

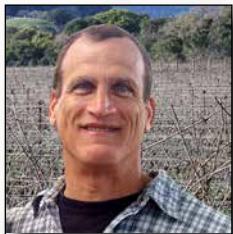


DPI-SIG Magazine

January 2017
Issue 10
\$0.00



In This Issue



This is our 10th issue! My how time flies. I've made quite a few changes since the very first issue, some big and many subtle. As always, my goal is to find quality content, a variety of content, create simple non-flashy attractive pages designed to enhance the author's article theme and to avoid that cluttered appearance we often see in so many magazines. And hopefully, there's something here for everyone.

In this issue, we have a very special guest writer, Jim Zuckerman. On October 1, 2016, in Naples, Florida, Jim provided an excellent live presentation as part of DPI-SIG's ongoing series of presentations by outstanding professional guest photographers. Jim's article title is, "10 Reasons Why Your Pictures are Not Sharp."

- For you "birders" out there, I placed information and links to the BirdsEye app at the bottom right side of page 3. Just above the BirdsEye app is a PDF link to the South Florida Birding Trail.

FEATURE REMINDER

At the bottom right corner of this page you'll see the DPI-SIG logo with the letters "**TOC**" (Table of Contents) just below. It is a quick return link to the Table Of Contents page. You have the option to scroll, use the navigation Bookmarks or use the return link to the TOC page. You'll find the TOC return link on the last page of every article and some single pages.

Note: For the TOC link 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 page.

FYI

I am always looking for individuals who can provide articles of interest for our readers. If you know of such an individual with good writing skills, and you feel they can provide an article of interest, please forward that information to me. DPI-SIG Members and non Members are all welcome to submit articles. Gallery image submissions are exclusive to DPI-SIG Members.

METADATA

The inclusion of image metadata is an important learning component to see what others did to capture their images. As a reminder, as long as you set your images to 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.

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.

Enjoy!

Bob Brown

RB Brown

dpi-editor@naples.net



Who We Are

DPI-SIG is the premier digital photography club of Southwest Florida.

- DPI-SIG has grown to over 380 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 theDPI-SIG website, dpi-sig.org.



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.

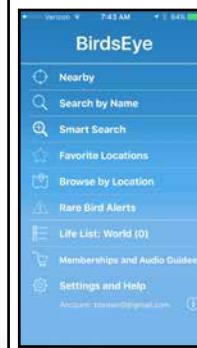
DPI-SIG Mission: Education of members and the public in the digital photo and imaging techniques, and facilitation of exchange of related information, techniques, equipment and software.

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.

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

- This 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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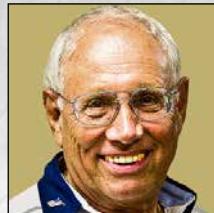
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by Jim Zuckerman



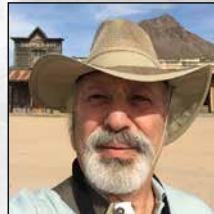
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COVER PHOTO:



Photo by: Jim Robellard

Title: Golden Morning

Capture date: May 13, 2016

Focal length: Canon EOS 1D X Mark II

ISO: 400

Exposure: 1/1000 @ f/8.0

Camera: Canon EOS 1D X Mark II

Lens: Sigma 150-600mm F5-6.3 DG OS HSM Sports 014



10 Reasons Why Your Pictures are Not Sharp

by Jim Zuckerman

Photographers are always concerned that pictures turn out as sharp as possible.

Photography has a seemingly endless number of challenges, and sharpness is number one. No matter how incredible your photo opportunity is, if the images are not sharp, nothing else matters. The pictures will be worthless. Too often images are almost sharp, and this is particularly vexing because if only you had paid attention to one tiny detail or two, they would be perfect.

What follows is a list of ten reasons why your images may not be as sharp as you want. Of course some factors are out of your control, but most of the time you can address the issue that causes the problem.

10 Reasons Why Your Pictures are Not Sharp

REASON ONE

Image Stabilization (IS) was left on when you used a tripod. The design of the IS (Canon) or VR (Nikon's Vibration Reduction) feature is for handholding the camera. When your gear is mounted on a tripod, the IS should be turned off. There are some lenses that are said to be unaffected by this issue, and they produce sharp pictures whether the stabilization feature is left on or turned off. In my experience I have never had sharp pictures when the IS function is turned on when using a tripod. This is also true when I'm shooting on safari and my support is



a beanbag. I lost some great shots of lion cubs nestled in a gnarled tree because I assumed the beanbag would be similar to handholding the camera. I was wrong. My images were unsharp until I turned the IS off.

REASON TWO

The center column of the tripod is raised too high. The stability of a tripod comes from the fact that three legs are used to provide a firm support. When you raise the center column 12 or 14 inches above the base, it doesn't have the same rigidity, and if there is any wind or if you jar the camera when pushing the shutter button, the resulting pictures will be blurred.

REASON THREE

Your shutter speed was too slow and you handheld the camera. This is one of the prime culprits that result in unsharp pictures. If the shutter speed is slower than 1/60th of a second, chances are your images will not be tack sharp. This guideline is useful for lenses in the 50mm range and wider.



For telephoto lenses, the general rule is that the shutter speed should be the reciprocal of the focal length of the lens. In other words, if the telephoto is a 300mm, then the shutter speed should be 1/300th of a second or faster. If the lens is a 500mm plus a 1.4x teleconverter equaling 700mm of focal length, the shutter speed should be at least 1/700th of a second to insure sharp pictures.

When you are shooting in a low-light situation,



the strategy you should use is to raise the ISO until the shutter speed becomes fast enough to give you tack sharp images. This is assuming you are already using the largest lens aperture.

REASON FOUR

Don't handhold your camera when photographing at twilight or night. This will always result in unsharp pictures. If you raise the ISO so high to get a fast shutter speed, the pictures will be full of noise. Digital noise is quite pronounced in pictures taken in low light. So, make sure you use a tripod and a low ISO, and then the long shutter speeds won't matter.



REASON FIVE

Autofocus can fail in low light environments. In order for the autofocus mechanism to function correctly, it needs contrast – the difference in light areas of the composition versus dark areas, or the difference between colors. For example, when shooting at night or in a dim interior such as a restaurant or cathedral, I recommend turning the autofocus off and focus the old fashioned way...manually. This will guarantee that your pictures will be sharp, assuming your eyes are good enough to evaluate critical focus.

REASON SIX

When there are several planes of focus, the autofocus mechanism can be fooled. This results in unsharp pictures. For example, a lion in tall grass presents a challenging proposition for the autofocus feature.



It can't know what the subject is, and most likely it will focus on one of the blades of grass and leave the animal out of focus. Therefore, the only solution is to focus manually. That takes all the guesswork out of the equation.

REASON SEVEN

Doing macro photography without a tripod is like shooting yourself in the foot. Neither of these are good ideas. When you move in close and fill the frame with small subjects, you lose depth of field. What most photographers do is close the lens down to a small aperture to compensate for that loss. When you increase the depth of field, light is lost and you therefore need a long shutter speed to compensate. If you try handholding the camera for macro work, you will very quickly see it is an exercise in frustration because the pictures will almost never be sharp. Therefore, a tripod is the only way to get sharp macro pictures.

REASON EIGHT

Doing macro photography in the wind guarantees blurred pictures. Even the slightest of breezes makes macro work virtually impossible. For example, if you are shooting rock patterns or bark, you won't have any problems unless the wind is strong enough to buffet the camera. However, if you are trying to photograph flowers, leaves, grasses, butterflies, spider webs, seed pods, and other subjects that are at the wind's mercy, then you must wait until the wind completely dies down. Alternatively, with some subjects you can use a flash as I did in the shot below of the Virginian tiger moth caterpillar.



REASON NINE

If you don't use good macro photography technique, more than likely your images will be less than sharp. For example, use the mirror lockup feature to minimize vibration in the camera. Even the subtlest vibration can cause images to be less than sharp when using significant magnification. Every time you take a picture, the mirror in back of the lens flips up to allow the light coming through the lens to strike the digital sensor. After the exposure is complete, the mirror flips back down again, which causes vibration. When you lock it up out of the way, it doesn't move again until the photograph is taken. Then, after the image is made, the mirror returns to its original position (mirrorless cameras obviously don't have this problem).

Next, use either the camera's built-in self-timer or a wireless trigger to take the picture. I use the 2-second option, which works fine. This prevents the camera from being jarred when your finger depresses the shutter button.

Finally, make sure your tripod is tight. Nothing should be loose; all the sections should be firmly tightened, and the ball head must be fastened tightly onto the tripod itself.

REASON TEN

Many lenses don't focus correctly at infinity.

When you manually turn a lens (and particularly a telephoto lens) all the way to the infinity mark, it is reasonable to expect that this means the lens will be focused on subjects at great distances such as the moon, a distant mountain range, clouds, etc. This is often not true. Sometimes you have to pull the focus ring back slightly to get a sharp picture. The autofocus mechanism should accommodate this discrepancy, but if you are focusing manually it's important to be aware of this. Focus by your eye instead.



About Jim Zuckerman

Jim 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, photo-microscopy 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 10 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.

You can visit Jim's website at
jimzuckerman.com

Here is the link to Jim's
[eBooks and DVD's](#)

ALIKE BUT DIFFERENT: BIRDS OF SOUTHERN AFRICA

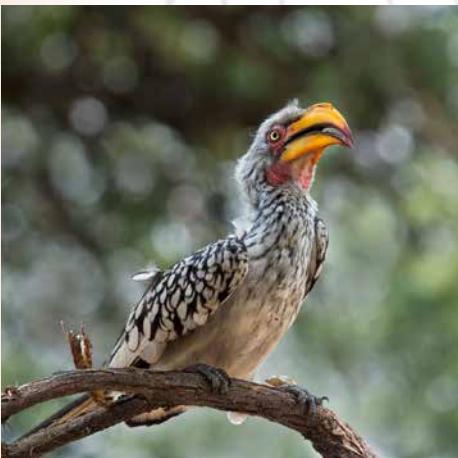
by Christine Cook



When I first saw the birds in Southern Africa, I recognized them by their familiar shapes and flight patterns.

However, some things were very different! For example, the Florida Belted Kingfisher is light blue and white with a black belt under its chin. There are many different types and colors of Kingfishers in Africa. I saw the Pied and the Grey-headed Kingfishers. African Wattled Cranes are quite different from our more familiar Sandhill Cranes. They have glamorously long tail feathers and bright red wattles. The Grey Crowned Crane is quite beautifully colored and has a crown of stiff gold feathers. Ground Hornbills visited our tent area frequently. We saw six different types of Hornbills in many color combinations. Near the rivers and floodplains, we were accompanied by Lilac-breasted Rollers, which are multi-colored like Florida's Painted Bunting, but they are in a different family of birds and only live in Africa.

*Enjoy the portraits I captured while on safari,
some taken from a moving jeep!*



The *Southern Yellow-billed Hornbill* is a keystone species that plays a critical role in maintaining the health of the community by dispersing seeds and consuming insects dug up by larger animals. Their neck is partially fused to hold up their large beaks.



The *African Wattled Crane* is the largest crane on the African continent, reaching more than 5.7 feet. Their wattles get longer when they are aggressive and shrink when they are threatened.



The *Carmine Bee-eater* is striking in the African sky for its color and its tendency to circle high in the air in large groups. They live in floodplains, preferring vertical banks for tunneling when breeding.

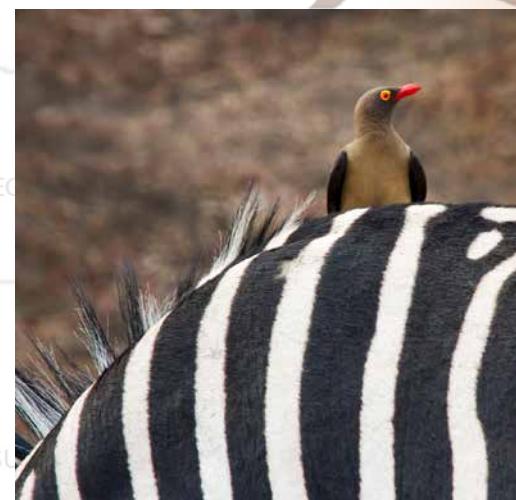
ALIKE BUT DIFFERENT: BIRDS OF SOUTHERN AFRICA



Pied Kingfishers are black and white and smaller than Florida's Belted Kingfishers. They hover over lakes and rivers before diving for fish just like their Florida relatives.



The **Grey-headed Kingfisher** has a strong scarlet bill and feet. Both male and female use them to excavate a three foot long tube into an earth bank for nesting.



Red-billed Oxpeckers have a symbiotic relationship with Africa's larger animals. They eat lice, ticks and other parasites from the tough hides of elephants, zebras and rhinoceroses.



Lilac-breasted Rollers prefer open woodland and savanna. They are extremely aggressive during breeding season. The male will rise high in the sky and descend in dives and swoops while uttering loud grating cries.



The **African Long-tailed Shrike** sits atop a thorny bush against the African sunset, scanning for grasshoppers, lizards and other small prey.



The **Grey Crowned Crane** is smaller than the African Wattled Crane standing only about 3 feet tall. They have a long hind toe that can grasp branches enabling them to roost in tree.

The **White Crowned Lapwing** is the little wading bird in front of the two Grey Crowned Cranes.



Replacing a Color in Photographs Using Photoshop



By Lorri Freedman

I have a photograph of a tulip that I took not too long ago.

As you can see in Fig. 1, I like the color of the tulip, but for this tutorial I'll change the color of the tulip using the Replace Color tool from the Adjustments menu in Photoshop.



Fig. 1

The first thing I'll do (Fig. 2) is drop the image into Photoshop. Next I'll go to Image, Adjustments, Replace Color.

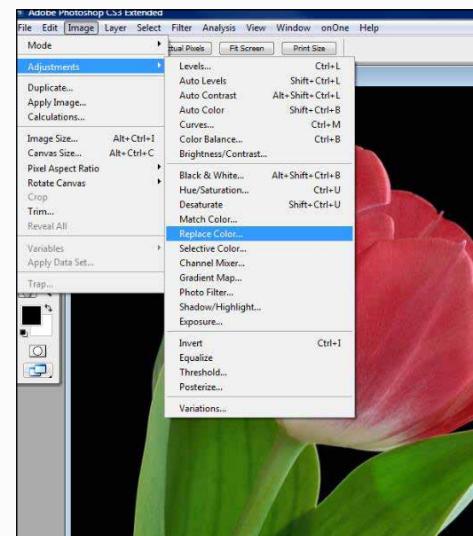


Fig. 2

The Replace Color dialog box comes up in Fig. 3.

