



September 2018  
Issue 15  
\$0.00

# DPI-SIG Magazine



# In This Issue



In this issue, we have three very special professional guest writers, yes three, Seth Resnick (*Producing a Body of Work* page 6), Steve Gettle (*Creating Stunning Reflections* page 12) and John Gerlach (*Microadjusting the Autofocus for Sharper Images* page 17). All three are great and informative articles. And as always, we have more excellent new articles from our very own DPI-SIG Members. This issue has some extra how-to articles.

We also have another fantastic new group of gallery images, exclusively provided by our DPI-SIG club members. Finally, please read my announcement on page 3 (next page).

## MAGAZINE COMPRESSION

Whenever I render any issue, one of the things I have to consider is at what point the compression becomes too much compression. Compression doesn't noticeably affect text, unless the text has effects. Sometimes what looks like text is really an image made in Photoshop, it just depends on what works best. Anyway, just like any jpeg, compression definitely has an impact on images and graphics. So what's the threshold?

I do a side-by-side comparison of different dpi's (dots per inch) to determine at what point the compression visually degrades images. It becomes a decision on how to best balance visual quality against the overall megabyte (Mb) size of an issue - not an easy decision. Another size factor is the overall number of pages, images and layout graphics, which all contribute to the file size. This issue alone has 88 pages with images and graphics on almost every page. To put this in perspective, Issue 1 only had 23 pages, no graphics to speak of and almost no compression for a whopping 8.5 Mb's.

My current goal is to maintain the best possible quality of all images and graphics, after-all, this is a photography magazine. I narrowed it down to two compression options, 150 dpi and 125 dpi for the PDF format. The 125 dpi, compared with 150 dpi, lowered the overall magazine size less than 8 Mb's. This was also the point where I could see a very slight quality drop-off of fine detail, and an increase in noise. Not a huge difference, but noticeable, especially the more I enlarged an image. Anything above 150 dpi showed no discernible difference. So, I went with the marginally better quality and settled on 150 dpi. With today's faster Internet speeds, that extra 8 Mb's becomes moot, and worth the better quality - *at least I think it is.*

## ARSENAL AI PHOTO ASSISTANT UPDATE

After many delays, Arsenal deliveries are finally underway, at least that's what they said. I do have the app, along with its zillion updates. As of this writing, other than their app, I have nothing in hand, which currently makes it the app to nowhere. Stay tuned...



## FEATURE REMINDER

There is a return to the Table Of Contents (TOC) link at the bottom right corner of this page and on the last page of all articles - bookmarks are active. You can enlarge almost every image in the magazine with no loss in quality. All links and bookmarks are active. The inclusion of image metadata in the gallery is an important learning component to see what others did to capture their images.

## 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.

Bob Brown

*RBBrown*

# Editor's Announcement



This issue completes 15 issues of DPI-SIG Magazine, the first was in May of 2014. I thought long and hard on a decision, which is to begin to phase myself out as editor and publisher. Believe me, it's not easy letting go of something I created from nothing. There comes a time when you just know it's time to go, and I feel that time is here.

The magazine began from a simple passing comment I made to Sonny Saunders. Based on all of the club talent, I asked him if he ever considered a DPI-SIG magazine. I made that casual comment on one of our "Dippy's do Miami" trips (Art David coined that name), the Calle Ocho Festival in Miami, Florida. To make a long story short, at the end of our trip, Sonny nonchalantly walked up to me and uttered these words, "You didn't think I forgot about our earlier conversation did you? (I did) Bob, you've volunteered as the official editor of the new DPI-SIG Magazine." You can read the full version on page 4 in issue 1.

My goal was simple, to create a photography magazine for photography enthusiasts. I wanted it to include:

- A variety of content - something of interest for everyone
- It had to be a learning tool
- DPI-SIG members had to participate (articles and gallery)
- Professional contributing photographers/writers (*goal met in Issue 4 with Royce Bair*)
- Limited and clutter-free classy ads
- A professional look and feel with graphics that compliment the artist's topic and vision
- Several proofreaders to help limit visual, grammatical, typos and navigational errors

And finally, to make every issue better than the previous issue. I sure hope I at least came close.

In order for the magazine to continue and move forward, I put together a staff to make this happen:

**Angela Stone** - Assistant Editor, soon to be Editor ([angiestone521@gmail.com](mailto:angiestone521@gmail.com))

**Dr. Phillip Wheat** - Club member article procurements and proofreader ([pwheat@saoms.com](mailto:pwheat@saoms.com))

**Doug Markham** - Club member article procurements ([gdmrkham@gmail.com](mailto:gdmrkham@gmail.com))

**Tom Cunningham** - Gallery procurements and gallery submission reminders ([tlc\\_avi8r@msn.com](mailto:tlc_avi8r@msn.com))

**Ed Cohen** - Pro photographer article procurements ([dredco@aol.com](mailto:dredco@aol.com))

Angela started with this issue by putting together Ben Carp's articles and the initial phase of the gallery layouts. I think she did a great job and should continue doing a great job as she eventually takes over the magazine.

I truly hope you've enjoyed the magazine. It was a lot of work for one person but very rewarding and a great learning experience. There would be no magazine without the contribution of members, pro contributors and proofreaders. In other words, no content - no magazine. There is now a staff of new volunteers to make sure the magazine continues. If you would like to become one of the magazine staff volunteers as well, contact me ([dpi-editor@naples.net](mailto:dpi-editor@naples.net)) or Angela Stone at [angiestone521@gmail.com](mailto:angiestone521@gmail.com).

Finally, I want to thank Sonny Saunders for giving me full freedom to do whatever I wanted to do to make this happen. After this issue, I will begin to phase myself out, assist and oversee upcoming issues until Angela is comfortable with taking over the helm. On a side note, I do plan to continue to edit and produce the club brochures for our guest speaker presentations for a while longer.

Bob Brown

*RB Brown*

# 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 from 7 PM to 9 PM on the 2nd Thursday of every month
- Club competitions
- Guest speakers and Member presentations
- Monthly Member's theme slide show
- Door prizes (Members only)

## DPI-SIG of Naples

Members of Florida Camera Club Council  
(FCCC)

FCCC website: [f3c.org](http://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](http://dpi-sig.org).



### Meeting location:

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

### Contact Us

Email: [dpi-sig@naples.net](mailto: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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	<b>Photo by:</b> Ed Cohen
	<b>Title:</b> Ballerina Gown
	<b>Date:</b> November 19, 2016
	<b>Camera:</b> Nikon D800
	<b>ISO:</b> 2000
	<b>Focal length:</b> 72mm
	<b>Exposure:</b> 1/640 @ f/5.0
	<b>Lens:</b> 28-300mm f/3.5-5.6



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# PRODUCING A BODY OF WORK

by Seth Resnick



Almost any photographer can produce 10 to 20 really good images, but that in itself may no longer be enough to gain them the recognition that will take their craft further. How many times have you seen a photo from Antelope Canyon that looks exactly like one you have seen before? There is a difference between taking a postcard and creating a photograph. Developing a vision and a distinct style and eventually developing a successful body of work may help provide you with the edge to take your work to the next level.

## CAN YOU DESCRIBE YOUR OWN WORK OR STYLE?

If you are a painter there are words to describe the style of painting that very clearly communicates the type of work you produce such as Impressionism, Realism, Photorealism, Fauvism, Surrealism. Look at a [Picasso](#) for example and you rarely have to look at the signature to know the artist. Look at a sculpture from [Caulder](#) or a piece of glass from [Chihuly](#). If you work in ceramics, or glass or just about any form of art other than photography the outside world gets a pretty good idea about your art. Yet, when it comes to photography, most folks just call themselves a photographer, which leaves the door wide open for interpretation. When I say that I am a photographer, I am routinely asked if I do weddings and when I say no, I am asked if I do wildlife and when I say sometimes, they are already confused. When I add in that I also photograph people and landscapes and produce commercial work for magazines, and fine art for galleries they are clearly even more confused.

Very often, photographers find it difficult to cohesively describe what they do and if they can't describe it to friends and close colleagues, they certainly can't expect the outside world to understand. A great start is to think about what differentiates your work from someone else and then concisely put that into words. A great exercise and one that is much more difficult than it may sound is to create an elevator pitch to describe your work. Writing an elevator pitch – a statement to quickly and simply define a person, profession, product, service, organization or event – is a useful first step to understanding the work you do and being able to convey that to others. The term 'elevator pitch' reflects the idea that it should be possible to deliver the summary in the time span of an elevator ride, or approximately thirty seconds to two minutes and is widely credited to Ilene Rosenzweig and Michael Caruso (while he was Editor for Vanity Fair) for its origin. My own elevator pitch changes as my work evolves. I like to have a short concise one and a longer one that becomes more of an artist statement than an elevator pitch. Here are both my current elevator pitch and my longer artist statement.



### Artist Statement: Seth Resnick

My photographs are a journey into the personal energy of each subject. As a journalist I started out photographing people and it was difficult for me to understand why landscape became so important in my work, especially when so many times there are indeed no people. Ironically my vision statement used to say that my photographs are about breaking personal space, but I learned it wasn't so much about breaking personal space as it was capturing energy. When I was able to realize that, it was very easy for me to see a rock or a sand dune in the same way that I saw people and that journeying into that energy is really what I find so attractive.

The camera is a bridge to the energy I feel from the subject. I don't want to displace that energy, but rather try to capture that very energy I feel in the moment. Hopefully the photograph can elicit that same sensation in others. A camera freezes time, but I like to think that moment isn't frozen at all but very much alive, almost akin to suspended animation.

I don't select objects or themes. Rather, I let my subjects lead me. I love writing down parts of dreams or free-association thoughts in the night and then going out to try to capture those thoughts and feelings. One reoccurring theme that enters into my work time and time again is optical illusion. I was a big fan of M. C. Escher as a kid and continually find that influence in my work. The rock in the image below appears to be floating in space.

*DPI-SIG Magazine - September 2018*

## Producing a Body of Work



Even in places that are less obviously beautiful, I try to find a deeper beauty that is filled with metaphor. In the photo of the Namibian desert, there is a simple salt deposit at the bottom of a sand dune.

I love when your mind can take something as concrete as a photograph and transform it so many ways. I am also very attracted to layers and compacted space that create a certain sensuality in nature. I realize I am exploring the fantasy of nature.

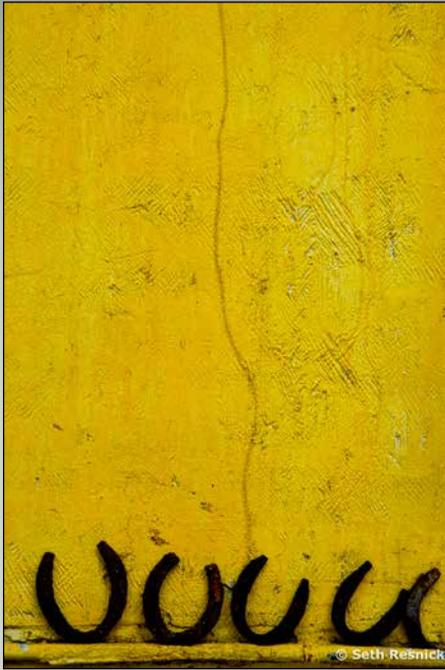


To me, though, it is much more than a sand dune. I call the photograph the Cerebral Desert because the patterns of the salt are a metaphor for a living brain. This is one of the driest and most hostile deserts on Earth, where daytime temperatures seemingly prohibit life, and yet one can envision a brain with a heart pumping blood through its very core.



The photo at the top of the next page is nothing more than some old horseshoes on a windowsill in a small pueblo outside of Puerto Vallarta, Mexico.

## Producing a Body of Work



I'm sure folks walked by them everyday and hardly noticed them. When I saw them, though, I felt a sense of energy that was representative of the vibrancy of the barrio. Here was a community that to the naked eye seems extremely poor and depressed, but there is a strong sense of community and family richness. The bright yellow wall contrasting the horseshoes helped to portray the vitality that I felt in this environment.

I hope that viewers can use my photographs to open up their own imaginations. People often ask me if my photographs are real. I love that the images seem to be from another world and thus can't be believed. But I capture what is really there to be captured. I try to capture what my mind's eye sees and feels.

My elevator pitch changes and gets more complicated as I continually try and break new ground in my photography. Being able to vocalize one's work is a necessary step in producing new work that breaks new boundaries.

### FROM ELEVATOR PITCH TO BODY OF WORK

Once you can describe your work you will gain a better understanding of your work and you can organize your work and take steps to producing a cohesive body of work.

Ultimately our goals should be to produce bodies of work that have a cohesive relationship. For those who want to find an in with art galleries, and general recognition as an artist this is a necessary step. How to go from single images or even groups of images into a truly cohesive body of work is something that many artists find to be a truly stifling task.

Personally I use Collections in Lightroom as a means of organizing themes and ideas with the idea that eventually they can become a body of work. I make a point of holding on to new images for a period of time to let them percolate in my mind before choosing which to add to my portfolio. Often, there's one or two new images that initially, I might have felt were a sure addition to my collection, and after 'living' with the images for a while, I realize that in fact an entirely different image reveals itself as the best. For a body of work to truly work, there are some necessary elements.

A collection is made in Lightroom of ideas. At this point these are concepts that with work can become a body of work. Below is a developing body of work called Sensuality in Nature. Eventually this will be a show and likely a book.



### Theme or Idea- Vision

The first step is to find a theme that carries all the images. A vision needs to be consistent and tie the works together. This theme may be helped by the inclusion of words with pictures. I was asked to do a gallery show and while I had a lot of images from all over the world that had a similar style I was missing the one piece of information I needed to tie them together.

## Producing a Body of Work

I was traveling on a cross-country flight and although all I wanted to do was sleep, I had a fellow sitting next to me who just wanted to talk. Since sleep was not going to happen I decided to use the time to book some additional travel. When I opened my laptop, my chatty neighbor looked at my screen and said, “Wow, you travel 500 miles a day? It says that you have 160,000 miles on Delta this year, that would be more than 500 miles per day!” It got me thinking, do I really travel this much? And yes, I did travel 160,000 miles in one year and BINGO – it hit me. This is exactly the theme I need to tie my images together. My show was going to be called “160,000 Miles of Color.”

A completed body of work based on the concept of “160,000 Miles of Color.”



### Style

Many photographers don't understand the difference between Vision and Style and both are important. Vision being concept and Style how you process.

For me my style in my work is an exploration of a packed frame filled with many layers in the form of light, texture and bold graphic color.

### Consistency

To achieve a body of work the work needs to have a recognizable “style” that runs through all the pieces. Ideally someone should be able to tell it is yours without even looking at the name.

### Media

The photographer needs to have consistency in the format for the body of work. Using the same frame, paper, and inks are critical in the formation of a body of work. Some photographers indeed produce brilliant images in color and in black and white but getting B&W and color to work together in one body of work can be challenging.



## Quantity

There is no magic number for what constitutes a body of work but it should be a minimum of a dozen pieces.

Getting the Viewer to think or react.

Is there a message you are trying to convey to the viewer?

Look at the entire group as one.



A successful body of work needs to work as a group and there should not be any outliers. All the images must work together. Study the group with a discerning eye and ask others for their response. Are you happy with the entire grouping? Are folks reacting to the same images or different images? Does one stand out from the group? Do you need to delete it or position it next to a different image for the betterment of the whole?

None of this is easy but it is very rewarding and it is a necessary step to take your work to another level. Ask yourself the tough questions and work hard and you will be able to change your vision developing a true body of work that can provide recognition and more importantly soothe your inner voice and produce a rewarding period of growth.

For more information about Seth and the many workshops he teaches:

<http://www.sethresnick.com>

<http://www.digitalphotodestinations.com>

<http://www.d65.com>

## About Seth Resnick



Seth Resnick made his mark in the world of contemporary photography with a prolific career spanning education, fine art, editorial, stock and commercial work, as well as his entrepreneurial contributions in training thousands of photographers in digital workflow methods through the D-65 process. Chosen by Photo District News as one of the 30 most influential photographers of the decade, Seth is greatly in demand for his beautiful graphic images. Resnick was published in many of the world's most prestigious magazines. His credits include over 2500 publications worldwide and his clients constitute a virtual "Who's Who" list of Corporate America.

He is co-founder of D-65, an organization which teaches digital workflow workshops, webinars, one-on-one training, tech support, consulting for photographers, studios, agencies and corporate art departments. Resnick is also a co-founder of Digital Photo Destinations, an organization that combines exotic world travel with photographic education. As a digital innovation consultant, Resnick works with Adobe, Canon, Nikon, X-rite, Epson, NEC and others to help them formulate more useful products for photographers. Resnick was one of 50 photographers worldwide first named as a Canon "Explorer of Light". He is a member of the prestigious X-rite Colorati program as well as an Alpha/Beta and feature consultant for Adobe Photoshop and Lightroom and the Ilford Masters Program.

