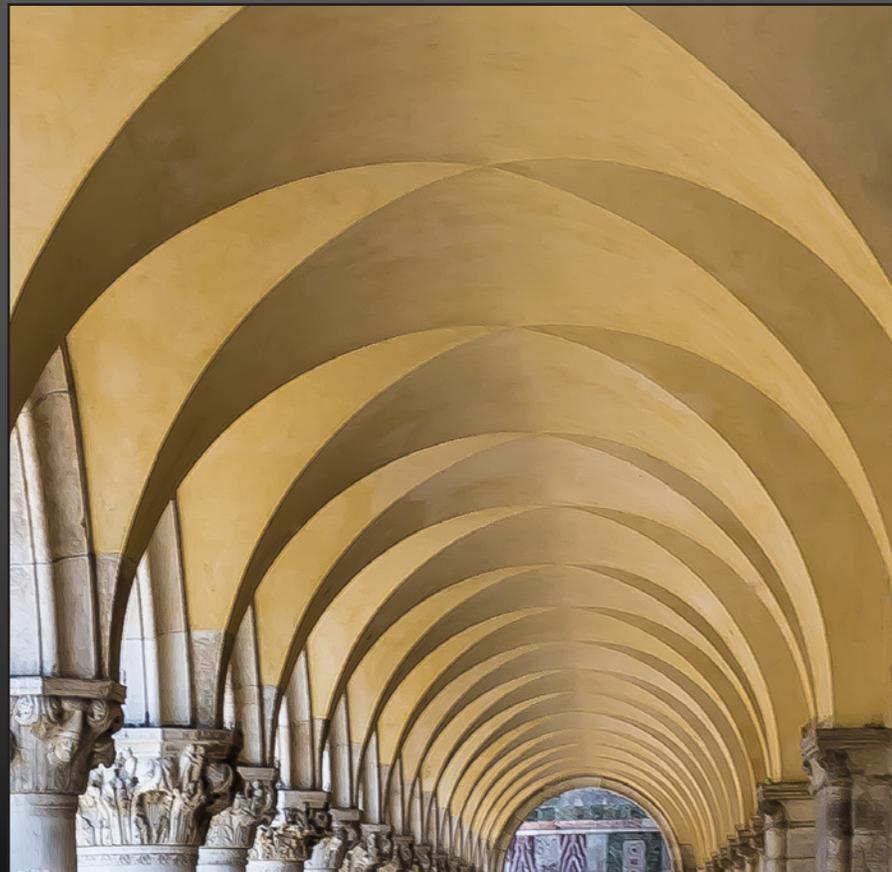
Camera: Canon Rebel T6s

ISO: 100

Focal length: 16mm

Exposure: 1/100 @ f/5.6

Lens: Tamron 16-300 mm



DPI-SIG & Canon

Present

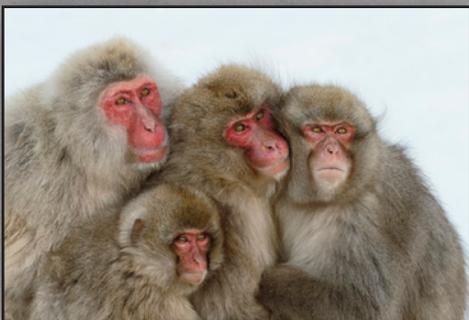
Arthur Morris

“A Bird Photographer’s Story”

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



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



*Naples Digital Photography Club
dpi-sig.org*



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 www.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 at 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.”



*Naples Digital Photography Club
dpi-sig.org*

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 South Western State College
Auditorium at 9 a.m. to 12 p.m.*