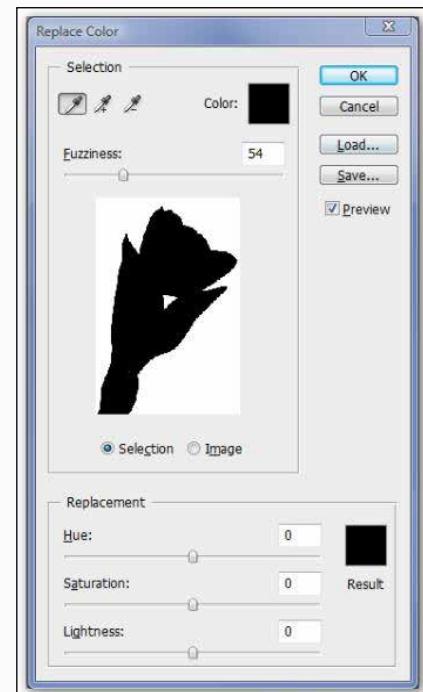


Fig. 3

Replacing a Color in Photographs Using Photoshop

Let's concentrate on the top part of the box for now. In my photograph I want to change the color of the tulip, which is the red part of the image. When I hover my mouse over the part of the flower I want to change, I can see an eyedropper appear in the box. This is telling me, pick the color I want to change.

In Fig. 4 I clicked the eyedropper once over the red part of the flower. It's only capturing one specific shade of red. I want it to pick all of the red.

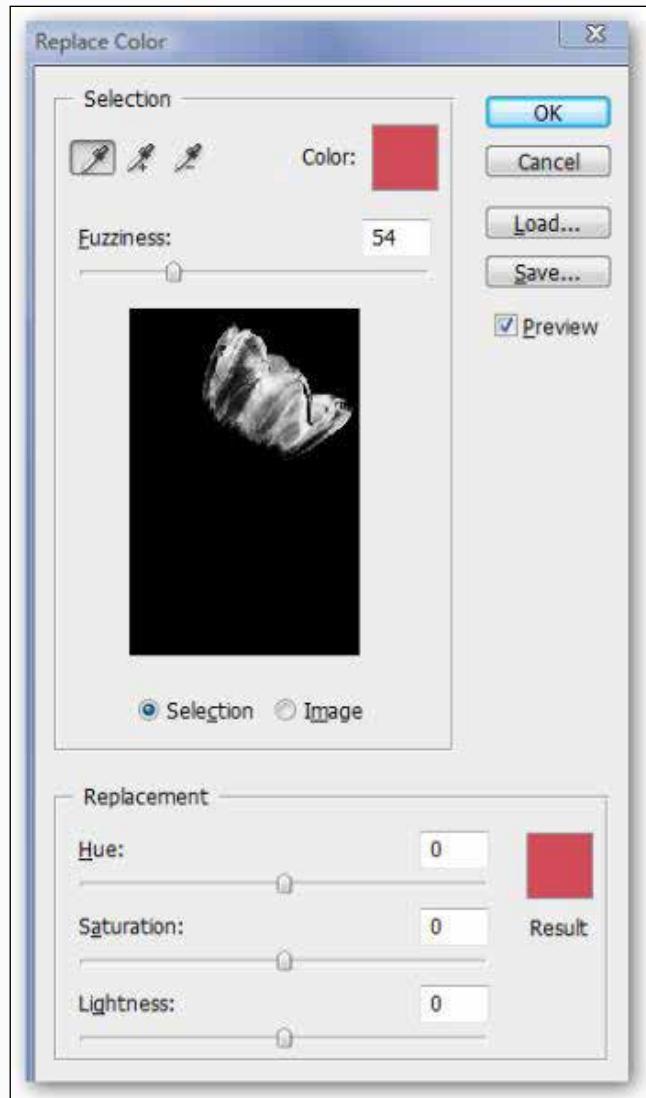


Fig. 4

What I need to do is go to the top of the Replace Color dialog box (Fig. 5) and pick the eyedropper with the + next to it.

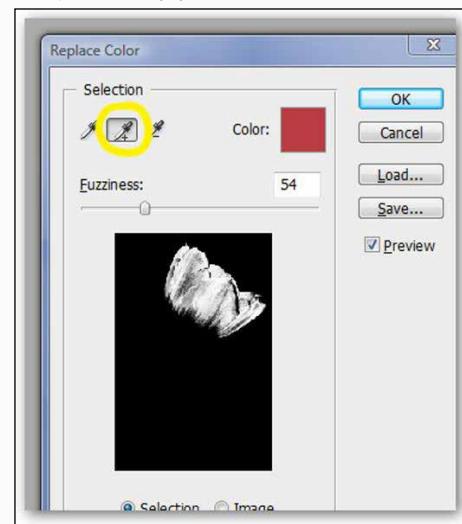


Fig. 5

Once I have the positive eyedropper selected (Fig. 6), I'll go back to the highlighted tulip and click around. Take your time, one click at a time and see how much of the color is being selected. In this example I want to get all of the different shades of red. If I miss any, I won't be changing all of the red in the flower. Notice how all of the red is selected. Compare the next image to the previous one to see the difference.

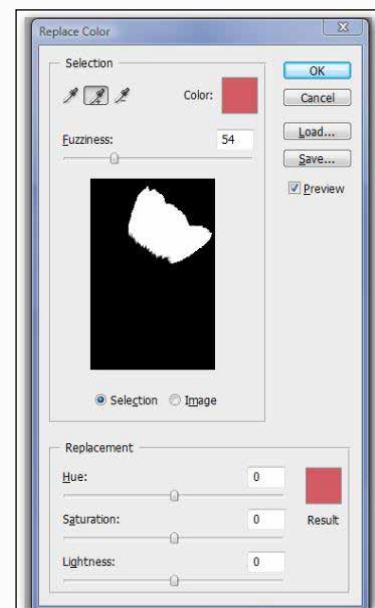


Fig. 6

Replacing a Color in Photographs Using Photoshop

I literally had to click around 14 times to get all of the different shades of red.

Now it's time to do some color changing. The first slider I'll go to is the Hue slider (Fig. 7). Here I've decided to make the tulip blue.

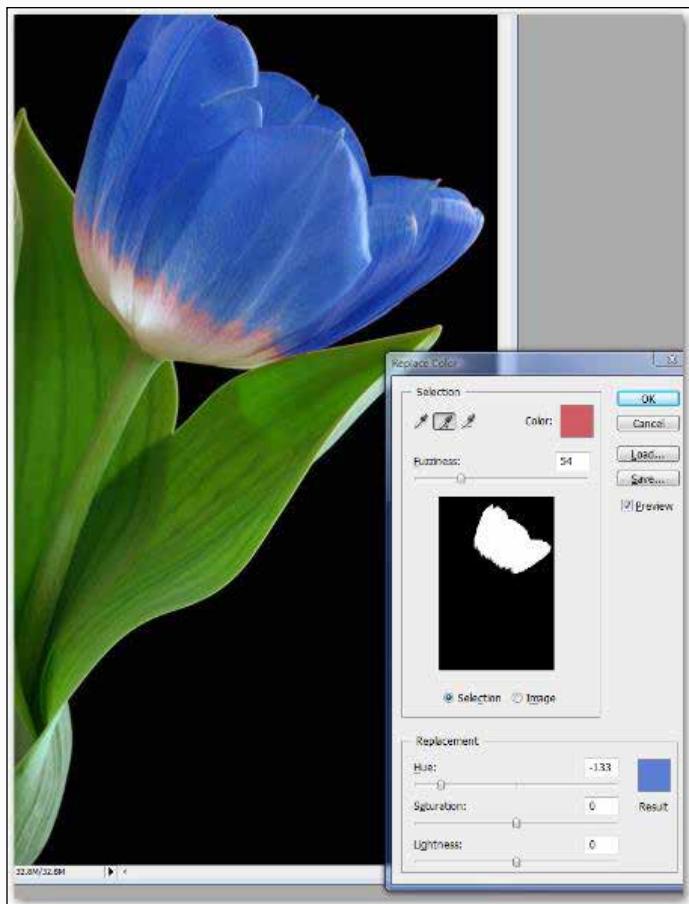


Fig. 7

I can see that the base of the tulip still has some red, and I want to get rid of it. If you want or need to get just a little more or a little less of the color you're selecting, go to the Fuzziness slider (Fig. 8). This is where the Fuzziness slider comes in handy.

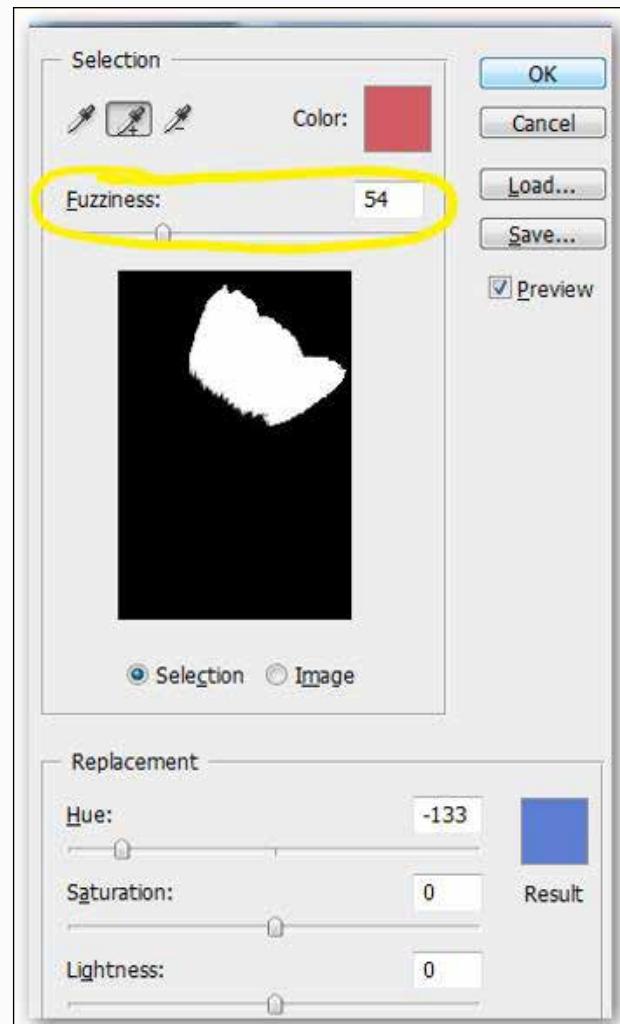


Fig. 8

Replacing a Color in Photographs Using Photoshop

So, I'll go to the Fuzziness slider and bring it to the right until I'm happy with the results (Fig. 9). I moved the slider (to 134) until I liked the way it looked.

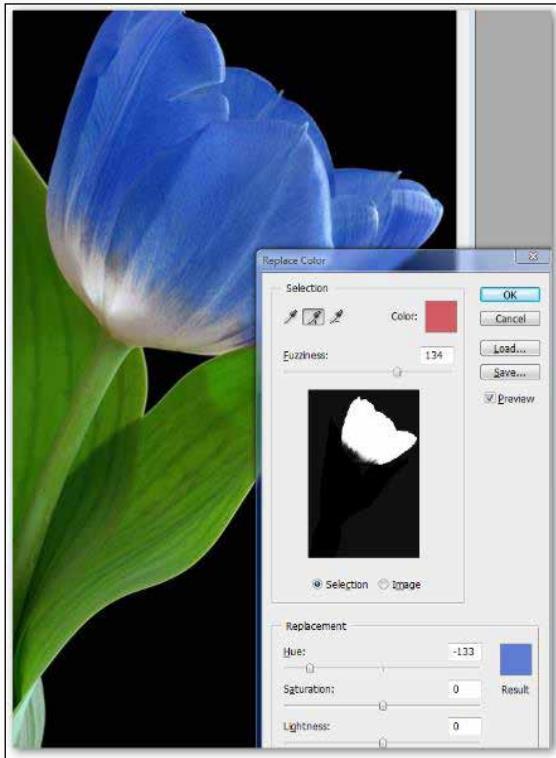


Fig. 9

Now I can go ahead and play with the Saturation and Lightness sliders. These sliders have nothing to do with changing the color. They just enhance the color being changed.

These were my final settings (Fig. 10):

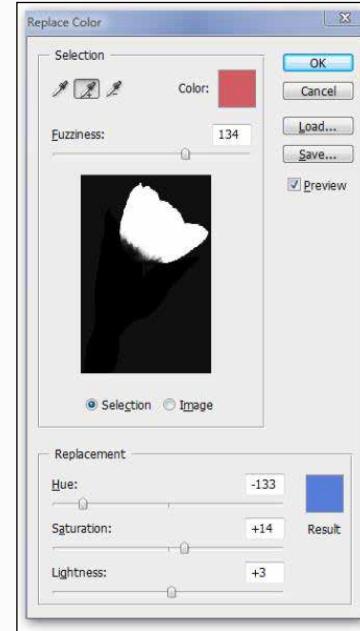


Fig. 10

Fig. 11 is my original red tulip



Fig. 11

Fig. 12 is my end result



Fig. 12

Photography in Yosemite Valley



by Bob Kenedi



Just as I was hustling to rush out to a meeting, an announcement from Michael Frye about a workshop in Yosemite popped up on my iPad. I had no time to waste!

No, I was not worried about being late for the meeting. What I realized was that I had only seconds to sign up before the announcement was read by others before the workshop would instantly fill up. That was about a year ago. Now I am back, culled and with some of the pictures processed.

To me, Michael Frye with his photographic images and his teachings, is the Ansel Adams of the digital era of photography. Thus, this was an invitation to photographers' heaven, if even only for five days. I don't remember whether or not I was late to the meeting. But I did sign up before leaving, and surely by the time I was back home, the workshop was marked 'full'!

April in Yosemite - even the very end of April - is not the weather my body is accustomed to after 20 years in Southwest Florida. Yosemite's temperature ranges from lower 20's to mid 70's. That's within any one day! When I refer to layers, layers and layers, I am talking about getting my wardrobe together for the trip, not Photoshop.

For multiple reasons, I opted not to drive (Fig. 1 and 2) and chose Amtrak to take me from San Francisco to Yosemite Valley via a comfortable bus-trainbus configuration...

Fig. 1 iPhone photo



And, for the most, scenic as well.



Fig. 2 iPhone photo



Photography in Yosemite Valley

My only disappointment was that by the time I arrived, and checked into the lodge, I immediately rushed out with camera in my freezing hand. I could barely catch that last little cloud of a spring storm clearing off of the Half Dome (Fig. 3).



Fig. 3

A similar opportunity that presented itself during the workshop turned out to be another ‘disappointment.’ This time it was the clouds not wanting to give up their complete embrace of the peak of the Half Dome (Fig. 4).



Fig. 4

Well, my 'disappointments' turned out to be more tongue-n-cheek than real.

