

DPI-SIG Magazine



May 2018
Issue 14
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In This Issue



In this issue, we have a very special professional guest writer, Erin Babnik. Since I follow professional landscape photographer Alister Benn on Facebook, I received one of his comment notifications about one of Erin's images. I did check out that image. Wow, truly spectacular. As a followup, I then went to her website and was completely blown away by her work. I went out on a limb and sent her an email to see if she would write an article for us. Even with her extremely tight schedule, she found some free time to provide us with an article. If I don't ask, the answer is automatically "no." If I do ask, it still might be "no." Then again, it also might be "yes." Erin's article is on page 5, "*The Endless Opportunities of Sand Dunes*".

As always, we have more great new articles from our very own DPI-SIG Members. Finally, we have a new group of 85 outstanding gallery images, exclusively provided by our DPI-SIG club members. BTW, 85 breaks the record for gallery submissions.

ARSENAL AI photo assistant

Kickstarter is a business that allows for new project ventures to get off of the ground, some of which are in areas such as Tech, Film, Music, Games and more. One such project (product) is right up our alley. It's called Arsenal. [Arsenal](#) is a device and app which is a "smart camera assistant" that examines the scene, uses image recognition to identify environments and subject-specific needs such as fast shutters for birds or camera vibration, finds great settings by comparing the current scene with thousands of professional photos using a convolutional deep neural network, and it optimizes settings based on 18 different factors, like hyperfocal distance, sensor dynamic range and lens transmission. This description is just the tip of the iceberg. *The original release date was February 2018. Due to some stricter than expected requirements by Apple, the release target date is now May 2018.*



FEATURE REMINDER

Don't forget about the convenient quick return link to the Table Of Contents (TOC), just like the one at the bottom right corner of this page and on the last page of all articles. DPI-SIG Magazine includes bookmarks.

FYI

We are 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.

NOTE

Don't forget, you can enlarge almost every image in the magazine with no loss in quality. All links and bookmarks are active.

Bob Brown

RBBrown

dpi-editor@naples.net

Who We Are

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

- DPI-SIG has grown to over 400 experienced and beginning members
- Free meetings are held the 2nd Thursday of every month from 7 PM to 9 PM
- Club competitions
- Guest speakers and Member presentations
- Monthly Member's theme slide show
- Door prizes (Members only)

DPI-SIG of Naples

FCCC

Members of Florida Camera Club Council

FCCC website: f3c.org

For more information about our club, watch our video at <http://dpi-sig.org>

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



Contact Us

Meeting location:

7007 Lely Cultural Pkwy
Florida South Western State College
Building J, Conference Center
Naples, Florida, 34113

Email: dpi-sig@naples.net

Web: <http://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 South Western 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.

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COVER INFORMATION



Photo by: Jennifer Brinkman
Title: Pastime for a Lifetime
Date: August 13, 2016
Camera: Nikon D800
ISO: 200
Focal length: 34mm
Exposure: 1/80 @ f/9.0
Lens: Tamron 24-70mm
f/2.8 Di VC USD A007N



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THE ENDLESS OPPORTUNITIES OF SAND DUNES

by Erin Babnik

There are few subjects for landscape photography that are as protean as sand dunes. The shapes, textures, and colors of dunes can change dramatically from one hour to the next as weather exerts its influences on the shifting, reflective surfaces of a dune field. Wind can change the quality of the ripples and the ridges of dunes and can sweep sand high into the air in dramatic displays of dynamism and atmosphere. Rain can compact sand into firm veneers, causing hard edges to form when mighty gales carve into the damp surfaces. As the sky changes color overhead, so too do the dunes that reflect its light, often alternating between hues of pink, gold, orange, or blue all in a single day.

Photographing sand dunes is endlessly rewarding not only because of these ongoing transformations but also because of the variety of compositional options that dunes offer. From intimate abstracts to grand scenics, compositions abound at any sizable dune field. Learning to see these opportunities can take some practice, however, and it is especially helpful to see the potential for them to occur before they do. The following descriptions explain the planning, responding, and compositional ideas that went into seven different photographs of sand dunes.

"Rhapsody in Blue"



When I saw that a massive weather front was moving over California this day, I knew that the chances of getting pink skies at sunset were extremely low. Nonetheless, the potential for dramatic storm clouds was enough to make a trip to the dunes seem very enticing. High winds created plumes of airborne sand in a perimeter around the dune field, while some light rain firmed up the very top layer of sand in a small zone near

the center of the field. As the clouds thickened and the sun set, I marveled at the textures forming overhead and decided to remain out there into the Blue Hour. What followed was a display of some of the most colorful and sculptural storm clouds that I have ever witnessed.

Using the bold structures of the clouds as my guide, I looked for shapes in the dunes that echoed their forms. Moving around on sand dunes is slow-going, and the clouds were evolving fairly quickly, but I found several opportunities to compose around correspondences between the clouds and the forms of the dunes. In this moment, I was attracted to the long diagonal ridge in the dune that seemed to follow the diagonal incline of the cloud mass overhead. In order to get a field of view wide enough to encompass the scene, I took two overlapping horizontal exposures at 16mm and later stitched them together into a "vertorama." This technique also allowed me to use the distortion of the wide-angle lens to exaggerate the angles of the ripples running into the lower corners of the frame.

"Swept Away"



THE ENDLESS OPPORTUNITIES OF SAND DUNES

Being a great appreciator of atmospheric conditions, I often venture out onto dune fields during sandstorms. If I see that winds are likely to exceed 25mph, my thoughts turn towards the sublime dynamism of blowing sand. The compression of long focal lengths allows for more emphasis of the atmospheric qualities of these conditions, and using a telephoto lens also makes it possible to have a lot of options while minimizing difficult navigation in gale force winds. It is not easy to walk or to see in these conditions, so it helps to have a versatile, weather sealed telephoto zoom lens that can make the most of a single position. In this case, I was charmed by the impressionistic qualities of the diffused light and soft textures that the wind created. I used a prominent, pyramidal dune to anchor the frame and waited for a strong gust to fill the foreground layer with flowing plumes of sand.

"Arrow Dynamic"



One of the more rare treats to see at sand dunes is a good bloom of sand verbena. Not only are the flowers themselves photogenic, but they cause wonderful curving ripples to form in the sand around them as they disrupt the normal flow of the wind across the area. I knew that this vantage point would give me a prominent dune to use as the primary point of interest in my composition, and I had many options among the flower groupings to set up a visual dialogue between foreground and background. My favorite grouping was this arrow-shaped mass that echoed the forms of the large dune in the distance. To create this photograph, I used a technique called a "focal length blend," which combines two different focal lengths in order to counteract the effect of 'pancaking' caused by wide-angle lenses.

"Close Encounter"



Although I hiked out onto the dunes this afternoon expecting to be immersed in a windy wonderland, the gales stopped suddenly not long after I reached my favorite area. As an eerie calmness fell over the dune field, I noticed that the clouds were dropping very low and looked as though they were about to kiss the peak of a nearby dune. I abandoned a composition pointing in a different direction as soon as I spotted this situation developing. In order to play up the tension between the clouds and dunes, I broke just about every compositional rule in the book, choosing to amplify the point of near contact by placing it dead center in the frame. For a brief moment, the clouds, dunes, and setting sun all seemed to converge in dramatic unison, and then the entire scene got lost in complete whiteout conditions. It took me a while to figure out what was happening and ultimately realized that the cloud inversion had lowered all the way down to consume the dunes. It was an exhilarating experience that brought me one of my favorite photographs.

"Ripple"



Clouds were scarce this morning, but the Golden Hour light brought the ripples of the sand to life as it raked across the dunes. Moderately strong winds filled the nearby mountains with clouds of dust and sent little plumes of sand shooting off the tops of prominent ridges. With so much visual interest on offer, I decided that a wedge of clear blue sky would work nicely as a foil for the other colors and textures. By getting down on my elbows, I was able to fill most of the frame with curving ripples to contrast against the diagonals of the dunes and mountains.

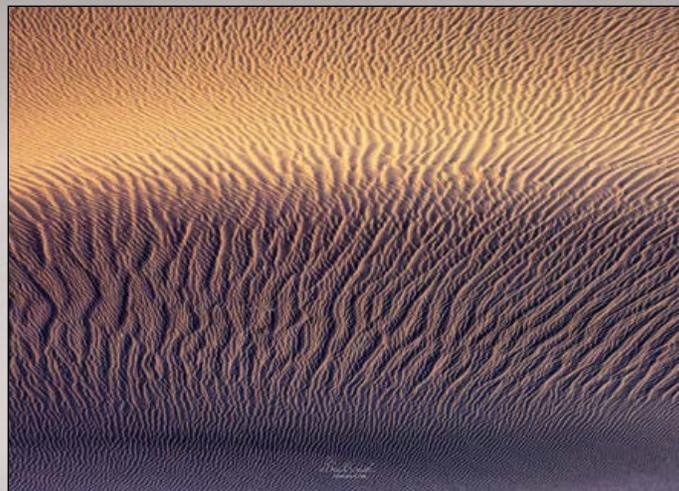
"Silver Lining"



Sand dunes are photogenic in just about any conditions or time of day. Although it is common to associate dunes with warm hues, they can take on beautiful cool colors during the Blue Hour and at night. Right after the sun sets, light on the dunes becomes quite flat for a while, but as the ambient light drops, contrast will increase again. These low-light situations require longer exposures, so it is helpful if there is not a lot of wind.

On this evening, I had clear skies and almost no wind, conditions that favor low-light dune photography by providing good contrast during the Blue Hour and relatively few challenges to tripod stability. By using a long focal length of 349mm, I was able to emphasize the zig-zagging lines of these dunes, keeping the scene tight around them. This framing also enabled me to omit the uninteresting sky and instead highlight the beautiful marbled textures of the distant mountains. Because of the still air, it was easy to shoot this scene as a focus stack of three exposures without any problems of tripod movement.

"Good Vibrations"



Opportunities for creating abstract images are abundant on sand dunes. When I was hiking across a particularly large dune field, I was struck by this deep trough between two dunes that caused a gradation of light to follow the direction of some beautifully detailed radiating ripples. The symmetry, ambiguity of scale, and subtlety of the light combined in a mesmerizing display of nature. In composing such images, I look for patterns that provide an initial impression of regularity with exciting variations that emerge upon closer inspection.

This selection of seven photographs only begins to convey the great variety of opportunities that sand dunes have to offer photographers who are willing to embrace their special challenges. Dune fields are vast and sometimes harsh environments, and they are not locations where one can go to find 'iconic' compositions. In my view, these qualities are benefits rather than drawbacks, providing photographers with enough variety, power, and timeless beauty to fill a lifetime with rewarding photography.



Erin Babnik is a full-time landscape photographer, photography educator, writer, and speaker. She is known for her ambitious and expressive style of photography and for her adventurous approach in the field. Her dedication to outdoor photography evolved out of her years working as an art historian, photographing at archaeological sites and in museums for the purposes of teaching and research. She subsequently spent years producing photographs on assignment before transitioning to her specialty of wilderness/adventure landscape photography and teaching photography workshops worldwide through her own company and for Canon as a sponsored photographer. Erin is also a member of the illustrious nature photography team Photo Cascadia.

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From Here To There: Traveling The Long Road

Part Three

By Jim Robellard

From the awesome stone structures of Arches National Park, our 9800 mile journey takes us across Utah and Nevada to Reno, through Donner Pass to Sacramento and beyond to the coastal redwoods of California and the Oregon Coast.



Figure 2

*Above: Canon EOS 5D Mark II, 26mm, 1/20@f5.6, ISO 1250 EF17-40L mm
Humboldt Redwoods State Park*

*Left: Canon EOS 5D Mark II, 17mm, 1/800@f5.6, ISO 1250 EF17-40L mm
Humboldt Redwoods State Park- Vertical pano*

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Our journey from Moab to Reno took us up to I-80 in Salt Lake City and over to Reno bypassing a right turn in the desert to attend Burning Man as my wife suggested. It was fun to see some of the old hippy RV's along the way. The stretch of road from Salt Lake City to Reno crosses the Bonneville Salt Flats and the Great Basin before rising up to the Sierra Nevada mountains near Reno.

As an offshoot trip, one could detour south at the Utah/Nevada border at Wendover to explore the Great Basin National Park, a dark skies destination for astrophotographers. The park also has an ancient bristlecone pine grove near Wheeler Peak similar to the one in the White Mountains of California near Bishop. Bristlecone pines are up to 5,000 years old and provide a great opportunity for spectacular texture and shape studies, particularly in black and white. They only grow in very poor soil conditions at very high subalpine conditions.

Our quest however were the coastal redwoods and the Oregon coast so onward we travelled with a stop in Sacramento to visit the [California State Railroad Museum](#) showcasing the history of Old Sacramento. The train museum is a national treasure of railroad history including extensive exhibits about the building of the transcontinental railroad after the Civil War.

From Sacramento we headed north and west to the coast and the famous Highway 101. This would be our route on our journey from California north to Olympic National Park and on to British Columbia.

The coastal redwoods are the tallest living trees at up to 379 feet and are a separate subspecies from the Giant Sequoias of Kings Canyon. Growing along the northern California coast and extreme southwest Oregon coast, coastal redwoods require the constant fog and higher moisture levels found in these locales. Redwood National Park and the Humboldt Redwoods State Park are home to these massive trees.

For our trip we camped at Ancient Redwoods Campground on the Avenue of the Giants road off US 101. This 32 mile highway runs through various groves on Old US 101. The difficulty in capturing these giants is of course their size.



Above: Canon EOS 5D Mark II, 17mm, 1/100@f5.6, ISO800, EF17-40L mm Humboldt Redwoods SP, CA



Figure 1 on the introductory page of this article is actually a five picture vertical panorama to capture the majesty of these trees. Figure 2 utilizes a person to demonstrate the size and scale. The stretch of road from Eureka to Crescent City, California includes not only the coastal redwoods but also several beautiful Victorian mansions built by various lumber barons.

Below: Canon EOS 5D Mark II, 14mm, 1/125@f8, ISO100, Rokinon 14mm Trinidad, CA





*Above: Canon EOS 5D Mark II, 70mm, 1/1000@f8, ISO160, Canon 24-105L
Bandon Beach, Oregon*

The Oregon Coast

From Brookings in the south to Cannon Beach in the north, the Oregon coast is a treasure map of photographic opportunities...using sea stacks, lighthouses and rugged windswept beaches, all along Highway 101 as the backbone for our adventure. We spent two weeks exploring the 363 miles of coastline and only scratched the surface before moving on to Washington. We worked our way north but many people suggest a north to south approach as the scenic overlooks, parks and beaches are on the west side. We worked around this with frequent overnight stays at campgrounds along the coast. Using them as base camps meant that we could explore up and down small sections of the coast and so the left turns off US 101 were not an issue.

Bandon Beach

Bandon, OR and its beach is famous for photogenic sea stacks... large haystack-looking formation of rocks rising out of the ocean near the coastline. On our stay, we were subjected to windy and foggy conditions. What to do when a location incurs inclement weather or is less desirable conditions? This challenge forces the photographer to think outside of the box. Instead of grand vistas, consider smaller scenes, indoor architecture or macro shots. In this case, I chose to explore long exposure photography using 5 and 10 stop neutral density filters. As you can see from Figures 3 and 4, this allows long



Figure 3

*Above: Canon EOS 5D Mark II, 19mm, 30 sec. @f5.6, ISO160, Canon 17-40L
Bandon Beach, Oregon*

periods of exposure at low ISO's. This tends to produce dreamy ethereal images that oftentimes look great in black and white. During stormy weather, one could focus on storm clouds or crashing waves. Protecting your gear in the salt environment, especially on windy days, is important and changing lens can be a problem. Take care to protect your equipment and wipe it down after a session on the beach.

The point I want to make is that when faced with less than desirable conditions at a locations you may never go back to again, open up your mind to the possibilities as opposed to dwelling on preconceived notions of images you see on the Internet. Oftentimes the small features are just as photogenic but just not as prominent to your eye.



Figure 4

Above: Canon EOS 5D Mark II, 25mm, 30 sec. @f11, ISO160, Canon 17-40L
Bandon Beach, Oregon



Figure 5

TIP: **Long Exposure Photography**

Equipment Figure 5 is a picture of the rig I use. A sturdy tripod and a Lee filter holder which hold up to 3 filters and adapts to various lens sizes with the use of step-down rings. (Pictured on a 17-40mm Canon lens with a 77 mm ring) I own 2, 5, and 10 stop 100 mm filters from Formatt-Hitech and use the 10 stop most frequently. Color casts (typically magenta) can be a problem with cheaper filters, so research carefully. [Format-Hitech](#) and [NiSi filters](#) are expensive but worth it.