He travels extensively presenting the various aspects of photography and was the Founding President of Editorial Photographers, a trade organization dedicated to the promotion of sound business practices for editorial photography. Seth is also a partner of PixelGenius, which is developing Photoshop plug-ins and software for Adobe.

Resnick is a regular contributing columnist to a variety of trade publications. He gave hundreds of lectures to industry organizations such as American Society of Media Photographers (ASMP), Advertising Photographers of America (APA), Professional Photographers of America (PPA), Advertising Photographers of New York (APNY) and various colleges and universities.

# CREATING STUNNING REFLECTIONS

by Steve Gettle



*As a photographer I find reflections to be a fun and artistic tool, offering many creative possibilities. For this reason, I am always excited when the opportunity arises for me to include them in my compositions. From the viewers perspective, reflections add interest to images by challenging their visual perception.*

Being a nature photographer, the reflective surface appearing most often in my images is water. When water is perfectly still it takes on a magical mirror like quality that is very beautiful. In situations like this I often like to create images that celebrate the symmetry between the main subject and its reflection, as in this image of a Blacksmith Plover from Africa.

When creating images like this I make every effort to keep the image clean and simple, working hard to eliminate anything in the composition that will detract from the symmetry.



This next image is from a canyon in Utah. It celebrates another type of reflection I like to play with, which I call a “light reflection.” For this composition, I have included a shaded section of stream. Reflected in the water of this stream is a red rock wall that is fully lit by the rising sun, creating a beautiful stream of molten gold. Surprisingly I often use a polarizer when creating images like this. Which seems counter-intuitive because polarizers are often used to remove reflections but, in this instance, I will use the polarizer to intensify the colors. I look through my camera as I rotate the polarizer until I get the effect I like. Creating Stunning Reflections



I combined both principals with the top right image of a Wood Duck pair, which I created in Ohio. In addition to the ducks' reflection we also have a reflection of sunlit foliage reflected in the water around them which adds a serious “punch” of color to the background. To maximize this effect, it is important that the sunlit reflection be reflected in a shaded part of the water.

When creating images of reflections changing your perspective either higher or lower will often have a big impact on the quality and position of the reflection in your final image. So find the elevation which creates the best reflection and composition then make your image. Also on a technical note, when I am making images like this I tend to stop the lens down a bit more ensuring I can keep both the main subject and the reflection itself sharp.

Good Luck and Good Light!



### About Steve Gettle



Over the course of his 30-year career, Steve Gettle spent countless hours creating hundreds of thousands of photographs which captured nature's beauty around us. His images communicate his love for the wildlife and the wild places of our world.

Galleries and museums all over the world exhibited Steve's images, which includes the Museum of Natural History London, The American Museum of Natural History in New York and two solo shows at The National Center for Nature Photography

Many books, magazines, calendars, and other publications featured Steve's work. He enjoys sharing his knowledge through both private and group location-based experiences focused on individual nature photography development in once-in-a-lifetime locations. He also provides photo tours, workshops and presentations.

Each year, Steve presents his lecture series at various regional and national photography conventions and gatherings. He speaks on a variety of photographic and creative topics. His one-day nature photography seminar, "The Art of Nature Photography," is both educational and entertaining.

#### The Nature Photography of Steve Gettle

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Facebook: <http://www.facebook.com/steve.gettle>  
Instagram: <http://www.instagram.com/stevegettle/>

# How to Turn Any Photo Into An Abstract

by Christina Skibiki

Bring your photograph into Adobe Photoshop or Adobe Elements  
(I used Adobe Elements)

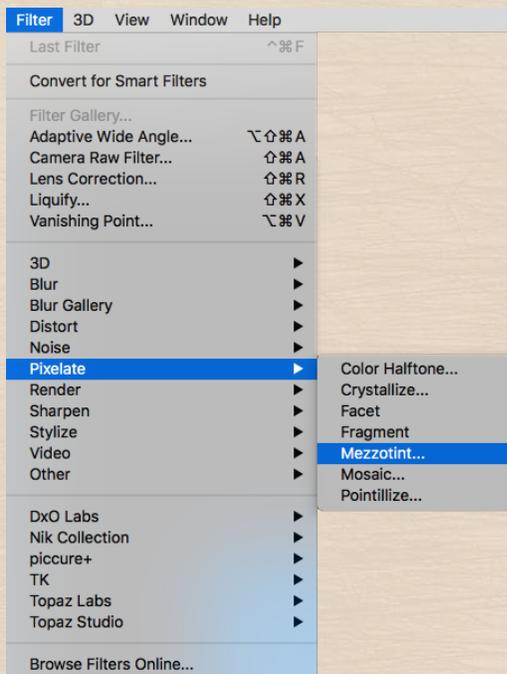


*original rocks image*

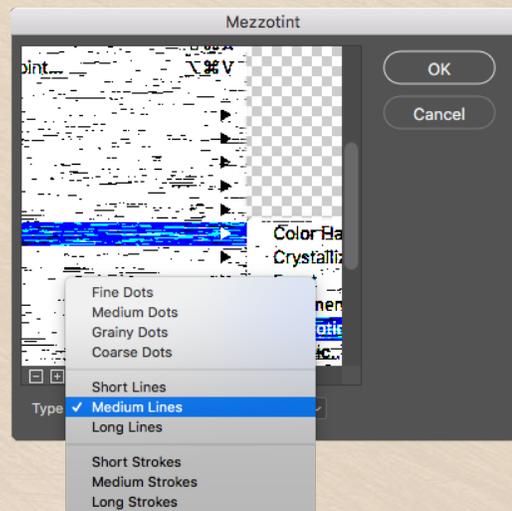


*abstract from original rocks image*

On your Task bar you'll click on **Filter** and click on **Pixelate** then click on **Mezzotint...**



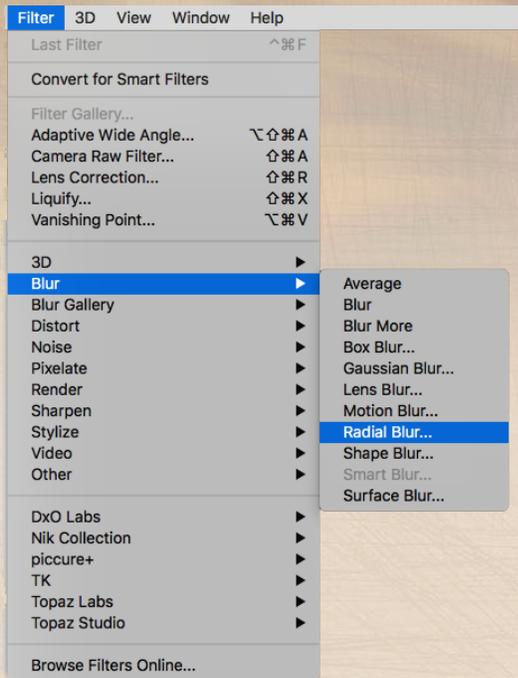
Select **Medium Lines**.



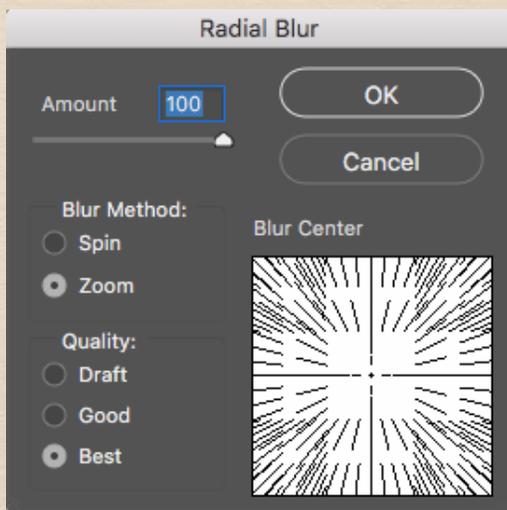
Then select **OK**.

# How to Turn Any Photo Into an Abstract

Next, go into **Filter** and click on **Blur** then **Radial Blur...**



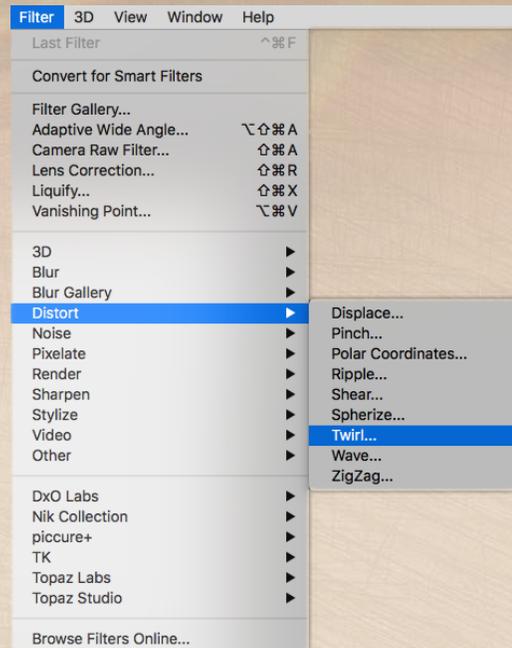
You will want to set the **Amount** to **100**. Select the blur method as **Zoom** and set the quality to **Best**.



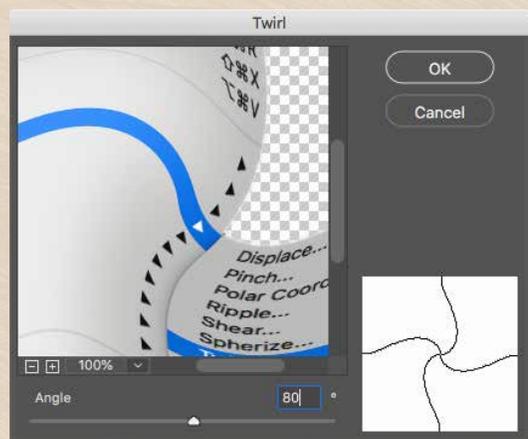
I did the **Filter** and **Radial Blur** steps twice.

You can do it as many times as you like, preferably anywhere from 1-5 times so that you get your desired effect.

The next thing is to duplicate your current layer. You can do this by clicking on **ctrl + J** on a PC or **cmd + J** on a Mac.



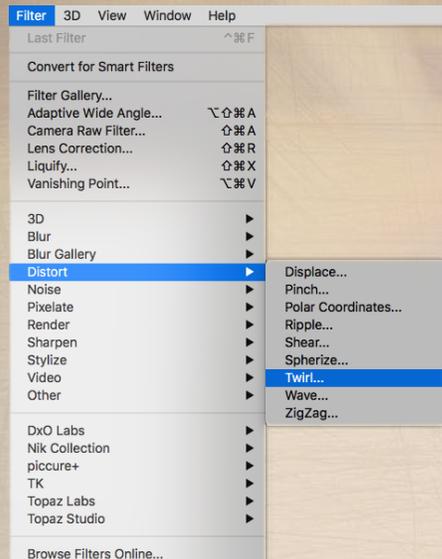
Go back and select your first layer. Then you want to go to **Filter**, click on **Distort** and then click on **Twirl...** Move the **Angle** slider to **+80**.



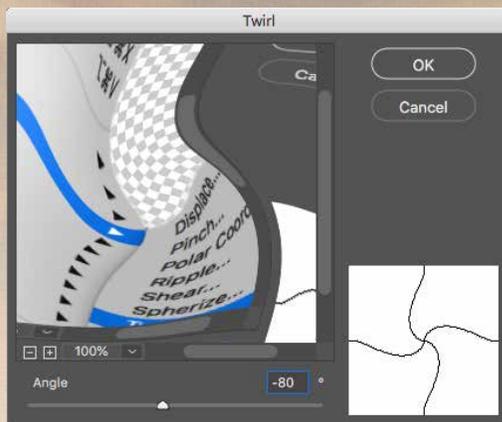
Now select **OK**.

# How to Turn Any Photo Into an Abstract

Go to the new layer that you just created. Then go to **Filter, Distort, Twirl**.



This time you'll want to lower the **Angle** slider to **-80**. Then select **Ok**.



Next you'll want to go to your blending modes just below the **Layers**. Click on **Lighten**, or any other blend mode that gives you an impressive image or an image you like.



*Have fun, and remember, your only limitation is your mind*



*original Marigolds image*



*abstract from original Marigolds image*



## About Christina Skibiki

*Christina is a talented and skilled artist who enjoys drawing, painting and photography. Her current medium is the camera; however, the real magic happens when she uses Adobe Elements. Over the years, Christina displayed her art in both public and private venues, received many awards and judged many competitions. Her images appeared in various local (Naples, Florida) flyer's and brochures. Christina's, talents and expertise includes tutoring others on how to use photo editing software, such as Adobe Elements and Adobe Photoshop. You can find some of her works on her [facebook](#) page. You can contact Christina at [skibickic@aol.com](mailto:skibickic@aol.com).*



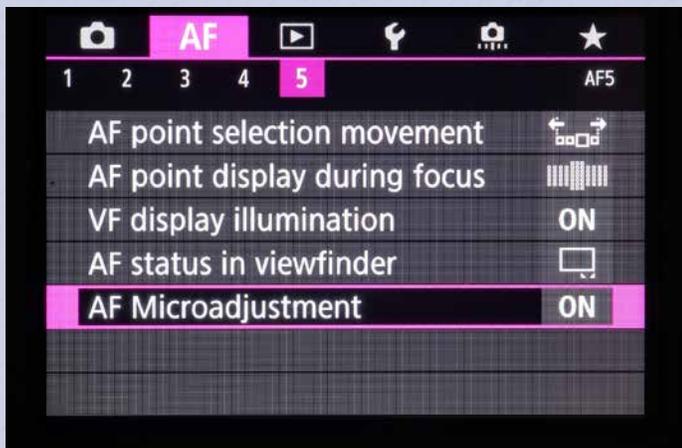
# Micro Adjusting the Autofocus for Sharper Images

By John Gerlach

Beginning in 2007, Canon began to offer a focus adjustment in their higher-end cameras to allow better control over the autofocus. They called it AF Microadjustment.

## What does this mean?

First, the autofocus in your camera is made to strict specifications and does a remarkable job. But, manufacturing tolerances are allowed. Sometimes, the focus isn't quite as precise as it could be for a camera/lens combination.



Assume the autofocus is reasonably good to begin with, but if you notice the focus is a little in front of the spot where focus should be right on, or a little behind that spot, and either problem is consistent, then microadjusting the autofocus will improve overall sharpness. To some degree, I found that all my telephoto lenses, with a specific camera, benefited from microadjusting the autofocus. Currently, I am using two cameras - the Canon 5D Mark IV and the 1DX Mark II. I must individually microadjust focus for each lens and camera combination to consistently achieve sharply focused images.

Since I teach many photography workshops where I show clients how to run an AF microadjustment test, I seldom find a camera/lens combo that does not benefit from setting a certain microadjustment. In other words, if you think you don't need it, you probably aren't checking closely enough. Though I am sure it happens, I never found a camera and lens which focused precisely on the default values set in the camera.

## What does Microadjusting do?

The factory sets the camera to focus on a target. But, sometimes the focus is a little too close or past the focus target, instead of being right on the sharpest focus spot, like a bird's face. If the focus is slightly behind the target, then the camera is said to be back focusing. Conversely, if focus is slightly in front of the target, then the camera and lens together are front focusing. Microadjusting the camera and lens combo enables the lens to focus on the target consistently most of the time.



## Micro Adjusting the Autofocus for Sharper Images

Bare in mind that autofocus does vary a little from shot to shot, even when all conditions remain the same. You could lock your camera and lens up tightly on a tripod, not vary the composition at all, use superb shooting techniques with a high shutter speed and still the focus might vary a little in a set of otherwise identical images. Therefore, I always shoot at least three test images at each adjustment value and hope a majority (two of them) focused correctly.

Because autofocus does vary a little, even with the best technique, I now always use manual focus with a magnified live view on my camera's LCD whenever possible. I find my focus is more likely to be right on using manual focus with a magnified live view image. But, of course, photographing wildlife and even landscapes from a moving boat generally works best with autofocus. In that case, I focus on the exact spot where I want the sharpest focus, shoot several images, then quickly refocus on something at a different distance and then return to the subject to make the camera focus the lens on the target again and continue to shoot more images. Focusing on the same spot more than once increases the odds that some images will be sharply focused.