“In The footsteps of Ansel Adams”

The subtitle of Michael Frye’s book, “Digital Landscape Photography,” is “In the footsteps of Ansel Adams.” So were we! Symbolically, literally, and also what I’d call metaphysically, or shall we say, under the spell there of... (Fig. 5).



Fig. 5

For 20 years Michael lived and photographed in Yosemite Valley, and still lives in easy driving distance from there. It was not luck that he always successfully predicted the weather 2 to 4 hours ahead. To us it surely seemed against the odds. And of course he knows many of the hot photo shot spots that most others do not. Even his timing of the workshop was very deliberately in the spring when the falls are the fullest:

The abundance of the Upper Yosemite Fall in the spring

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Photography in Yosemite Valley

The wild beauty of the Wildcat Fall (Fig. 6)



Fig. 6

The weird wonder of the windblown misty Tail of the Bridalveil Fall (Fig. 7).



Fig. 7

It is the time when the Merced runs wide (Fig. 8),



Fig. 8

and wild (Fig. 9).

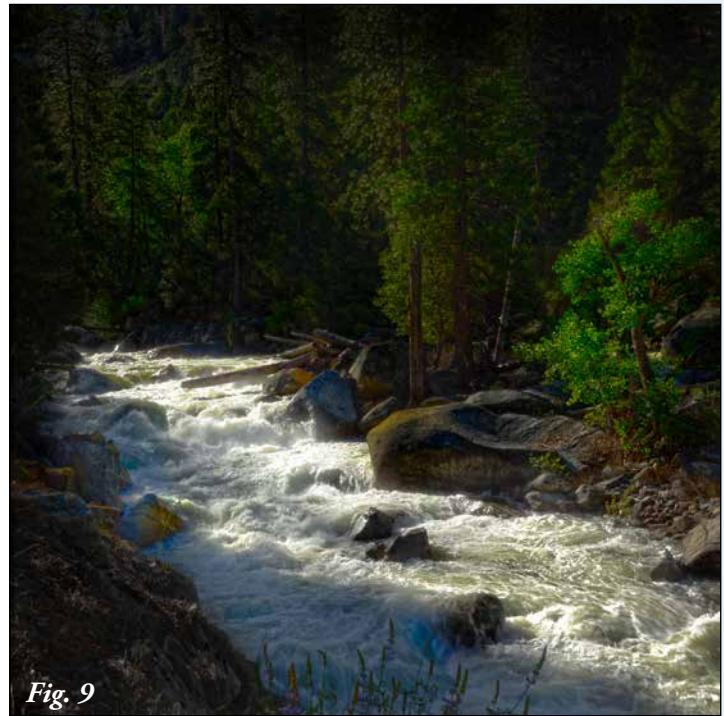


Fig. 9

The river can also provide a colorful background to the flowering Dogwood trees (Fig. 10).



Fig. 10

Photography in Yosemite Valley

Although this may only have a symbolic meaning, it was Adams' magical darkroom - now the workshop classroom - where we listened to Michael's lectures. It was his courtyard between the home and lab where he stepped out for fresh air, and so did we (Fig. 11).



Fig. 11

Most importantly, of course, it was Yosemite Valley, his primary stomping ground where we went out shooting in the morning (Fig. 12) and evening (Fig. 13).



Fig. 12

The workshop was work! We met for our field outings either at 6 a.m. and had breakfast later, or at 7 a.m. with breakfast already consumed. The plan was to shoot until 10 a.m., class work till 3:30 or 4:00 p.m., then shooting again until sunset. Typically this got us back to the lodge by about 8 p.m. for dinner in the bar, as all other civilized alternatives for normal homo sapiens were unavailable by then. We were not alone wondering why they closed so early.

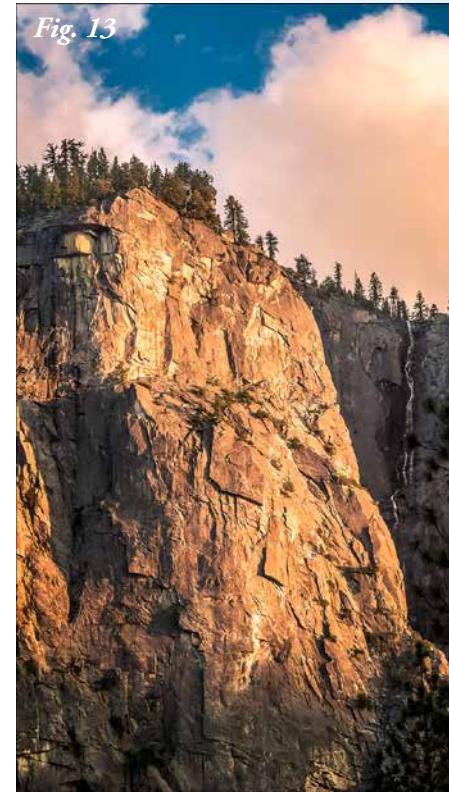


Fig. 13



Fig. 14

Since all driving during the workshop was within or nearby the Valley, our driving times were short. Thus we had a net shooting time of at least 6 hours each day, enhanced by 4-5 hours of classroom time.

The locations where we went shooting were selected by Michael, but when we went there, was dictated by Mother Nature. Michael interpreted the messages from the clouds in the sky - and fog on the ground - and he decided accordingly.

Photography in Yosemite Valley

The crown jewel was catching the rainbow at the Bridalveil Fall on an otherwise cloudy day. Shooting that rainbow was not simple. Apart from the normal photographic skills, it required the following six criteria:

- Being at the right vantage point - on a cliff - and prepared to shoot from a tripod
- The sun was at the required angle to create the rainbow effect (about an hour-long window at this time of the year, ending shortly before sunset.)
- On a day and time when the sun was not blocked from hitting the waterfall within the mountains.
- Completed in a timely manner, an approximate hour-long hike up more than 400 feet from a starting point of at an altitude of 4000 feet, and via a trail blocked by landslides, and find then that...
- The clouds cleared, direct sunshine is essential!
- While the wind has not yet died down, as the wind is necessary for creating the mist for the rainbow.

Here are my examples of the reward for the effort:



Fig. 15



Fig. 16



Fig. 17

The Learning and the Yosemite Challenge.

Personally, my aim was dual: to learn, and to come home with some unique Yosemite photos.

The learning was the largest step forward I ever took in photography in such a short time. It was rather subtle, yet very powerful, and I found it to be all in the true spirit of my most favorite teachings from Ansel Adams (which I may be partly paraphrasing below):

"We make pictures, not just take them."

"The camera can not capture mood, spirit, feelings, but the photographer can and should."

"The negative (RAW file for us) is the score, the print (display) is the performance."

"There is nothing worse than a sharp photograph of a fuzzy concept."

All came via a well thought through mix of lectures in class and instructions in the field. Michael's workflow using Lightroom and Photoshop, (when needed) was the bone structure of his presentations, covering photography from visualization, through capture and post processing to the

Photography in Yosemite Valley

final presentation of our images. The real value was in the meat around this bone structure, which came by communicating how and why he uses the tools as he does, which also came with an abundance of nuances adding up to powerful techniques for artistic results.

Some examples; **Capture:** Know (and remember) WHY you are pressing the shutter. Not just what caught your eyes, but what aspects (plural!!!) of it, and why was it worthy of a shot? Frame the image accordingly, including avoidance of the unwanted elements. Crop as much as you can before pressing the shutter. **Exposure:** Expose to maximize the information captured for post (Fig. 18) processing. Not just what you need to do to expose to the right, but what to know about your camera and software to become competent and confident at doing it. **Post-processing:** Different post processing workflows, and how to assess each image to pick the optimum for it. All adding up to improve the ability to communicate in your display what you visualized, captured, and processed.

I knew that to come home with unique images would be a real challenge, mainly because as the 3rd most popular of the 58 National Parks, Yosemite Valley has been photographed by masters and snap shooters alike... every rock, every waterfall, every reflection, every unique tree, every water cascade, was photographed from every angle possible at all times of the day (nights included) and published, displayed, or posted somewhere

at one time or another. From the trip, I took it as my primary challenge to place my personal touch in every photo which I developed for display. Not sure how well I did, but I tried.

Here are a couple more examples of Yosemite's inspiring beauty:

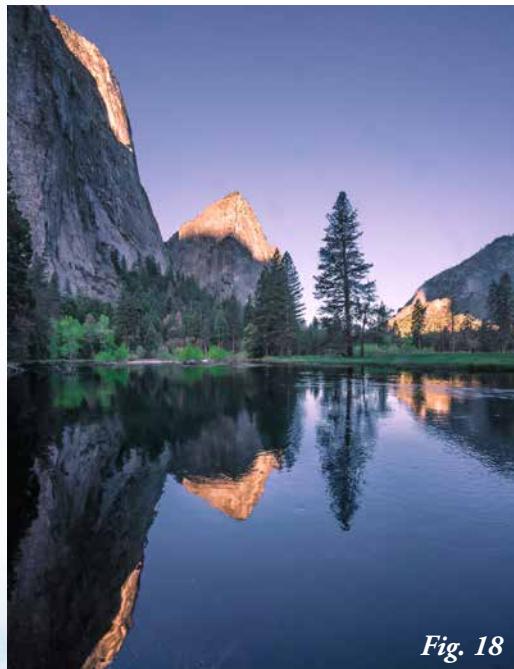


Fig. 18

In Yosemite Valley at an elevation of 4000 feet, we are surrounded by rocks peaking from 3000 to higher than 9000 feet. Thus, one can not catch the sun to rise from behind the horizon. Sunrise in the valley is when the sun hits a peak (Fig. 18).

Or, as an alternative, when the sun takes a peek into the valley (Fig. 19).

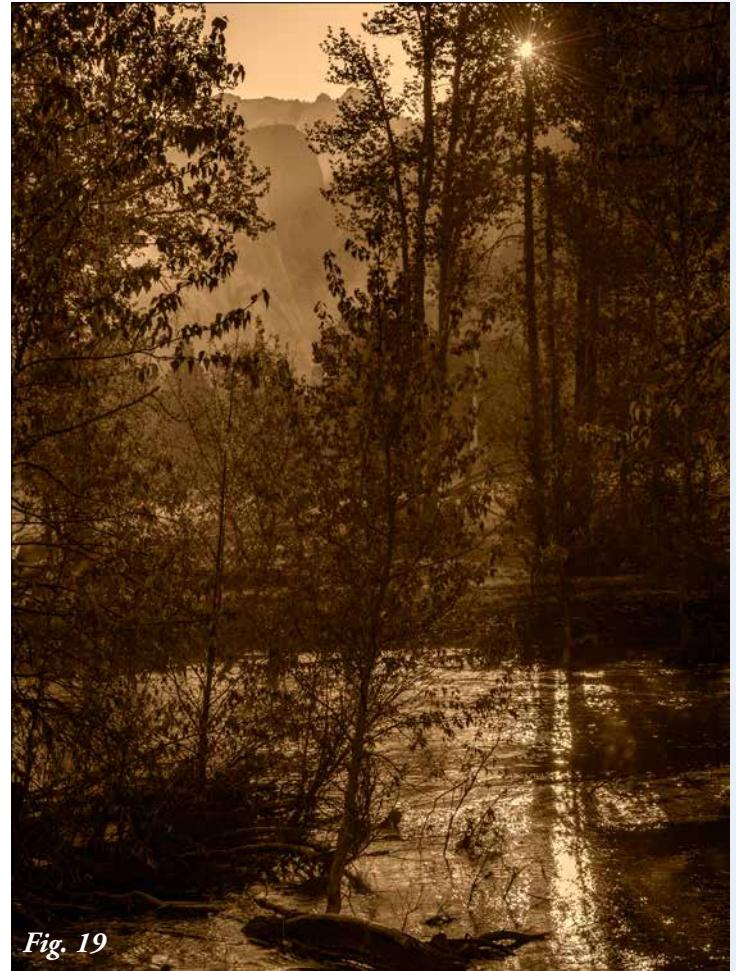


Fig. 19

Unfortunately, the other 'peaking' alternative was not available to me this time. That would have been hiking up to a mountain peak to see the sun rising from the horizon.

As for sunset, I already have shown one unique possibility, that of climbing up the mountain to seek out the rainbows. A more tranquil alternative is to capture the late afternoon hitting the rocks, along with the same waterfall reflecting in the Merced river (Fig. 20).



Photography in Yosemite Valley



Fig. 20

Perhaps, just perhaps, no one else took the trouble to go off the beaten path to capture a reflection while this puddle was still there! I did, and it earned me a Blue ribbon in the 2016 Q2 competition (Fig. 21).



Fig. 21

Am I first to take this “wild” perspective with the wild flowers at bloom with the wildly cascading water behind? I doubt it, but perhaps my framing is unique.
(Fig. 22).