Focus Manual focus is required, as your autofocus will not "see" through the added neutral density of the filter. Prefocus and check the critical focus with LiveView at 10x magnification and then switch the lens carefully to manual focus. Insert the filter into the holder without moving anything and recheck that you did switch to manual focus.

Exposure Most filters come with a chart to assist you in adding time to get you in the ballpark. There are also phone apps ([Slower Shutter](#)) to calculate the needed correction. A cable release is good or intervalometer with a long exposure timer. You can also use the delay function (i.e. 2 second delay) to trigger the shutter and it is generally a good idea to enable mirror lockup, all aimed at minimizing any vibration. Oftentimes exposure is more than 30 seconds so switching to bulb mode is necessary. . . hold the shutter release down for the required time or use the intervalometer for the necessary exposure which can be several minutes long. Because the shutter is open for such a long period, it is also necessary to cover or close the viewfinder. Some higher end models (Canon 1Dx Mkii) have a viewfinder shutter to activate, but most require you to cover the eyepiece with something like gaffers tape or a dark cloth.

Noise Reduction Long exposures heat up the sensor and create noise, even at low ISO values. Most cameras have a long exposure noise compensation feature. This feature effectively doubles your exposure by taking two images, one with the shutter open and another with the shutter closed and subtracting the "blank" exposure from the actual image. This works, but with a long exposure time, effectively locks the camera for double the time you might expect. The other alternative is to eliminate the noise in post processing with noise reduction software. I find this method to be the most flexible option, as you can control the amount and location (with a mask) of the noise reduction.

Battery Life All of these operations take a large toll on battery life, so be sure to bring extra batteries.



*Above: Canon EOS 7D Mark II, 24mm, 1/80@f8, ISO160, Canon 17-40L
Bandon Beach, Oregon*



*Above: Canon EOS 5D Mark II, 70mm, 1/640@f8, ISO160, Canon 24-105L
Bandon Beach, Oregon*

Resources

Be sure to Google the various visitor bureaus before you visit a new location. In this case, the best guides we found were at www.visitheoregoncoast.com and the free packet of information came with maps that allowed us to plot out our stopping points and itinerary. I mark potential photo locations right on the map and then do a search around those locations to determine the best times or hiking trails to explore. As we travel in an RV, I use an app called [RVTripWizard](#). The feature I like best is the ability to plug in concentric circles from a location for the daily driving distance which then allow you to look out and plan a stopping point based on the mileage you feel like driving that particular day.

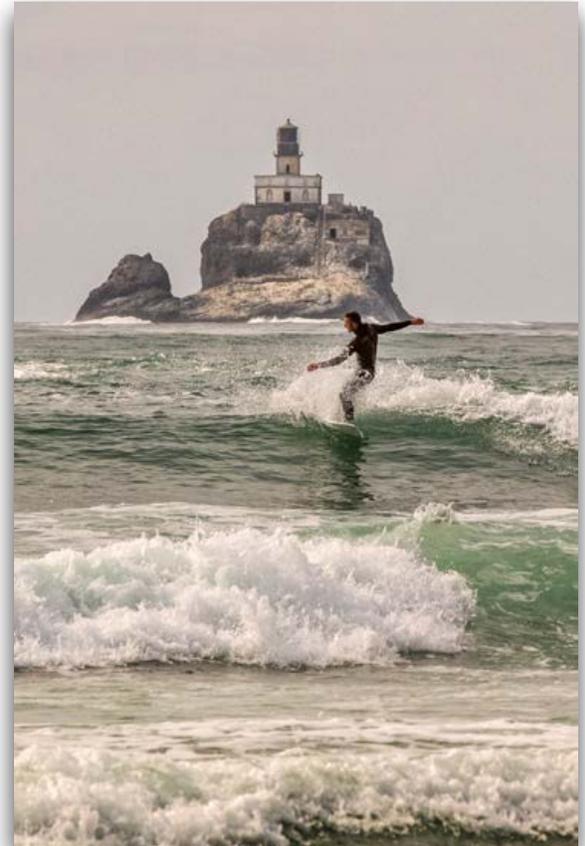
*Below: Canon EOS 7D Mark II, 45mm, 1/160@f9, ISO160, Canon 24-105L
Bandon Beach, Oregon*



Lighthouses

As a fan of lighthouses, the Oregon Coast offers 11 picturesque image opportunities. What I found useful was the use of a long 200 mm lens for a different perspective of the lighthouses. In the case of the Tillamook Light, it is a mile offshore, yet seems much closer to the surfer. Yaquina Head Light was photographed as a horizontal panorama (5 shots with the camera on a tripod in portrait orientation) from the cliffs of our campground opposite the point. The Heceta Head lighthouse was captured from a vantage point at the Sea Lion Caves north of Florence, OR in very windy conditions. The downside of a long lens in these cases is the need for a tripod and higher shutter speeds to compensate for the windy conditions and the imperceptible movement that can occur. Oregon coast lighthouses are best photographed in morning light.

*Left: Canon EOS 7D Mark II, 32mm, 1/640@f9, ISO 160, EF17-40L mm
Coquille River Light Bullards Beach SP*



*Left: Canon EOS 7D Mark II, 200mm, 1/640@f8, ISO 320, Sigma 150-600 Sport
Heceta Head Light*

*Right Canon EOS 7D Mark II, 200mm, 1/2500@f8, ISO 320, Canon 70-200 Mkii
Tillamook Light*

*Below: Canon EOS 7D Mark II, 150mm, 1/400@f8, ISO 320, Sigma 150-600 Sport
5 shot Pano Yaquina Head Light*





Above: Canon EOS 7D Mark II, 45mm, 1/640@f8, ISO 320, EF24-105L mm Cannon Beach, Oregon

Cannon Beach

Our final Oregon Coast destination was Cannon Beach, an upscale little town full of Portland money (reminded me of Carmel By The Sea).

In addition to the famous Haystack Rock, low tide offers tide pools to explore and great opportunities for reflections at sunset. The Ecola State Park to the north of town offers a spectacular vista of the beach from a distance.



Above: Canon EOS 7D Mark II, 70mm, 1/800@f8, ISO 160, EF24-105L mm Ecola SP, Cannon Beach, Oregon

Left: Canon EOS 5D Mark II, 17mm, 1/30@f22, ISO 200, EF17-40L mm, Cannon Beach, Oregon

Below: Canon EOS 7D Mark II, 32mm, 1/3200@f8, ISO 320, EF24-105L mm Cannon Beach, Oregon





Left: Canon EOS 5D Mark II, 47mm,
1/15@f22, ISO 200, EF24-105L
Pfeiffer Beach, Big Sur, CA

A final observation that I have noticed about West Coast beaches as opposed to the white sand beaches of Florida, is the opportunity to photograph the granularity and contrasting abstract patterns of the sands at these locations. I'm including a couple of examples from both a distance and up close in both black and white and color. Again, it's easy to get caught up in the grand vista and overlook the minute but interesting details.

Missed Opportunities

As we focused on the coast, we did not explore Crater Lake and the Columbia River Gorge. We did visit the Lewis and Clark winter camp at the mouth of the Columbia River and of course we did not miss the Tillamook Cheese Factory and the beautiful Oregon wines.

Next time we'll finish with Olympic National Park, Victoria, British Columbia and our trip across Canada.

Until then, happy shooting!



About the Author

Jim Robellard

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

CROP

'TIL YOU DROP: GUIDING PRINCIPLES

by Christine Cook

INTRODUCTION

Cropping an image in post-processing is a useful way to strengthen the subject or the message you are trying to convey. However, before offering some guidelines for cropping, it is important to say, “Use cropping to fine tune a well-framed image.” Who says this? Just about everyone! Cropping removes pixels from your image which you may need if you print it, so don't crop needlessly. Sometimes, though, you are in the wild and far from your subject. Or when you get the image into post, you find an unwanted body part or branch that distracts from the subject. Or you want to offset the image a bit for better balance. Then you may want to crop.



original raw image



crop frame on raw image



cropped and processed image





crop tool

REASONS TO CROP

The primary reason to crop an image is to strengthen the subject or message you are trying to convey. Whether it is a landscape scene, architecture, portrait, street photography or animals in the wild, you can use the crop tool to draw attention to your subject and help the viewer's eye move comfortably around the image.

1. To minimize distractions - In order to focus on the relationship between the adults elephants and the baby, it was helpful to crop out unnecessary information.



original raw image

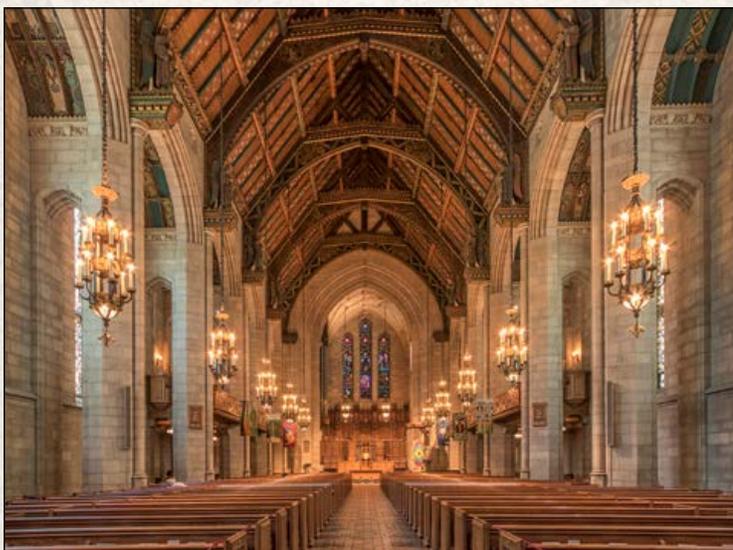


crop frame on raw image



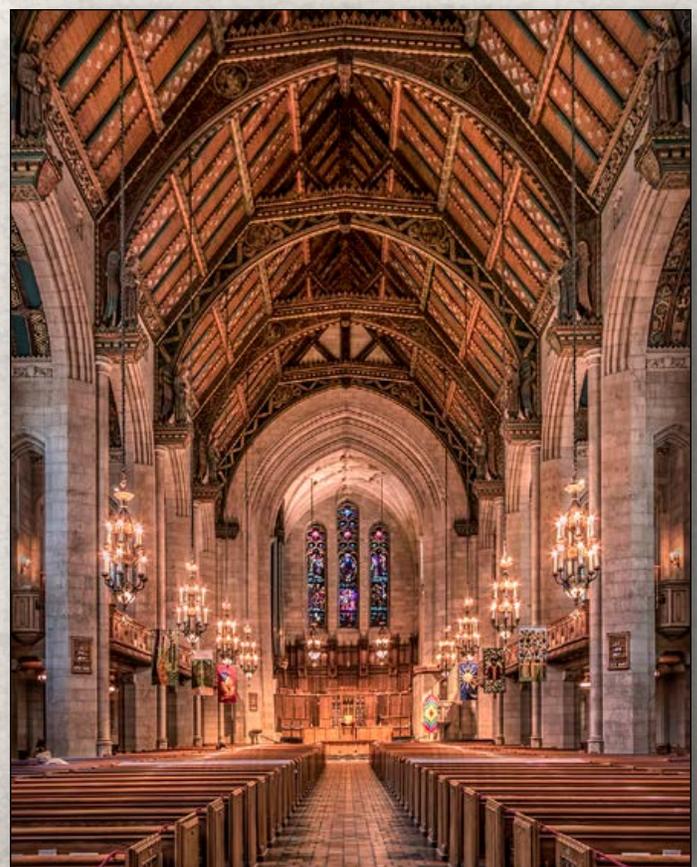
cropped and processed image

2. To increase drama or impact - In order to draw the eye to the detail of the inlaid ceiling and emphasize its vertical height, the sides were cropped out.



original processed image (above)

after cropping & further processing (right)



CROP 'TIL YOU DROP: GUIDING PRINCIPLES



crop tool

3. To emphasize leading lines - In order to emphasize diagonal lines from left to center and from right to center, it was helpful to crop out one of the soldiers. This also gave the image better visual balance.



original processed image



after cropping & further processing

Avoid randomly lopping off tips of flowers or bringing them too close to the edges. However, purposeful cropping to zoom in on beautiful centers where the cropping has a pattern to it can be very effective.



Uh-uh, nope, nay-nay



Much better!



Or crop evenly to focus on the center

This applies to humans too. Avoid amputating feet and hands or cutting people off at the knees.



crop tool

Finally, give animals space to look into. Don't let their poor noses and beaks scrape the edge of the image. This space can convey a feeling that they are looking at something interesting and tempting off camera increasing the story as well as the depth of the image!



Uh-uh, nope, nay-nay



What is he looking at? What beautiful context!



About Christine Cook

Christine's interest in photography began with a pinhole camera she made for a science project in elementary school. Her photography continued to develop through the film and darkroom era, through Visual Perception Classes in high school and the study of the brain while she was earning a doctorate in Special Education. Now she uses her extensive teaching experience at the Naples Botanical Garden, FCCC-sponsored Webinars and presentations to camera clubs around the state. Answering a need for credentialed judges, she developed a judges' certification program which has helped to supply quality judges for both local and state competitions.

How to Capture the Feeling of a Seascape

by Jennifer Brinkman



1. The key to successful coastal photography is to find a pleasing shot of the convergence of land, waves, and the sky.

2. **Plan Ahead.** Knowing when the tide is high and low will help you plan for great seascape photos. Try Surf-forecast.com for information.

3. **What is the character of the beach as you see it?** Look for elements to portray the character. Elements may include the color, power, beauty or mood.

4. **Focal Point** - Distinguish your photo with something of interest that will act as the main feature in your photo and then base your composition around that.

5. **Your foreground element is important in a Seascape** - The foreground will help anchor a Seascape and give the photo the depth you want to portray. When using a wide-angle lens, get close to your foreground element. Your foreground can even be smaller subjects like flowers, pebbles, and shells (Below - Sun Kissed Moss).



How to Capture the Feeling of a Seascape

6. Where will you position your horizon? If great clouds, make horizon lower. If sky is dull, make the horizon higher. To incorporate as much of sky and foreground element, consider a portrait orientation.

7. Try a different point of view. Try getting down low! Look at an angle down the beach. This is a tip from Clyde Butcher as almost all his beach photos are looking down the beach. Try getting closer to the water – or in the water! Shoot back at the land. Look around for leading lines.

8. Light has three basic qualities - intensity, direction and color and all of them are affected by the time of day.

- **SUNRISE:** Wonderful color (hopefully)– without Intense Light. Colors are more muted – pastels. Look for golden light hitting dunes and water. Long shadows due to direction of the sun.

- **SUNSET:** Intense golden light or rainbow of colors. Direction of light on an angle- can make interesting patterns, dimensions and textures. Look for the color explosion about 30 minutes after sunset.

- **NIGHT:** Twilight -the surface of the earth is neither completely lit nor completely dark- deep blue skies. Trust the histogram rather than the LCD screen when the light is dim.

9. Exposure - Exposing correctly for the sun is the priority, while still getting your shadows reasonably well exposed. Set exposure for the brightest element and underexpose for darker, deeper colors. Watch camera's histogram for overexposure as it is better to verge on underexposing your shadows than overexposing the highlights and burning out the sky detail. A wide aperture softens sun. Smaller aperture gives a star shape in the sun. Bracketing several exposures and then blending together into a final image is sometimes the best answer to getting proper exposure in the final image.



10. Your shutter speed will have a big impact on the overall mood of the resulting images (Above - Sweet Swirl).

1/100 or faster - will freeze the water's motion & power for excitement and drama

1/20 to 1/2 second - illusion of motion while retaining a reasonable amount of detail of the water

- **1 second** - the water begins to look foggy/ milky

- **2 to 10 seconds** - records the swirls and streaks of the water in rock pools and shallow areas.

**Note: Try a Neutral Density Filter to achieve longer shutter speeds while the sun is still in the sky.*

Try the following to add that special touch to your Seascape images:

11. WAVES - Try to start shooting a few seconds before you anticipate a wave crash and shoot continuously throughout. Start shooting just as the water hits the beach to catch the lines of water receding after a wave for that soft look and leading lines back into the ocean.

How to Capture the Feeling of a Seascape

12. REFLECTIONS! Any time you're shooting around bodies of water, be aware of the potential for enhancing your image with reflections. Tidal pools and puddles can reflect the sky or clouds (Right - Reflecting the Passing Storm).