## Here's how I run my test!

1. Make sure the exposure is ideal. It is hard to check for sharpness if the image is overexposed.
2. Turn image-stabilization off.

You don't want the IS to activate on a tripod and causes image softness because the image-stabilization system is active. IS generally works best if you are shooting in the wind on a tripod or shooting hand-held where real camera vibration is likely to be the case.

3. Use the maximum aperture.

Even though you may wish to stop down more, and  $f/8$  is likely a sharper aperture than wide open, say  $f/4$ , for test purposes you want the shallowest depth of field. This makes it easier to see the change in sharpness from one image to the next. Stopping down increases the depth of field that obscures the small autofocus errors that you are trying to detect, so shoot at the biggest aperture for test purposes.

4. Single Servo AF 5.

For test purposes, do not use continuous AF. You want the autofocus to lock in on the target and not hunt for sharpest focus after initially finding focus.

5. Use a solid tripod with head to lock your camera and lens completely still during the test.
6. Run the test outdoors in bright light, but avoid breezy conditions.

Bright light allows a fast shutter speed to minimize any camera vibration that might be occurring due to the breeze. It also helps the autofocus system "see" better. Indeed, I am considering running the test using flash to light the test target to use the short flash duration to eliminate "camera shake" vibration factors. Remember, this test is to determine how well the autofocus focuses on the target. It is important to eliminate all other factors as much as possible that can contribute to a loss of sharpness.

7. Use a perfectly flat target with lots of detail.

The camera's autofocus works best if the target has fine detail with contrast. I normally use a \$100 bill because I find the sketch of Ben Franklin's face is an easy target to evaluate. The fine markings in his hair on the left side of his face work well for detecting image sharpness. If you just paid your bills, you can get by with a \$1 bill as George Washington's hair has fine detail too.

8. The camera's sensor must be perfectly parallel to the flat target. That means the camera should be at the same height as the bill, so the focus nicely covers the surface of the flat bill. I attach the \$100-dollar bill with two large paper clips to flat cardboard and stand that up against a wall.
9. Use a Higher ISO, such as ISO 400 to use a faster shutter speed – typically I use 1/1000 second or even faster if the light is bright enough.
10. The target should be about 25 to 50 times the focal length of the lens.

How do you figure that? A 500mm lens is (500mm x 25 = 12,500mm). There are 25.4 mm in an inch, so  $12500/25.4 = 492$  inches.  $492\text{inches}/12$  inches per foot = 41 feet. Put the target about 40 to 60 feet from the camera.

11. Use a two-second delay to fire the camera or a remote release.

## Shooting the test

1. Find the Micro adjustment controls in your camera's menu. On my Canon 5D Mark IV, the control is Under AF and tab #5. Look at the bottom of the list to find AF Microadjustment. Naturally, the location will vary with different camera models. And another camera brand may call this something different. I know Nikon calls this AF Fine-tune.

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2. My camera gives me two options. These include:
  - a) All by same amount
  - b) Adjust by lens

I already know that my Canon lenses require different adjustments, so I use Adjust by lens. And with a zoom lens, two settings can be adjusted. One is for the shorter focal length on the zoom lens, and the other for the telephoto range. My camera can remember the focus adjustment I have set for up to twenty Canon lenses! That is handy.

3. I align the camera's sensor perfectly parallel to the flat \$100 bill target – at least as close as possible. Then I shoot a series of images to find out if the camera/lens combo is front or back focusing. Let's adjust my 800mm lens for the Canon 5D Mark IV. My adjustment range provided is +/- 20 increments in focus distance. These increments are tiny, and if the autofocus requires more adjustment than this, the manufacturer must adjust the camera's autofocus. But, so far, I have never had to do that.
4. I shoot three images at each of these adjustment settings: -20, -15, -10, -5, 0, 5, 10, 15, 20. As there are nine settings, that means a total of 27 images. For each image, I begin out of focus, press the shutter button to initiate ONE Shot autofocus, and then press the shutter button all the way down to start the two-second self-timer, and immediately remove my hands from the camera to avoid vibrations. And don't touch the tripod legs either (I see a lot of folks do this in workshops). After two seconds, the camera fires the shot.

I start the procedure at -20. For the second and third shot at -20, I manually turn the focus ring until the lens is significantly out of focus, then press the shutter button again half way to make the camera refocus on

the target and shoot another image. It is important to always start the AF with the target not in focus at all.

5. I follow this procedure for all nine focus adjustments listed above, and then view my test images on my computer using Canon's DPP4 at 100%. Of course, you can use whatever software you normally use. Just view the images at 100%. Don't go more than 100%. If you do, all images may begin to look too soft at extremely high magnification greater than 100%.
6. Hopefully, image sharpness will clearly be better at one of these settings. I ran my test to find -5 and 0 were the best. The larger AF adjustments, both positive and negative were clearly less sharp. That is good news as I know the Canon 5D Mark IV with my Canon 800mm f/5.6 lens is close to being right on with the factory default at zero.
7. I ran a second test to fine-tune my AF. I shot another series of three images each at -6, -5, -4, -3, -2, -1, 0, +1, and +2. Then I looked at the images on my computer monitor with Canon DPP4 and used 100% magnification. All of them looked quite similar in sharpness, but by carefully observing Benjamin Franklin's hair on the left side of his head on the \$100 bill, I marked the images that were clearly less sharp than others. Eventually I cut the images down to eleven. Then using the Info button in Canon's DPP4 software, I looked at the EXIF data for each image that survived my cut hoping to find an AF microadjustment value that dominates. Here are the values I got from the eleven remaining images: -6, -4, -4, -3, -3, -2, -2, -2, -1, 0, and +2. Remember that autofocus does vary a little, so that accounts for -6 and +2 to be sharp in one image. Notice the trend, though. Most of my surviving images (7

total) fell in the range of -4 to -2. So, I set my AF microadjustment to -3, went outside and photographed some pine grosbeaks and got excellent sharpness.

8. From these results, I know two things. First, the camera and lens do need a micro adjustment to give the sharpest possible image. Second, because the AF microadjustment value selected is -3, I know the lens is back focusing a little. That means the focus is a little beyond where it should be. The -3 setting makes the camera focus slightly closer to me. This is a tiny correction, but it does improve my image sharpness! In another test with my Canon 5D Mark IV and Canon 100-400mm lens, I needed a -9 AF microadjustment to achieve sharp focus. No wonder all my autofocus images were not as sharp as expected when I first tried it without doing the AF microadjustment.

I realize many photographers AF microadjust their camera/lens combo by using tools made for that purpose, such as the highly regarded Lens Align focusing tool. I own this tool, and it does work well. It does help you to know if your camera and lens is back focusing or front focusing, but I can easily do that myself without carrying more stuff with me. What if I need to microadjust my camera when I am on the road? I really don't want to carry anything else when I lead my safaris in Kenya or to an outing in Iceland. By doing it the way I do, I can always set up a flat target with detail and microadjust my gear quite successfully – you can do the same. Many photographers swear by commercial AF microadjustment tools, but then I noticed they also sell those tools!

Although I have yet to see it, I hear that the microadjustment settings for a particular camera/lens combo can change over time, so watch out for that. I suspect it is especially important to retest the equipment when shooting temperatures are drastically different.

Since I teach many photography workshops where I show clients how to run an AF microadjustment test, I seldom find a camera/lens combo that does not benefit from setting a certain microadjustment. In other words, if you think you don't need it, you probably aren't checking closely enough. Though I am sure it happens, I never found a camera and lens which focused precisely on the default values set in the camera.

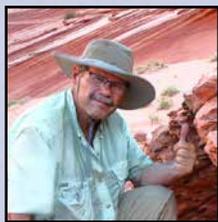
### What Lenses to AF Microadjust

Keep in mind that any AF microadjustment setting is primarily good for the camera and lens tested. Don't assume that adjustment is valid for any other camera or lens, even if the camera or lens is the same model. Think in terms of camera/lens combinations! For many lenses, I don't need to AF microadjust because I never use them with autofocus. For example, when I make landscape images with my 16-35mm or 24-70mm lenses, I always focus them manually while using the magnified live view image. Remember, AF microadjustment only matters if you are using autofocus, not manual focus!

Good luck and may the sharpness of your images improve!!



## About John Gerlach



John earned his wildlife ecology degree from Central Michigan University in 1977. After graduation he followed his burning passion to become a professional nature photographer and photo educator. With his in-depth science background and dedication to nature photography, he quickly mastered close-up, landscape and wildlife photography.

John is a dynamic public speaker. His burning enthusiasm for photography and willingness to share his knowledge makes him an inspirational photography instructor. For over 40 years, John taught hundreds of field workshops and one-day seminars. He leads several winter photo tours of Yellowstone National Park and led 40 photo tours of the best game parks - Samburu, Lake Nakuru and Masai Mara - Kenya has to offer. His next tour will be in September of 2019. Since 1986, John taught his in-depth photo workshops near Munising, MI to capture the fall colors during August and October.

John is an expert at photographing hummingbirds with natural light and multiple flash. He teaches two or more workshops at the fabulous Bull River Guest Ranch near Cranbrook, BC during May. Multiple flash lets the photographer freeze the wings as they hover at a flower, revealing the intricate details and colors of these wonderful birds. He is an innovator in outdoor flash photography. John pioneered many new methods for using flash to light close-ups and landscapes. The flash program John presents will open up a whole new way for you to think about and use flash.

*To see many of John's most recent images, please go to:*

### Website

[www.gerlachnaturephoto.com](http://www.gerlachnaturephoto.com)

### Facebook

<https://www.facebook.com/gerlachnaturephotography>

### Flickr

<https://www.flickr.com/photos/142501139@N02>



# Making An Uninteresting Image



*“Interesting.”*

*by Art David*

I’ve always wanted to be a painter in the style of Monet; unfortunately, I can’t even draw a straight line. My drawings of dogs, cats, people and barnyard animals look like my three year old granddaughter drew them. Ovals for bodies, two dots for eyes, toothpicks for legs, and squiggly lines for tails. You can only imagine what my trees and clouds look like. I guess that’s why I’ve found photography to be so compelling. What I see in my mind’s eye, I can turn into a work of “Art” by employing a variety of programs, available as additional ‘plug-ins,’ to use once I’ve created basic images in Lightroom and Photoshop.

I am drawn to colors and shapes and often find myself composing images of buildings and landscapes that have a movement and flow. In addition, for one reason or another, I often find that my shots are just a little out of focus or blurry because I am not that good at hand holding the camera very steadily. That’s where programs like Nik Software, Topaz Labs, ON1, Photomatix Aurora, Corel have come in handy for me. I can turn an ‘uninteresting’ photo into what takes on a new ‘flavor’ as a painterly image.



Image 1

For this image, (Image 1) taken in the North Beach district of San Francisco, I shot three hand held images, using the “Bracket” function on my Nikon DSLR. One exposed properly, one 1 stop overexposed and another 1 stop underexposed in Raw format. After importing them into Lightroom, without making any changes to them, they were imported into Photomatix Pro 6 to create a composite HDR (high definition resolution) image (Image 2).

## Making An Uninteresting Image “Interesting.”

An OK image, but nothing very interesting; certainly nothing I'd want to hang on a wall. Nevertheless, the colors and 'energy' that I saw in this image were there; I just needed to use something to bring them out, so I turned to the Topaz plugin "Simplify." With a little bit of experimentation and adjustments you can 'flavor to taste' and create all kinds of painted versions of the original image. The overall style can be selected on the left side of the program's desktop, and on the right hand side you can make specific adjustments (Image 3). Of all the plug-ins that I use, I find Topaz's array of plug-ins to be the most versatile.



Image 2



Image 3

Another program I like is the ON1 Suite of plug-ins, which includes ON1 Effects. With this program you can select a variety of Presets, Filters and specific adjustments. Taken before the Fourth of July Fireworks display at the Naples Pier, this shot was deliberately 'blown out' in order to get a silhouette effect (Image 4). However, as it is, it's not much of an image, but with a little bit of tweaking taken through a number of steps, it has some 'potential.'

## Making An Uninteresting Image “Interesting.”



Image 4

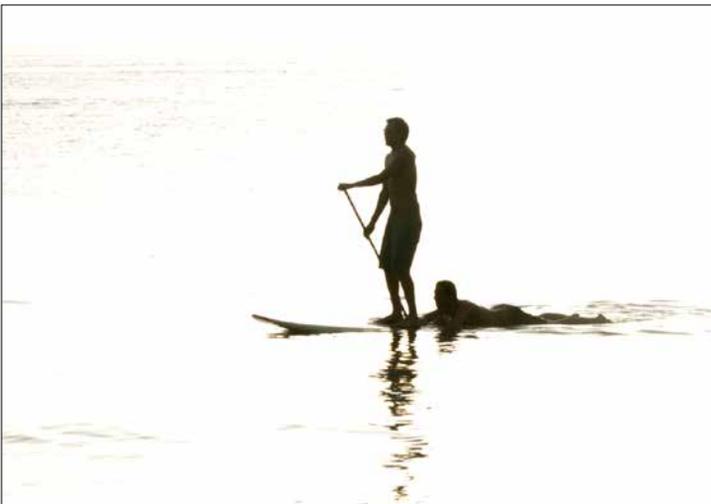


Image 5

First, the image was cropped and then adjusted in Photoshop by selecting from the menu bar Image > Adjustment > Threshold in order to create an almost black and white, high contrast image (Image 5). Then it was sharpened to additionally increase the contrast. In Photoshop, an image can be brought into a “Plug-in” program by going to Filter at the top of the menu bar and then clicking on the plug-in program you wish to employ. In this case, I opened On1 Effects and selected the Filter Presets on the left hand side of the program’s workspace. This is what the image looks like with the “Warm Cool” Photo Filter selected (Image 6).

## Making An Uninteresting Image “Interesting.”

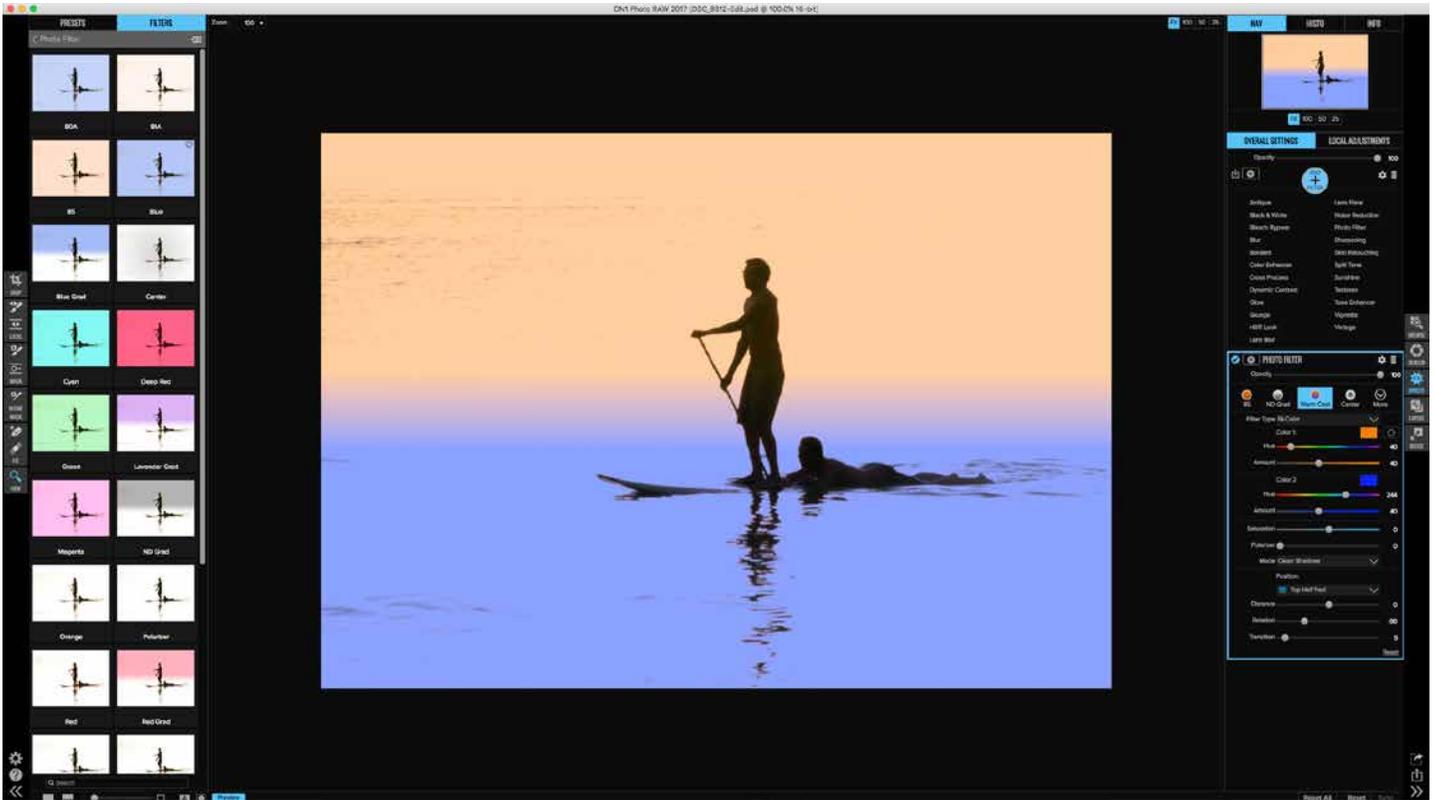


Image 6

Lastly, after manipulating contrast, tonal quality and vibrance while still in ON1 Effects, I added a texture to that iteration, and ended up with the final image (Image 7).