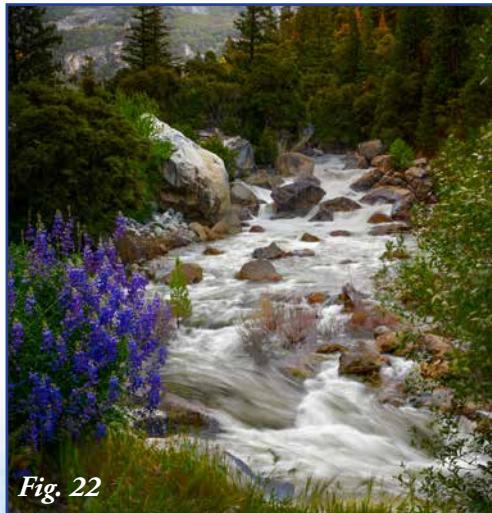
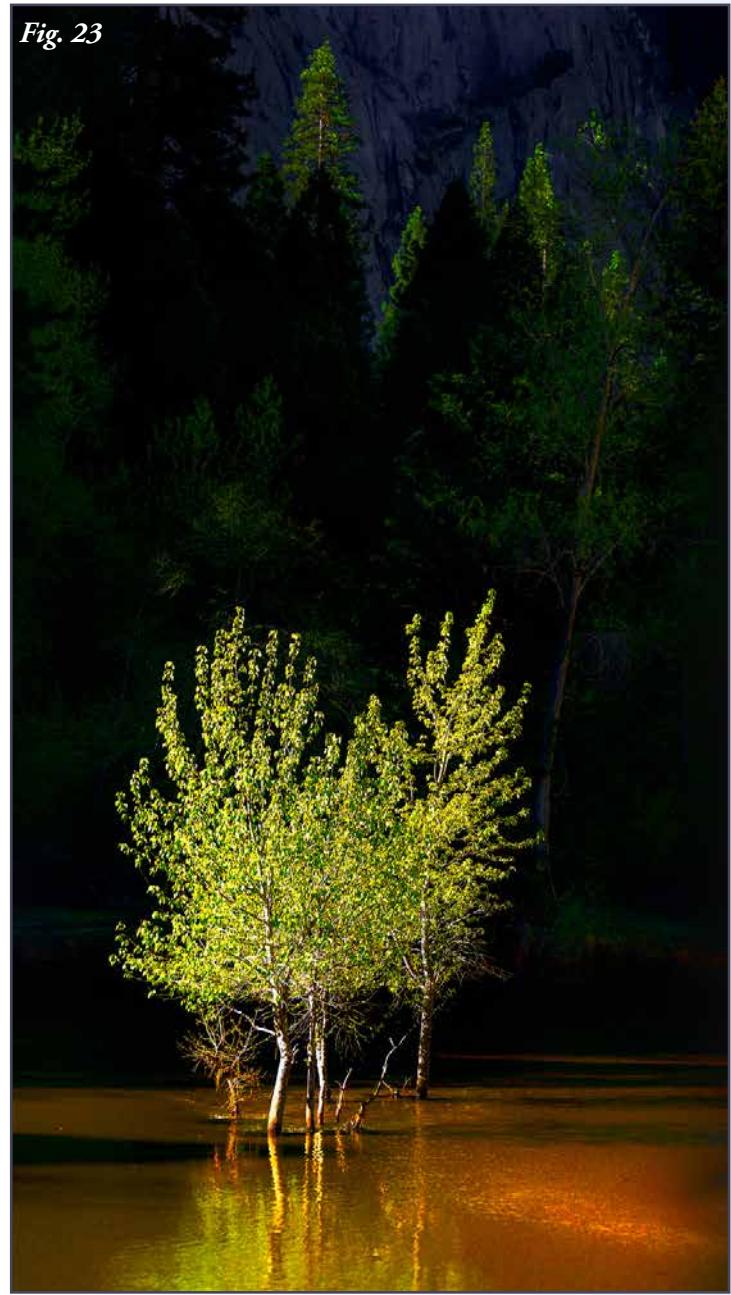


Fig. 22

While most of the other images in this article are recognizable from Yosemite, this one is not. This is just a tree, out of many, but its shape and mood will always remind me of the Valley (Fig. 24).

Fig. 23



In closing, I cannot miss two compulsory photos, the frontal view of the The Yosemite Falls, both Upper and Lower.



Photography in Yosemite Valley

It is a standard view of the Upper and Lower Yosemite falls, and I am trying reflect the mood I felt when I was observing it in awe. (Fig. 24).



Fig. 24

Last but not least, the Tunnel View of Yosemite Valley. A landscape view no one who has seen can forget. Every master from Ansel Adams to Clyde Butcher captured it in its majesty - all I have seen in landscape format. (Fig. 25).

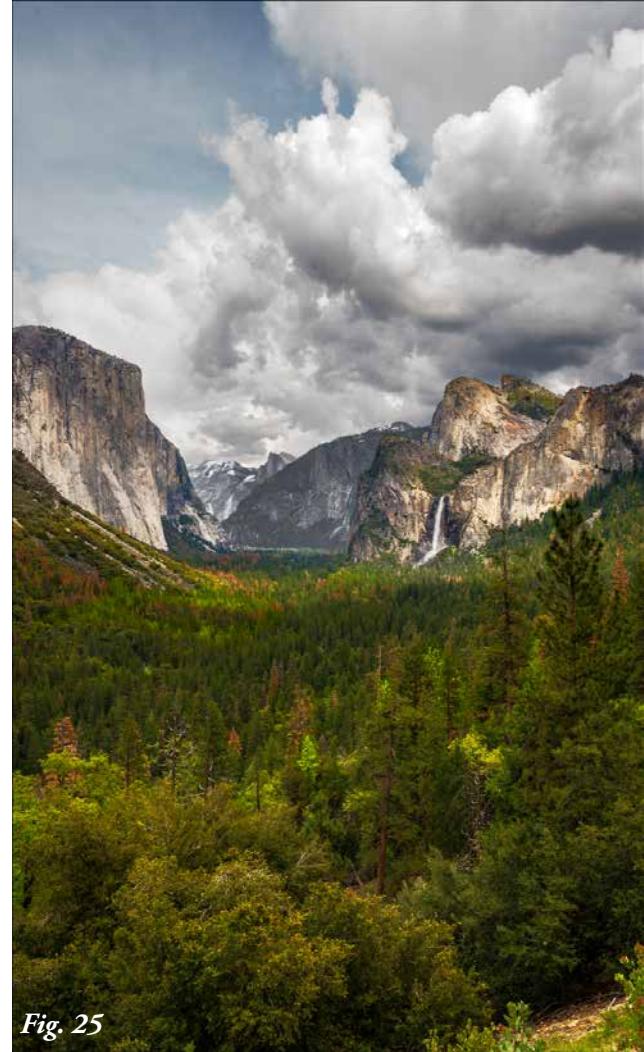


Fig. 25

ACKNOWLEDGMENTS

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MichaelFrye.com

Kirk Keeler

Workshops at Ansel Adams Gallery:

workshop@anseladams.com

Yosemite National Park

General information:

nps.gov/yois/

Reflexively, most of the shots I took from the Outlook at the tunnel were also in landscape format, but looking at all of them, I selected a portrait, to highlight the length of the valley, and better express the depth of its beauty.

I hope these photos inspire those who have not yet visited the Yosemite National Park, and even if you've been there before, you are inspired to go back again. I am, and I will.



Lightroom's Hidden Features

by RL Caron

Get More Speed from Your GPU



While we have infinitely faster computers today than even five years ago, we are often lucky to have speed increases that keep pace with the program code bloat that is necessary for the features we demand from the makers of post processing software.

It's difficult to believe that a mere decade ago, Lightroom 1 was a flat-file editor with less processing horsepower than we find in the 'throwaway' photo editors one gets today with the purchase of a new machine or the installation of a new operating system. Today, Lightroom is an advanced selective editor with features previously consigned to those adept in Photoshop.

Application engineers constantly work to 'tighten' the code — always with the goal of making each feature and operation as fast as possible. To that end, Adobe has introduced GPU acceleration and sets it as a default in recent versions of Lightroom. Oftentimes, this works as intended. But not always.

Without going into a long dissertation on the topic — those who experience slow or jittery processing should simply try running with the GPU option turned off. Go to Preferences, Performance.

The Spot Removal Tool is another processor intensive operation in Lightroom. Again, if no hiccups .. leave it alone. If you are experiencing some bog-down, try unchecking the Lens Profile feature in the Lens Correction section.

There are dozens of performance tweaks and kludges online, but nothing beats having current, state of the art hardware to run the most recent updates to your processor(s) of choice.

More

Lightroom's Hidden Features

by RL Caron

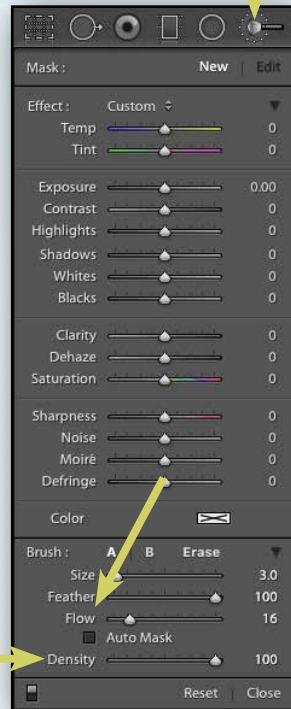
Opacity Brush 100% Flow Rate...Low

Most experienced photo editors today are familiar with and employ the Opacity sliders to tweak adjustments to taste and suitability. We've been taught over time to "crank the exposure up or down" to easily select the area to be modified — then to work to reduce the effect of the change to more appropriate levels. That's usually done with the Opacity control.

That still works well for making large scale changes to, for instance, the sky or to a vignette. However, more subtle tweaks can oftentimes be made more effectively by painting with a brush with 100% opacity but with a flow rate of as little as 5 to 10 percent. This is especially fun and effective when using a Wacom tablet with the pen pressure controlling size. The similarity to a real paint brush is both obvious and delightful.

Lightroom's adjustment brush responds to pen pressure, but even when using a mouse or trackpad to move your cursor — try making your brush stroke adjustments with a very low flow rate while leaving the opacity at 100%

While this will not always be the best choice, there are times when you will agree the technique is pure editing magic.



Top 10 Tips To Better Glamour/Model Studio Photographs



by Sonny Saunders

Great glamour photos start with good lighting, but it's the photographic techniques and posing that make a good photograph better.

ONE

Check that your camera settings are at the correct default settings.

TWO

Set up the studio and lighting. Before your model arrives, get as much ready as possible. Select a background that won't compete with your subject. Make sure your lighting is set high enough to keep your shadows as low as possible. If necessary, light the background to remove shadows. Lighting the background can produce different textures. By using colored gels you can produce many different background colors or tones.

THREE

Use an 18% gray card to determine correct exposure and to set a Custom White Balance. Most studio shooting is done in Manual Mode to insure consistent images throughout the shoot, with a shutter speed of at least 1/60, and preferably at 1/125 of a second to eliminate any motion blur. Corrections for proper exposure are generally made by varying the aperture.

FOUR

Spend time getting to know your model, talk to them about their life, desires and interest. Try and build a good working relationship with your model in order to keep them as relaxed as possible. Inquire if there is any pose or positions they are uncomfortable with. Ask your model what they think are their best and worst features. While talking, do a close inspection to figure out how to highlight their best features and reduce their worst. Have them read and sign the appropriate Model Release Form.

FIVE

Discuss what type of images you would like to capture. Show them some examples of your theme, what you would like to achieve and the props you intend to use. Be open to suggestions. Remember people tend to cooperate a lot better when they feel involved.

Top 10 Tips To Better Glamour/Model Studio Photographs

SIX

Prior to positioning your model, determine ahead of time if they feel it's appropriate for you to touch them. Try and have their posing position as comfortable as possible. Allow a break after several minutes of a stressful posing. To eliminate shadows in your lighting set-up, keep your subject centered and away from the background.

SEVEN

Your camera position will have a great affect on the final results of your images. Avoid "bull's eye" compositions, where the eyes are dead center in the image. Positioning your camera at the model's eye level will produce a "normal snapshot" looking image. Shooting down on your subject makes them less dominant and shooting up gives them the appearance of importance.

EIGHT

Connect your camera to a TV so your model can see the first series pictures of each new set-up or pose. This will help them with posing to produce the type of images you are trying to capture. Once you show them what you're attempting to capture, you can then discontinue this practice because it might become a distraction.

NINE

Focus on your subject's eyes. No matter what you use as your depth of field, the subject's eyes must be in focus to make them interesting. If they wear glasses, you can tilt their head or just tilt their glasses up a little off of their ears to reduce any glare.

TEN

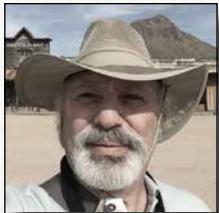
Use your highlight alert "blinkies" or histogram to determine correct exposure; be especially aware of the highlights.

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Exploring White Sands National Monument

by Matteo Adi

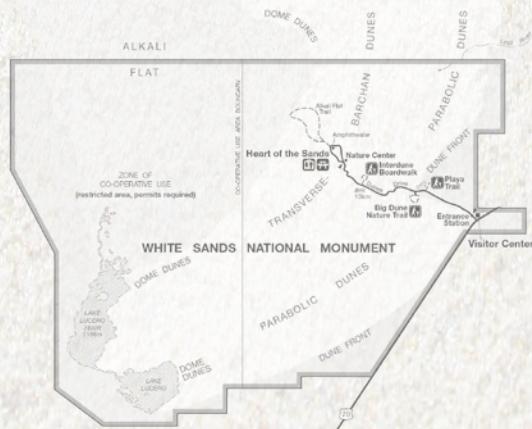
Whether you photograph White Sands at sunrise or sunset, a solitary trek across the dunes can be a life-changing experience.



While in New Mexico on business, I decided to set aside three full days to explore one of the world's great natural wonders – the brilliant, ever-changing landscape of White Sands National Monument near Alamogordo, New Mexico. The month was April.



The Monument itself is located at the northern end of the Chihuahuan Desert in a mountain-ringed valley called the Tularosa Basin. From the heart of that Basin rises the largest gypsum dune field in the world – covering about 275 square miles of desert landscape. With the wind as an artist, the dunes shift, rise and fall, come to crests and are leveled again. It's impressive.



Exploring White Sands National Monument

But a visit to White Sands requires a bit of planning, enough time to really explore the Monument and lots of patience. My trip started in Albuquerque and from there I drove about 4 hours to Alamogordo. It's the best place to stay -- even though the drive from Alamogordo to the Monument, every morning and evening, is 15 miles each way. And remember to carry a jacket, plenty of water and sunscreen because the dune field environment can be harsh. Sunrise and sunset were cold. (Though summers can register 110 degrees.) And, more than once, I stopped shooting because of the high winds.



On the subject of shooting at White Sands, The National Park Service tells you that, "photographing dunes can be tricky. The white dunes usually come out grey if exposed as a camera's internal meter shows. With manual cameras, overexpose the photo by one or two stops to bring out the sand's whiteness. For people, animals or plants, meter off the subject to get a better reading. In addition, polarizing filters will enhance the contrast."

As for me, I just shot a lot of images and had fun. I reviewed my photos every night on a computer and made changes, the next day, to what I was shooting and how I could shoot better. I'm sure that's what most people do. And there's plenty to shoot.



The native plants of the Chihuahuan Desert are breathtaking: yucca, rosemary mint and claret-cup cactus. In the dunes you'll also see footprints from kit foxes, desert cottontail rabbits and apache pocket mice – that is, before the wind blows all traces of them away.

If you go, be sure to stop at the Ranger Station and pick up the Dunes Drive Map, which is invaluable. Also spend some time with the rangers, who offer a one-hour walk/talk at sunset every night. They can give you good tips for where to shoot.



In fact, I told one ranger that I was setting off to photograph the sunset and, an hour later, he found me in dunes and showed me a closed-off area – that he opened up for me – where I'd get even better shots as the sun went down.



For more complete information that will help you plan your trip to White Sands, visit nps.gov/whsa

While you're out in the dunes, don't forget to take a minute or two and listen to the wind. Even better, when the wind dies down,

stop and listen to the silence



PANORAMAS

by Bob Brown

*Panoramas open up a whole new visual experience.
Plus, they're a lot of fun!*



Fig. 1

We've all seen digital panorama images, which are two or more stitched images to capture more landscape width, and or height. Some panoramas are just a little wider than a standard single shot and others are much wider, like Fig's. 1 and 2. This article is not about whether you like or dislike the example images, it's about the process and tools to photograph a panorama.