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



*Naples Digital Photography Club
dpi-sig.org*

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



This event is **FREE** for all
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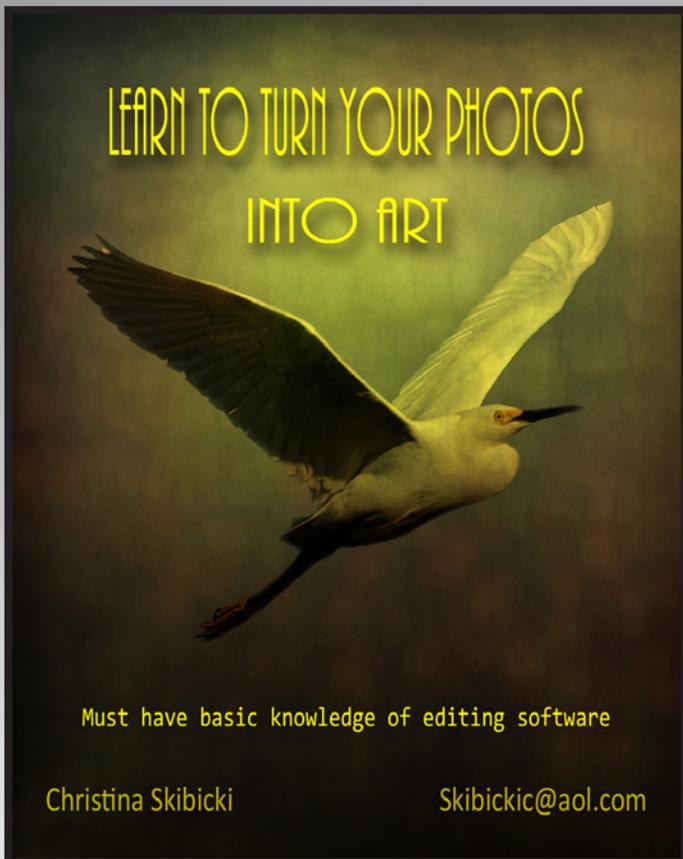


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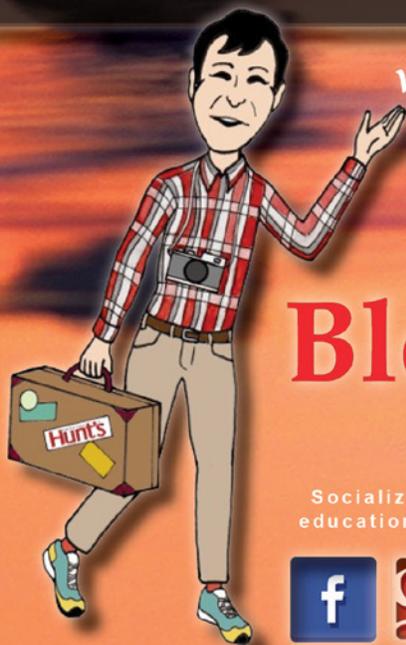
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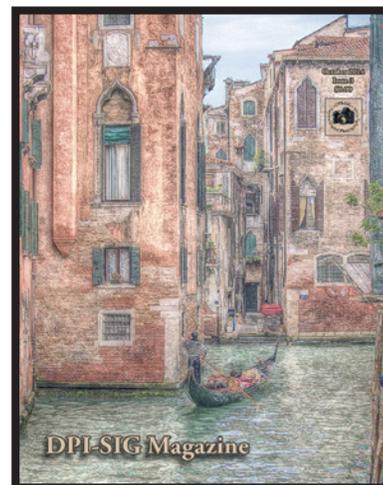
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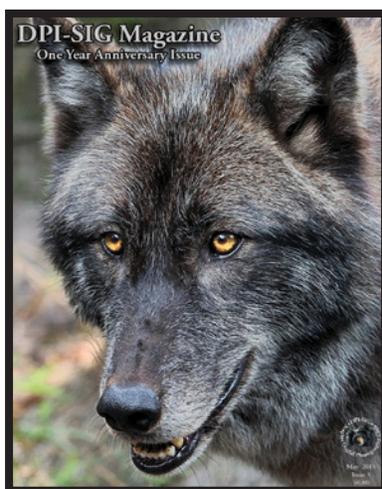
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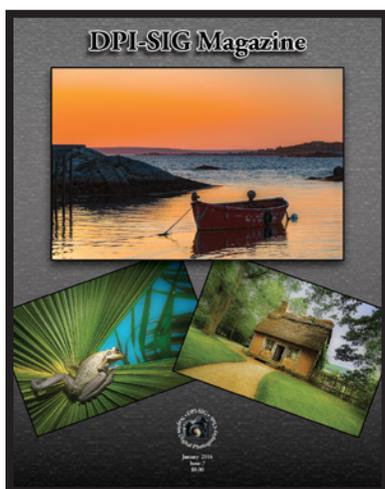
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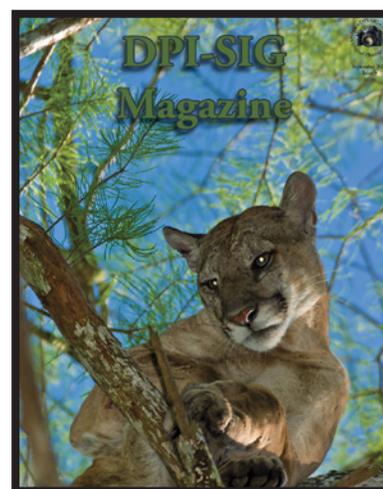
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DPI-SIG Magazine - September 2016