Image 7

## Making An Uninteresting Image “Interesting.”

Some other of Topaz’s plug in programs are “Impression,” “Texture” and “Glow.” Impression provides the user with many different ‘styles’ on which to base an image. Using special algorithms, Impression can create an image that mimics the style of many classic painters including Georgia O’Keefe, Monet, Cezanne and Van Gogh to name a few.

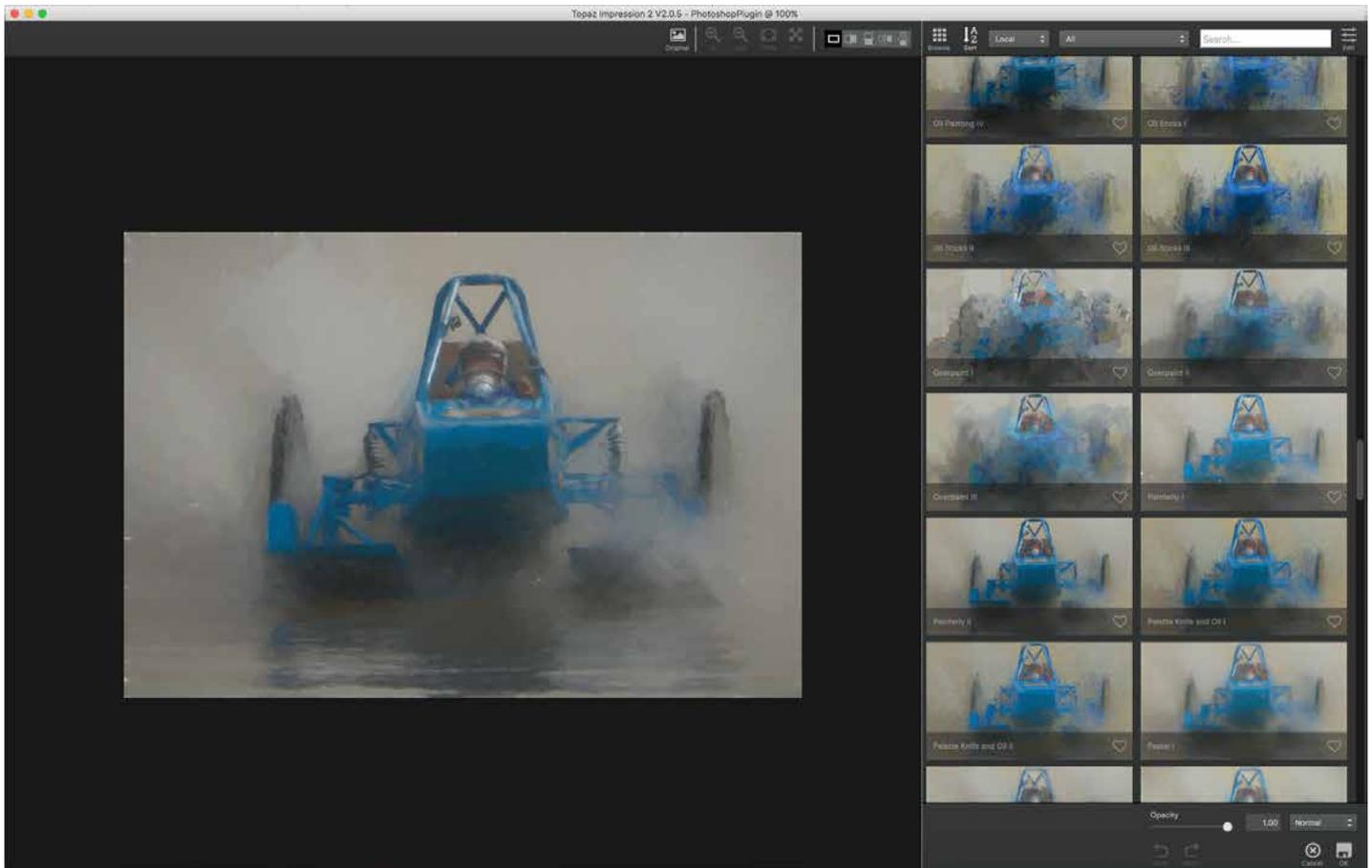


Image 8

Once you have selected an artist or style on which to base your composition, you then can modify all of the elements of tone, vibrance, detail, contrast etc. in order to create an image that fits for you. The fun of it comes from the fact that you can experiment with the results until the version you like materializes.



Image 9



Image 10

## Making An Uninteresting Image “Interesting.”

Creating ‘something’ from what is essentially uninteresting is relatively easy when one utilizes the many programs that are readily available. Nik’s editing tools may still be available for free on line, although DxO has bought them out and is offering a new edition at a relatively small cost. While some of the other programs that are available for this type of photo editing/manipulation are not highlighted here, I did not leave them out because they are not worthy of investigating. Corel offers its Paintshop program and Aurora offers both Luminar and Aurora HDR, and many of these programs are available on a free trial basis.



Image 11



Image 12

Most important to the creation of an ‘artistic’ rendering of an image is to keep an open mind and to try to remember why you took your image in the first place. Something about the color, the lines or the sense of movement of the shot compelled you to take the image. It’s important to get an initial image that has some sense of composition but which may not be colorful enough to enable it to stand on its own. Go through your library of images and see if you can cull those ‘uninteresting’ shots and make them into those that may actually have some impact once they are ‘energized.’ Pretend you’re a three year old and experiment with the ‘paints’ that are available to you in the computer.

# Top Ten Tips to Better **Black** and **White** Photography

by Sonny Saunders



**And not just for beginners!**

*To see the world in black and white means to see the difference between the lights and the darks. The camera sees the world differently than human beings, and nobody sees the world in black and white.*

## ONE

The timeless quality of black and white photography makes it a must-try subject for any photographer. Black and white, or monochrome, photography has never gone out of style. Look beyond colors and try to visualize how shapes, textures and tones record. Color can sometimes be a distraction, while the absence of color allows the eye to be drawn directly to the area of the image containing the subject, which can be very powerful. Black and white photography has always been a romantic medium, and today black and white is easier and simpler to do than ever before.

## TWO

How to shoot black and white? There are two camera modes or styles options; Black and White or Monochrome Mode, which displays the image in black and white on the camera's LCD so you can readily see the results. The other camera mode or style is to shoot in normal Color Mode and do the conversion to black and white in post processing. Many believe this offers the best results as each color will convert to a different gray tone. To get the best of both worlds, shoot in the RAW camera format with the camera's Picture Style or Control set on Black and White or Monochrome. This will display a black and white image on the back of the camera's LCD for reference, but the RAW file will be in full color.

***Black and white photography can be largely broken down into five key concepts:***

## THREE

**I) Exposure:** Be sure and use your Histogram to determine the amount of dynamic range captured and the Highlight Alert to insure you aren't overexposed. Exposing to the Right (ETTR) or setting the exposure for these brighter areas will help bring out the tones and details in the bright areas and make the shadows darker, which makes the highlights stand out even more. Long exposure shots can work really well in monochrome photography, especially where there's moving water or clouds. The blurring of the movement adds textural contrast with any solid objects in the frame. If necessary, to get a long enough shutter speed, use a neutral density filter. A shutter speed below 1/60 second requires a tripod to keep the camera still and to avoid camera blurring. It's also advisable to use a remote shutter cable release and the mirror lock-up camera mode to minimize vibration and produce super-sharp images. Avoid Noise by keeping your ISO setting as low as possible.

## FOUR

**II) Contrast:** One of the fundamental aspects of black and white photography is your whole composition relies on contrast. ***Contrast is Your Friend!*** Accentuating the lights and the darks in an image helps create powerful black and white photos. By making the darks darker the lights will appear brighter. Without differences in colors to separate the elements in your scene, you must introduce contrasting shades into your black and white photos. You can also use contrast to help your main subject stand out and add depth by including a variety of tones and shades in your photo.

# Top Ten Tips to Better Black and White Photography

## FIVE

**III) Subject:** Will the subject be strengthened by the absence of color? Not all subjects look better in black and white. In general, keep your subject as simple as possible, and if possible, isolate the subject. One way to do this is to underexpose a dark background, so the subject is better illuminated than the background creating a dramatic photo that draws your eye right to the brighter subject. Look for places to shoot where there is a lot of dramatic light, shapes, forms, reflections, and interesting textures. Any of these things will make for a very strong image. Look for a main subject that will appear in a significantly different shade of gray, other than the background.

## SIX

**IV) Composition:** A strong composition is even more important in black and white photography than in color. Compositional elements, such as the Rule of Thirds and leading lines, will help pull the viewers in and keep their interest in the absence of color.

## SEVEN

**V) Lighting:** In black and white photographs, proper lighting can make or break an image. Lighting is the key to a good black and white photograph because it affects all of the above elements - shape, contrast, pattern and texture. Successful black and white images don't always have to contain an even mix of tones. Good lighting can help increase the contrast within your image, which provides more interest. Lighting can be used to create drama, mystery, or a moody feeling in the image. When thinking about your lighting, consider how it will influence all of these factors, and choose a direction or setup that enhances as many as possible. Side lighting, which highlights textures and patterns, often produces the most dramatic black and white photos.

## EIGHT

Unlike film photography, there's no need for special filters in digital black and white photography, but you can still boost the contrast in your black and white shots by using a polarizer. By rotating the filter you'll be able to darken blue skies, making lighter objects such as buildings or clouds stand out more clearly. The polarizer will also remove reflections from non-metallic objects such as glass or water, which helps to produce a more graphic image.

## NINE

Try something new and different; try split-tone mono. This technique involves using Lightroom or Photoshop to add one color to the picture's highlights, and another to the shadows. You can use Lightroom's or Photoshop's Camera Raw editor to dial-in your split-tone mix. You might also try Infrared black and white photography by placing an Infrared filter on your lens, but this would be an entirely different Top Ten Tips article.

## TEN

And last but not least, have fun!

### 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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# DAY for NIGHT

in Photoshop

by Bob Brown



**Day for night is a term, usually for budgetary reasons, used since the early days of filmmaking where various night scenes were shot during the day to give the appearance of night - results were generally poor at best. With today's digital technology, you'll never know the difference.**

So, you planned to take some night photos on your very last vacation day. Unfortunately, you fell asleep only to wake up to chirping birds and a rising bright sun piercing through your window. Reality sets in as you wipe the sleep from your eyes. You slept right through your night shoot. Too late to get that night shot, time to catch a plane home.

Okay, so that didn't happen. Either way, you wanted a night shot but simply didn't take one. Have no fear, you'll have one by the end of this article. Just know, if you decide to enter this type of altered image technique in a photo competition, you must enter it as a "Creative" image category, not "Traditional Color."

I'm sure you already figured this out. The image at the top left (barn) and top right are exactly the same image, sort of. The top left image only had some Lightroom adjustments. The top right had a complete makeover to appear as a night scene, which is why we can no longer believe everything we see. So, where to start?

## **Find an image you think would make a good candidate for a fun night shot project**

I originally wanted to do this with an alleyway day picture. I wanted some night lamps in the alleyway image. Well, that went over like a lead balloon. I scoured through all

**Note:** To follow along better, you can refer to **WORKFLOW** legend on the next page.

of my images and couldn't find one decent alley image. My goal was to keep it simple by turning the daytime alley into a nighttime alley, and then turn on the alley lights. I threw in the towel and settled on the more complicated barn, which included some unplanned composites.

## **The composites**

In order to make the barn image look realistic, it needed a light source, such as a moon, lamps and possibly a star filled sky. I went with the lamps and sky. For the purposes of saving time, I grabbed the barn lamps from Google Images. Since I really do shoot a lot of night landscapes, I used one of my night sky images for the background replacement sky.

Like anything in Photoshop CC (Ps), there are many roads to the same destination. You can see my workflow on the next page. I'll explain what I did for each layer. It doesn't mean you have to do this exactly my way. On the contrary, you can change whatever you deem necessary to get your desired result. By the way, I purposely left the barn roof and its outer wall white lines bright to make it pop and add a surreal ambiance. In reality, both would appear duller in the dark. Executive decision!

Finally, this is not a lesson on how to make a mask or use Ps. This was simply the steps I took to achieve a certain outcome, a fake night barn image from a real day barn image.

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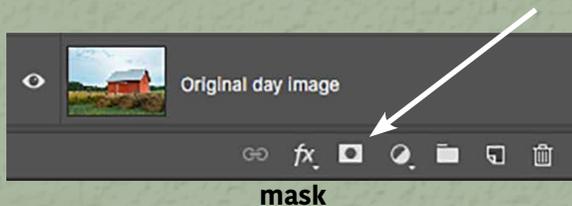
Okay, let's get started. The first thing I did was open my barn image in Ps (layer **A**), "Original day image." You can see the majority of my "WORKFLOW" in the Ps Layers Palette (right side). I'll explain any other extra steps taken along the way. I made a copy of the original and renamed it "Copy of original" (**B**).

**Note:** If you plan to a resize an image via Free Transform tool (ctl + T or command + T on Mac), then I suggest you turn that image into a Smart Object to avoid pixel damage. I didn't need to resize my barn or night sky images and therefore didn't bother to set them as Smart Objects. In general, it's a good idea to turn your images into Smart Objects, which are non destructive and reversable.



The next thing was to mask out the sky, that is, if you plan to remove and replace the sky. I did.

When it comes to masks, black conceals and white reveals. If there is no sky in your project then you'd just skip over the sky masking sections. I created a mask in layer **B** to conceal the sky but allow everything else to remain visible. Layer **C**, renamed as "Replacement of night sky," goes above layer **B**.



**Note:** I think its good practice to label each layer to quickly know what's in that layer and where it is in the grand scheme of things.

Layers **D** and **E** was a Hue/Saturation and Levels adjustment for the night sky (layer **C**) replacement. I clipped both of those layers (alt + click or option + click on a Mac) to the night

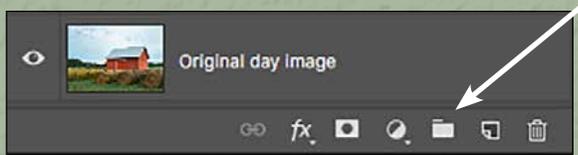
## WORKFLOW



# DAY for NIGHT in PHOTOSHOP



sky image so it would only affect image **C**. I then placed Layers **C**, **D** and **E** in a folder by holding down the **ctl** key or command key on a Mac and clicked on all three of those layers to highlight them. I then did a **ctl + G** or command + G on a Mac, which created folder **F**. I could also select the folder icon at the bottom right, which does the same thing. I renamed folder **F** to "Sky." FYI, I like shortcut keys - big time savers.

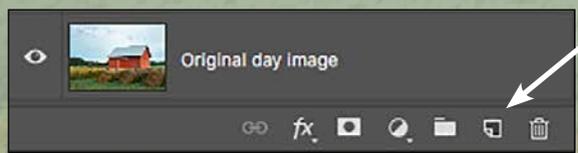


folder

Next was layer **G**. I made a copy of layer **B**. I dragged and placed it above layer **F**, the "Sky" folder. I renamed the new layer **G** to "Background mask." I then highlighted layer **G** and selected the Hue/Saturation adjustment option, layer **H**. I then clipped the Hue/Saturation adjustment to the layer below (layer **G**) so the targeted color adjustments only went to that layer.

**Note:** It's obvious things at night look quite different than daytime. In comparison, colors at night appear muted and less saturated. I used the Hue/Saturation adjustment to target and desaturate the foreground greens, reds and yellows for a better night appearance (layer **H**).