A true panorama is not a single shot cropped at the top and bottom to give the appearance of a panorama, although that certainly is an option. A cropped single shot can lose a lot of resolution because you end up throwing away a large percentage of pixels. You actually gain resolution on a multi-shot panorama, which allows for a much larger high resolution final image.

If a single shot can't capture the full width and or height of your subject, a multi-shot panorama provides a solution to capture the entire subject. How many shots will it take? That depends on how much area you want to include in your final image.

It should be obvious that in Fig. 1, one could not capture the entire Milky Way in a single shot. The right side is almost 180° away from the left side. Then there's the height consideration, the inclusion of both the river and the area above the peak of the Milky Way. The solution in this instance was a portrait oriented panorama.

There are a few details to work out on all panoramas. Like any photo, you'll want to get your exposure as accurate and consistent as possible for each shot. You might even need to take additional exposures for each frame, HDR (High Dynamic Range), to capture the full dynamic range so you can later blend them together at post processing. For the Fig. 1 Montana Milky Way panorama, the consistent tonal range made HDR unnecessary. I'm not going to go into the HDR aspects, that's a whole other topic.

Below is a list of things you should consider for any panorama. Some are obvious and others not so much. The list includes some tools of the trade. If the list seems overwhelming or complicated, I assure you it really isn't as intimidating as it looks.

CONSIDERATIONS

- 1) Sturdy tripod with a built-in bubble level or an add-on quick leveler (huge time saver)
- 2) Sturdy tripod head which includes panning measurements in degrees
- 3) Nodal rail (parallax correction)
- 4) Camera bubble level (or use internal level)
- 5) Cable release (intervalometer)
- 6) Fill light(s) (light painting)
- 7) Matched exposures for each shot



Fig. 2



Fig. 3

- 8) Overlap shots by at least 40-50%
- 9) A panorama stitching program, such as Photoshop, Lightroom, PTGui, Hugin, etc.
- 10) Head lamp with red light (night photography)

HAND-HELD PANORAMAS (no tripod)

Hand-held panoramas are also very doable. I did just that with fairly good results. While in Colorado, I thought I'd do a quick spur-of-the-moment hand-held panorama to include for this article - Fig. 2 is the result. As you can see it's absurdly long and minimally processed, but it did work quite well. I had my tripod with me but my goal was to make a point for another panorama option. It was shot at 70mm, 1/250, ISO 200 and at f/6.3. You can enlarge Fig.2 to get a better idea of the result.

If for some reason you decide to do a spur-of-the-moment hand-held panorama, with a somewhat slow shutter speed, consider using Piccure+ to improve any motion blur issues. It works surprisingly well. Make every effort to pan in as straight a line (level) as possible.

When you take a hand-held panorama, select an object in the distance that you can use as a 40 to 50% overlap reference mark. It's okay to overlap more but try not to overlap less. Fig. 3 shows all of the images shot for Fig.2.

So why the 40-50% or more overlap? It assures you'll have enough overlap coverage so your stitching program can easily recognize and connect the dots (pixels). There is a lot of math working in the background to

accurately match identical data from image to image. That's why it's important to provide sufficient image overlap. With enough overlap, your stitching program can make an accurate selection and connection of identical image areas.

TWO CRUCIAL ADJUSTMENTS (tripod)

Whenever you take any standard single shot, only the camera needs to be level. You can do that with a bubble level on the hot-shoe mount or the internal level within the camera's menu system. I'm lazy, I just use a bubble level. It's quick, simple and accurate.

For standard single-row panoramas, there are three adjustments. There's also multi-row panoramas, but we're only going to cover the most common, single-row. Two adjustments are crucial and one is not absolutely necessary, but still pretty important. The two crucial adjustments require you to level for two separate planes, the tripod and the camera. Once locked into place, these two adjustments will allow your camera to rotate (pan) evenly (straight) across the horizon without any upward or downward shifts.

If you don't make these two adjustments, you'll run into some big problems when you try to stitch your images together. Been there, done that. They will stitch; however, your stitching program will have to rotate the images a bit to get the pixels to properly line up. That creates too much unusable area throughout the entire image. As a result, you'll have to make an unexpected and much tighter crop. The easy solution is to simply make sure both the tripod and the camera are level.

PANORAMAS

Fig. 4

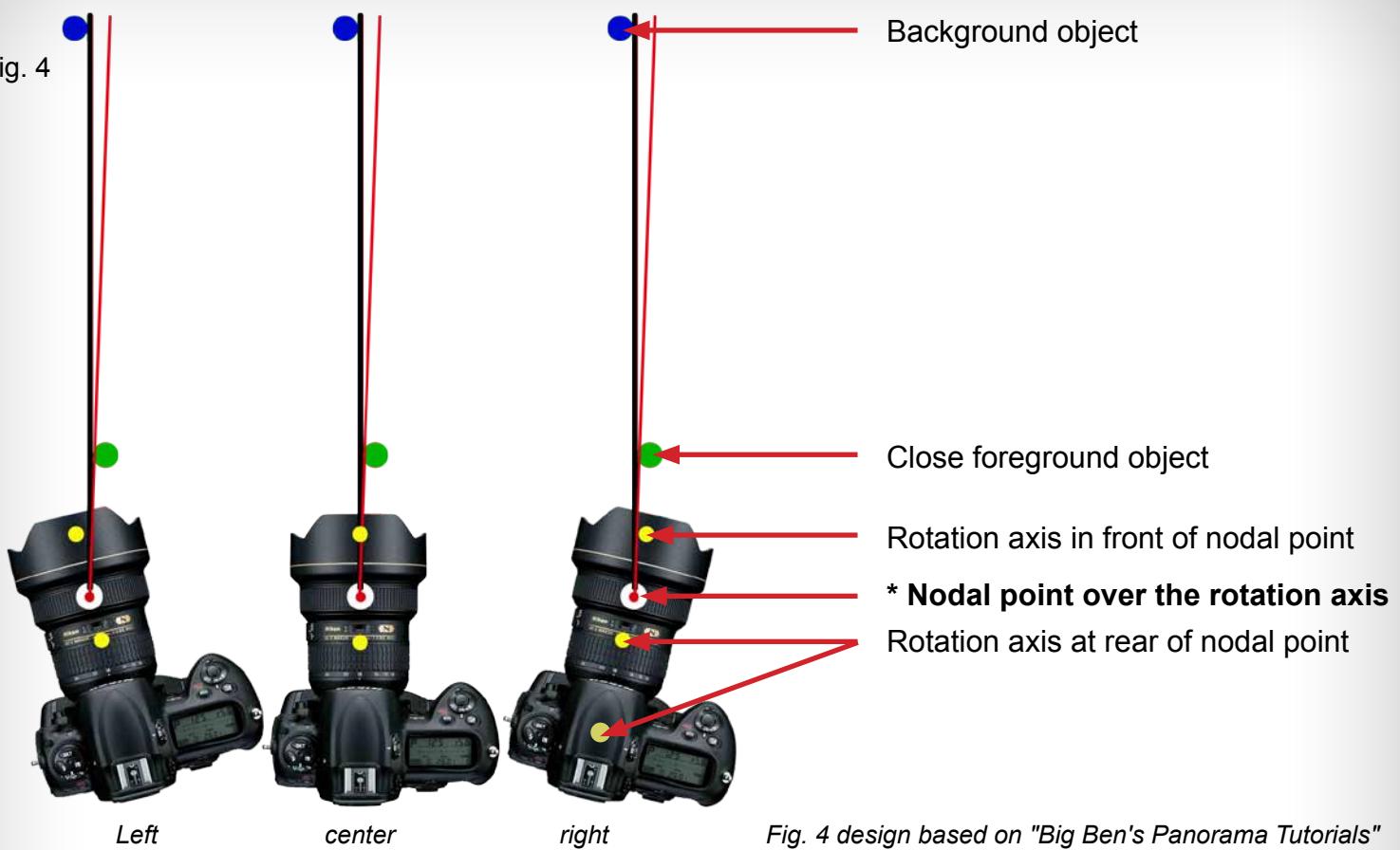


Fig. 4 design based on "Big Ben's Panorama Tutorials"

NODAL ADJUSTMENT (tripod)

WARNING! Techie stuff here. This third adjustment isn't 100% necessary to get a good panorama. However, it will help with wide angle lens perspective accuracy, which will result with less fixes at post processing.

For near and far subjects (wide angle lenses only), there is a third adjustment option for parallax correction.

Dictionary definition of parallax: *The effect whereby the position or direction of an object appears to differ when viewed from different positions, e.g., through the viewfinder and the lens of a camera.*

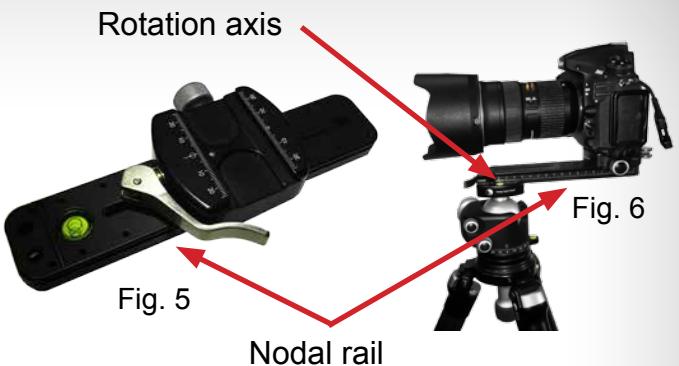
In other words, parallax correction assures a close object doesn't shift right or left in relation to a distant object. It's a correction that allows for a very accurate panorama. If you photograph with a telephoto lens, and everything is in the distance (no close foreground objects), then parallax correction becomes a non issue.

The **nodal point** (no parallax point) of the lens is the sweet spot. The idea is to allow the correct spot on the lens to rotate over the rotation axis (Fig. 4). **The camera body is not the correct rotation axis point.** To find and line up the correct nodal point over the rotation axis, you'll need to shift your camera forward or rearward along a nodal rail.

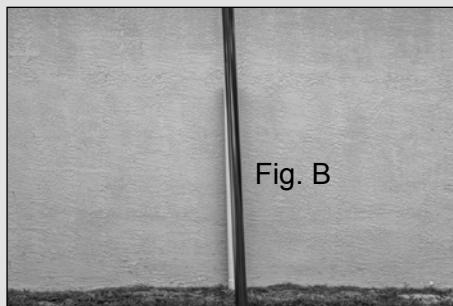
I'm lost, what correction? Notice the three positions of the same camera in Fig.4, left - center - right. For all angles, the goal is to make sure the foreground object(s) (green dots) stays in the exact same spot in relation to the background object(s) (blue dots). The way to do that is to position the camera and lens on the tripod so the nodal point can rotate over the rotation axis (Fig. 6). If you don't make that adjustment, the right and left green dots (the foreground object) will shift horizontally away from its correct position (center camera green dot). These shifts happen if your rotation axis is incorrectly positioned in front or behind the nodal point. The nodal point is near the front of the lens, not at the camera body.

So how do you fix this? You need a nodal rail (Fig. 5) to slide your camera forward or rearward along the tripod clamp and the nodal rail (Fig. 6) so the nodal point is over the rotation axis (easy fix). I was going to explain how to do this but opted to provide a good and super simple video tutorial instead, [Nodal Point Tutorial](#).

The black and white images below illustrate the results when your camera and lens are set over the correct and incorrect rotation axis.



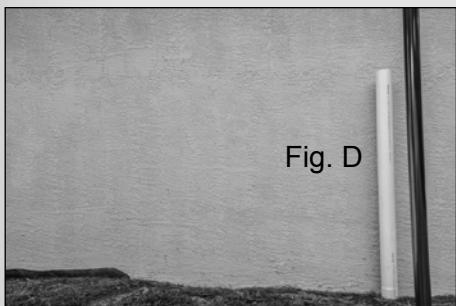
Left pan at **correct** rotation axis



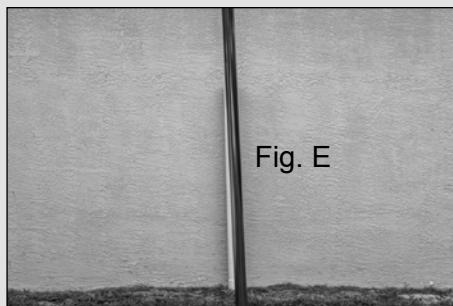
Center shot



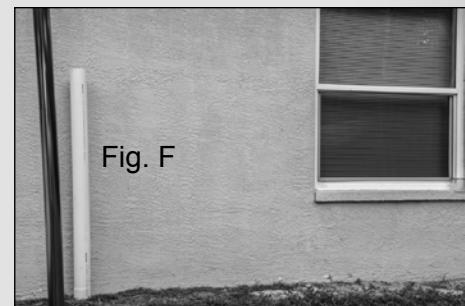
Right pan at **correct** rotation axis



Left pan at **incorrect** rotation axis



Center shot



Right pan at **incorrect** rotation axis

The dark vertical object in Fig's. A through F is a standard microphone (mic) stand positioned relatively close to the front of the camera lens. Against the back wall is a vertical 4-inch PVC pipe positioned to line up with the mic stand. Fig's. B and E are base shots. Fig's A, B and C are set at the correct nodal point over the rotation axis, just like Fig. 4. Look at the left and right pan in Fig's. A and C. Notice how the mic stand position doesn't change in relation to the PVC pipe.

Now look at Fig's. D, E and F. For those three shots, there was no nodal rail. The camera body was over the rotation axis (standard tripod mount).

Look at what happened with the incorrect rotation axis

points in Fig's D (left pan) and Fig. F (right pan). The mic stand shifts to the right on a left pan and shifts to the left on a right pan. There is an obvious difference between a correct and incorrect rotation axis point.

I do realize this is a lot to take in. It was never in my plans to shoot a lot of panoramas, the wide landscapes out west made that decision for me. I shot the Fig. 7 sequence prior to owning a nodal rail. As you can see, it did stitch pretty well, but did require some minor post processing fixes that were avoidable had I used a nodal rail. I just wanted you to be aware of this option.

Good news, the rest of this article is way less technical.

PANORAMAS

Fig. 7



Frame 9

Frame 8

Frame 7

Frame 6

Frame 5

Frame 4

Frame 3

Frame 2

Frame 1

SHOOTING PANORAMAS

Ok, we're back to the easier stuff. When you're out in the field and about to shoot your panorama, make sure you do everything possible to make post processing as painless as possible. Ask yourself the following:

- **How many shots do I need to be sure everything I want is in the final image?**

It takes whatever it takes to cover the entire range of your subject, plus an extra shot at each end. You have to account for breathing room. For example, set up your first shot going from right to left. Then change your first shot to include one additional shot to the right of what was your original first shot. Do the same thing to the left side as shown in Frames 1 and 9 in Fig. 7. You can see there is plenty of overlap from frame to frame. This overlap will ensure you have plenty of extra space along the right and left sides so you capture everything you want for your final stitched (Fig. 8) and cropped (Fig. 9).