13. TEXTURES, PATTERNS, LINES! As the angle of the sun becomes angled in the morning or evening, you will see more textures, patterns and lines revealing themselves in the sand and dunes.

14. SHADOWS! Shadows from the angled sun can become the focus of your image. Look for shadows from palm trees on the shoreline. Shadows can add mood and drama to your photos.

15. SILHOUETTES! Some of the silhouettes you might look for are palm trees, birds, fishermen, people on the beach...whatever adds to the story you are telling in your image (Below - Flying Shadows).



About Jennifer: Jennifer is a hotel photographer at The Naples Beach Hotel, does freelance photography for MustDo magazine and published in Gulfshore Life magazine. She enjoys landscape travel photography and wildlife photography all over SW Florida. Her first love is seascapes!

Vist Jennifer's website: [Jennifer Brinkman Photography](#)

How To Sharpen Without Halos, A High Contrast Image in Photoshop

By Jim Robellard

Sharpening is both a mysterious art and a technique with many methods of accomplishing the objective. With high contrast images such as mountains set against a bright sky, sharpening can often lead to the dreaded “halo effect” along the boundary/edge between the mountain and sky. Let’s look at one technique to minimize this occurrence.



Arches National Park

Our image of a sunrise in Arches National Park is a prime example where the backlit ridge-line is set against the brighter sky. Blended images of multiple exposures or HDR images are often beset with the halo effect before we even start to sharpen. In this three image HDR example, aggressive use of filters can often lead to an image prone to halos (Fig. 2).



Fig. 2

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How To Sharpen Without Halos, A High Contrast Image in Photoshop

First and foremost (Fig. 3), turn on chromatic aberration correction in Lightroom when the photos are imported.

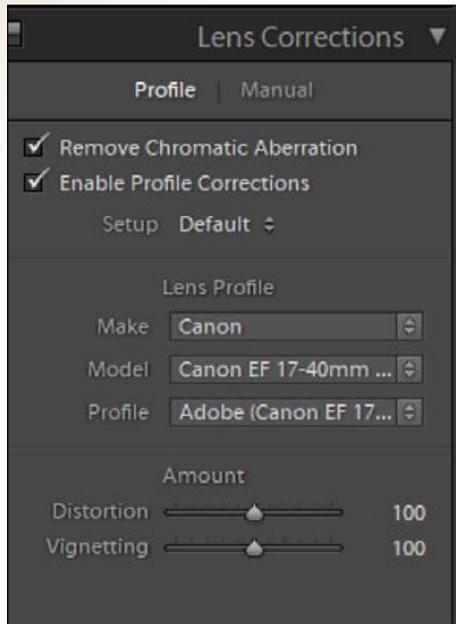


Fig. 3

Otherwise from the Filter menu in Photoshop (Fig. 4), choose Lens Correction (**Shift/Control/R** on a PC or **Shift Command R** on a Mac) and enable auto correction for chromatic aberration in Photoshop here.

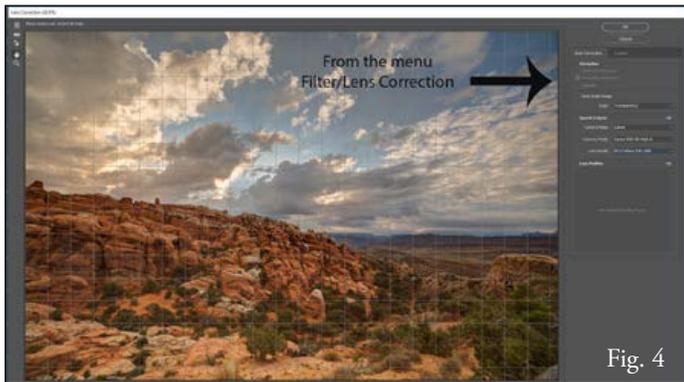


Fig. 4

(Fig. 5) Duplicate the background layer (**Control-J** or **Command-J** on a Mac). Always work on a copy in case things go haywire.

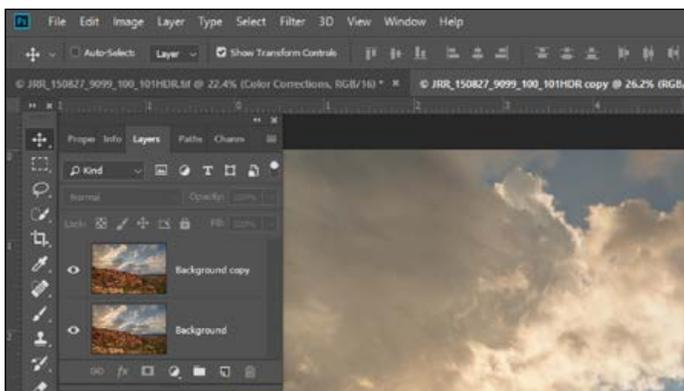


Fig. 5

(Fig. 6) I applied corrections using Nik Color Effects and Adobe Camera Raw to adjust the color temperature and contrast. Note the use of a Smart Object in case I wanted to go back and tweak those settings.

After completing the enhancements, use the Merge Up command (**Shift-Control-Alt-E** on the PC or **Shift-Command-Option-E** on a Mac) to create a new pixel layer on top. This is sort of like the Flatten command but leaves the underlying layers and creates a new composite of the image to this point as the top layer.

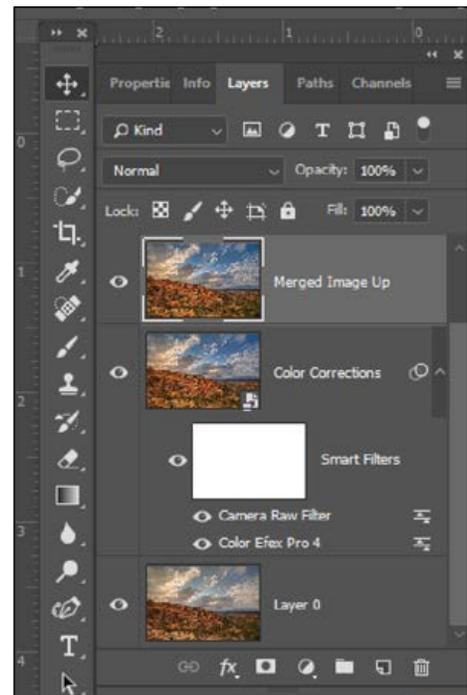


Fig. 6

Desaturate the image to a black and white image using **Control Shift U/Command Shift U** (Fig. 7).

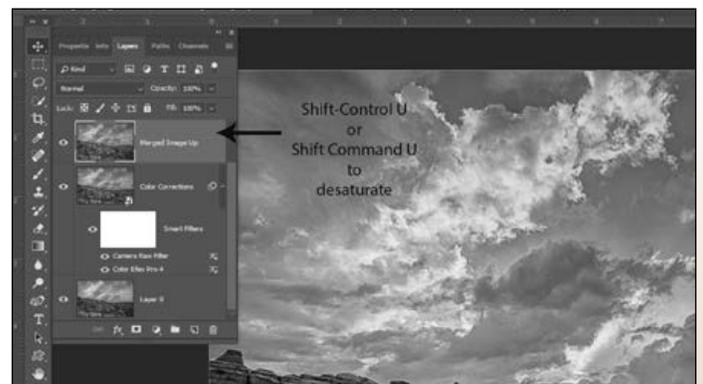


Fig. 7

How To Sharpen Without Halos, A High Contrast Image in Photoshop

Choose **Filter/Other/High Pass** from the menu (Fig. 8).

This is where the black art occurs. Move the radius slider to an unknown radius determined by you. Generally this is in the 4-8 range, but really depends on the photo. The art is making that judgment. A higher radius number delivers a stronger effect. I used 6 for this example.

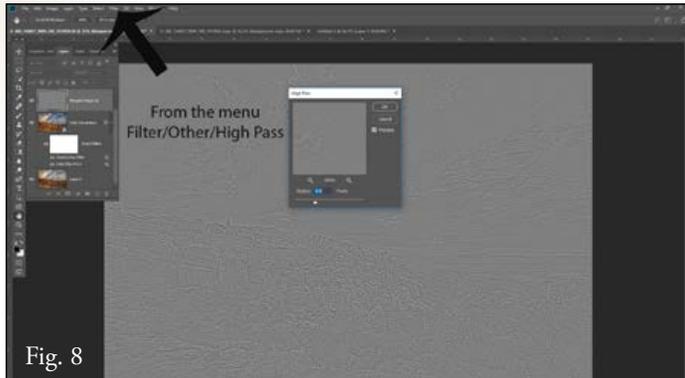


Fig. 8

(Fig. 9) Look at the detail parts of the image as you play with the slider until you like the sharpened embossed look of the grayed-out image. Click **OK** when satisfied. You now have a gray image you can't see.

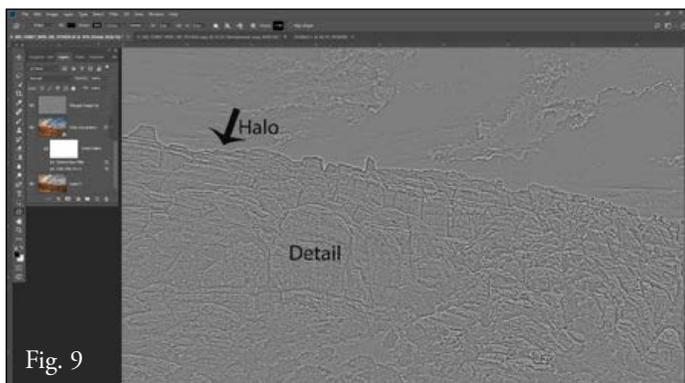


Fig. 9

(Fig. 10) Now change the blend mode for this layer to **Soft Light** (See red circle). This is the weakest effect. For a stronger effect choose **Overlay**. For even stronger effects, you can go nuclear with **Vivid Light** or **Hard Light**. You will not be able to use the strongest effects on the whole image, but can be useful for a particular creative effect.

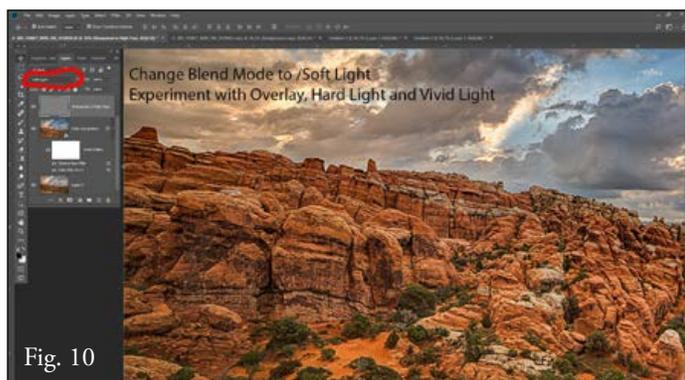


Fig. 10

Inspect the image at 100% magnification (Fig. 11). Toggle the “eye ball” on and off to view the effect.

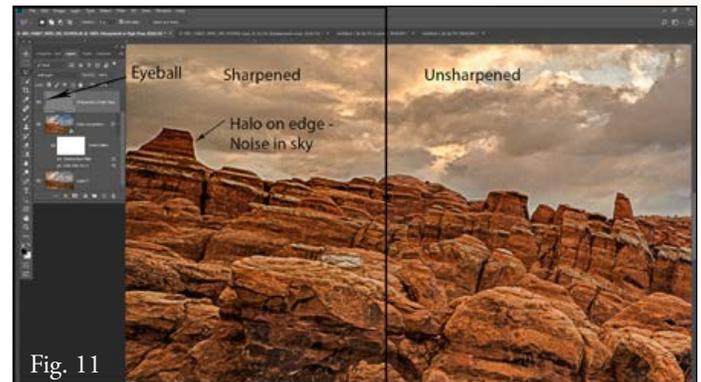


Fig. 11

Use the opacity slider to lower the amount of the effect (Fig. 12). Remember, sharpening should be **SUBTLE** and is **NOT** necessary in smooth areas such as the sky. I used 60% and for the purposes of this tutorial and switched the Blend Mode to **Overlay**.

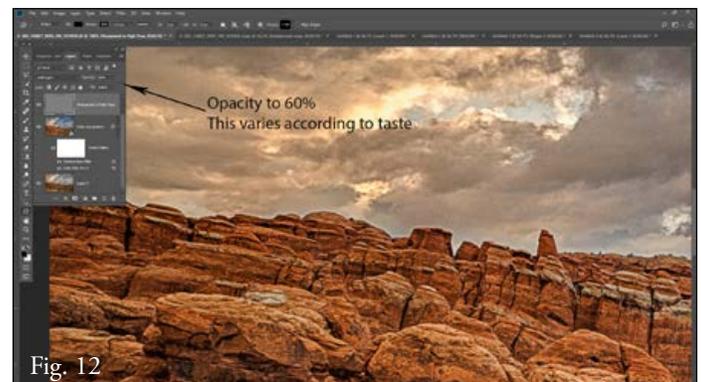


Fig. 12

Let's examine the mountain/sky boundary...halos!!!!

(Fig. 13) Don't panic. Let's create an edge mask that we can use to soften/hide the sharpening effect in the trouble areas.

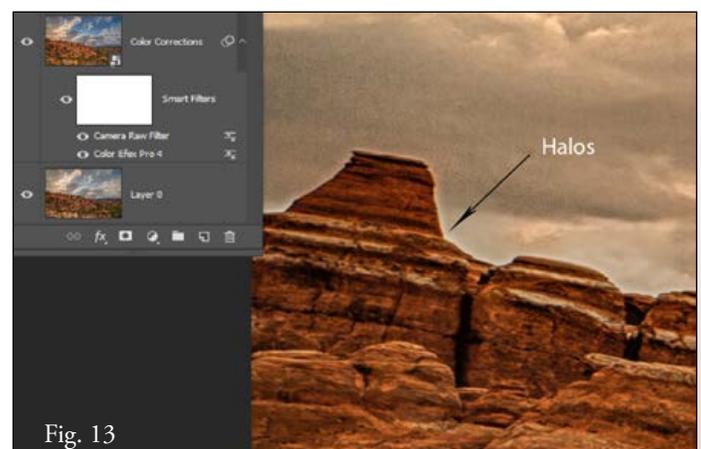


Fig. 13

How To Sharpen Without Halos, A High Contrast Image in Photoshop

Go all the way back and select the original Background layer (Fig. 14). Duplicate the layer using **Control-J** or **Command-J**. Then use **Control-A** or **Command-A** to select the entire duplicated image, followed by the **Control-C** or **Command-C** keys to create a copy on the clipboard.



Fig. 14

(Fig. 15) Open the **Channels** panel and create a new **Alpha Channel** using the create channel button (see arrow).

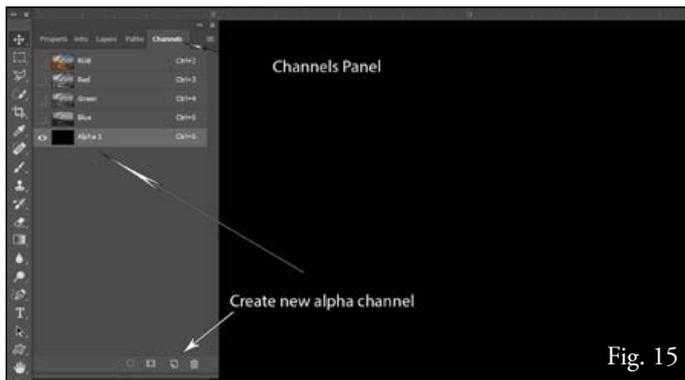


Fig. 15

(Fig. 16) Paste the copied image into this new channel using **Control-V** or **Command-V**. This creates a black and white image.

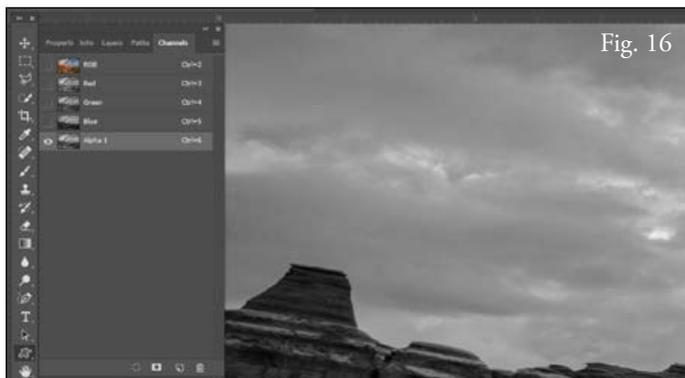


Fig. 16

(Fig. 17) Choose the **Filter/Style/Find Edges** command and apply to the **Alpha Channel**.