Now we'll move on to layer **I**, which was nothing more than a black fill layer clipped to layer **G**. That gave the illusion of nighttime. To create layer **I**, I highlighted layer **H** and

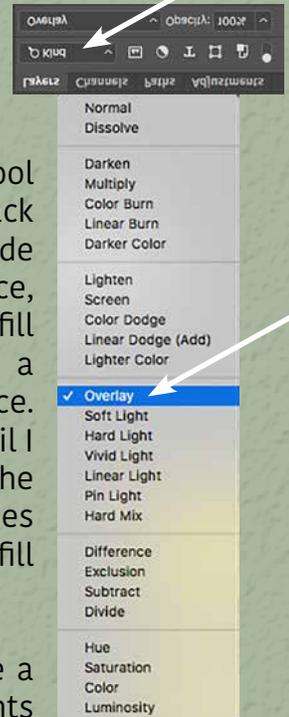


new layer

selected the New Layer icon at the bottom of the layers palette.

**Note:** Remember, if your project has no sky then you can skip over layers **B** through **H**. Layer **B** will become a copy of layer **A** without

a mask. The Hue/Saturation adjustment currently in layer **H** will be your layer **C**.



I used the paint bucket tool and filled layer **I** with 100% black and then set the blend mode to Overlay. In this instance, Overlay blended the black fill layer so it could take on a realistic nighttime appearance. I adjusted layer **I**'s opacity until I was happy with the results. The opacity adjustment fine tunes the strength of that black fill layer.

It was then time to create a light source. I wanted two lights



lamp from Google Images

on the barn, one on the upper front left and one on the upper right side. The lamps in the workflow image are in layers **J** and **K**. To save time, I downloaded my lamp from Google Images. I selected that lamp because it would serve as a believable light source and there were no watermarks to indicate any copyright issues.

I opened the lamp in Ps as a standalone project. The only thing I needed was that lamp, not its white background. I made a copy of the lamp, selected and separated the lamp from its white background, placed it on its own layer, turned off the original layer, flipped the image horizontally, named it "Right lamp," saved it as a PNG image to keep the background transparency and brought it into my barn project as layer **J**. I know, a mouthful.

I then needed a duplicate of the left front barn lamp. I copied **J** onto another layer (**K**), created a white mask, painted over the mounting brackets with black until they became invisible and renamed it "Left lamp."



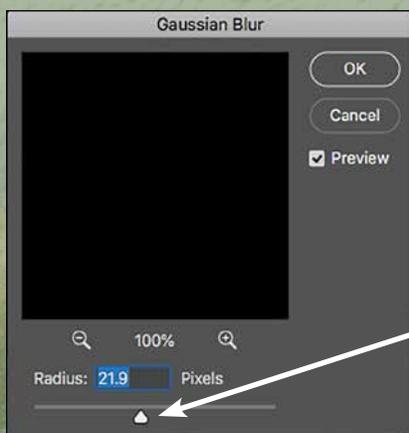
To avoid pixel damage, I made both of the lamps Smart Objects (Layer > Smart Object > Convert to Smart Object) and placed them into a folder titled "Lamps" (L).

I resized the lamps via the Free Transform tool (ctl + T or command + T on a Mac) until they appeared proportional to the barn. I used the move tool to place them at their final destinations on the barn.

I highlighted the layer L "Lamps" folder, created a new layer, dragged the new layer above L, filled the new layer M with a yellowish color for the light effect, added a black mask and selected the Overlay blend option and renamed it, "Light at lamp right."

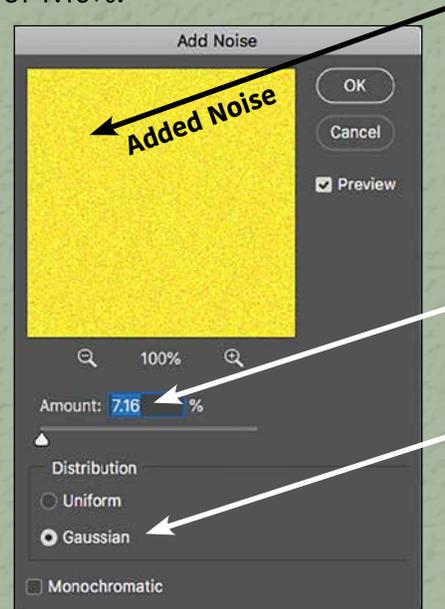
The light directly in the lamp will have a much brighter appearance than the light it casts out towards and on various surfaces. To create that illusion, I painted white on the mask just at and below the lamp opening to add extra glow in that area. I continued to paint white and black at different opacities until I was happy with the glow.

To make the light at the lamp believable, I had to do two additional steps for layer M. The first was a blur effect. This allowed the light to blend better into the image. From the task bar, I went to Filter > Blur > Gaussian Blur... I moved the slider bar at the bottom back and forth until I had the desired effect, which was a Radius of 21.9 Pixels.



Gaussian Blur

I learned this second step some time ago from my friend Johnny, a.k.a. [Dr. Deadsoil](#). He pointed out that in order for the light effect to look real, and not cartoony, I needed to introduce some noise or grain. Not a lot, just enough to sell the effect. Go to Filter > Noise > Add Noise... There are two selection options near the bottom of the dialog box, Uniform and Gaussian. Select Gaussian. After moving the slide bar back and forth, I settled on a noise Amount of 7.16%.



Add Noise

I then copied layer M and renamed it "Light at lamp right copy" (N). That duplicate of N intensifies the glow, actually too much. The simple solution was to simply lower the opacity of N until satisfied. I then selected and grouped both M and N into a folder (O). I renamed the folder "Light at lamp right."

I then made a copy of layer M and dragged it above the "Light at lamp right" folder (O) where it became layer P. I renamed it "Light at lamp left." That copy was a huge time saver because the effects remained intact from the right lamp. I painted black on the white part of the mask to conceal the right lamp and then painted white on the mask just at and below the left lamp opening to add glow in that area.



I continued to paint different percentages of white and black until I was happy with the effect, just like I did for the right lamp.

I then made a copy of **P**, named it "Light at lamp left copy" (**Q**), selected both **P** and **Q**, grouped them into a folder (**R**) and named the layer "Light at lamp left copy 2.". Like earlier, I adjusted the opacity on **Q** until satisfied with the overall glow effect.

I needed light to emanate from the lamp onto the barn and surrounding areas. To do that, I copied **P** onto its own layer, placed it above Layer **R** and renamed it as "Right side light" (**S**). All of the previously applied effects should still be in layer **S**, which again was a big time saver. I painted out the white part of the mask with black. I made sure the Overlay blend mode was still active. It was. I painted the new mask black.

With a soft white brush, I painted on the mask (**S**) where I wanted the light to spill into the scene. I then changed the white brush to various percentages of grays to blend in a softer light transition along the mask edges. The light rays needed to thin-out as they traveled away from the lamp. Here's how I did that. I selected the mask, grabbed the Gradient

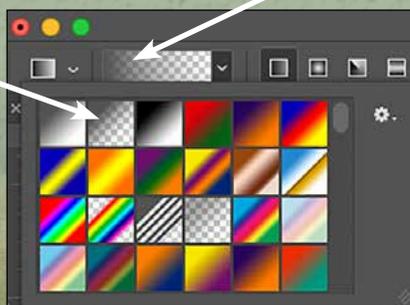
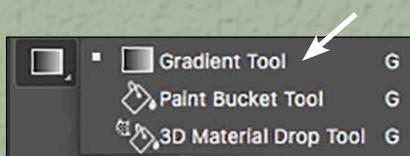
tool and set the Gradient Picker as "foreground to transparent." I then dragged a gradient line on the image upward towards the lamp. The gradient line should start low and end way before the lamp to create the desired effect. The yellow light will be more transparent from the starting point (bottom) and less transparent as I pull the gradient line upward. By stopping way before the lamp allows for the illusion of a stronger light beam emanating from the lamp.

It might take a few attempts before it looks correct. I didn't need to add any blur or noise because I did that earlier when I copied this layer from a layer with those effects already applied.

I copied layer **S** as a new layer (**T**), selected both **S** and **T** and grouped them into a folder titled "Yellow light effects 1 (**U**).". I then lowered the opacity of **T** until satisfied.

Ok, home stretch. Once I finished the right lamp effects, I then had to do the same thing for the left lamp. That was easy, most of the work was done. I just copied layer **S**, placed it above folder **U**, painted black on the white part of the new layer **V** mask and renamed layer it "Left side light."

Like I did with layer **S**, I painted white on the mask to reveal the left lamp light effect spilling onto the barn and surrounding areas. I had to redo the gradient light effect but that went fast. The redo of the gradient effect was because the surrounding areas of the left side lamp was quite different than the right. Therefore, the light spread would look somewhat different. I then copied layer **V** and adjusted the new layer (**W**) opacity until satisfied. Finally, I grouped layers **V** and **W** into folder **X** and named it "Yellow light effects copy."



Gradient Picker  
"foreground to transparent"



That's pretty much it. Since everything resides on its own layer, it's easy to go back and make tweaks, if needed.

Remember, if you know you're going to need to resize any of your images, be sure to turn them into Smart Objects to avoid pixel damage. If you don't turn your images into Smart Objects, you can Transform them smaller without damage but you can't enlarge them without severe pixel damage. Be on the safe side and go to Layer > Smart Object > Convert to Smart Object. It's that simple.

Layer masks are non destructive and therefore a great way to make adjustments.

We took my Michigan real daytime barn scene (top right image) and turned it into a fake nighttime image (middle right). The bottom right image was an actual (not fake) night exposure at the same Michigan location, except shot a couple of days after the top right day image. The two "REAL" photos only went through some Lightroom adjustments, no Ps.

So why do this type of fun project in the first place? Because it's a great practice exercise to think about various ways of problem solving in order to achieve an expectation in Ps. It provides an understanding of adjustments and ways to improve our images. Anything you learn new for one purpose can also serve helpful for other purposes.



REAL



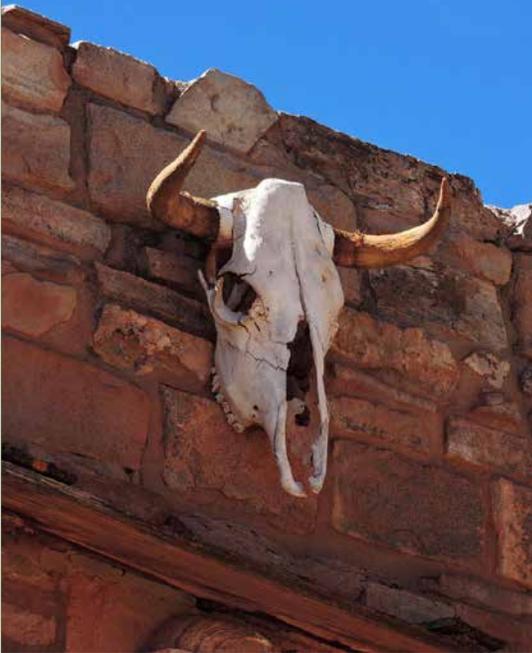
FAKE



REAL

# Hubbell Trading Post

by Benjamin Carp



In 1875 John Lorenzo Hubbell purchased the Leonard Ranch and Trading Post in Ganado, Arizona. Through 1880 the Navajo Nation expanded and engulfed the ranch. Then, Hubbell filed a 160 acre homestead claim for ownership of the overwhelmed ranch. Today, the Hubbell Trading Post is a National



Historic site in the bosom of the Navajo Nation, and I am parking in front of the Trading Post, where a bone-white steer skull hangs over the entrance.

My daughter, Chavah and I, drove here on a clear, sunny day from Albuquerque, to begin our week long exploration of five National Parks in the Four Corners of the Southwest. Hubbell's Trading Post was our first stop and set a tone moving us mentally into our countries historic past. We heard a few strange words spoken between three young women as they entered the post before us. They were dressed casually in slacks and colored blouses, but each wore a ring or necklace with a blue-green stone. Chavah looked at me, then glanced at the women's jewelry telling me with that look, turquoise.

Inside, there were three rooms. The first, was huge, and called the bullpen. It offered snacks, maps, souvenirs and T-shirts, it was once the social center



of the post. Chavah purchased a map of Indian sites in the Southwest, I bought an orange. The second space was smaller but still large, with a variety of Navajo crafts, blankets and jewelry. Three



young women were talking to a Navajo sales clerk, I didn't understand a word but noticed their smiles, as if what they were discussing, contained some welcomed humor. The third area, contained several stuffed deer heads, locally made rugs and a rack of riffles.

Outside, we explored the oversized two story barn, a blacksmith shop and a large stable. Behind the trading post, was a variety of structures: Hubbell's Home, manager's residence, kitchen garden, guest hogan, chicken coop and bunk house. Hubbell Hill sat behind the guest hogan, just off the ranch property. On top, were the graves of Hubbell and his family.



Looking off at fields of alfalfa surrounding the building, I imagined hearing the mules and horses from the corral, stomping up a fuss. A team of eight mules rode over rocks as they pulled heavily loaded freight wagons. They traveled to the warehouse where a crew began unloading their cargo.



Leaving for Canyon de Chelly, our minds were back in the 19th century and our bodies re-entering the 21st century.



# Canyonlands National Park

by Benjamin Carp



USA roads are a dream network of unimagined, coupling of sights, for curious folks. US-191 in Utah, parallels the Colorado border and connects a series of National Sites of historic interest, set in a geological wonderland. My daughter, Chavah and I, drove at the minimum speed, alongside a forest of flaxen aspen, interspersed with avocado pine, on our way to Newspaper Rock in Canyonlands National Park. We quietly listened to focus on the stunning sights on either side, of the narrow two lane track off US-191.



The petroglyphs, cut into Newspaper Rock, were used as route markers and message boards. Some were over 1500 years old, while others,

were written recently.

Chavah believed that a few of them were inspired by spirits.

She pointed to a six toed image as proof of other worldly authors.





I suspected her interpretation was related to her rabbinic training. Of



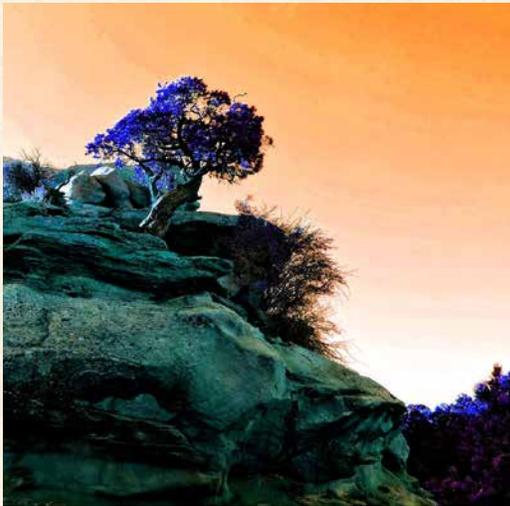
course, American Indian historic records have a large body of religious beliefs. Like all religions, there is ample room for spirits, gods, and otherworldly beings to be part of their culture. I liked the idea, feeling somewhat uplifted by it.

The Park has several entrances or sections, and we spent two solid afternoons exploring, using Monticello as a base camp for Canyonlands and Arches National Park in Moab.



There was a large range of wind generators flanking Monticello. It looked as if they were operated by some phantom force.

Whenever we passed by, Chavah would move her lips as if to form a smile, I knew what she was thinking.