Magazine Personnel and Contributors

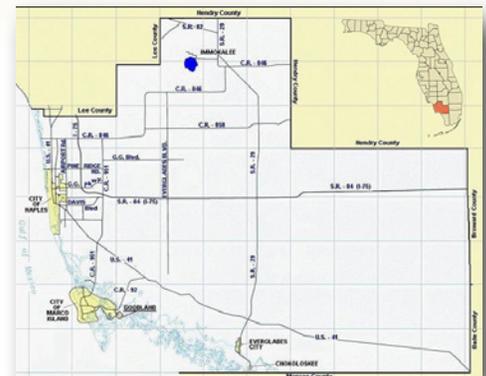
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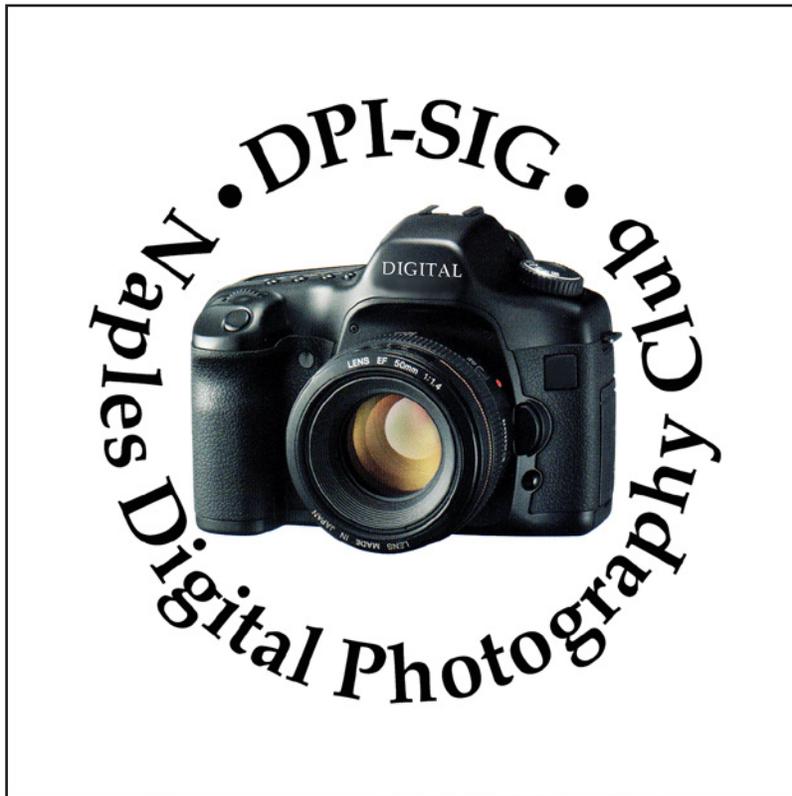
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You can download a free copy of all of our PDF magazine issues at the DPI-SIG website, dpi-sig.org.

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

SUBMISSION INFORMATION

- **Release Dates:** January 1st, May 1st and September 1st
- **Article and Gallery Images:** Submissions must be **1280 up 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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