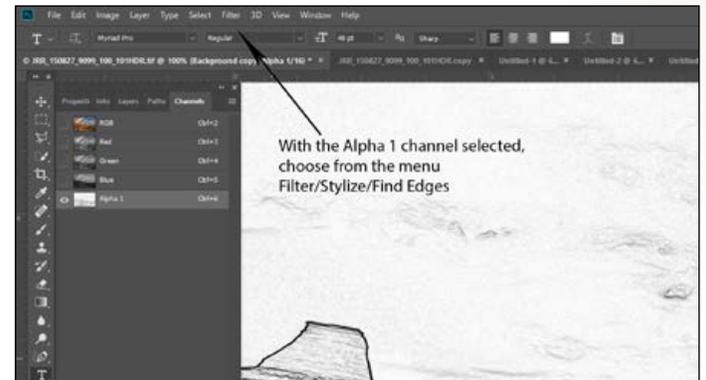


Fig. 17

With the **Alpha Channel** selected (Fig. 18), hit the Load Channel as selection button to get the “marching ants.”

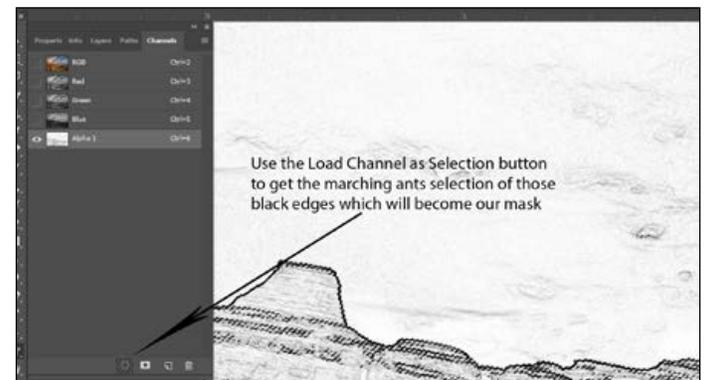


Fig. 18

With the **Alpha Channel** selected (Fig 19), now return to the newly created sharpened layer and apply the **Alpha Channel** to the **Mask Button** on the bottom of the layer panel.

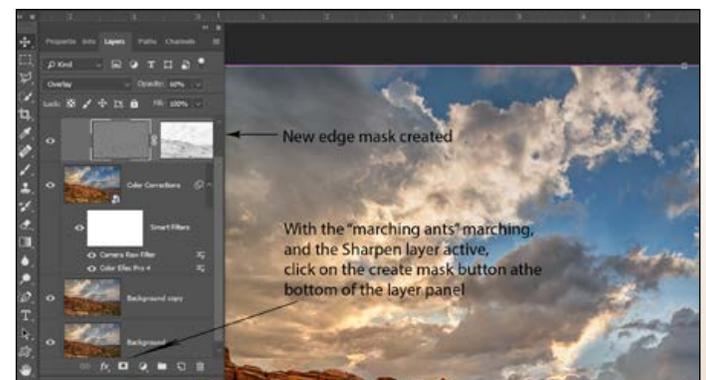


Fig. 19

How To Sharpen Without Halos, A High Contrast Image in Photoshop

Congratulations, you have now hidden the ugly halos. Again, use the opacity slider for the **Sharpened Layer** to find where you get the most sharpening without the halos (Fig. 20). Zoom in to at least 100% to check your problem areas. For this image opacity was set to 60%. Again subtle is good, nuclear is not good, so explore but go easy.

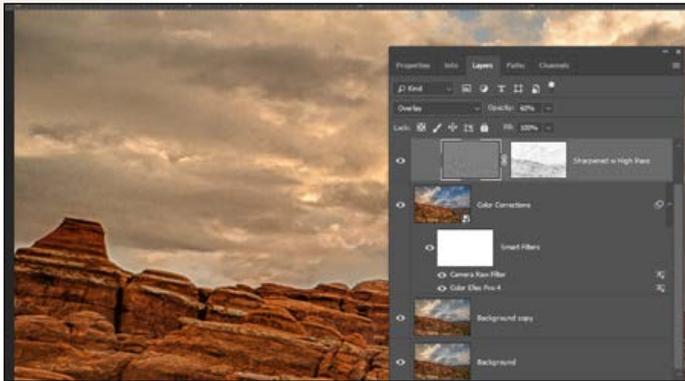


Fig. 20

If necessary (Fig. 21), use a layer mask to hide areas that do not need sharpening. Because the sharpening layer already has a mask, we need to create a Group layer using **Control G** on a PC or **Command G** on a Mac. Now press the create mask button and create a white mask for the Group Layer. Paint with a soft black brush at 30% opacity directly on the mask to hide the sky from the sharpening effect. I hand-painted a mask to hide the sky from the sharpening effect.

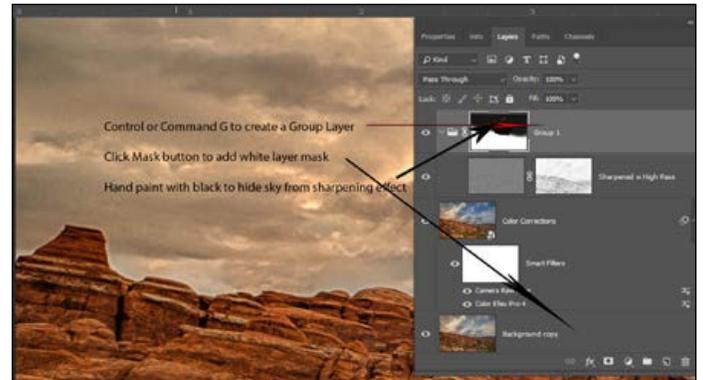


Fig. 21



Final sharpened image

Top 10 Tips To Better Sunrise or Sunset Photography

by Sonny Saunders

And not just for beginners!

Perhaps the most important change you can make to improve your photography is to change the time of day you shoot. Most people are used to seeing the world as it exists in the middle of the day. If you want to make more dramatic and interesting photos, try to take them at sunrise or sunset. During both sunrise and sunset, the sun is low on the horizon. This causes the sunlight to pass through more atmosphere. More atmosphere means more molecules to scatter the violet and blue light, which creates more yellow, orange, and red. Photographs taken in the middle of the day, when the sun is higher in the sky, not only have the colors washed out, but suffer from harsh shadows.

ONE

Select mobile equipment you think you will need, as you will be carrying your equipment with you wherever you go. Lightweight wide-angle telephoto lenses are great to cover landscapes for lots of angles. Ultra wide-angle lens with a greater angle of view than you see with your eyes will produce what appears to be a more three-dimensional image.

TWO

Relax. Think, what is my subject? What kind of an image do I want to capture? Check that your camera settings are correct for the subject and lighting.

THREE

Remember the rule of thirds, and think of your image in three parts, foreground, middle and background, and try both vertically and horizontally. If possible walk completely around the subject, see it from the front, back and both sides. Look for a location that will give you a different prospective or angle than a postcard view everyone else will probably take. As you move around, the light will change. Look for backlighting, side lighting as well as front lighting. Front lighting can be very flat, backlighting offers great highlights, and side lighted will produce shadows and texture.

FOUR

Placing something in the foreground as a frame, or bracket, will emphasize depth. Try and separate your subject from the background, or select a background with less distractions. Keep the horizon line above or below the center of the picture. A horizontal line running through the center of a picture cuts your image in half. Fill the entire frame with as much detail as possible. Include items that will add to your subject while eliminating those that would distract from the subject. Keep horizontal lines level. Remember that clouds are your friend.

FIVE

Try different lenses. wide-angle, normal and telephoto will give you different perspectives. A wide-angle lens (24mm or so), if kept low, will add a feeling of height to tall subjects. A wide-angle lens will also keep the sun small in diameter without overwhelming your subject. Use caution when you use a telephoto lens. The lens greatly magnifies bright backgrounds, so be careful it doesn't throw the camera meter off and underexpose your image.

SIX

If there are distant objects in the scene then select a small aperture, large f-number, to produce the greatest depth of field. An aperture setting of f/8 or f/11

Top 10 Tips To Better Sunrise or Sunset Photography

will produce the sharpest images. Keep out-of-focus items in the scene to the back of the picture, where a blurred object looks normal.

SEVEN

When photographing around sunrise or sunset, the sky is not quite as bright as it is when the sun is high in the sky. This cuts down the dynamic range your camera has to capture, that way it will be possible to capture the entire scene in full detail.

EIGHT

Don't just see the big picture, try and break it down and locate other great pictures. Keep the composition simple. If you include people or buildings in your scene, it will give the perspective of the size and scale of the subject. If you look, you will find a large portion of landscapes contain something to use as a scale reference.

NINE

To make sure you are capturing the colors at their most vibrant, set your camera to meter off the sky and then underexpose a little bit. It's relatively easy to brighten the shadows, as shadows often can be the feature in your image. Check your histogram for proper exposure to make sure you do not burn out the highlights (sky). Watch for light reflecting off water, especially if the light strikes the water at a steep

low angle, as it will make the water too bright. If necessary, use a circular polarizer filter to eliminate these reflections and to add more color to the scene and the sky. If there's moving water, such as a waterfall, use a slow shutter speed between 1/15 second and 1 second to highlight the movement.

TEN

Hang around until a little after sunset. There is a period when the sky is bright, but the sun is beyond the horizon which may result in more dramatic images than the sunrise/sunset itself. It offers the most dramatic colors of the day. Use a flash, or paint with light at dusk to add visual impact to near objects that would normally appear as featureless silhouettes. When using a flash on landscape scenes, it is almost always best to use a dedicated off-camera extension cord to direct the flash in any direction or angle desired.

Things to think about:

The difference between a professional and an amateur photographer is often the size of their trash can. Don't be afraid to take lots of pictures, experiment and try different things. This is how we perfect the craft. With modern camera equipment, the only limiting factor to great photography is you.

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MY PET PEEVE

SMARTPHONE PHOTOGRAPHY
VS
SMARTPHONE VIDEO

By Bob Brown



At the tip of our fingers, we have instant access to an amazing multi-task-multifunction device, that would be the smartphone. If ET (the movie) had one, it could've phoned home. I said "It" because I had no clue if ET was a male, female or whatever. Smartphones are mobile computers, they provide Internet access, take excellent photos and great high definition videos. It just doesn't get any better than that.

To qualify my background on this article topic, my studies in college included photography, film making, script writing, the history of photography and art history. I figured, if I was going to get a useless piece of paper, I might as well get it in something I liked. I also was lucky enough to do an internship at the CBS affiliate in Miami, Florida. So why do I mention all of this? It's to provide a clue into the inference of the title, "My Pet Peeve - Photography vs Video." Okay, it's really a rant.

When you take a snapshot with a digital camera, it is an individual artistic compositional choice whether you orient your camera in a vertical (portrait) or horizontal (landscape) position. Today's DSLR's not only take still shots but most of them include the ability to shoot high definition video. Unlike still photography, TV productions and theater movies are **ALWAYS** and **ONLY** horizontal. Cinematic film and digital video cameras are absolute formats, which is only horizontal. There's never been any time in history where film and or video had a vertical orientation, that is, until smartphones came along. If you owned a film or video camera, would you ever consider turning those cameras on their sides to make your movie? No, you would not, at least I hope you wouldn't. So why do we now see many vertical videos on YouTube and with various



Figure 1



Figure 2



Figure 3



Figure 4

public-provided footage on TV news clips? For whatever reason, that's what many people now do with their smartphones. It simply displays a complete lack of understanding of a film or video format. My goal here is to help you understand why these are two distinctly separate formats, still photography versus video.

Figures 1, 2, 3 and 4 are single-frame video captures taken with my iPhone 6S Plus. Figures 1 and 3 include the HUD (Heads Up Display) to prove I really did use the video function. The aspect ratio of 1 and 2 is 1.78:1, also known as 16 x 9 (16w x 9h). You would say it like this, one point seven eight to one or 16 by 9. The aspect ratio of 3 and 4 is the opposite, 1:1.78, a.k.a. as one to one point seven eight (9w x 16h). The "w" is the frame width and the "h" is the frame height. More about these later.

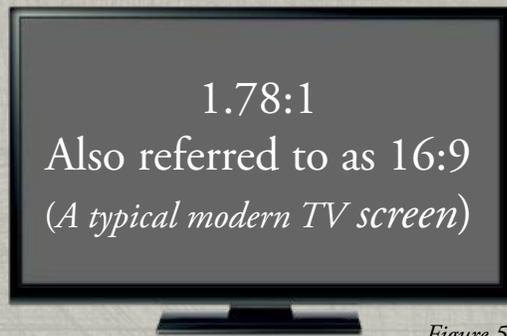


Figure 5

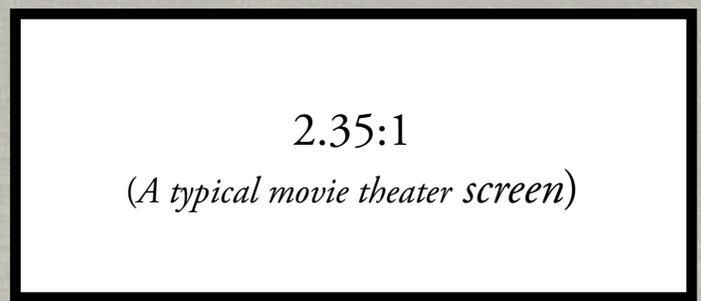


Figure 6

So how does this relate to photography? Because the same device shares both the ability to take still photographs as well as videos. For some odd reason, many people now use the same rules for both photos and videos, when in actuality they both have their own separate set of rules. The technical end of things are quite similar, which is irrelevant. I'm specifically referring to proper aspect ratio. Let me get right to the point, you should never ever shoot vertical movies or video. Why not? I'm glad you asked that question. The fact it's a smartphone does not change the rules for video. So, I'm going to answer the question with two questions. Don't worry, they are not trick questions.

- What is the shape of a modern TV? (Fig. 5- top left)
- What is the shape of a typical movie screen? (Fig. 6 - top right)

The answer to both of those questions are obvious. They are horizontal. There has never ever been a vertical oriented TV or movie screen. You might ask yourself, what is the big deal if I film vertically with my smartphone? Well, there is no law which states you can't. However, there are absolute reasons why you shouldn't. Just because the device is small and fits in the palm of your hand does not change the format rules of film-making. When you shoot a vertical video, you end up with some unintended problems.

This does not mean you shouldn't use your TV like a slide projector. On the contrary, it serves as a great slide projector to display photographs, as well as videos. If you look at Figure 7 (center right column), you'll see a photograph I took with film back in 1979 as it would display on a modern TV set. Notice the photo has gray space to its right and left (window curtains). That's because I shot that photo vertically with a Canon F1. That was a still **photograph** and a creative choice, which allows for a vertical or horizontal orientations. That's why its composition looks correct. It was never meant for a movie theater screen or a TV. However,

with today's technology, we can indeed show that image on a TV. In the old days it would've been shown as a print or projected onto a screen by way of a slide projector.

Generally speaking, there are two cinematic aspect ratios for movie theaters, and one for today's TV's.



Figure 7

There are more but these are the most common. The aspect ratio numbers are always listed as width by height.

- Movie theater aspect ratio #1 - 2.35:1 (anamorphic)
- Movie theater aspect ratio #2 - 1:85:1 (spherical)
- Movie theater aspect ratio prior to 1954 #3 - 1:33:1
- Modern TV aspect ratio - 1:78:1 (16:9)
- Original TV aspect ratio - 1:33:1
- Movie theater aspect ratio post 1953 #3 - 1:85:1 and wider

For more information on the history of the various widescreen formats, go to:
[THE AMERICAN WIDESCREEN MUSEUM](#)

The above first aspect ratio simply means the movie was shot 2.35 times wider than taller with an anamorphic lens on 36mm x24mm film. The 1.85 frame (matted) also used 36mm x24mm film. They matted the film to get the 1.85 aspect ratio. A 1:1 aspect ratio is square, which you'll never see.



Figure 8

So here's where we start to run into trouble. Pictures are worth 1000 words. Look at Figure 8, a video screen capture of my backyard chicken coop displayed on an HDTV. Yes, I have a backyard chicken coop. By shooting vertical video, I've thrown away about two-thirds of my usable TV screen, which fills that unusable space with either gray, black or white. The vertical orientation also created this unnatural myopic composition with useless throwaway space at the top and bottom of the image. That video aspect ratio was 9:16, not the correct 16:9. Notice how I also lost part of the coop.