# GALLERY



**Awaiting Sunset** by Robert Kenedi

Date: July 14, 2017, Camera: Nikon D850, Focal length: 24mm  
ISO: 100, Exposure: 1/500 @ f/9.0, Lens: 24-120mm, f/4.0



**Lovers Key Sunset** by Robert Kenedi

Date: November 30, 2018, Camera: Nikon D850, ISO: 100  
Focal length: 40mm, Exposure: 1/250 @ f/9.0, Lens: 24-120mm, f/4.0



**Sedona Northwest** (above) by Benjamin Carp  
Date: October 31, 2016, Camera: Nikon Coolpix P600  
ISO: 100, Focal length: 20.6mm, Exposure: f/8.0

**Coronado Prairie** (below) by Benjamin Carp  
Date: October 28, 2016, Camera: Nikon Coolpix P600  
ISO: 100, Focal length: 30.5mm, Exposure: 1/320 @ f/6.5

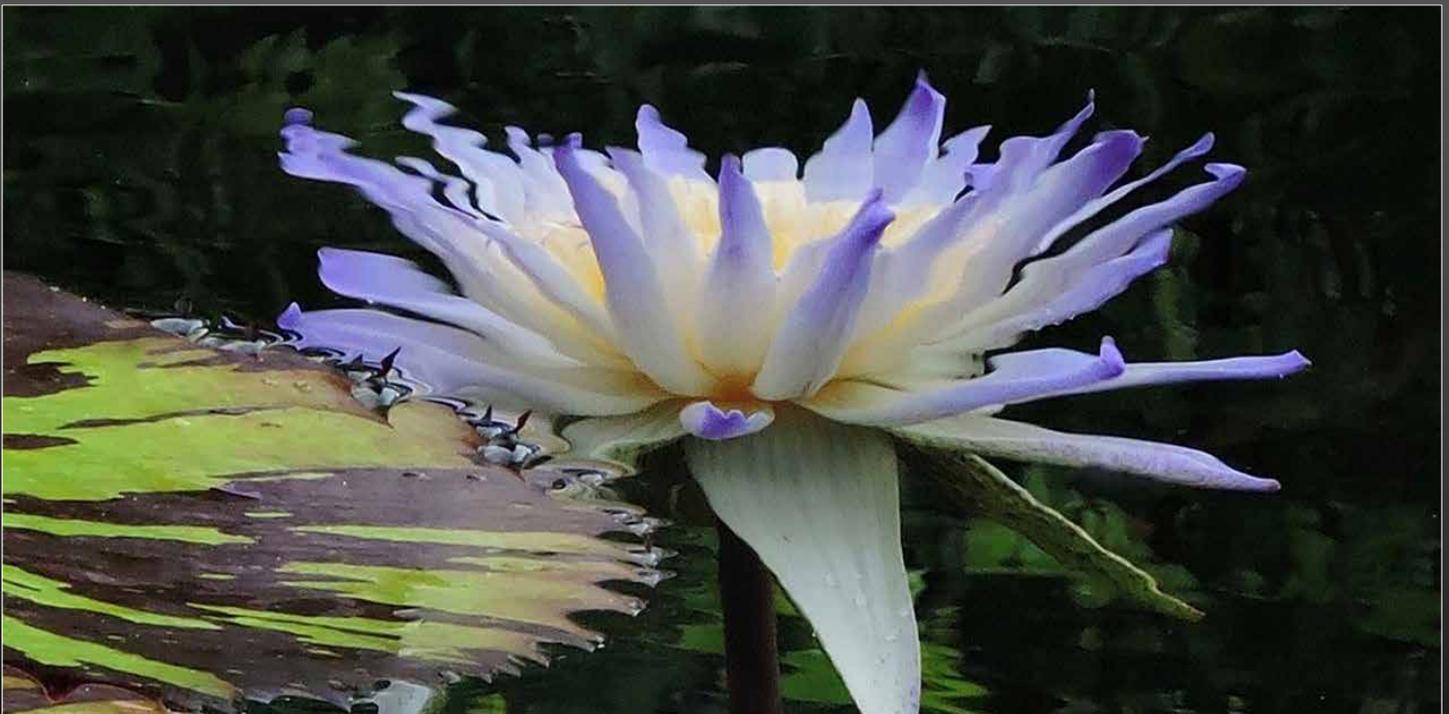




**Faces (left)**  
by Benjamin Carp

Date: October 18, 2016  
Camera: Nikon Coolpix  
P600  
ISO: 100  
Focal length: 26.9mm  
Exposure: 1/125 @ f/8.2

**Reverberation (below)** by Benjamin Carp  
Date: October 6, 2016, Camera: Nikon Coolpix P600, ISO: 220  
Focal length: 15.2mm, Exposure: 1/60 @ f/6.3



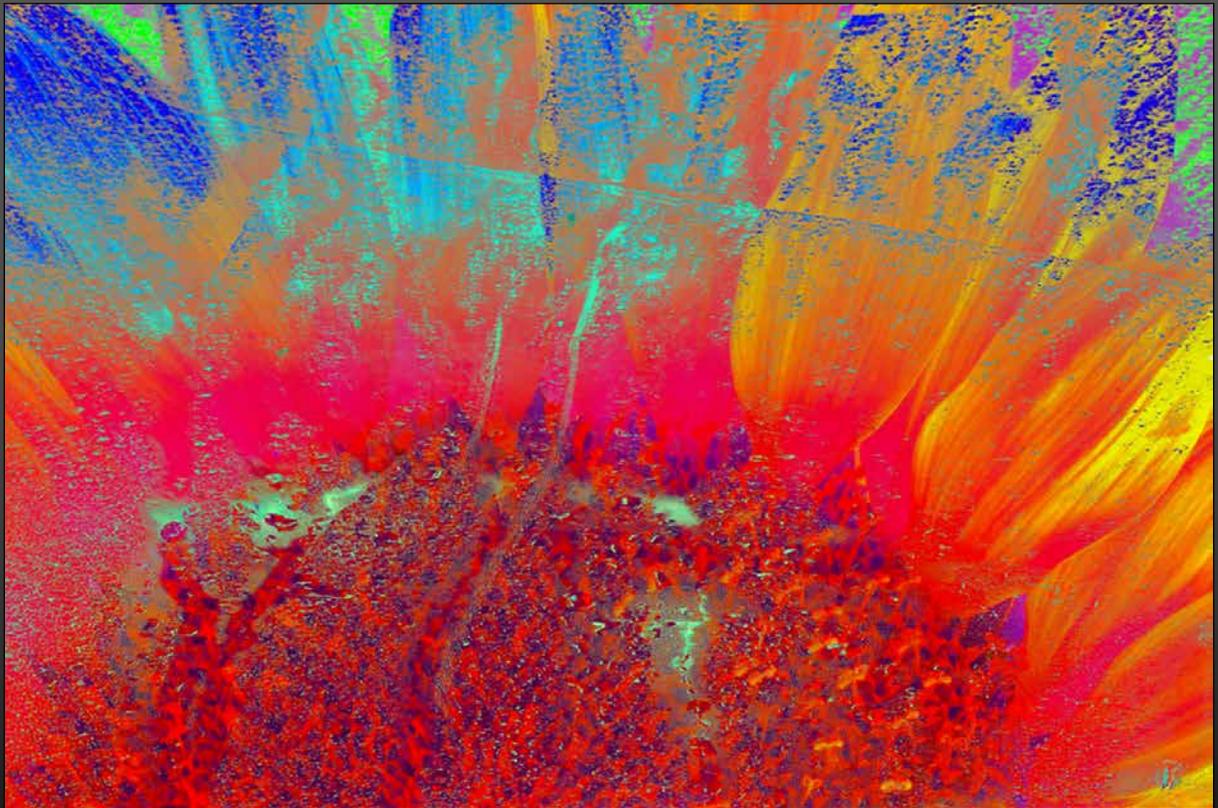


**Elephant in Black and White** (right)  
by Christina Sibicki

Date: April 5, 2018

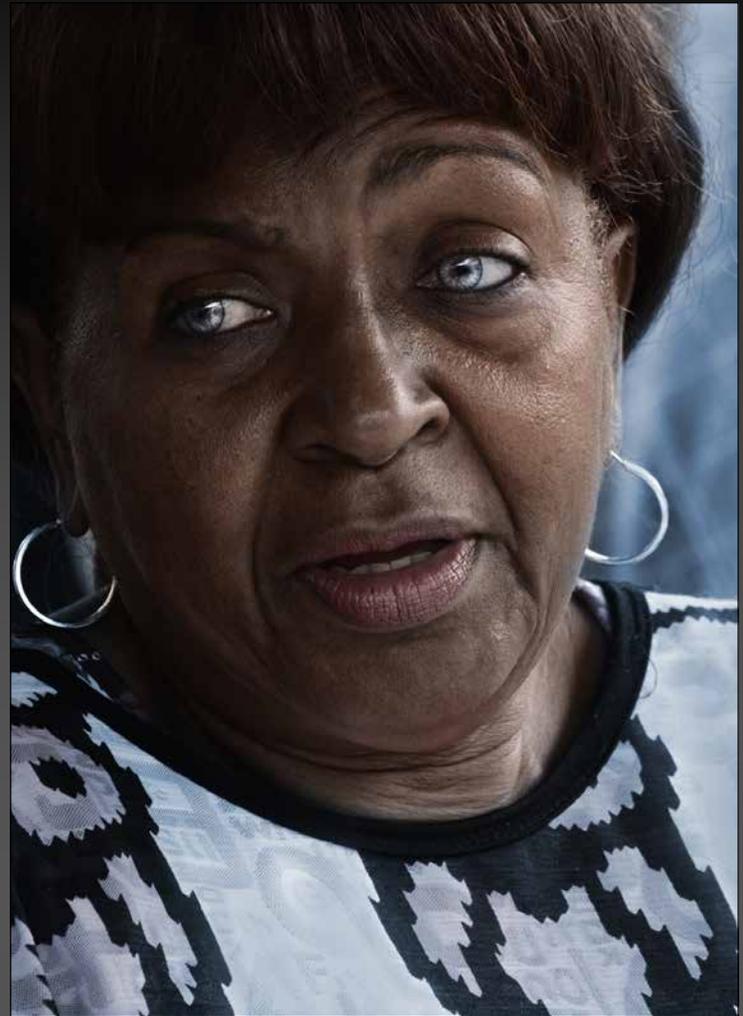
**Sunflower in the Rain**  
(below)  
by Christina Sibicki

Date: March 12, 2018  
Camera: Nikon D7100  
ISO: 800  
Focal length: 60mm  
Exposure: 1/125 @ f/22  
Lens: 60.0mm f/2.0



**Soulful Eyes** (right)  
by Christina Sibicki

Date: April 21, 2018  
Camera: Nikon D7100  
Focal length: 250mm  
ISO: 800  
Exposure: 1/200 @ f/9.0  
Lens: EF 50mm f/1.1



**Windows** (left)  
by Christina Sibicki

Date: April 21, 2018  
Camera: Nikon D7100  
Focal length: 230 mm  
ISO: 800  
Exposure: 1/4000 @ f/8.0  
Lens: 70-300mm f/4.5-5.6



**Buckingham Fountain** (above), by Nancy Springer  
Date: July 20, 2017, Camera: Canon EOS 7D Mark II, Focal length: 18mm, ISO: 400  
Exposure: .4 sec @ f/7.1, Lens: EF S-18-135mm f/3.5-5.6, IS STM

**CJ's On The Bay** (below) by Nancy Springer  
Date: June 14, 2017, Camera: Canon EOS 7D Mark II, Focal length: 27mm, ISO: 400  
Exposure: 1/8 @ f/8, Lens: 18-270mm



**Nest Building Lovers** (right)  
by Nancy Springer

Date: February 20, 2016  
Camera: Canon EOS 7D Mark II  
Focal length: 400mm  
ISO: 100  
Exposure: 1/320 @ f/7.1  
Lens: EF100-400mm f4.5-5.6L IS II USM



**Tell Me Another Lie** (left)  
by Nancy Springer

Date: April 22, 2017  
Camera: Canon EOS 7D  
Focal length: 135mm  
ISO: 200  
Exposure: 1/250 @ f/5.6  
Lens: EF-S18-135mm f3.5-5.6  
IS STM



**Skimmer** (left)  
by Phil Wheat

Date: March 15, 2018  
Camera: CanonEOS 7D Mark II  
ISO: 320  
Focal length: 484mm  
Exposure: 1/2000 @ f/8.0  
Lens: 150-600mm f/5-6.3 DG  
OS HSM Contemporary 015



**Little Bites** (right)  
by Phil Wheat  
Date: February 15, 2018

Camera: Canon EOS 7D Mark II  
ISO: 160  
Focal length: 516mm  
Exposure: 1/2000 @ f/6.3  
Lens: 150-600mm f/5-6.3 DG OS  
HSM Contemporary 015



**Bee Still** (left)  
by Phil Wheat

Date: May 18, 2018  
Camera: Canon EOS 7D Mark II  
ISO: 200  
Focal length: 600mm  
Exposure: 1/1000 @ f/8.0  
Lens: 150-600mm f/5-6.3 DG OS HSM  
Contemporary 015



**First Light** (left)  
by Phil Wheat

Date: March 14, 2018  
Camera: Canon EOS 7D  
Mark II  
ISO: 250  
Focal length: 451 mm  
Exposure: 1/1250 @ f/8.0  
Lens: 150-600mm f/5-6.3  
DG OS HSM  
Contemporary 015

**The Maid of Orleans**  
(right)  
by Peter Franck

Date: February 28, 2018  
Camera: Nikon D750  
ISO: 100  
Focal length: 62mm  
Exposure: 1/1250 @ f/5.0  
Lens: 24.0-120.0mm f/4.0



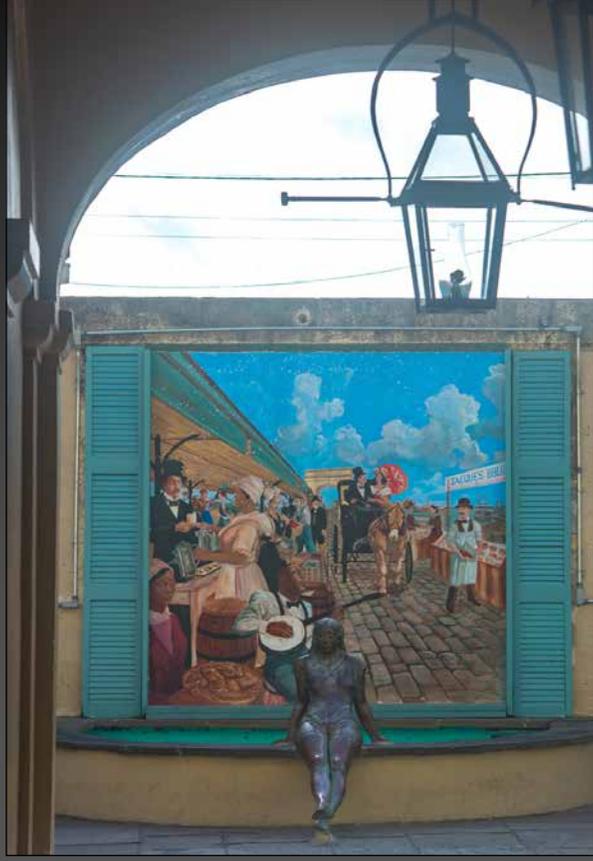
**Life as a Circus** (left)  
by Peter Franck

Date: February 28, 2018  
Camera: Nikon D750  
ISO: 100  
Focal length: 38mm  
Exposure: 1/500 @ f/8.0  
Lens: 24.0-120.0mm f/4.0



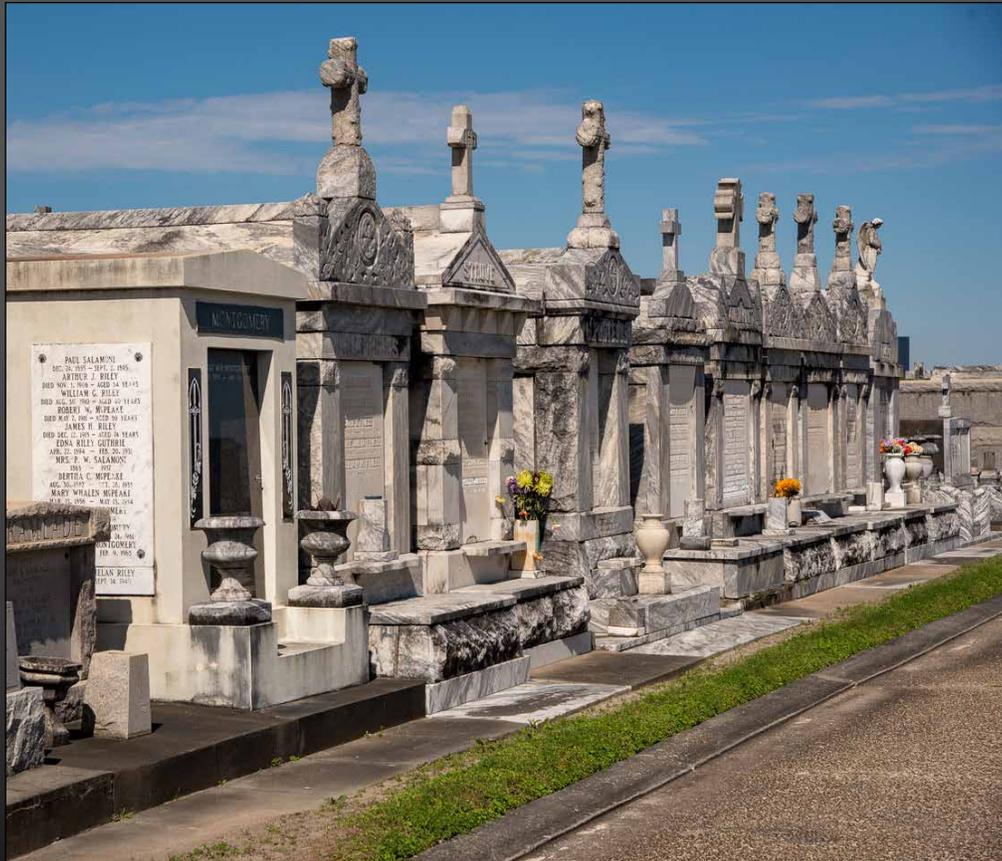
**Life's Good** (right)  
by Peter Franck