Fig. 8

Fig. 8 is the RAW uncropped stitched images from Fig. 7. Notice there is plenty of area to work with throughout the entire image.



Fig. 9

Fig. 9 is the RAW cropped version of Fig. 8.



Fig. 10

Fig. 10 is the final processed version of Fig. 9.

- **Do I need to orient my camera in a portrait or landscape position?**

If your goal is to shoot the images in a single row, make sure you have plenty of extra space at the top and bottom so you capture everything you want for your final stitched and cropped image. If your subject is somewhat narrow, then place your camera in a landscape oriented position. Make sure you still have plenty of extra space at the top and bottom.

If your subject has a long vertical field of view, then place your camera in a portrait oriented position with plenty of extra space at the top and bottom. If you need more space at the top or bottom, consider using a wider angle lens, such as a 24mm or a 14mm. I use both.

Reminder: Expect panorama's to have a bit of throwaway space. This is to assure you capture everything you need for the final composition. Better to capture too much than not enough.

- **How much overlap do I need from frame to frame, and why?**

In an ideal world you wouldn't need any overlap. You could just place the pictures end to end and you'd have a panorama. Unfortunately, we live in the real world where it's not that simple. It's really not that hard either. The general rule of thumb is to overlap each shot by about 40-50%. As mentioned earlier, this overlap is there to assure your stitching program can accurately

PANORAMAS



Fig. 11

connect the dots (pixels). Daytime shots are easy to see and setup for the 40-50% overlap; however, I tend to shoot a lot at night. Half of the time it's so dark I can't see my hand in front of my face. You can imagine how difficult it is to adjust for that 40-50%.

As an easy solution to overcome a totally dark environment, pan your camera 30 or 35° at a time using the circular degrees marker around the base of the ball-head (Fig 12). For the 24mm, that's over 50% overlap. Again, better more than not enough.

Find your first shot in a series of shots. Place that shot at the zero mark (Fig. 12). Then move 30 or 35° to the right of that shot. That will now be the first shot to assure you capture enough width. Moving in 30 to 35° increments, position the camera at the last shot (left) and note that degrees number so you know where your last shot stops. Go one more 30 or 35° to the left of that shot. Note that number and that will now be the last shot to assure you have enough width in the series. This system works great for day or night.

If for any reason you need to re-shoot the entire sequence, you can easily do that because you'll already be setup with your first and last degrees marks.

Hot shoe for bubble level (not mounted)

Bubble level



Rotation axis at the nodal point

Nodal rail

Fig. 12

Zero degrees mark for first shot position (Fig. 12)

Quick leveler (*huge time saver - takes me on average 5-seconds to level the tripod*)

You'd be surprised how little time it takes to set up for a panorama (Fig. 11).

The top three things to remember

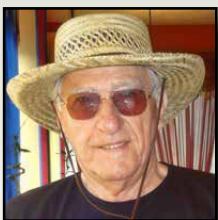
- 1) Level your tripod
- 2) Level your camera independent of your tripod
- 3) Overlap all images by 40 to 50%.
- There is a fourth option, consider using a nodal rail for parallax correction.

The great thing about a panorama is you can make it with any focal length lens. You can also shoot single or multiple rows manually with a pano-gimbal head or with a programmable device like a [Gigapan](#), which can automatically shoot multiple rows for you. Both are quite pricey, which is why I stick with single row panoramas.

Panoramas are a lot of fun. The key is to shoot many practice shots so you know what you're doing when it comes time to shoot the real-deal. The only notable downside is the large file size on the final stitched image. It can slow processing way down, especially if you shoot multiple shots in RAW format, which is the best method to obtain the best dynamic range.

GREEN CAY WETLANDS

by Benjamin Carp



Tornadoes that have been devastating parts of the South and Midwest demonstrate, once again, the unimaginable power of nature.

 February 16, 2016, Jane and I encountered the insensible power of nature or a small part of it while waiting for sunrise at Wakodahatchee Wetlands in Delray Beach, Florida.



Heavy clouds harvested multiple lightning bolts while strong winds attempted to lift the car skyward. Torrential rains slapped the automobile hard enough to prevent opening the door. It was frightening and exciting. Jane seemed more scared than exhilarated. Unexpectedly, the wind stopped its agitation, the air became calm and rain changed to an easy flow. It was now past the hour of sunrise, one without any light.

With umbrella in one hand and camera in the other, I walked a distance onto the boardwalk. Birds flew from one small tree to another,

their black forms moving like ghosts over the marsh. I attempted to photograph a wood-stork hunkered down on a treetop. I knew it was foolish to try but it was impossible not too. The rain began to drum louder on the umbrella. The wind gained some heft. I returned to the parking area where a Wetland employee, dry in his vehicle shouted out his window. I had to come and see the crazy guy.



Crazy, indeed. To me it was worth the effort to follow an interest. Still bent on taking photos, I drove three miles through heavy rain, determined to try again at Green Cay Wetlands. The rain and wind eased as we entered a parking space. Each with our own umbrella, we walked along a covered path stooped to our task of finding a few decent images in that moist twilight environment.

GREEN CAY WETLAND



One-and-a-half miles of boardwalk gives access to four distinct zones of flora-fauna life nurtured throughout Green Cay marsh. We walked the entire complex flooded with overcast early light. Moorhens and teal ducks were quickly



spotted around the Nature Center and chickee-huts along the boardwalk. The rain changed from steady to intermittent to drizzle and finally ceased falling. American coots, bronzed boat-tailed grackles and a variety of herons rapidly joined out list of images captured. Somewhere past a tropical hardwood hammock, a red-shouldered hawk watched us from a perch atop of a towering dead tree. Further on, near the cypress swamp, a tricolored heron standing on the walkway-railing, turned and posed with Jane for a journal picture.

As we left, the sun shot across the sky and exploded into a hundred-thousand splinters of molten light.

PETRIFIED FOREST NATIONAL PARK

by Benjamin Carp

From Albuquerque, I drove west on Route 66, known here as I-40, through Gallup, New Mexico. It's America's Native Indian capital, crossing into Arizona and entering Petrified Forest National Park off exit 311. Part of the original Route 66 once



crossed sections of what is now parkland, but most evidence of that route eroded back into the terrain.



PETRIFIED FOREST NATIONAL PARK

Petrified Forest contains another park within its borders and both intermingle their attractive features. Best descriptive name might be; The Painted Desert-Petri-



fied Forest National Park, hyphenated like a married couple's joint family name. It's a massive, psychedelic badlands encasing the world's largest collection of petrified



wood. Wherever I glanced the sights were exciting, mystifying, captivating.



Points along a twenty six mile road, with a north-south orientation, opens the parks major features to exploration by automo-



PETRIFIED FOREST NATIONAL PARK

bile. Tiponi Point was a dazzling eye opener preceded by Tawa Point's more-of -the-same with a wow factor all its own. Both exposed wide-expansive vistas of Chinle Formations up to six-hundred feet deep. These geological formations of fluvial, lacustrine, and palustrine deposits of the Colorado Plateau blaze with purple, red-orange, blue, white, gray all varying their tones with the suns angle of luminosity. Near where the park road crosses I-40 rests a deteriorating 1932 Studebaker abandoned on the historic route and now marks where Old Route 66 once cut through the park. Further on the Blue Mesa astounds as the Park's crown jewel who's affect is best



described by saying; "It will blow your socks off."

Following a night's rest in Holbrook, Arizona, I returned to the southern entrance off US-180 and hiked a couple of short trails through Giant Logs and Juniper Forest. Most all of the long logs lay as if sawed into two and three foot sections ready for a winter fireplace. Old Faithful impressed with its ten-foot base and is the largest petrified log in the park.

By mid-day I was over baked by a dry, burning sun and worn out by mentally rebuilding the petrified logs into a forest it once was. I realized that this Park required a few more days to gain an insight into its significance as an unique National Treasure.



GALLERY



Hotel on Water - Regensberg, Zurich Switzerland (above) by Ed Cohen

Date: September 19, 2009, **Camera:** Nikon D300, **ISO:** 400, **Focal length:** 29mm,

Exposure: 1/500 @ f/8.0, **Lens:** 18-200mm f/3.5-5.6

Goodland (below) by Ed Cohen
January 31 2016, Android Samsung S5





Blue on Branch (left)
by Ed Cohen

Date: February 18, 2015
Camera: Nikon D300
ISO: 640
Focal length: 600mm
Exposure: 1/5000 @ f/6.3
Lens: 600mm f/4.0

Egret with Chick (below)
by Ed Cohen

Date: February 18, 2015
Camera: Nikon D300
ISO: 640
Focal length: 600mm
Exposure: 1/3200 @ f/7.1
Lens: 600mm f/4.0





GALLERY



Bison (left)
by Lorri Freedman

Date: September 2, 2016
Camera: Nikon D3S
ISO: 640
Focal length: 200mm
Exposure: 1/1250 @ f/5.6
Lens: 28-300mm f/3.5-5.6



Black Bear (right)
by Lorri Freedman

Date: September 4, 2016
Camera: Nikon D3S
ISO: 2500
Focal length: 300mm
Exposure: 1/400 @ f/5.6
Lens: 28-300mm f/3.5-5.6



GALLERY



Yellowstone Gizer T (left)
by Lorri Freedman

Date: September 3, 2016
Camera: Nikon D3S
ISO: 250
Focal length: 28mm
Exposure: 1/320 @ f/11
Lens: 28-300mm f/3.5-5.6



Yellowstone Lake (right)
by Lorri Freedman

Date: September 3, 2016
Camera: Nikon D3S
ISO: 250
Focal length: 28mm
Exposure: 1/400 @ f/11
Lens: 28-300mm f/3.5-5.6



GALLERY



Mr. Boss (left)
by Benjamin Carp

Date: September 23, 2015
Camera: Nikon Coolpix P600
ISO: 100
Focal length: 107.5mm
Exposure: 1/8 @ f/5.6

Bird (right)
by Benjamin Carp

Date: September 19, 2015
Camera: Nikon Coolpix P600
ISO: 100
Focal length: 143.3mm
Exposure: 1/320 @ f/5.6





GALLERY



Fort Union (left)
by Benjamin Carp

Date: September 13, 2015
Camera: Nikon Coolpix P600
ISO: 100
Focal length: 5.9mm
Exposure: 1/2500 @ f/4.5



Chama (right)
by Benjamin Carp

Date: August 5, 2015
Camera: Nikon Coolpix S6500
ISO: 200
Focal length: 10.9mm
Exposure: 1/1600 @ f/4.2



GALLERY



Gardenia (left)
by Nancy Springer

Date: May 30, 2012
Camera: Sony SLT-A55V
ISO: 100
Focal length: 100mm
Exposure: 1/30 @ f/6.3

Showing Off (right)
by Nancy Springer

Date: March 14, 2015
Camera: Canon EOS 70D
ISO: 320
Focal length: 44mm
Exposure: 1/400 @ f/8.0
Lens: EF100-400mm f/4.5-5.6L IS II USM





GALLERY



Magnolia And Bees (left)
by Nancy Springer

Date: May 7, 2015
Camera: Canon EOS 70D
ISO: 4000
Focal length: 100mm
Exposure: 1/4000 @ f/8.0
Lens: EF100-400mm f/4.5-5.6L IS II USM

Look At Me (right)
by Nancy Springer

Date: March 14, 2015
Camera: Canon EOS 70D
ISO: 200
Focal length: 115mm
Exposure: 1/30 @ f/8.0
Lens: EF100-400mm f/4.5-5.6L IS II USM





GALLERY



Downtown Denver
1-Man Concert (left)
by Bob Brown

Date: July 4, 2016
Camera: Nikon D800
ISO: 200
Focal length: 44mm
Exposure: 1/125 @ f/6.3
Lens: Nikon 24-70mm f/2.8

Denver Civic
Center Firworks (right)
by Bob Brown

Date: July 3, 2016
Camera: Nikon D800
ISO: 100
Focal length: 22mm
Exposure: 5 sec. @ f/10.0
Lens: Nikon 14-24mm f/2.8





Somebody's Grandmother

Golden, Colorado (left)

by Bob Brown

Date: July 1, 2016

Camera: Nikon D800

ISO: 400

Focal length: 56mm

Exposure: 1/200 @ f/8.0

Lens: Nikon 24-70mm f/2.8



Lights

Golden, Colorado (right)

by Bob Brown

Date: June 30, 2016

Camera: Nikon D800

ISO: 3200

Focal length: 38mm

Exposure: 1/200 @ f/8.0

Lens: Nikon 24-70mm f/2.8



Breakfast (left)
by Christina Skibiki

Date: August 29, 2016
Camera: Nikon D7100
ISO: 1800
Focal length: 250mm
Exposure: 1/1600 @ f/5.6
Lens: 70-300mm f/4.5-5.6



Landing (left)
by Christina Skibiki

Date: September 6, 2016
Camera: Nikon D7100
ISO: 640
Focal length: 250mm
Exposure: 1/1000 @ f/5.6
Lens: 70-300mm f/4.5-5.6



Pro Watercross Races (left)
by Christina Skibiki

Date: September 24, 2016

Camera: Nikon D7100

ISO: 640

Focal length: 200mm

Exposure: 1/5000 @ f/10

Lens: 70-300mm f/4.5-5.6



Watercross Freestyle
(right)
by Christina Skibiki

Date: September 24, 2016

Camera: Nikon D7100

ISO: 400

Focal length: 122mm

Exposure: 1/4000 @ f/8.0

Lens: 70-300mm f/4.5-5.6



GALLERY

Keep the Blue Side Up (right)
by Brian Carlson

Date: July 26, 2016
Camera: Nikon D7100
ISO: 1000
Focal length: 200mm
Exposure: 1/4000 @ f/8.0
Lens: Tamron AF 18-270mm
f/3.5-6.3 Di II VC LD
Aspherical IF Macro Boo3N