Figure 9, shows the **incorrect method** to hold and shoot video with a smartphone. That vertical orientation flies in the face of proper filmmaking. As a result, you end up with Figures 8 and 10.



Figure 9

Now look at Figure 11, which was correctly videoed at 1.78:1 (16:9). Not only is the entire TV screen utilized but the composition looks completely pleasing, unlike the claustrophobic view of Figures 8 and 10.

Figure 12 is exactly the same subject as Figure 9. By simply rotating the smartphone to a correct horizontal



Figure 10

position, we fill the entire 16:9 screen, resolved the awkward spacial problems and created a natural and enjoyable viewing experience. If we went to a movie theater and saw something like we see in Figure 10, we'd probably walk out and ask for our money back. If you own a smartphone, which is pretty much everybody now, you are both a photographer and a filmmaker. You now also know the difference between the two formats.



Figure 11

Figure 12 shows the **correct method** to hold and shoot video with a smartphone, which you could also do with one hand. That horizontal orientation is exactly correct for proper filmmaking and video standards, as seen in Figure 11.



Figure 12

How could smartphone software developers help?

I think there's a simple solution to this video format problem, if you consider this is a problem. Smartphone developers could create a horizontal video toggle switch option in the video settings. Simply name it, "Auto Horizontal Orientation," kind of like the one I faked in the figure 15 flyout and at the bottom of

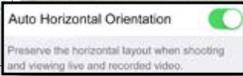
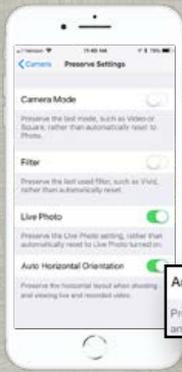


Figure 15

the iPhone menu. So, even if you chose to hold your smartphone in the more comfortable vertical position, it would still record horizontally (Fig-



Figure 16



Figure 17

ure 16). You could then watch the video vertically or horizontally. although the vertical view would have dead space at the top and bottom. The same video rotated horizontally (Figure 17) would fill the entire frame on your smartphone and it would correctly display on a TV (figure 11). Wishful thinking? Perhaps.

Horizontal Smartphone Video

VS

Vertical Smartphone Video



Figure 13



Figure 14

I hope you can now fully see and understand the differences between the Figure 13 and 14 video images.

If you already knew all of this, and followed these rules, you probably shook your head up and down in agreement throughout this entire rant, I mean article.

Side story: A few years back, my wife and I were in San Francisco, a fantastic city. A very talented street performer sang and played his guitar. With my iPhone, I videoed one of his songs - in landscape view of course. There was a girl about 19-20 years old who stood right next to me. She too took videos of the same guy with her iPad, in a vertical orientation. I asked her if I could



ask a question. With me being a stranger, and potential stalker, she reluctantly agreed. I quickly explained my background and

asked her the same two questions I asked earlier in this article, what is the shape of your TV and what is the shape of a movie theater screen. I thought she might tell me to go stuff it (rated G version). To my surprise, she fully understood my point, thanked me and changed to horizontal video. I certainly hope she passed that information on to her friends.

The takeaway?

NO VERTICAL VIDEOS!

If I failed to convince you that video is only horizontal, even if it's from a smartphone,
then I give up.

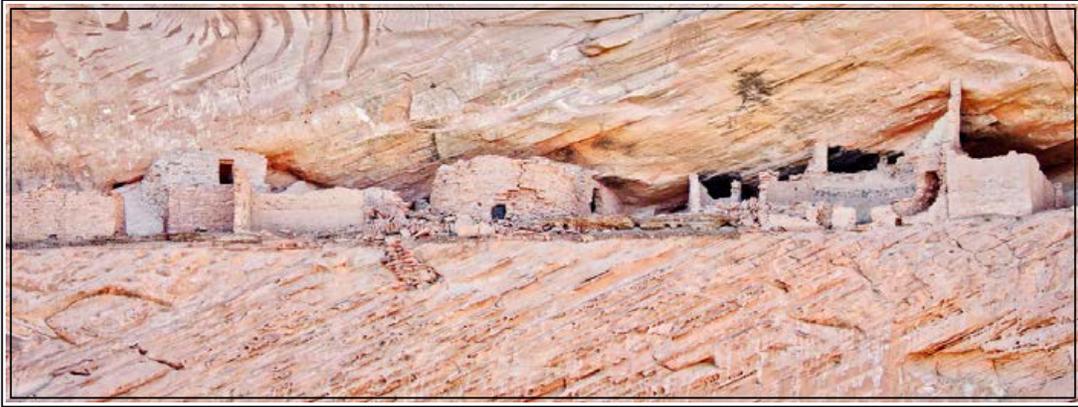


The End

Note: With the exception of the two black and white images, I photographed or screen-captured all of the other images with an iPhone 6S Plus.

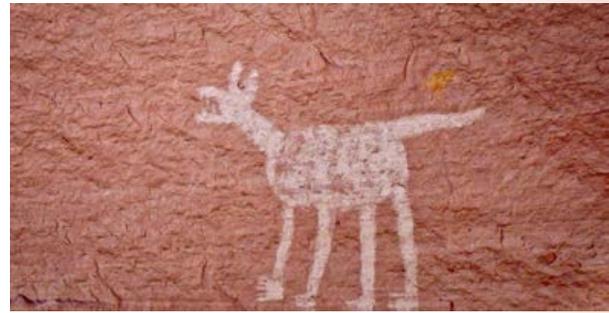
CANYON DE CHELLEY

BY BENJAMIN CARP



Standing at the Tsegi Overlook on the south-rim of Canyon de Chelly, Chavah and I began to take in the sandstone cliffs that were wind-laid in ancient cross-bedded strata above a mostly dry stream bed with patches of quicksand. The climb down to the overlook was short but tortuously steep. While catching our breath I pointed across Canyon De Chelly to a wide fracture in the far wall where Canyon De Muerto breaks away to form the North rim of the National Monument. In response to my silent comment, Chavah, who recently completed her own book of poems, chanted a traditional Navajo prayer:

**The Universe
Is walking with me
In beauty it walks before me
In beauty it walks behind me
In beauty it walks below me
In beauty it walks above me
Beauty is on every side
As I walk,
I walk with beauty.**



a thousand foot vertical wall stained by centuries of exposure is like watching an artist create a masterpiece on a blank canvas. From the South rim we searched the wall-canvas for evidence of the White House complex nestled beneath a striated, gilded wall of desert varnish a thousand feet below. On that vast canvas of sandstone it took awhile until we spotted the condo like complex tucked into a cave above a multi-storied ruins on the canyon floor. Seeing the plastered white building-wall reflect sunlight I felt as if I was discovering an exotic civilization. The following day we would ride with a Navajo guide into the canyon for a closer view of the city-cave complex.



Further along the South Rim at the Sliding House overlook was a tortured sandstone wall that was amazing to behold. The mauve sandstone layers bulged and curved and ran for a long distance along the abutment opposite the lookout site. Dark shadows hinted at huge hollow cavities sunk deep in the cracks between the layers. Then we began visually examining the vast span in small sections and soon uncovered an open cave on an upper layer with multi-level stone structures inside. The immense canyon walls make seeing cities built into creases difficult to detect until

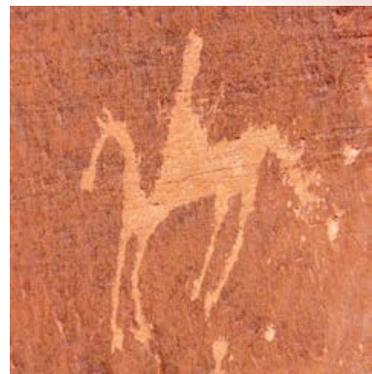


CANYON DE CHELLY

one has learned what to look for. There were more than 2500 archaeological sites with evidence of human occupation throughout the 84,000 acre National Monument. We were challenged to see the best of what the canyon contained.

At the far end of the South Rim, Chavah and I marveled at Spider Rock's cavernous section of the Monument. Looking down at Spider Rock rising eight-hundred feet above the sandy canyon floor we could see why It was the most dramatic natural feature of the canyon; a slim, split monolith of red sandstone home of Spider Woman, a principal figure in the Navajos Creation Stories.

Next morning, early light fringed the horizon when we hiked the steep path to the Antelope House overlook along the North Rim. The trail was marked with a series of stone-outlines and cairns across irregular layers of limestone. Large boulders streaked across the green valley floor as sun rays struck the limestone wall on the opposite side of the canyon. From the distant overlook we could see pictographs and petroglyph's some painted and others scratched into the sandstone varnish. Later we would be guided into the canyon for a closer view of hundreds of images composed by a variety of canyon occupiers.



Later that afternoon we boarded an open-bed, four-wheel-drive vehicle with two other couples and our Navajo guide, Orlando. For four hours we bounced along the canyon floor examining dozens of cave-city ruins and hundreds of pictographs and petroglyph's. At one point Or-



lando stopped alongside a wide, flat-topped monolith rising a few hundred feet and told us how Navajo people hid on top unseen by Kit Carson who was attempting the capture of all Navajos in the canyon. Chavah and I having once resided in Taos, NM where Kit Carson had lived and is now buried, knew that history and were interested in how un-emotional Orlando was about the injustice of the violence.

Orlando next drove at a fast clip to a site where a huge section of wall was covered with petroglyph's. It looked similar to one I had seen in Canyon Lands National Park called Newspaper Rock. He explained some of the differences between images. Basket-maker were the first farmers in the canyon and their pictures were huge triangular shaped males from about 200 BCE-CE 750. Hand prints he said were images found through all ages. Settlements were built during the Pueblo period of 750-1300 by what he referred to as the Anasazi or ancient ones. Between the Pueblo and Navajo, the canyon had a period of settlement by the Hopi people. The Navajo brought sheep and goats and created a new culture in the canyon from about 1700 to modern times. With them came images of those animal and horses some with Spanish soldiers as riders.

Riding the sandy canyon was exciting, informative and exhausting. Happy to have driven the canyon, happy to experience it from the rim, Chavah and I were thrilled to say adiós, so long, and thanks as we headed out.

Then, without warning, Orlando recited a modern Navajo poem by Glen Enloe as a farewell to us.



*A red Navajo blanket
Shines in the setting sun-
Marking a cowboy's final rest
When that long ride is done.*

FREEDOM PARK

by Benjamin Carp

About an eighth-mile beyond the entrance to Freedom Park in Naples I came to a dirt ribbon path circling a pond crowded with young cypress and white pond lilies. Shafts of sunlight filtered through leaves as if across a stained glass window. Yellow, green and blue reflections washed the quiet water surface. Save for my



breaths and footfalls the trail was as muted as outer space. The track lead through acres of marsh resurrected from an abandoned orange grove. The fresh water filters through a five acre lake that empties into the Gordon River. A lone tiny yellow flower with eight or nine narrow petals grew along side the path under a wide blade of grass.

The dirt path intersects a macadam walkway at the far north edge of the park where vehicle traffic noise on Goodlette Frank Road and Golden Gate Parkway invades the marsh. Near-



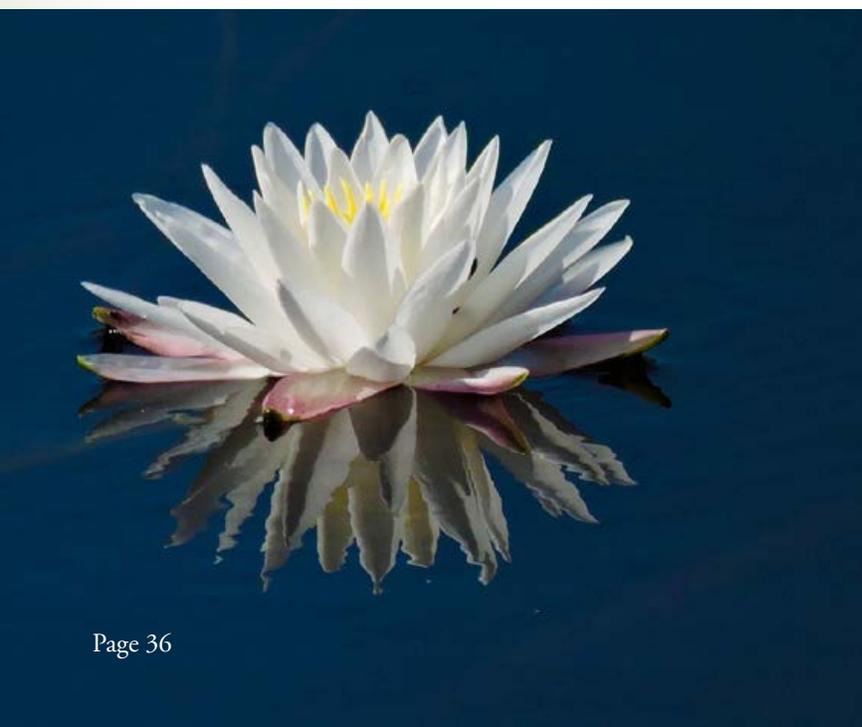
by boardwalks cross the large lake. Two teen-age boys are casting fishing lines into the water cluttered with water-lilies. I ask if they had seen any alligators or birds. They laughingly respond, "No alligator, no birds and no fish." I visually explore the lakes edge carefully looking for any movement or unusual color patches or animal sounds.



Midway between the boardwalk

and far lake shore there is what looks like an alligator head under shoreline shrubs. Focusing my telephoto lens on the dark figure under the plants blades I discover a green heron crouching in a typical foraging stance. While photographing the heron the sound of flapping wings attracts my attention. Turning to the thump-thump source, I see a juvenile little blue heron standing on the boardwalk rail behind me.

This was another gift of endless encounters. I Felt a sense of wonder walking towards the parking area.





GALLERY



Fancy Feathers (above) by Jennifer Brinkman
Date: April 23, 2017, **Camera:** Nikon D800, **Focal length:** 280mm
ISO: 640, **Exposure:** 1/1600 @ f/5.6, **Lens:** EF 150-600mm f/5.0-6.3



Celebration at Sunset
(left)
by Jennifer Brinkman

Date: July 4, 2014
Camera: Nikon D800
Focal length: 38mm
ISO: 100
Exposure: 3 sec. @ f/8.0
Lens: 24-85mm f/3.5-4.5



After the Rain (right)
by Jennifer Brinkman

Date: March 14, 2014
Camera: Nikon D800



Keywest Rooster (left)
by Benjamin Carp

Date: September 18, 2016
Camera: Coolpix P600
ISO: 110
Focal length: 98.5mm
Exposure: 1/250 @ f/6.3



White Face (below)
by Benjamin Carp

Date: August 26, 2016
Camera: Coolpix P600
ISO: 400
Focal length: 59.1mm
Exposure: 1/125 @ f/5.5



Black Crest (left)
by Benjamin Carp

Date: August 26, 2016
Camera: Coolpix P600
ISO: 560
Focal length: 89.6mm
Exposure: 1/60 @ f/5.6

Chime (right)
by Benjamin Carp

Date: August 24, 2016
Camera: Coolpix P600
ISO: 100
Focal length: 42.2mm
Exposure: 1/160 @ f/5.0





Butterfly Reflection (left)
by Nancy Springer

Date: July 9, 2016
Camera: Canon EOS 7D
Mark II
ISO: 100
Focal length: 135mm
Exposure: 1/5 @ f/8.0
Lens: Canon EF18-135mm
f/3.5 - 5.6 IS II STM

The Demon Inside (right)
by Nancy Springer

Date: August 17, 2016
Camera: Canon EOS 7D
Mark II



Gardenia (right)
by Nancy Springer

Date: August 26, 2014



Egret Angel (below)
by Nancy Springer

Date: April 24, 2016
Camera: Canon EOS 7D
Mark II
ISO: 400
Focal length: 227mm
Exposure: 1/5000 @ f/7.1
Lens: Canon EF100-400mm
f/4.5 - 5.6L IS II USM



The Model (right)
by Harry Hanbury

Date: January 15, 2018
Camera: Canon EOS 70D
Focal length: 50mm
ISO: 100
Exposure: 1/160 @ f/9.0
Lens: EF 50mm f/1.8 II

***Note:** Shots from Sonny Saunder's and RJ Carons's January 2018 Lighting Class. We used a four light setup, front, both sides and hair light with softboxes on everything.