Date: February 28, 2018  
 Camera: Nikon D750  
 ISO: 100  
 Focal length: 75mm  
 Exposure: 1/125 @ f/5.6  
 Lens: 24.0-120.0mm f/4.0



**Last Address** (below)  
by Peter Franck

Date: March 2, 2018  
 Camera: Nikon D750  
 ISO: 800  
 Focal length: 70mm  
 Exposure: 1/800 @ f/8.0  
 Lens: 24.0-120.0mm f/4.0



**Back From Beauty Parlor**  
(right)  
by Ed Cohen

Date: March 9, 2017  
Camera: Nikon D300  
ISO: 400  
Focal length: 600mm  
Exposure: 1/800 @f8.0  
Lens: 600.0mm f/4.0



**Red Bucket (left)**  
by Ed Cohen

Date: January 10, 2018  
Camera: Nikon D800  
ISO: 400  
Focal length: 55 mm  
Exposure: 1/125 f/9.0  
Lens: 28-300mm  
f/3.5-5.6



**Blue Morning** (right)  
by Ed Cohen

Date: March 15, 2017  
Camera: Nikon D300  
ISO: 1250  
Focal length: 600mm  
Exposure: 1/200 @ f/4.0  
Lens: 600.0mm f/4.0



**Pelican Reflection** (left)  
by Ed Cohen

Date: March 9, 2017  
Camera: Nikon D300  
ISO: 400  
Focal Length: 600mm  
Exposure: 1/800 @ f/8.0  
Lens: 600.0mmf/4.0



**Deep Conversation** (left)  
*Jerusalem*  
by Joel Davidson

Date: October 30, 2015  
Camera: Sony ILCE-7RM2  
ISO: 400  
Focal length: 35mm  
Exposure: 1/400 @ f/5.0  
Lens: FE 35mm f/2.8 ZA

**Evening Stroll** (right)  
*Jerusalem*  
by Joel Davidson

Date: October 19, 2015  
Camera: Sony ILCE-7RM2  
ISO: 12800  
Focal length: 35mm  
Exposure: 1/180 @ f/5.6  
Lens: FE 35mm f/2.8 ZA





**Recess (left)**  
*Jerusalem*  
by Joel Davidson

Date: October 28, 2015  
Camera: SonyILCE-7RM2  
ISO: 400  
Focal length: 35mm  
Exposure: 1/160 @ f/5.6  
Lens: Zeiss Sonnar T\* FE  
35mm f/2.8 ZA

**Security (right)**  
*Jerusalem*  
by Joel Davidson

Date: October 20, 2015  
Camera: SonyILCE-7RM2  
ISO: 3200  
Focal length: 35 mm  
Exposure: 1/80 @ f/3.5  
Lens: FE 35mm f/2.8 ZA





**He's with Me (left)**  
by Bob Brown

Date: April 21, 2018  
Camera: Nikon D800  
ISO: 1250  
Focal length: 50 mm  
Exposure: 1/250 @ f/16  
Lens: 24.0-70.0mm f/2.8

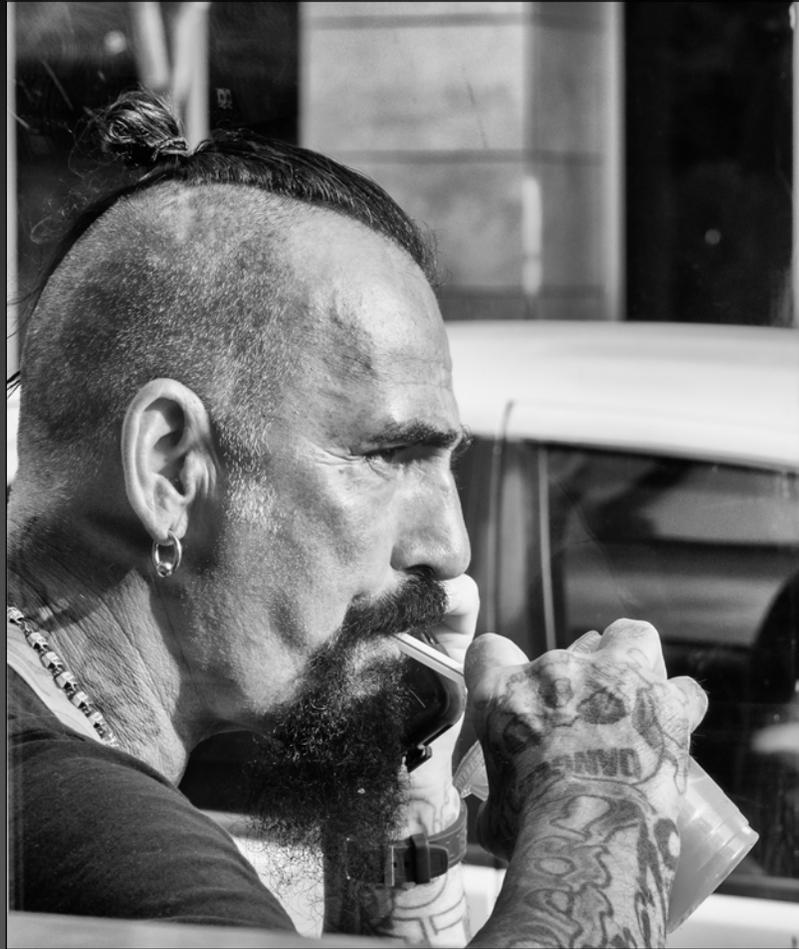
**It's Safer Here (right)**  
by Bob Brown

Date: April 21, 2018  
Camera: Nikon D800  
ISO: 6400  
Focal length: 70 mm  
Exposure: 1/160 @ f/16  
Lens: 24.0-70.0mm f/2.8



**Macho Man (right)**  
by Bob Brown

Date: April 21, 2018  
Camera: Nikon D800  
ISO: 720  
Focal length: 70mm  
Exposure: 1/250 @ f/8.0  
Lens: 24.0-70.0mm f/2.8



**We're Watching You**  
(left)  
by Bob Brown

Date: April 21, 2018  
Camera: Nikon D800  
ISO: 70  
Focal length: 70mm  
Exposure: 1/250 @ f/16  
Lens: 24.0-70.0mm f/2.8



**Any Takers (left)**  
by Hilda Champion

Date: April 23, 2018  
Camera: Nikon D850  
ISO: 200  
Focal length: 400mm  
Exposure: 1/640 @ f/8.0  
Lens: 80.0-400.0mm f/4.5-5.6

**Get Out of My Way (right)**  
by Hilda Champion



Date: April 24, 2018  
Camera: Nikon D850  
ISO: 100  
Focal length: 17mm  
Exposure: 1/60 @ f/4.5  
Lens: FE 16-35mm FA ZA OSS



**Marine Iguana (right)**  
by Hilda Champion

Date: April 26, 2018  
Camera: Nikon D850  
ISO: 400  
Focal length: 400 mm  
Exposure: 1/640 @ f/6.3  
Lens: 80.0-400.0mm  
f/4.5-5.6

**Galapagos Landscape**  
(below)  
by Hilda Champion

Date: April 26, 2018  
Camera: Nikon D850  
ISO: 400  
Focal length: 80 mm  
Exposure: 1/640 @ f/13  
Lens: 80.0-400.0mm  
f/4.5-5.6





**Returning Empty** (above)  
by Jim Robellard

Date: November 29, 2017  
Camera: Canon EOS 7D  
Mark II  
ISO: 320  
Focal length: 493mm  
Exposure: 1/1000 @ f/9.0  
Lens: 150-600mm f/5-6.3 DG OS  
HSM Sports 014+1.4x



**Regal Pose** (left)  
by Jim Robellard

Date: January 25, 2018  
Camera: Canon EOS 7D  
Mark II  
ISO: 600  
Focal length: 600mm  
Exposure: 1/3200 @ f/10  
Lens: 150-600mm f/5-6.3 DG OS  
HSM Sports 014



**Favorite Tree (left)**  
by Jim Robellard

Date: January 31, 2018  
Camera: Canon EOS 7D  
Mark II  
ISO: 500  
Focal length: 481mm  
Exposure: 1/1600 @ f/9.0  
Lens: 150-600mm f/5-6.3  
DG OS HSM Sports 014

**Final Approach (right)**  
by Jim Robellard



Date: February 10, 2018  
Camera: Canon EOS 7D  
Mark II  
ISO: 500  
Focal length: 400 mm  
Exposure: 1/1600 @ f/6.3  
Lens: EF 100-400mm 4.5-5.6L  
IS USM



**Lunch Time** (left)  
by Sonny Saunders

Date: November 5, 2016  
Camera: Canon EOS 5D  
Mark III  
ISO: 100  
Focal length: 142mm  
Exposure: 1/200@ f/14  
Lens: EF 100-400mm f/4.5-5.6L  
IS USM

**Who said Panther!** (right)  
by Sonny Saunders

Date: November 5, 2016  
Camera: Canon EOS 5D  
Mark III  
ISO: 100  
Focal length: 200mm  
Exposure: 1/200 @ f/2.8  
Lens: EF 70-200mm f/2.8L IS USM





**Standing on a Hill** (left)  
Athens, Greece  
by Sonny Saunders

Date: September 23, 2014  
Camera: Canon EOS 7D  
ISO: 200  
Focal length: 13mm  
Exposure: 1/500 @ f/14  
Lens: EF S10-22mm  
f/305-4.5 USM

**House on the Beach**  
(right)  
by Sonny Saunders

Date: July 4, 2015  
Camera: Canon EOS D60  
ISO: 100  
Focal length: 24mm  
Exposure: 1/25 @ f/11  
Lens: 24-105mm





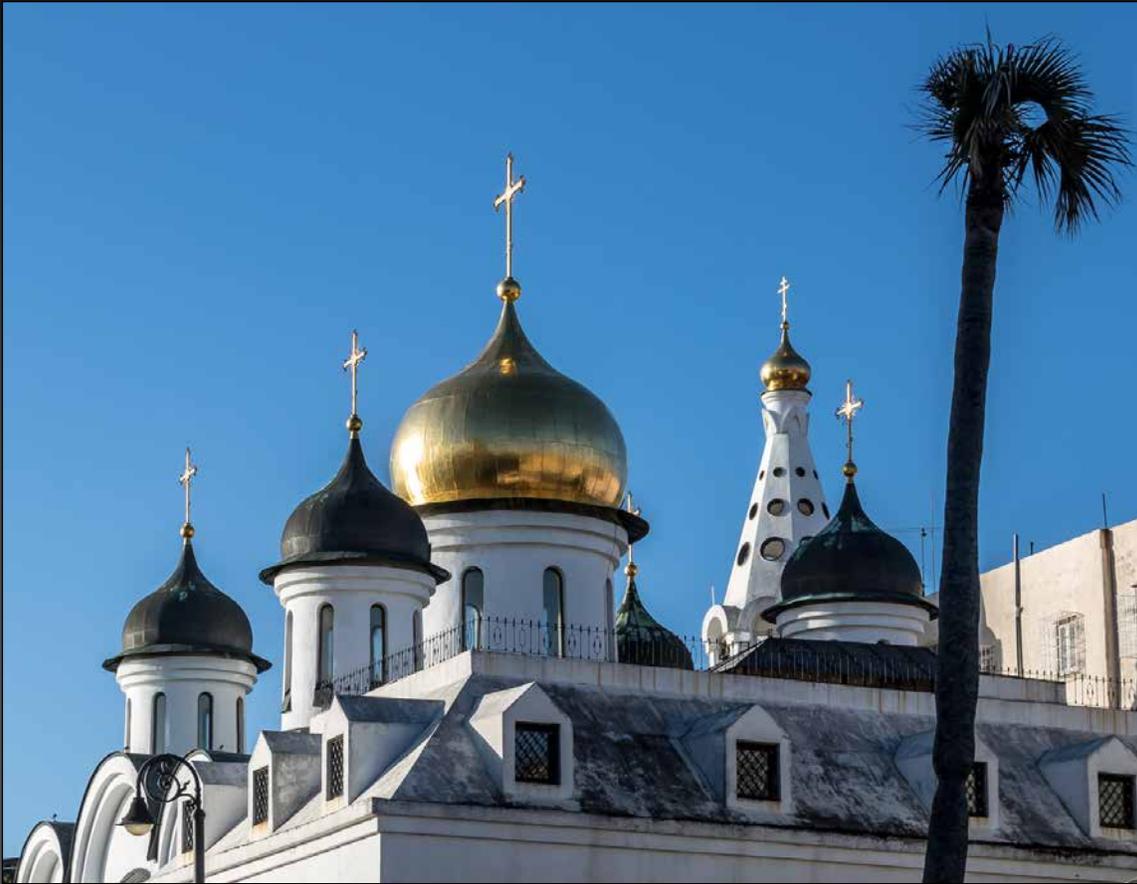
**The Classics** (above) *Havana, Cuba* by Betty Saunders

Date: December 5, 2017, Camera: Canon EOS, Rebel T6s, ISO: 100 Focal length: 18mm,  
Exposure: 1/160 @ f/11, Lens: Tamron16-300mm, f/3.5-6.3 Di II VC PZD B016

**Horse & Carriage** (below) *Havana, Cuba* by Betty Saunders

Date: December 5, 2017, Camera: Canon EOS, Rebel T6s, ISO: 100, Focal length: 16mm  
Exposure: 1/160@ f/4.5, Lens: Tamron16-300mm, f/3.5-6.3 Di II VC PZD B016





**Russian Orthodox Cathedral**  
(left)  
Havana, Cuba  
by Betty Saunders

Date: December 6, 2017  
Camera: Canon EOS Rebel T6s  
ISO: 100  
Focal length: 55mm  
Exposure: 1/160 @ f/11  
Lens: Tamron 16-300mm  
f/3.5- 6.3 Di II



**Santa Clara** (right)  
Havana, Cuba  
by Betty Saunders

Date: December 5, 2017  
Camera: Canon EOS Rebel T6s  
ISO: 100  
Focal length: 124mm  
Exposure: 1/160 @ f/5.6  
Lens: Tamron 16-300mm  
f/3.5-6.3 Di II VC PZD B016



**Festival Dancer** (left)  
by Dotty Danforth

Date: March 26, 2018  
Camera: Nikon D5500  
ISO: 400  
Focal length: 62 mm  
Exposure: 1/200 @ f/4.5  
Lens: 16.0-80.0mm f/2.8-4.0



**Sharing** (right)  
by Dotty Danforth

Date: March 26, 2018  
Camera: Nikon D5500  
ISO: 400  
Focal length: 65 mm  
Exposure: 1/1250 @ f/4.5  
Lens: 16.0-80.0mm f/2.8-4.0



**Monk at Rest** (left)  
by Dotty Danforth

Date: March 25, 2018  
Camera: Nikon D5500  
ISO: 100  
Focal length: 27mm  
Exposure: 1/40 @ f/5.0  
Lens: 16.0-80.0mm f/2.8-4.0

**Bhutanese Dzong** (right)  
by Dotty Danforth

Date: April 1, 2018  
Camera: Nikon D5500  
ISO: 100  
Focal length: 22mm  
Exposure: 1/80 @ f/7.1  
Lens: 16.0-80.0mm f/2.8-4.0





**Tikal Guatemala** (above) by Fred Marconi

Date: December 20, 2012, Camera: Nikon D700, ISO: 200

Focal length: 24 mm, Exposure: 1/400 @ f/11, Lens: 24.0-70.0mm f/2.8

**St. Michelle** (below) by Fred Marconi

Date: August 5, 2016, Camera: Nikon D700, ISO: 200

Focal length: 24mm, Exposure: 1/20 @ f/11, Lens: 24.0-70.0mm f/2.8





**Wood Stork (left)**  
by Fred Marconi

Date: February 19, 2017  
Camera: Nikon D810  
ISO: 400  
Focal length: 600 mm  
Exposure: 1/1000 @ f/6.3  
Lens: 150.0-600.0mm f/5.0-6.3



**Cuba (right)**  
by Fred Marconi

Date: January 2, 2017  
Camera: Nikon D4  
ISO: 200  
Focal length: 50 mm  
Exposure: 1/750 @ f/2.8  
Lens: 50.0mm f/1.4