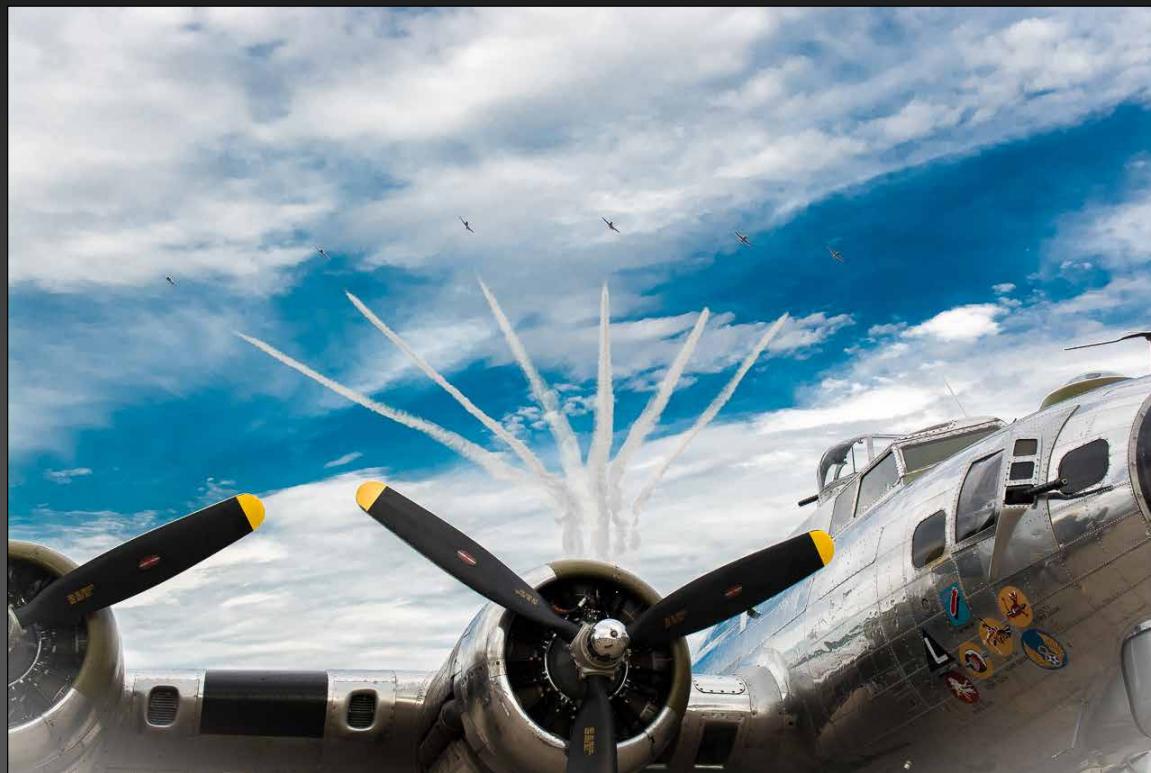
Ready To Go (left)
by Brian Carlson

Date: July 26, 2016
Camera: Nikon D7100
ISO: 200
Focal length: 20mm
Exposure: 1/400 @ f/10
Lens: Tamron AF 18-270mm
f/3.5-6.3 Di II VC LD
Aspherical IF Macro Boo3N





GALLERY



Snowbirds Over Oshkosh
(left)
by Brian Carlson

Date: July 26, 2016
Camera: Nikon D7100
ISO: 1000
Focal length: 200mm
Exposure: 1/4000 @ f/8.0
Lens: Tamron AF 18-270mm
f/3.5-6.3 Di II VC LD
Aspherical IF Macro Boo3N



Shine (right)
by Brian Carlson

Date: July 26, 2016
Camera: Nikon D7100
ISO: 200
Focal length: 20mm
Exposure: 1/400 @ f/10
Lens: Tamron AF 18-270mm
f/3.5-6.3 Di II VC LD
Aspherical IF Macro Boo3N



Battle Damage (above) by John Pilcicki

Date: March 22, 2016, **Camera:** Nikon D7000, **Focal length:** 300mm,
ISO: 1250, **Exposure:** 1/5000 @ f/10.0, **Lens:** 55-300mm f/4.5-5.6

Clear the Deck (below) by John Pilcicki

Date: March 22, 2016, **Camera:** Nikon D7000, **Focal length:** 195mm,
ISO: 1250, **Exposure:** 1/3200 @ f/8.0, **Lens:** 55-300mm f/4.5-5.6





Third Avenue Sunset (above)
by John Pilcicki

Date: March 22, 2016
Camera: Nikon D7000
Focal length: 55mm
ISO: 1250
Exposure: 1/5000 @ f/11
Lens: 55-300mm f/4.5-5.6

Fisherman's Hot Tub (right)
by John Pilcicki

Date: March 22, 2016
Camera: Nikon D7000
Focal length: 140mm
ISO: 1250
Exposure: 1/1250 @ f/11
Lens: 55-300mm f/4.5-5.6





Yellow Thoarted Warbler (left)
by Jim Robellard

Date: September 25, 2016
Camera: Canon EOS-1D X Mark II
ISO: 1600
Focal length: 600mm
Exposure : 1/640 @ f/6.3
Lens: 150-600mm f/5-6.3 DG OS
HSM Sport 014



Dying Storm (right)
by Jim Robellard

Date: September 25, 2016
Camera: Canon EOS-1D X Mark II
ISO: 400
Focal length: 40mm
Exposure : 0.6sec @ f/8.0
Lens: EF17-40mm f/4L USM



GALLERY

Morning Bath (right)
by Jim Robellard

Date: September 18, 2016
Camera: Canon EOS-1D X Mark II
ISO: 1000
Focal length: 600mm
Exposure : 1/2500 @ f/8.0
Lens: 150-600mm f/5-6.3 DG OS
HSM Sport 014



Everglades Snail Kite (left)
by Jim Robellard

Date: October 2, 2016
Camera: Canon EOS-1D X Mark II
ISO: 800
Focal length: 600mm
Exposure : 1/1000 @ f/6.3
Lens: 150-600mm f/5-6.3 DG OS
HSM Sport 014



GALLERY



Talk Therapy (right)
by Ria Ruane

Date: August 20, 2016
Camera: Nikon D5100
ISO: 100
Focal length: 55mm
Exposure : 1/200 @ f/10
Lens: AF-S DX 55-200mm
f/4-5.6G ED

Breakfast is Served (left)
by Ria Ruane

Date: August 29, 2016
Camera: Nikon D5100
ISO: 200
Focal length: 70mm
Exposure : 1/800 @ f/7.1
Lens: AF-S DX 55-200mm
f/4-5.6G ED





Needle in a Haystack
(right)
by Ria Ruane

Date: July 20, 2016
Camera: Nikon D5100
ISO: 450
Focal length: 100mm
Exposure : 1/250 @ f/4.0
Lens: Sigma 70-300mm
f/4-5.6 APO DG
Macro HSM



Night Wisdom (below)
by Ria Ruane

Date: July 12, 2016
Camera: Nikon D5100
ISO: 320
Focal length: 29mm
Exposure : 1/60 @ f/4.2
Lens: AF-S DX VR 18-
55mm f/3.5-5.6G II





GALLERY



KEN O'RENICK 2016

Please Let Go (right)
by Ken O'Renick

Date: September 10, 2016
Camera: Canon EOS 5D Mark III
ISO: 25600
Focal Length: 142mm
Exposure: 1/250 @ f/5.0
Lens: EF100-400mm f/4.5-5.6L IS
II USM



KEN O'RENICK 2016

Here's Lookin' At Ya (left)
by Ken O'Renick

Date: September 10, 2016
Camera: Canon EOS 5D Mark III
ISO: 25600
Focal Length: 176mm
Exposure: 1/250 @ f/5.0
Lens: EF100-400mm f/4.5-5.6L IS
II USM



GALLERY



KEN O'RENICK 2016

I Can't Release - Help! (left)
by Ken O'Renick

Date: September 10, 2016
Camera: Canon EOS 5D Mark III
ISO: 25600
Focal Length: 142mm
Exposure: 1/250 @ f/5.0
Lens: EF100-400mm f/4.5-5.6L IS II USM



KEN O'RENICK 2016

Not My Exit Plan (right)
by Ken O'Renick

Date: September 10, 2016
Camera: Canon EOS 5D Mark III
ISO: 25600
Focal Length: 142mm
Exposure: 1/250 @ f/5.0
Lens: EF100-400mm f/4.5-5.6L IS II USM



Coming in Hot (above) by Sonny Saunders

Date: October 21, 2016, **Camera:** Canon EOS 7D, **ISO:** 100, **Focal length:** 188mm,
Exposure: 1/500 @ f/5.0, **Lens:** EF100-400mm F/4.5-5.6L IS II USM

Athens above and below (below) by Sonny Saunders

Date: September 23, 2014, **Camera:** Canon EOS 7D, **ISO:** 200, **Focal length:** 10mm,
Exposure: 1/400 @ f/11.0, **Lens:** EF-S10-33mm F/3.5-4.5 USM





Church Bells (left)
by Sonny Saunders

Date: September 28, 2016
Camera: Canon EOS 30D
ISO: 100
Focal length: 50mm
Exposure: 1/640 @ f/7.1
Lens: EF 50mm f/1.8



Blue Mosque (right)
by Sonny Saunders

Date: September 24, 2014
Camera: Canon EOS 7D
ISO: 800
Focal length: 28mm
Exposure: 1/400 @ f/13
Lens: EF 24-105mm F/4L IS USM



Parthenon
Athens, Greece (right)
by Betty L. Saunders

Date: September 2015
Camera: Canon EOS Rebel T6s
ISO: 100
Focal length: 63mm
Exposure: 1/250 @ f/9.0
Lens: Tamron 16-300mm
f/3.5 - 6.3 Di II VC PZD B016



Porch of the Maidens
Athens, Greece (below)
by Betty L. Saunders

Date: September 2015
Camera: Canon EOS Rebel T6s
ISO: 100
Focal length: 162mm
Exposure: 1/800 @ f/10
Lens: Tamron 16-300mm
f/3.5 - 6.3 Di II VC PZD B016





**Three Windmills
Mykonos, Greece (left)**
by Betty L. Saunders

Date: September 2015
Camera: Canon EOS Rebel T6s
ISO: 100
Focal length: 35mm
Exposure: 1/640 @ f/16
Lens: Tamron 16-300mm
f/3.5 - 6.3 Di II VC PZD B016



**Blue Domed Church
Mykonos, Greece (left)**
by Betty L. Saunders

Date: September 2015
Camera: Canon EOS Rebel T6s
ISO: 100
Focal length: 92mm
Exposure: 1/640 @ f/13
Lens: Tamron 16-300mm
f/3.5 - 6.3 Di II VC PZD B016



GALLERY



Pin Cushion (left)
by Denise Sultan

Date: July 24, 2016
Camera: Nikon D7000
ISO: 400
Focal length: 200mm
Exposure: 1/1250 @ f/5.6
Lens: Nikkor 18-200mm f/3.5-5.6

Burrowing Owles (right)
by Denise Sultan

Date: May 14, 2016
Camera: Nikon D7000
ISO: 100
Focal length: 200mm
Exposure: 1/60 @ f/5.6
Lens: Nikkor 18-200mm f/3.5-5.6





GALLERY



Migs Looping (left)
by Harold Kurzman

Date: October 22, 2016
Camera: Canon EOS 60D
ISO: 100
Focal length: 100mm
Exposure: 1/1000 @ f/5.0
Lens: Sigma DG 70-300mm f/2.8



Hang Glider (right)
by Harold Kurzman

Date: October 22, 2016
Camera: Canon EOS 60D
ISO: 200
Focal length: 225mm
Exposure: 1/2000 @ f/5.6
Lens: Sigma DG 70-300mm f/2.8



Bull Elk with Harem (above), by Harold Kurzman

Date: September 14, 2016, **Camera:** Canon EOS 60D, **ISO:** 800

Focal length: 300mm, **Exposure:** 1/1500 @ f/5.6, **Lens:** Sigma DG 70-300mm f/2.8

Old Homestead (below), by Harold Kurzman

Date: September 18, 2016, **Camera:** Canon EOS 60D, **ISO:** 320

Focal length: 70mm, **Exposure:** 1/750 @ f/11, **Lens:** Sigma DG 70-300mm f/2.8





Vroom Vroom (above), by Art David

Date: November 12, 2016, **Camera:** Panasonic Lumix, **ISO:** 100, **Focal length:** 4.5mm equiv 29mm @ 35mm,
Exposure: 1/640 @ f/3.5, **Note:** HDR effect Aurora HDR 2017 taken in Wynwood, Miami

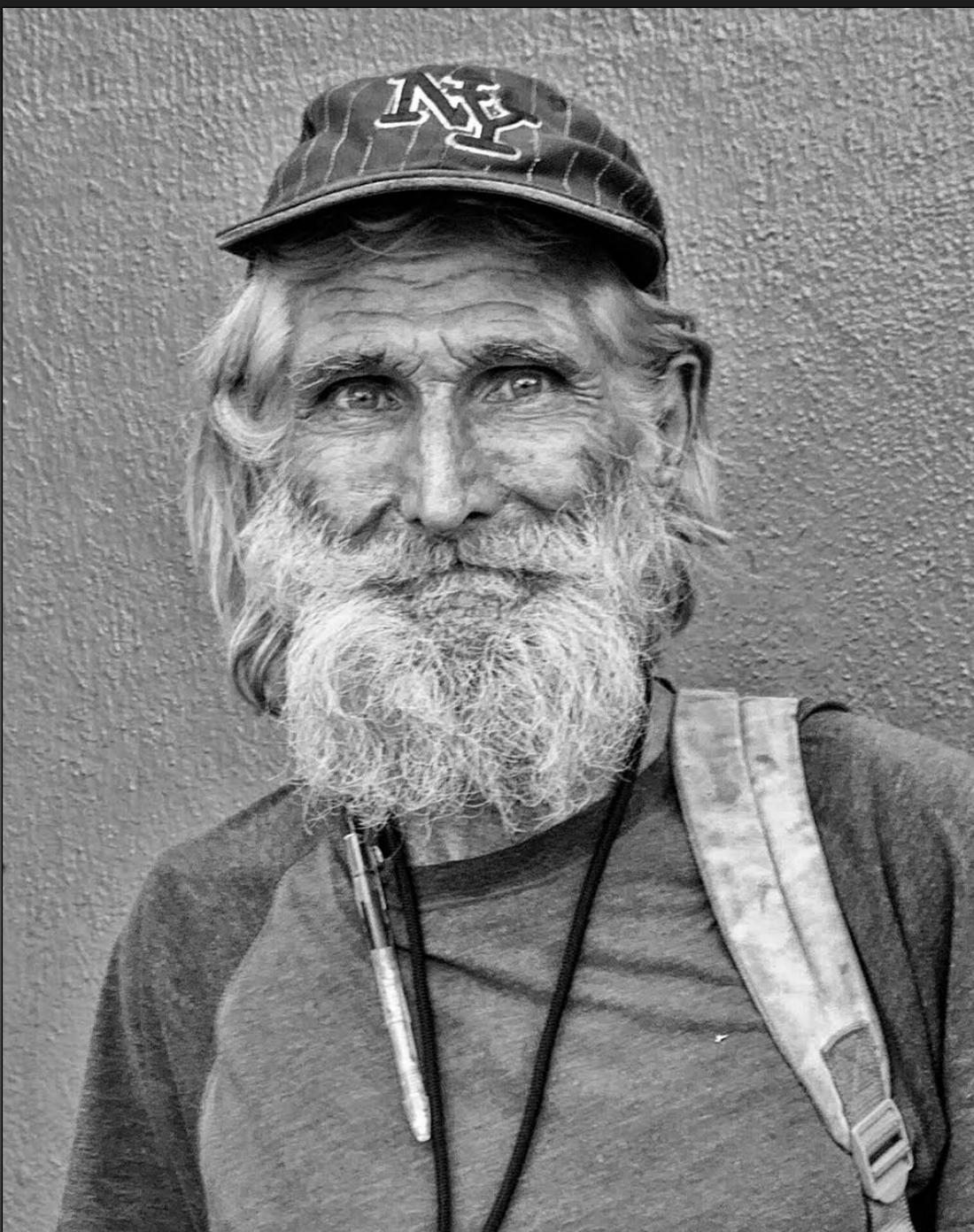
Just Walkin' (below), Art David

Date: November 12, 2016, **Camera:** Panasonic Lumix, **ISO:** 160,
Focal length: 5mm equiv 29mm @ 35mm, **Exposure:** 1/640 @ f/3.5, **Note:** Topaz Impression 2





GALLERY



Miami Dude (above), by Art David

Date: November 12, 2016, **Camera:** Panasonic Lumix, **ISO:** 100, **Focal length:** 6.5mm equiv 36 mm @ 35mm,
Exposure: 1/60 @ f/3.7, **Note:** Black and White effect NIK Silver FX Pro

DPI-SIG Special Events

**DPI-SIG & Sigma
Present
Robert O'Toole**

"Wild by Nature"
and
"Macro - Tips and Techniques for a Close-up View of the World"

On January 7, 2017 at the Florida SouthWestern State College Auditorium
9 a.m. to 12 p.m.