The Photographer (left)
by Harry Hanbury

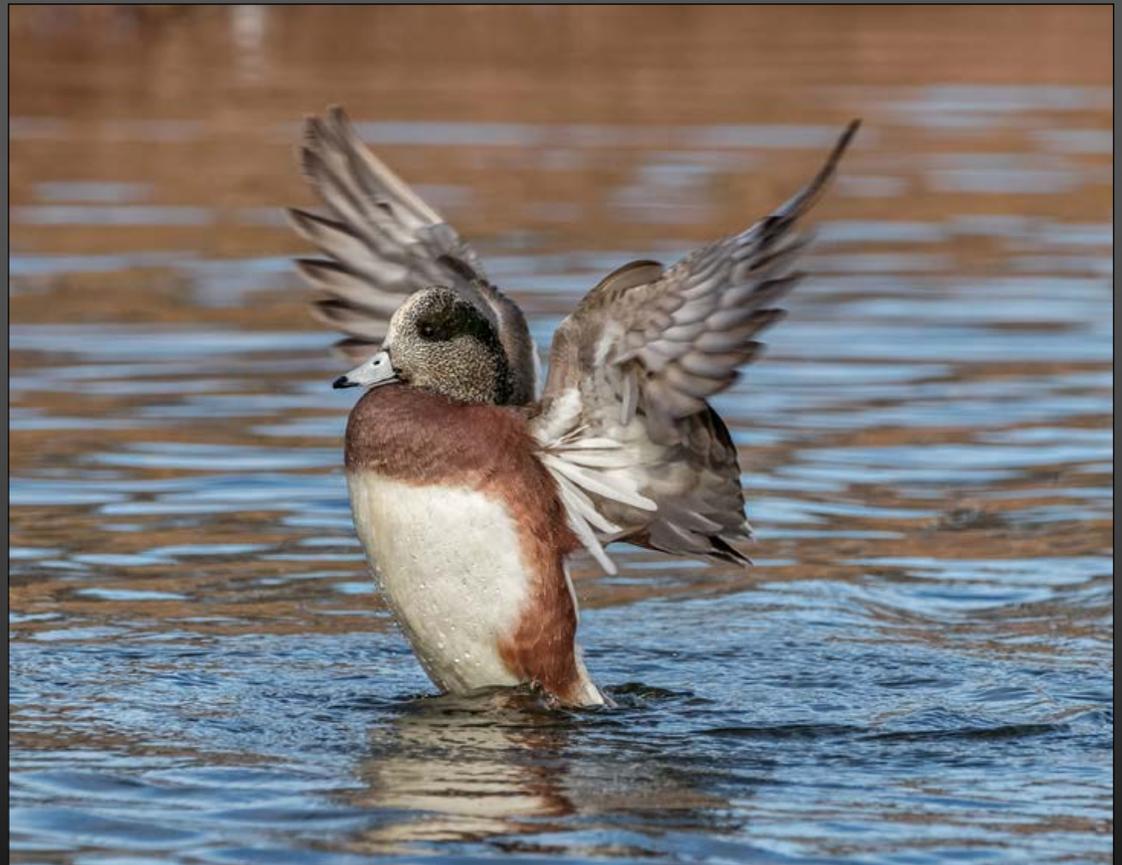
Date: January 15, 2018
Camera: Canon EOS 70D
Focal length: 50mm
ISO: 100
Exposure: 1/125 @ f/8.0
Lens: EF 50mm f/1.8 II

***Note:** Shots from Sonny Saunder's and RJ Carons's January 2018 Lighting Class. We used a four light setup, front, both sides and hair light with softboxes on everything.



Sandhill Climb (left)
by Phillip Wheat

Date: December 8, 2017
Camera: Canon EOS 7D Mark II
Focal length: 468mm
ISO: 320
Exposure: 1/1000 @ f/8
Lens: 150-600mm f/5.0-6.3 DG OS HSM I
***Note:** Sandhill Cranes climbing high in the New Mexico high mesa.



It's Me (right)
by Phillip Wheat

Date: December 10, 2017
Camera: Canon EOS 7D Mark II
Focal length: 516mm
ISO: 640
Exposure: 1/1000 @ f/8
Lens: 150-600mm f/5.0-6.3 DG OS HSM I
***Note:** American Widgeon popping up after a dive near Bosque.



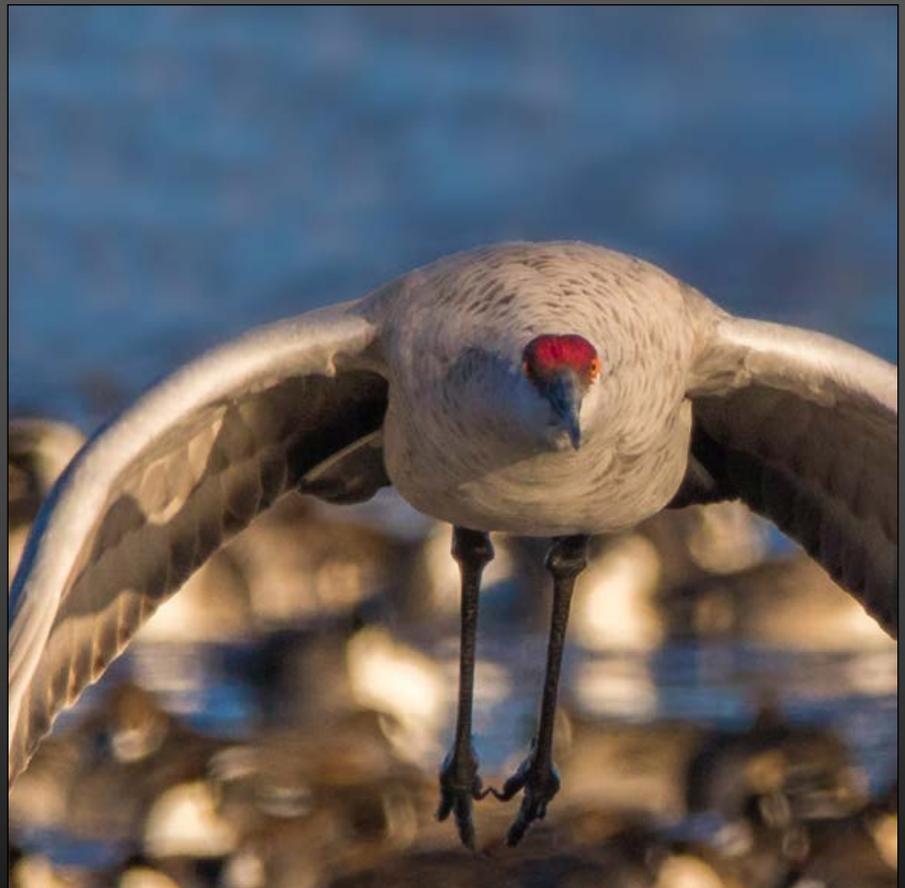
Bosque Sunset (left)
by Phillip Wheat

Date: December 8, 2017
Camera: Canon EOS 7D Mark II
Focal length: 388mm
ISO: 640
Exposure: 1/1250 @ f/7.1
Lens: 150-600mm f/5.0-6.3 DG OS HSM I
***Note:** Sandhills coming in for the night against the beautiful New Mexico sunset. Notice how they just float in like a parachute.

Coming Through(right)
by Phillip Wheat

Date: December 9, 2017
Camera: Canon EOS 7D Mark II
Focal length: 500mm
ISO: 200
Exposure: 1/1250 @ f/8
Lens: 150-600mm f/5.0-6.3 DG DG OS HSM I

***Note:** Sandhill just taking off from roosting overnight in the early morning. I thought he was going to hit me. He is a chub!





Bear Lake Sunset, NC
(left)
by Art David

Date: July 15, 2017
Camera: Nikon D810
ISO: 100
Focal length: 36mm
Exposure: 1/50 @ f/6.7
Lens: 24-70mm f/2.8

Notes: All images opened and initially adjusted in LR then sent to PS with adjustments made with Topaz and McPhun software.

Royal Poinciana (right)
by Art David

Date: June 16, 2016
Camera: Nikon D800
ISO: 100
Focal length: 135mm
Exposure: 1/320 @ f/8.0
Exposure Bias: -2 EV
Lens: 16-28mm f/2.8



**Wyeth Visits the
Vineyard (right)**
by Art David

Date: October 19, 2017
Camera: Nikon D810
ISO: 100
Focal length: 62mm
Exposure: 1/60 @ f/8.0
Lens: 24-70mm f/2.8

Notes: Topaz Texture
and Impression used after
initially opening image
in LR and Photoshop



Sedona Sunset (left)
by Art David

Date: January 13, 2018
Camera: Nikon D7100
ISO: 400
Focal length: 50mm
Exposure: 1/50 @ f/9.0
Exposure Bias: 1 EV
Lens: 50mm f/1.8



**From Above - Everglades
Morning (left)**
by Hilda Champion

Date: November 22, 2017
Camera: Sony ILCE-7RM2
ISO: 640
Focal length: 35mm
Exposure: 1/4000 @ f/4.0
Lens: 16-35mm f/4
ZA OSS

**From Above - Everglades
in Fog (right)**
by Hilda Champion

Date: November 22, 2017
Camera: Fujifilm X-T2
ISO: 640
Focal length: 52.7mm
Exposure: 1/3200 @ f/4.0
Lens: XF18-55mm f/2.8-4.0
R LM OIS



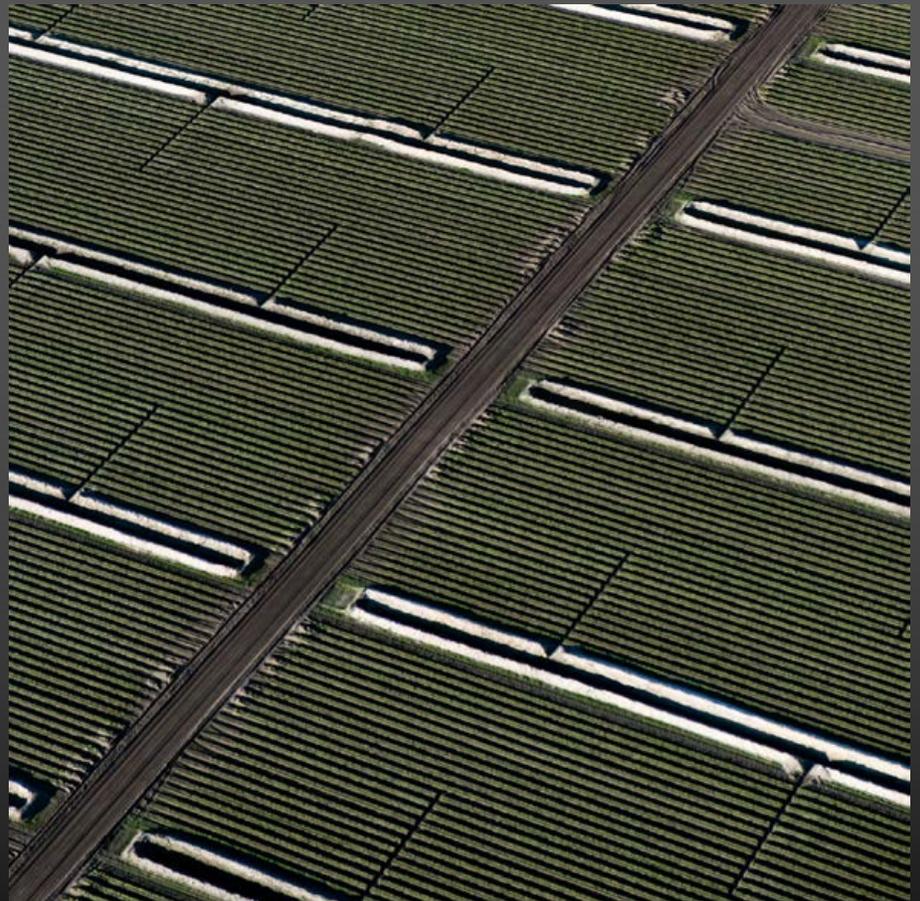


**From Above - Heart of the
Everglades (left)**
by Hilda Champion

Date: November 22, 2017
Camera: Fugifilm X-T2
ISO: 800
Focal length: 55mm
Exposure: 1/3200 @ f/4.0
Lens: XF18-55mm f/2.8-4.0
R LM OIS

**From Above - Immokalee
Fields (right)**
by Hilda Champion

Date: November 22, 2017
Camera: Fugifilm X-T2
ISO: 800
Focal length: 55mm
Exposure: 1/3200 @ f/4.0
Lens: XF18-55mm f/2.8-4.0
R LM OIS





Dog Days (left)
by Gabriella Cassano

Date: January 22, 2017
Camera: Canon EOS 60D
ISO: 100
Focal length: 41mm
Exposure: 1/1000 @ f/9.0
Lens: EF-S 18-135mm f/3.5-5.6 IS

Cascade (right)
by Gabriella Cassano

Date: October 8, 2017
Camera: Canon EOS 60D
ISO: 320
Focal length: 135mm
Exposure: 1/1000 @ f/9.0
Lens: EF-S 18-135mm f/3.5-5.6 IS





Refueling (left)
by Gabriella Cassano

Date: January 22, 2017
Camera: Canon EOS 60D
ISO: 1250
Focal length: 100mm
Exposure: 1/1000 @ f/2.8
Lens: EF100mm f/2.8
Macro IS USM

Emerald Pass (right)
by Gabriella Cassano

Date: January 27, 2017
Camera: Canon EOS 60D
ISO: 250
Focal length: 135mm
Exposure: 1/320 @ f/8.0
Lens: EF100mm f/2.8
Macro IS USM





Fatima Lady with Fading Youth (left)
by Eileen Skultety

Date: September 12, 2016
Camera: Canon EOS Rebel T2i
ISO: 100
Focal length: 141mm
Exposure: 1/320 @ f/7.1
Lens: Tamron 16-300mm f/3.5-6.3 Di II VC PZD B016



Girlfriends Vernazza (right)
by Eileen Skultety



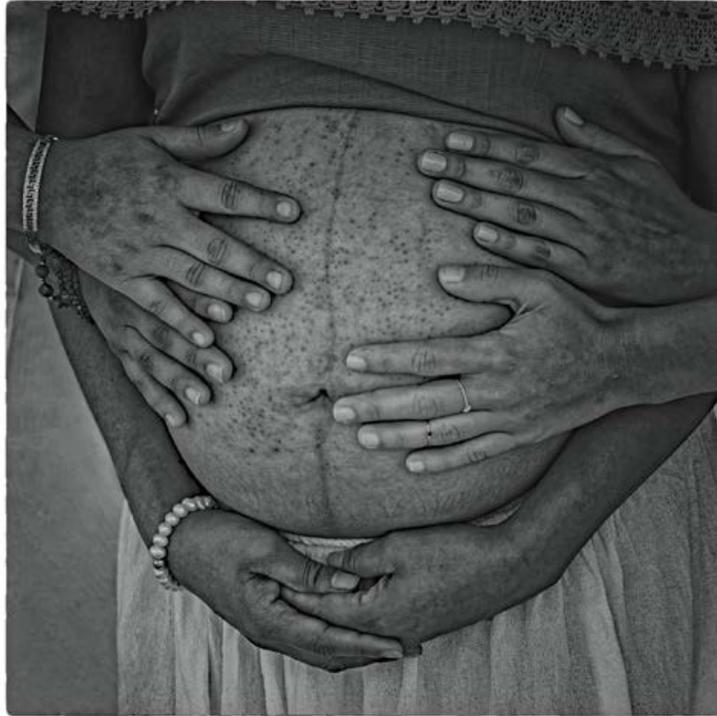
Sicily Silhouette (left)
by Eileen Skultety

Date: October 2, 2015
Camera: Canon EOS Rebel T2i
ISO: 100
Focal length: 141mm
Exposure: 1/60 @ f/7.1

Magic Garden (right)
by Eileen Skultety

Date: September 23, 2017
Camera: Canon EOS Rebel T2i
ISO: 200
Focal length: 141mm
Exposure: 1/320 @ f/3.5
Lens: Tamron 16-300mm f/3.5-6.3 Di II VC PZD B016





Manos Magica (right)
by Nic Provenzo

Date: November 8, 2013
Camera: Sony ILCE-7
ISO: 100
Focal length: 128mm
Exposure: 1/160 @ f/6.3
Lens: FE 24-240mm
f/3.5 - 6.3 OSS

Riot Shield (below)
by Nic Provenzo

Date: February 19, 2015
Camera: Sony ILCE-7
ISO: 100
Focal length: 38mm
Exposure: 1/80 @ f/8.0
Lens: FE 70-200mm
f/4 G OSS





Blue Balloon (left)
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
f/3.5 - 6.3 OSS



Street Scene (right)
by Nic Provenzo

Date: February 21, 2013
Camera: Sony ILCE-7
ISO: 100
Focal length: 52mm
Exposure: 1/60 @ f/5.0
Lens: FE 24-240mm
f/3.5 - 6.3 OSS



Scout (left)
Montana
by Bob Brown

Date: June 26, 2017
Camera: Nikon D800
ISO: 125
Focal length: 200mm
Exposure: 1/1600 @ f/4.0
Lens: AF-S Nikkor 70-200mm f/2.8G ED VR



Mindy (right)
Miami, Florida
by Bob Brown

Date: 1991
Camera: Canon F1
Film: Kodacolor 100
Focal length: 35mm
Exposure: 1/200 @ f/9.0
Lens: Canon 35mm

Blue Hour (right)
Montana
by Bob Brown

Date: June 25, 2017
Camera: Nikon D800
ISO: 1600
Focal length: 14mm
Exposure: 30 sec @ f/4.0
Lens: Nikkor 14-24mm
f/2.8G ED



**Burlington Route Train
Station** (below)
Hardin, Wyoming
by Bob Brown

Date: June 23, 2017
Camera: Nikon D800
ISO: 110
Focal length: 26mm
Exposure: 1/250 sec @ f/9.0
Lens: Nikkor 24-70mm
f/2.8G ED

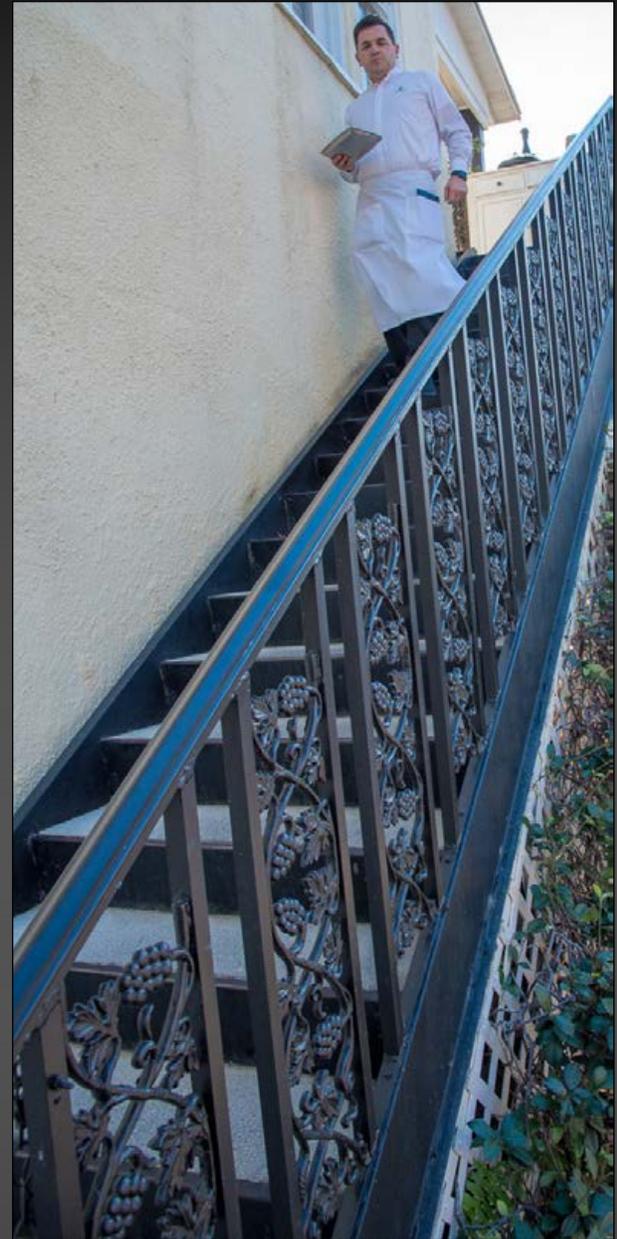


Stairway to Dining!
(right)
by Peter Franck

Date: February 19, 2018
Camera: Nikon D750
ISO: 200
Focal length: 24mm
Exposure: 1/100 @ f/8.0
Lens: 24-120mm f4.0

Red & Blue (bottom)
by Peter Franck

Date: February 19, 2018
Camera: Nikon D750
ISO: 200
Focal length: 120mm
Exposure: 1/125 @ f/4.5
Lens: 24-120mm f4.0



**If this is Paradise;
where is the bird?**
(right)
by Peter Franck



Burst of Pier-Light
(bottom)
by Peter Franck

Date: February 19, 2018
Camera: Nikon D750
ISO: 200
Focal length: 24mm
Exposure: 1/50 @ f/20
Lens: 24-120mm f4.0

Date: February 19, 2018
Camera: Nikon D750
ISO: 200
Focal length: 50mm
Exposure: 1/160 @ f/4.0
Lens: 24-120mm f4.0



**San Francisco Ship
Terminal Building** (right)
by Sonny Saunders

Date: December 5, 2017
Camera: Canon EOS 5D
MKIII
ISO: 100
Focal length: 40mm
Exposure: 1/160 @ f/8.0
Lens: Canon EF 24-105mm
f/4L IS USM



Havana Street Scene (right)
by Sonny Saunders

Date: December 6, 2017
Camera: Canon EOS 5D
Mark III
ISO: 100
Focal length: 73mm
Exposure: 1/60 @ f/5.6
Lens: Canon EF 24-105mm
f/4L IS USM





Cuban Government Money Collectors - Collecting money (left)
by Sonny Saunders

Date: December 5, 2017
Camera: Canon EOS 5D MKIII
ISO: 100
Focal length: 35mm
Exposure: 1/60 @ f/5.6
Lens: Canon EF 24-105mm f/4L IS USM



Cuban Dwelling Entrance (right)
by Sonny Saunders

Date: December 5, 2017
Camera: Canon EOS 5D MKIII
ISO: 100
Focal length: 28mm
Exposure: 1/60 @ f/4.0
Lens: Canon EF 24-105mm f/4L IS USM



Silver Man (left)
by Betty Saunders

Date: August 11, 2012
Camera: Canon EOS Rebel T2i
ISO: 100
Focal length: 53mm
Exposure: 1/125 @ f/5.6
Lens: EF 28-135mm f/3.5-5.6
IS USM



Space Needle - Circa 1962
(right)
by Betty Saunders

Date: August 11, 2012
Camera: Canon EOS Rebel T2i
ISO: 100
Focal length: 28mm
Exposure: 1/250 @ f/8.0
Lens: EF 28-135mm f/3.5-5.6
IS USM



Blues Played in White (right)
by Betty Saunders

Date: August 11, 2012
Camera: Canon EOS Rebel T2i
ISO: 100
Focal length: 65mm
Exposure: 1/100 @ f/5.0
Lens: EF 28-135mm f/3.5-5.6
IS USM

Snoozing in Seattle (below)
by Betty Saunders

Date: August 11, 2012
Camera: Canon EOS Rebel T2i
ISO: 1600
Focal length: 56mm
Exposure: 1/100 @ f/5.0
Lens: EF 28-135mm f/3.5-5.6
IS USM





Lake Tahoe Sunrise (left)
by Ed Cohen

Date: February 25, 2014
Camera: Nikon D800
ISO: 100
Focal length: 28mm
Exposure: 1/125 @ f/5.0
Lens: 28-300mm f/3.5-5.6



**Hotel in Regensburg,
Germany** (right)
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



Pelican Resting (right)
by Ed Cohen

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

Brilliant Tranquility.
(bottom)
by Ed Cohen

Date: April 18, 2017
Camera: D800
ISO: 250
Focal length: 5.86mm
Exposure: 1/160 @ f/11
Lens: 200mm f/4.0



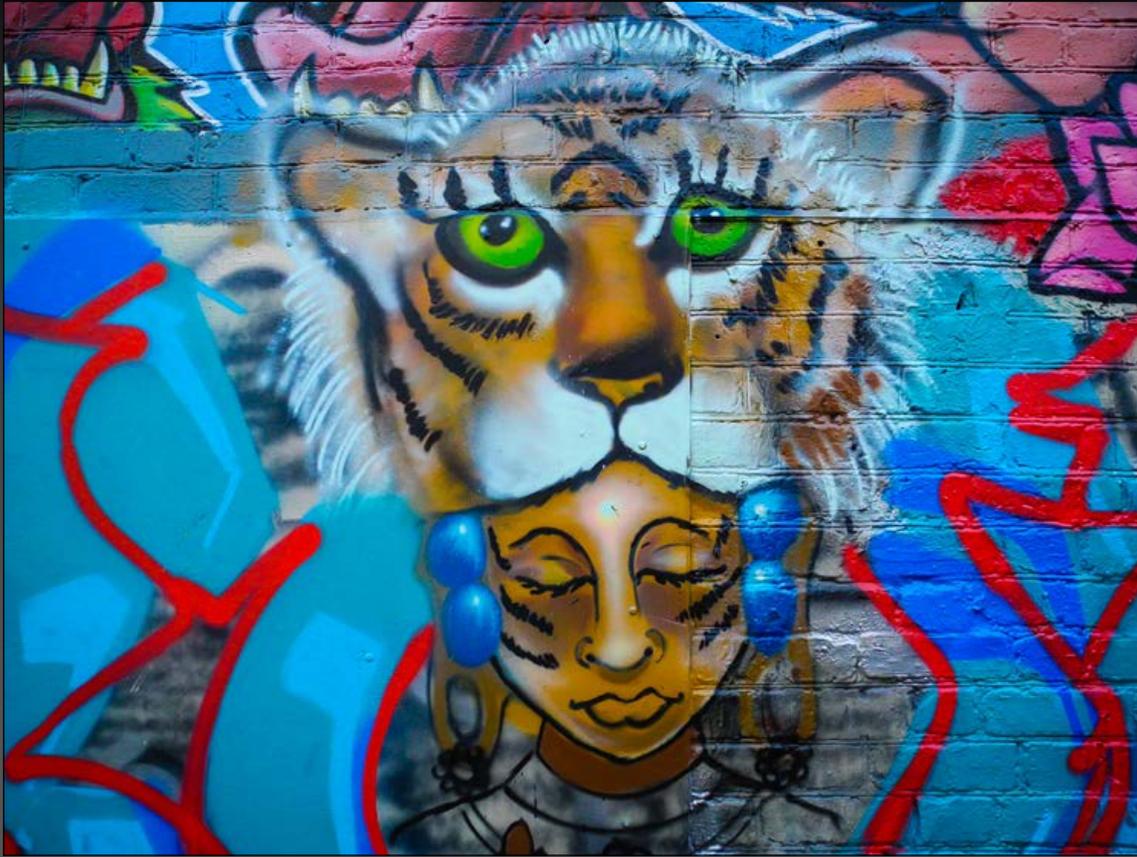
Naples Zoo Macaw (right)
by Fred Krieger

Date: January 4, 2013
Camera: Nikon D3S
ISO: 400
Focal length: 250mm
Exposure: 1/000 @ f/5.6
Lens: 28-300mm f/3.5- 5.6



**River Welland,
Stamford England (left)**
by Fred Krieger

Date: July 25, 2016
Camera: Coolpix P7000
ISO: 3200
Focal length: 7.4mm
Exposure: 1/1100 @ f/5.6



**San Francisco Chinatown
Mural (left)**
by Fred Krieger

Date: January 10, 2016
Camera: Coolpix P7000
ISO: 400
Focal length: 6mm
Exposure: 1/290 @ f/3.2

**Philadelphia City Hall
(right)**
by Fred Krieger

Date: May 6, 2017
Camera: Nikon D810
ISO: 200
Focal length: 300mm
Exposure: 1/160 @ f/5.6
Lens: 28-300mm f/3.5- 5.6





Pier Visions (above) by Jeff Carsten

Date: March 14, 2014, **Camera:** Canon EOS 5D MKII, **ISO:** 100,
Focal length: 31mm, **Exposure:** 505 sec @ f/11, **Lens:** Canon EF 24-105mm f/4L IS USM

Loire Valley Castle (below) by Jeff Carsten

Date: September 29, 2014, **Camera:** Canon EOS 5D MKIII,
ISO: 400, **Focal length:** 11mm, **Lens:** Canon EF 12-24mm





Horseshoe Bend (left)
by Jeff Carsten

Date: October 14, 2013
Camera: Canon EOS 5D
MKII
ISO: 100
Focal length: 12mm
Exposure: f/18
Lens: Canon EF 24-105mm
f/4L IS USM

Sunny Isles Twist (right)
by Jeff Carsten

Date: March 27, 2017
Camera: Canon EOS 5D
MarK IV
ISO: 100
Focal length: 24mm
Exposure: 509 sec @ f/13
Lens: Canon EF 24-105mm
f/4L IS USM

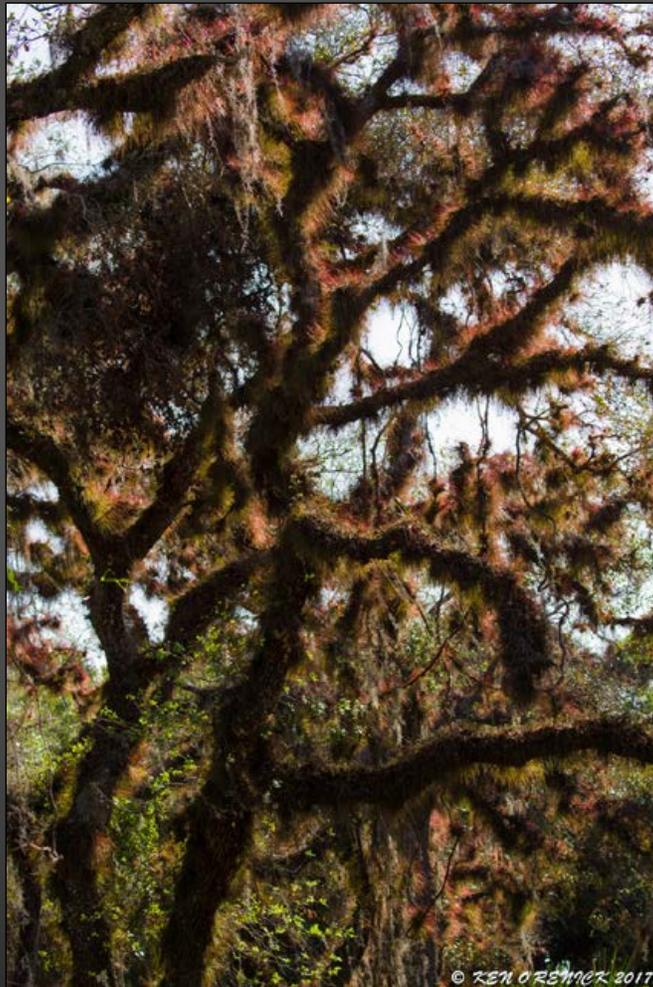




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Shore Birds on the Wing
(above)
by Ken O'Renick

Date: January 2, 2018
Camera: Canon EOS 5D
MKIII
ISO: 2500
Focal length: 35mm
Exposure: 1/30 @ f/6.3
Lens: EF 17-40mm f/4L USM



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Myaaka Oak (left)
by Ken O'Renick

Date: February 22, 2018
Camera: Canon EOS 7D
ISO: 100
Focal length: 100mm
Exposure: 1/250 @ f/5.6
Lens: EF 100-400mm f/4.5-
5.6L IS II USM

Botanical Garden Fence
(right)
by Ken O'Renck

Date: January 2, 2018
Camera: Canon EOS 5D
MKIII
ISO: 2500
Focal length: 29mm
Exposure: 1/30 @ f/6.3
Lens: EF 17-40mm f/4L
USM



Botanical RGB (below)
by Ken O'Renck

Date: January 2, 2018
Camera: Canon EOS 5D
MKIII
ISO: 3200
Focal length: 40mm
Exposure: 1/40 @ f/6.3
Lens: EF 17-40mm f/4L
USM



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Misty Morning Rays (left)
by Marty Hulsebos

Date: July 21, 2009
Camera: Canon EOS 5D Mark II
ISO: 100
Focal length: 94mm
Exposure: 1/8 @ f/11
Lens: EF 70-200mm f/4L USM

Monterey Morning
(right)
by Marty Hulsebos

Date: October 6, 2017
Camera: Nikon D810
ISO: 100
Focal length: 60mm
Exposure: 1/6 @ f/8.0
Lens: 24-70mm f/2.8





Majestic Morning (above) by Marty Hulsebos
Date: July 18, 2017, **Camera:** Nikon D810, **ISO:** 64
Focal length: 14mm, **Exposure:** 1/350 @ f/8.0, **Lens:** 14-24mm f/2.8