Robert O'Toole is an award winning, internationally published photographer and a BBC / Shell Wildlife "Photographer of the Year" competition award winner.



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**DPI-SIG & Canon
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Parish Kohanim**

"Explore his diverse and striking body of work"

On February 11, 2017 at the Florida SouthWestern State College Auditorium at 9 a.m. to 12 p.m.



"For Parish, the heart and soul of his photography is that of an artist and what inspires and motivates his creative process"



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dpi-sig.org

**DPI-SIG & NISI Filters
Present
Alister Benn**

"The Creative Cycle - Your Path to Expressive Imagery"

On Wednesday, March 15, 2017 at the Florida SouthWestern State College Building J Conference Room J-104 at 6 p.m. to 9 p.m.



"Learning should be fun, mediocre is easy and perfection requires some effort!"



Naples Digital Photography Club
dpi-sig.org

Events Information

Robert O'Toole January 7, 2017
Parish Kohanim February 11, 2017
Alister Benn March 15, 2017

Location & Time

Florida SouthWestern
State College
Building J, Room 104
7505 Grand Lely Drive
Naples, Florida, 34113

6 PM until 9 PM

This event is being offered as part of a membership campaign for DPI-SIG and is FREE for all DPI-SIG Members Non-Members please inquire at dpi-sig.org

DPI-SIG Magazine - January 2017

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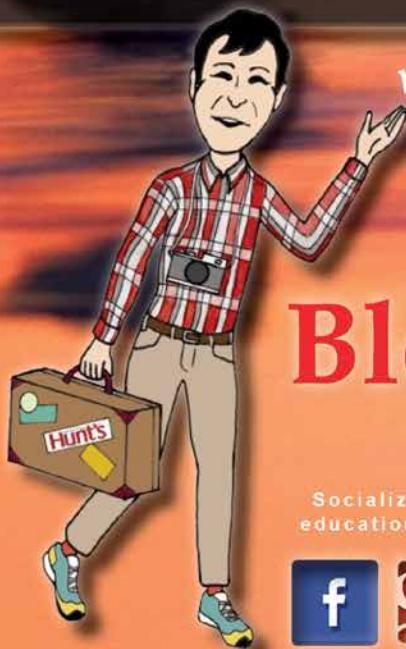
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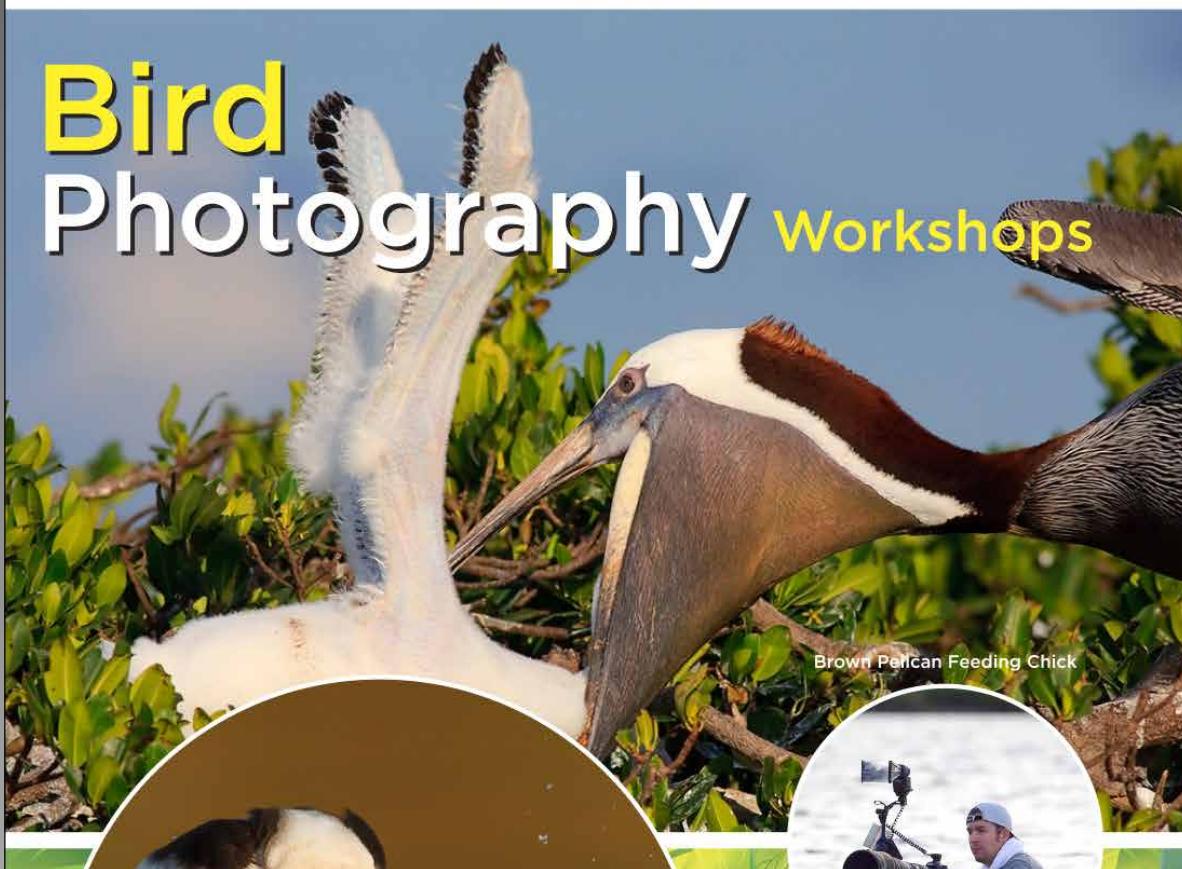
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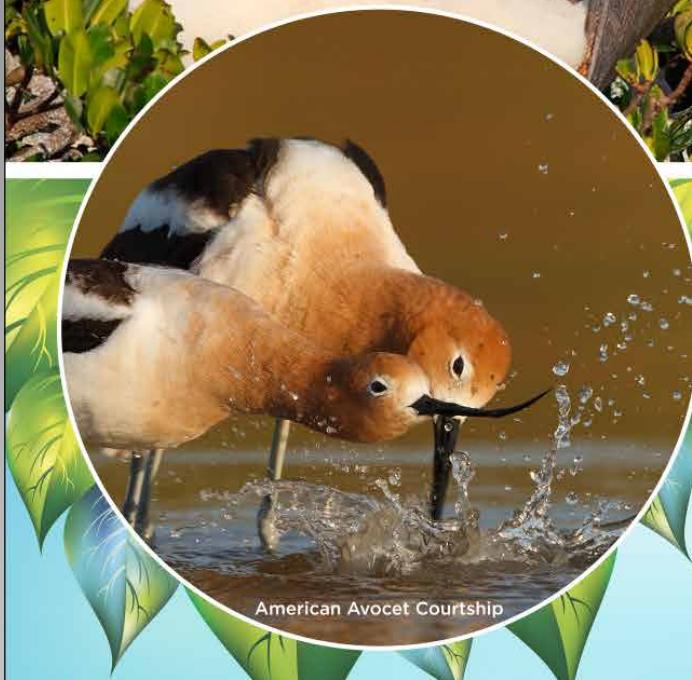
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Bird Photography Workshops



Brown Pelican Feeding Chick



American Avocet Courtship



Image by Bob Bailey

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Patience is what Maxis had with me. No question was to small. I felt comfortable and learned a lot. Thank you! - **Mary L.** ”

MAXIS GAMEZ is a self-taught professional nature photographer living in Sarasota, Florida. He began photography as a hobby, but has decided to devote his passion, time, and energy to educate other photographers around the country.

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- Artistic Photography Texas: Moving Colors and Movie Sets of the Old West
- Bob Vanell - One visual perspective versus many
- Michael Custer - Lightroom 4 Histograms, and printing
- Linda Franklin - Basic Tools for Slower Photography
- The Gallery - Amazing photos

Issue #1 cover
Bob Brown



Issue #2 cover
Christine Cook



Issue #3 cover
Art David



DPI-SIG Magazine

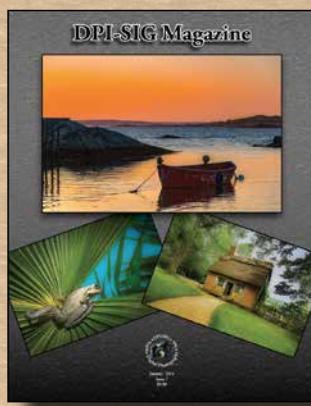
Issue #4 cover
Lorri Freedman



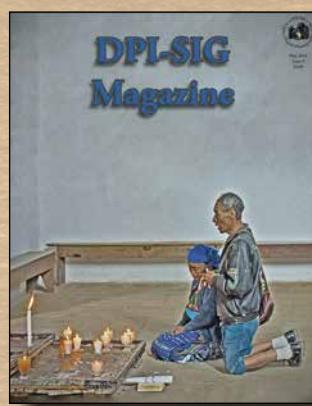
Issue #5 cover
Mike Matthews



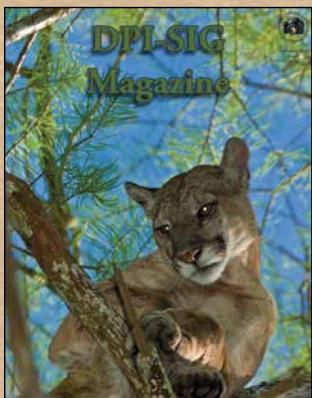
Issue #6 cover
Steve Augulis



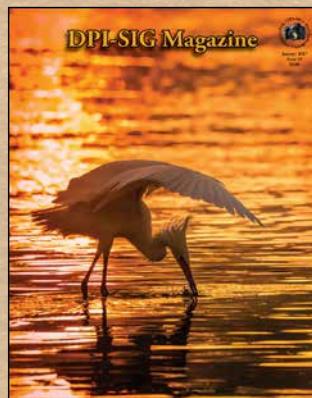
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Issue #10 cover
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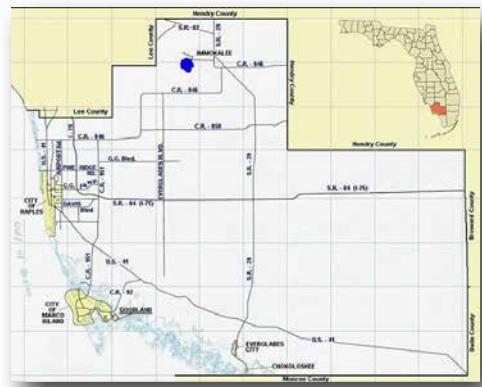
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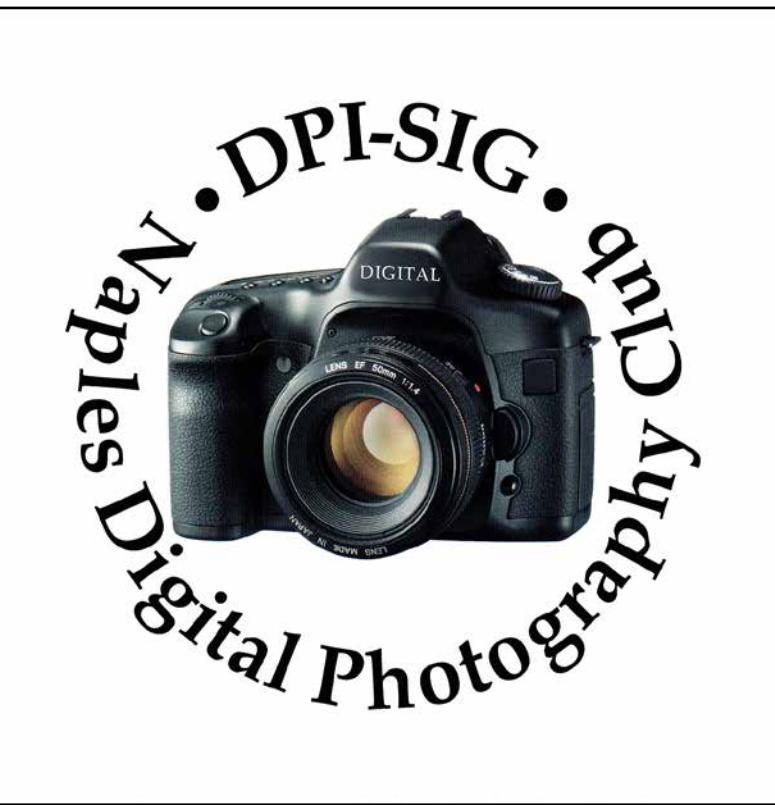
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*Free downloadable copies of all of our digital magazine issues are at the DPI-SIG website, dpi-sig.org.

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

SUBMISSION INFORMATION:

- **Release Dates:** January 1st, May 1st and September 1st
- **Article and Gallery Images:** Submissions must be **1280 to 1500 pixels** on the **long side**
- **Gallery Images:** Include your name, location taken (optional), a brief blurb about the photo (optional). When you export your image(s) check the box to include your metadata. I can then grab it for you.



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