Canyon de Chelly Rainbow (below) by Marty Hulsebos
Date: October 7, 2009, **Camera:** Canon EOS 5D Mark II, **ISO:** 100
Focal length: 17mm, **Exposure:** 1/125 @ f/11, **Lens:** EF 17-40mm f/4L USM



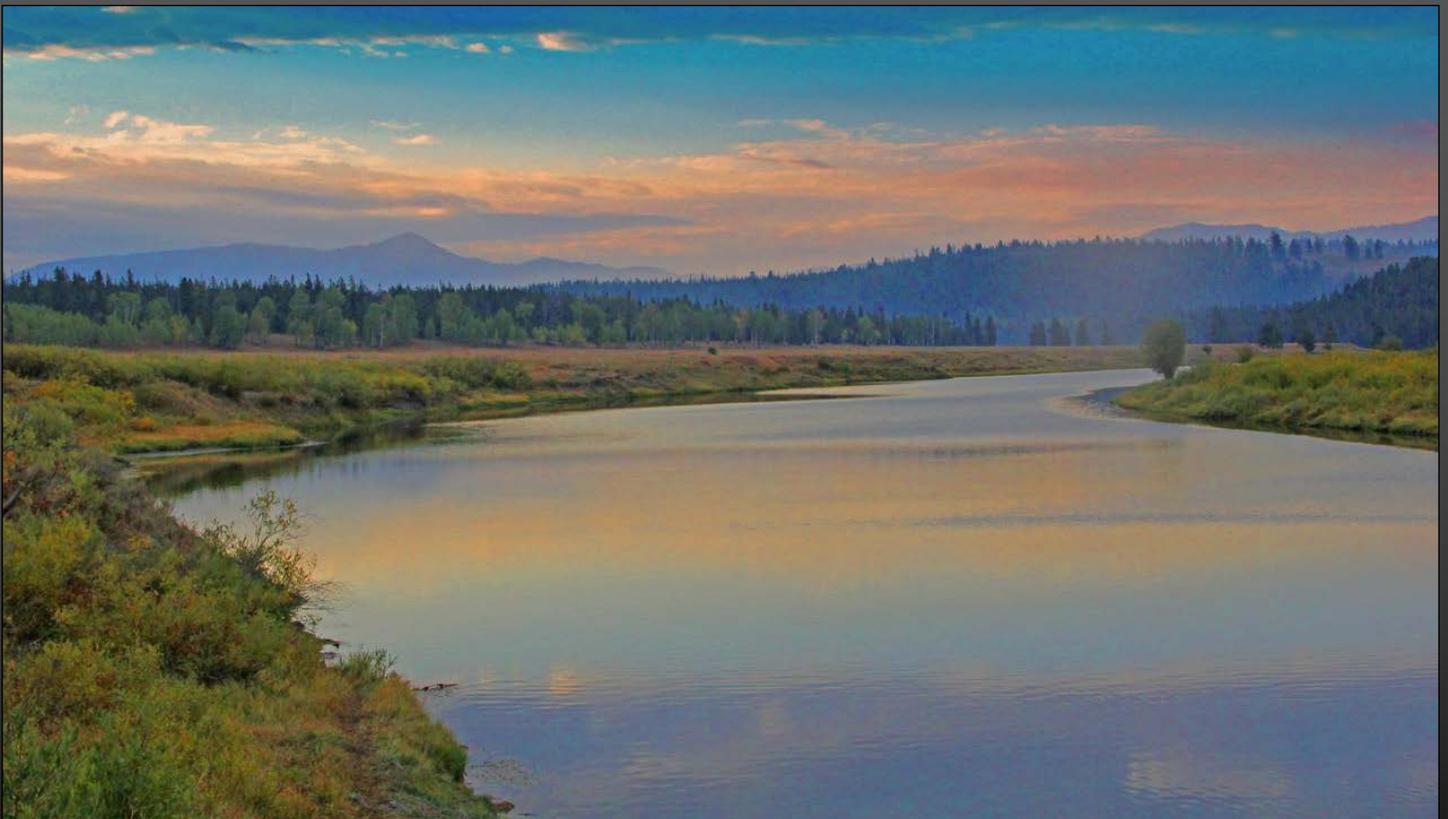


Geyser Colors (right)
by Harold Kurzman

Date: September 15, 2016
Camera: Canon EOS 60D
ISO: 400
Focal length: 22mm
Exposure: 1/350 @ f/13
Lens: EF-S 18-135mm
f/3.5- 5.6 IS

Big Bend,
Yellowstone River (below)
by Harold Kurzman

Date: September 12, 2016
Camera: Canon EOS 60D
ISO: 1000
Focal length: 32mm
Exposure: 1/1000 @ f/9.5
Lens: EF-S 18-135mm
f/3.5- 5.6 IS



Gibbon (right)
by Harold Kurzman



White Water Fun (below)
by Harold Kurzman

Date: July 24, 2014
Camera: Canon EOS
Digital Rebel XT
ISO: 400
Focal length: 55mm
Exposure: 1/320 @ f/11

Date: November 12, 2016
Camera: Canon EOS 60D
ISO: 500
Focal length: 135mm
Exposure: 1/100 @ f/13
Lens: EF-S 18-135mm
f/3.5- 5.6 IS





Water Fountain (right)
by Ajit Parekh

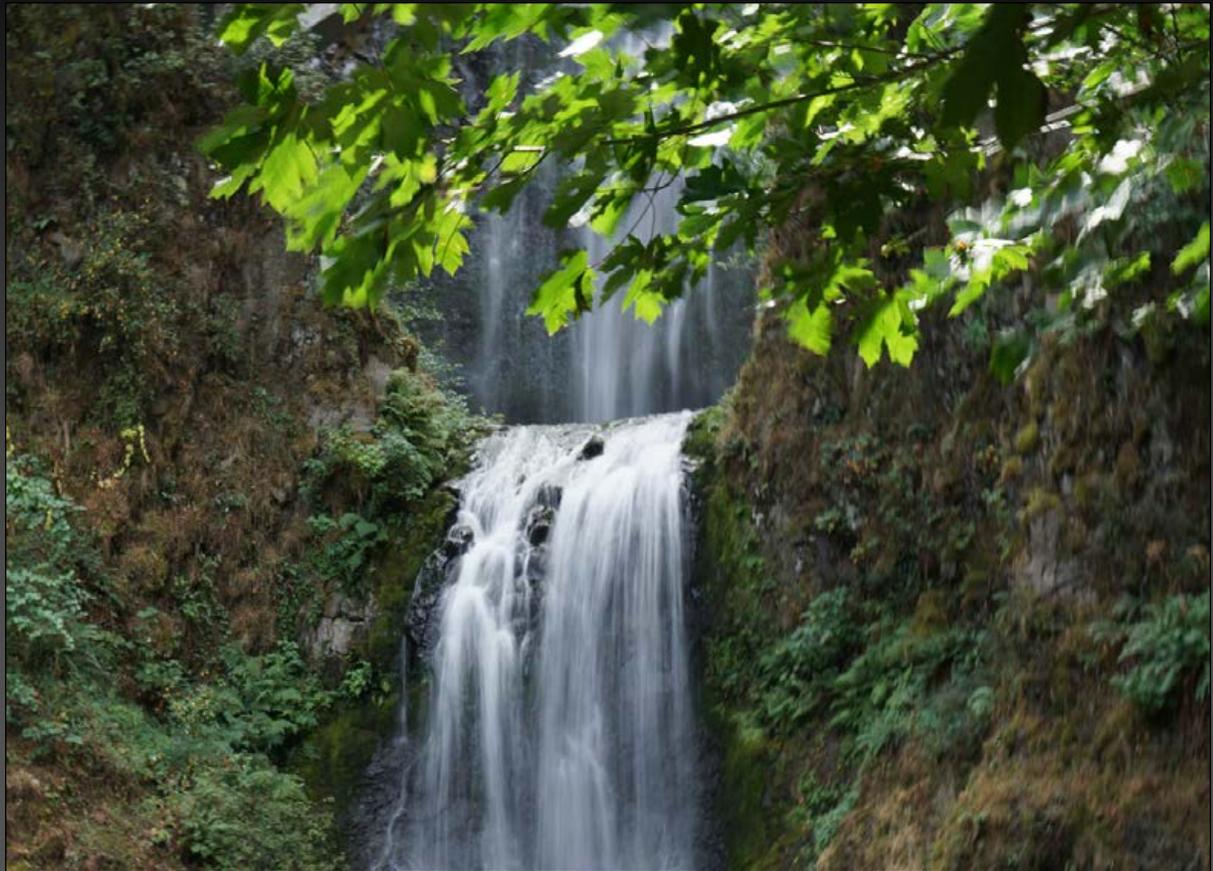
Date: September 7, 2011
Camera: Canon EOS 50D
ISO: 1600
Focal length: 50mm
Exposure: 1/1000 @ f/16
Lens: 28-300mm



Crater lake, Oregon (left)
by Ajit Parekh

Date: August 16, 2017
Camera: Canon EOS 7D
Mark II
ISO: 100
Focal length: 16mm
Exposure: 1/500 @ f/10
Lens: Tokina AT-X 116 Pro
DX II 11-16mm f/2.8

Multnomah Falls, OR
(right)
by Madhavi Parekh



Date: August 14, 2017
Camera: Sony ILCE-6000
ISO: 160
Focal length: 55mm
Exposure: 1/6 @ f/14
Lens: E 55-210mm
f/4.5-6.3 OSS



Fallen Tree Trunk (left)
by Madhavi Parekh

Date: August 17, 2017
Camera: Sony ILCE-6000
ISO: 100
Focal length: 55mm
Exposure: 1/250 @ f/7.1
Lens: E 55-210mm
f/4.5-6.3 OSS



Isis (left)
by Christina Skibiki

Date: January 7, 2018
Camera: Nikon D7100
ISO: 800
Focal length: 92mm
Exposure: 1/400 @ f/5.0
Lens: 70-300mm f/4.5-5.6

A Little Bit of Everything
(right)
by Christina Skibiki

Date: March 11, 2018



Botanical (right)
by Christina Skibiki

Date: June 19, 2017
Camera: Nikon D7100
ISO: 250
Focal length: 60mm
Exposure: 1/2500 @ f/4.0
Lens: 60mm f/2.0



Double Exposed (below)
by Christina Skibiki

Date: October 18, 2015
Camera: Nikon D7100
ISO: 800
Focal length: 92mm
Exposure: 1/1600 @ f/4.8
Lens: 70-300mm f/4.5-5.6



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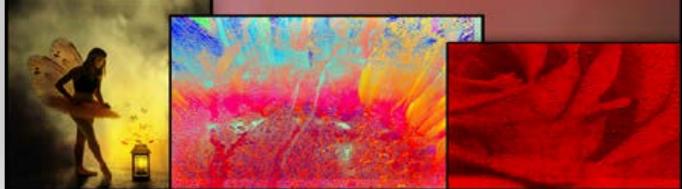
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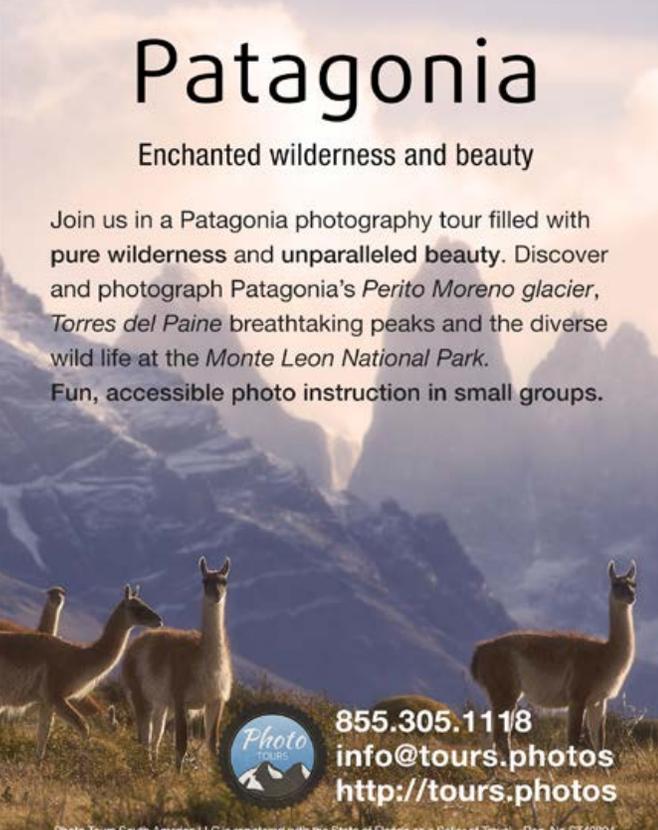


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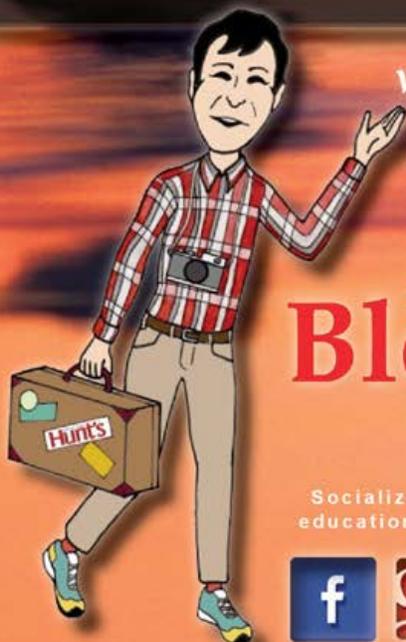
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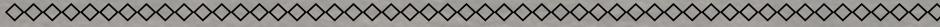
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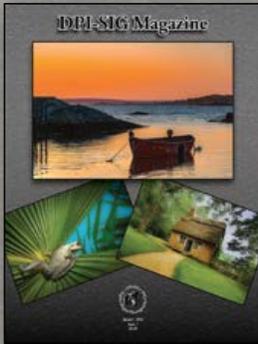
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*Free downloadable copies of all of our digital magazine issues are at the DPI-SIG website, dpi-sig.org.

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

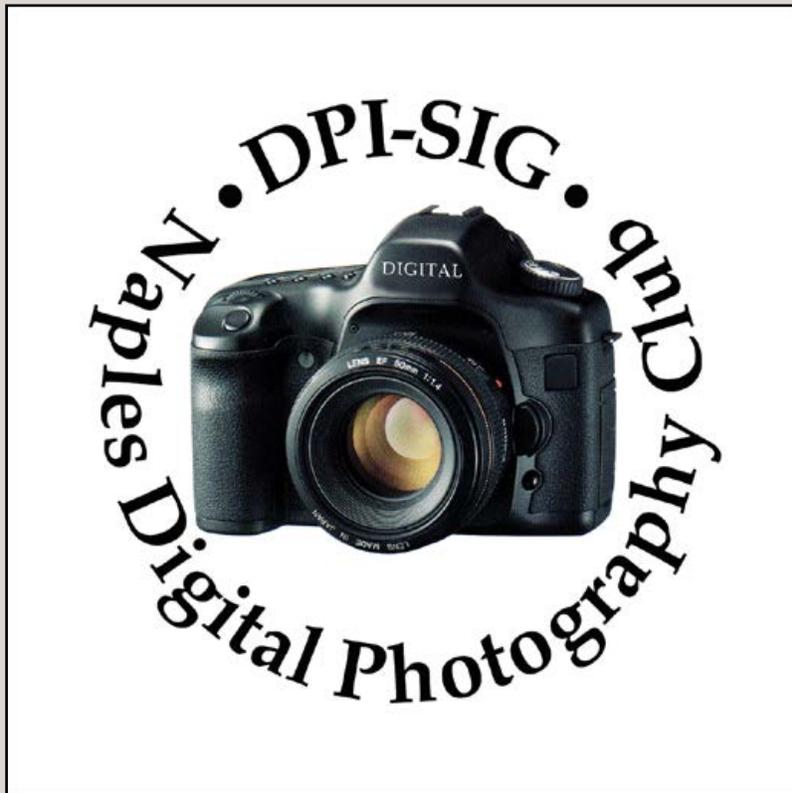
SUBMISSION INFORMATION:

- **Release Dates:** January 1st, May 1st and September 1st
- **Article and Gallery Images:** Submissions must be **1500 pixels** on the **long side** at 72 dpi.
- **Gallery Images:** Include your name, location taken (optional), a brief blurb about the photo (optional) and metadata. When you export your image(s), just select the check-box to include your metadata. I can then grab it for you.
- **Articles:** Refer to previous issues for samples. First time submitters must include at least a **600 x 600 pixel** headshot.

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