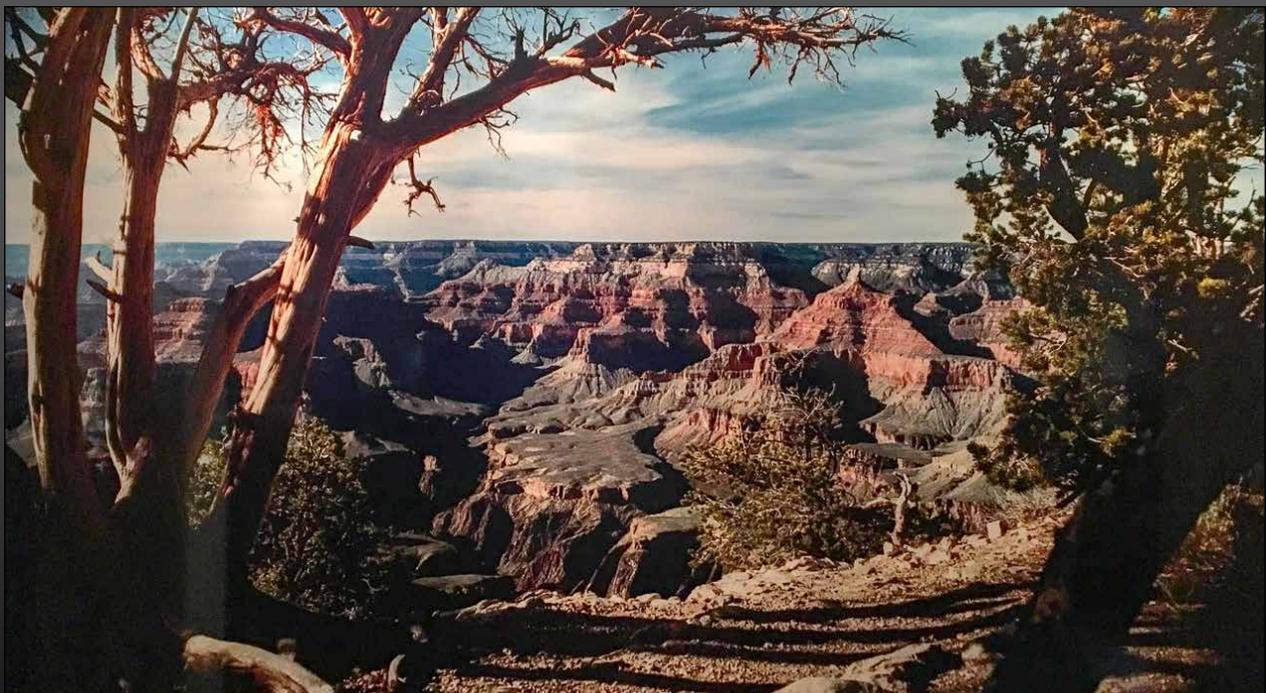


**Caxambas Wave** (above) by Ken O'Renick

Date: April 15, 2018, Camera: Canon EOS 5D Mark IV, ISO: 250  
Focal length: 105mm, Exposure: 1/800@ f/9.0, Lens: EF 24-105mm f/4L IS USM

**Grand Canyon South Rim** (below) by Ken O'Renick

Date: January 10, 2017, Camera: Apple iPad Pro, ISO: 200  
Focal length: 4.15mm, Exposure: 1/30 @ f/2.2, Lens: Back camera 4.15mm f/2.2





**Royal Tern in Charge**  
(left)  
by Ken O'Renick

Date: April 14, 2018  
Camera: Canon EOS  
5D Mark IV  
ISO: 125  
Focal length: 400mm  
Exposure: 1/800 @ f/8.0  
Lens: EF 100-400mm f/4.5-5.6  
IS II USM

**Kice Island Still Life** (right)  
by Ken O'Renick

Date: April 14, 2018  
Camera: Canon EOS 5D  
Mark IV  
ISO: 125  
Focal length: 112mm  
Exposure: 1/320 @ f/11  
Lens: EF 100-400mm f/4.5-5.6  
IS II USM



**Charleston** (right)  
by Eileen Skultety

Date: September 13, 2014  
Camera: Canon EOS  
Rebel T2i  
ISO: 100  
Focal length: 18mm  
Exposure: 1/50 @ f/4.5



**Sicily Watercolor** (below)  
by Eileen Skultety

Date: October 2, 2015  
Camera: Canon EOS  
Rebel T2i  
ISO: 3200  
Focal length: 22mm  
Exposure: 1/125 @ f/7.1



**Loop Road Blue Heron**

(right)

by Eileen Skultety

Date: February 8, 2015

Camera: Canon EOS

Rebel T2i

ISO: 3200

Focal length: 300mm

Exposure: 1/800 @ f/5.6



**Sicily Courtyard** (left)

by Eileen Skultety

Date: October 10, 2015

Camera: Canon EOS

Rebel T2i

ISO: 100

Focal length: 16mm

Exposure: 1/60 @ f/5.0



**Naples Streetlight (left)  
by Mahlon Stacy**

Date: May 6, 2018  
Camera: Sony ILCE  
7RM3  
ISO: 12800  
Focal length: 60mm  
Exposure: 1/30 @ f/4.0  
Lens: FE 24-70mm F4  
ZA OSS

**Late Beachgoers at the  
Naples Pier Entrance  
(right)  
by Mahlon Stacy**

Date: May 6, 2018  
Camera: Sony ILCE  
7RM3  
ISO: 12800  
Focal length: 70mm  
Exposure: 1/50 @ f/4.0  
Lens: FE 24-70mm F4  
ZA OSS





**Portal Belen (left)**  
by Angela Stone

Date: June 19, 2017  
Camera: Canon EOS  
Rebel T3i  
ISO: 200  
Focal length: 18mm  
Exposure: 1/640 @ f/5.6  
Lens: EF-S18-55mm  
f/3.5-5.6 IS II



**Parade Day (right)**  
by Angela Stone

Date: June 19, 2017  
Camera: Canon EOS  
Rebel T3i  
ISO: 100  
Focal length: 50mm  
Exposure: 1/2000 @ f/2.5  
Lens: 50mm



**Flower (left)**  
by Ajit Parekh

Date: May 23, 2015  
Camera: Canon EOS 7D  
ISO: 400  
Focal length: 65mm  
Exposure: 1/2000 @ f/11  
Lens: 18-270mm

**Milwaukee Winter**  
(right)  
by Ajit Parekh

Date: January 8, 2016  
Camera: Canon EOS 7D  
Mark II  
ISO: 100  
Focal length: 25mm  
Exposure: 1/60 @ f/4.5  
Lens: 18-270mm





**Jelly Fish** (above) by Ajit Parekh

Date: August 5, 2016, Camera: Canon EOS 7D Mark II, ISO: 2500  
Focal length: 46mm, Exposure: 1/60 @ f/5.0, Lens: 18-270mm

**Waiting** (right)  
by Ajit Parekh

Date: February 18, 2017  
Camera: Canon EOS 7D  
Mark II  
ISO: 400  
Focal length: 200mm  
Exposure: 1/320 @ f/6.3  
Lens: 18-270mm



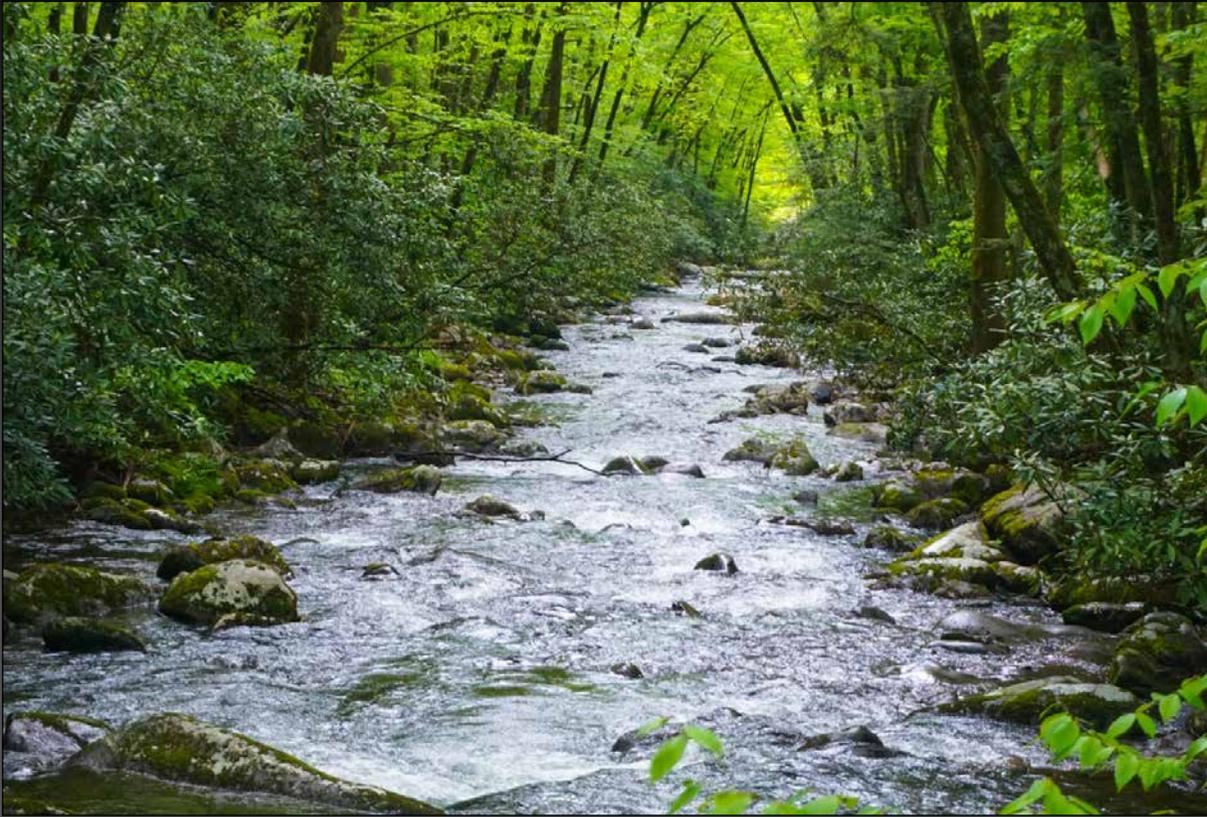
**Farmers Market (right)**  
by Madhavi Parekh

Date: August 18, 2017  
Camera: Sony ILCE 6000  
ISO: 320  
Focal length: 210mm  
Exposure: 1/10 @ f/8.0  
Lens: E 55-210mm  
f/4.5-6.3 OSS



**Duckling**  
(left)  
by Madhavi Parekh

Date: January 28, 2018  
Camera: Sony ILCE 6000  
ISO: 2500  
Focal length: 210mm  
Exposure: 1/400 @ f/56.3  
Lens: E 55-210mm  
f/4.5-6.3 OSS



**Smokey Mountain** (left)  
by Madhavi Parekh

Date: May 8, 2018  
Camera: Sony ILCE-6000  
ISO: 500  
Focal length: 50mm  
Exposure: 1/160 @ f/5.6  
Lens: E PZ 16-50mm  
f/3.5-5.6 OSS

**China Light** (right)  
by Madhavi Parekh

Date: September 28, 2017  
Camera: Sony ILCE-6000  
ISO: 1600  
Focal length: 22mm  
Exposure: 1/160 @ f/4.0  
Lens: E PZ 16-50mm  
f/3.5-5.6 OSS



**Yosemite Falls (right)**  
by Robert Kenedi

Date: May 7, 2017  
Camera: Apple iPhone  
7 Plus  
ISO: 20  
Focal length: 3.99mm  
Exposure: 1/370@ f/81.8  
Lens: iPhone 7 Plus back  
dual camera 3.99mm f/1



**Golden Hour Light (left)**  
by Robert Kennedy

Date: July 14, 2018  
Camera: Nikon D850  
ISO: 100  
Focal length: 50mm  
Exposure: 5 sec. @ f/6.3  
Lens: 50mm f/1.4





**Another Naples Sunset** (above) by Robert Kenedi  
Date: June 28, 2018, Camera: Nikon D850, ISO: 400, Focal length: 24mm  
Exposure: 1/160 @ f/6.3, Lens: 24-120mm f/4.0

**Callanish Stones at  
Sunrise** (right)  
by Robert Kenedi

Date: September 19, 2016  
Camera: Nikon D810  
ISO: 100  
Focal length: 24mm  
Exposure: 1/10 @ f/22



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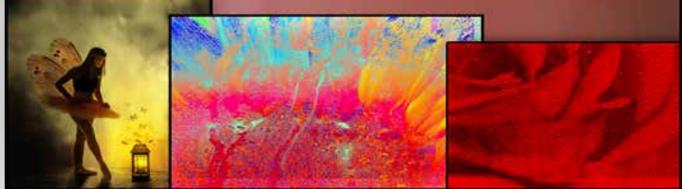
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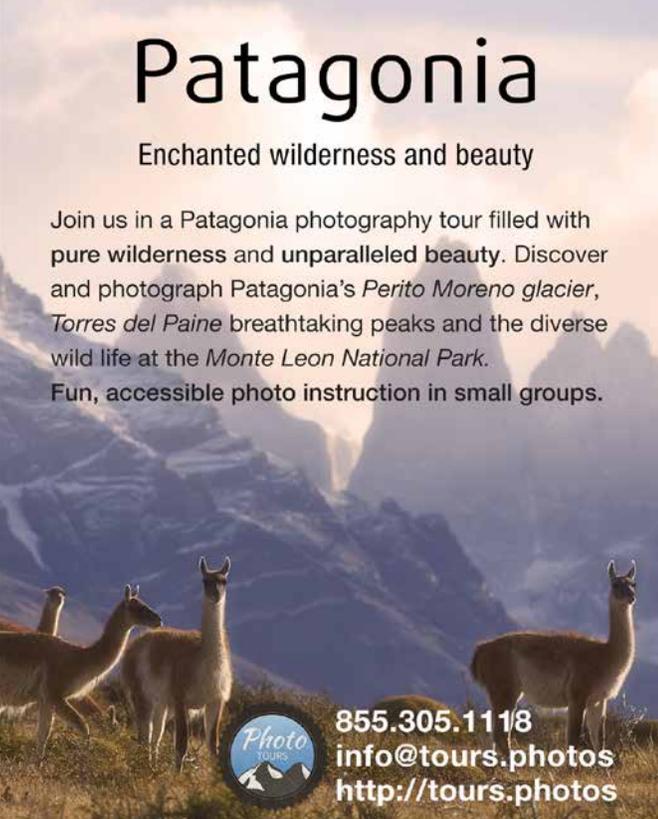
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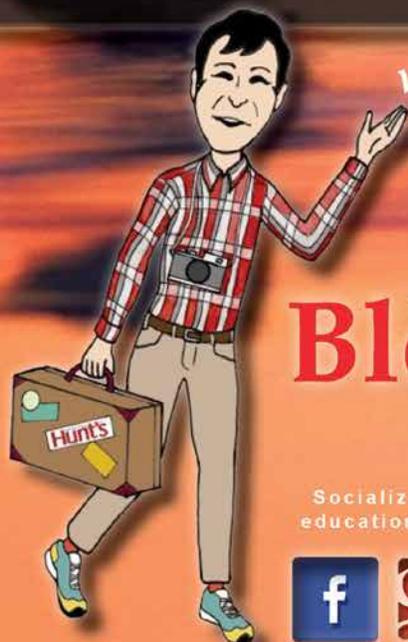
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# Previous Issues



Issue 1 cover  
Bob Brown



Issue 2 cover  
Christine Cook



Issue 3 cover  
Art David



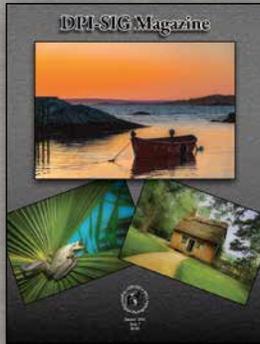
Issue 4 cover  
Lorri Freedman



Issue 5 cover  
Mike Matthews



Issue 6 cover  
Steve Augulis



Issue 7 cover  
Bob Kenedi



Issue 8 cover  
Nic Provenzo



Issue 9 cover  
Larry W. Richardson



Issue 10 cover  
Jim Robellard



Issue 11 cover  
Christina Skibiki



Issue 12 cover  
Nancy Springer



Issue 13 cover  
Sonny Saunders



Issue 14 cover  
Jennifer Brinkman



Issue 15 cover  
Ed Cohen





# Magazine Personnel and Contributors

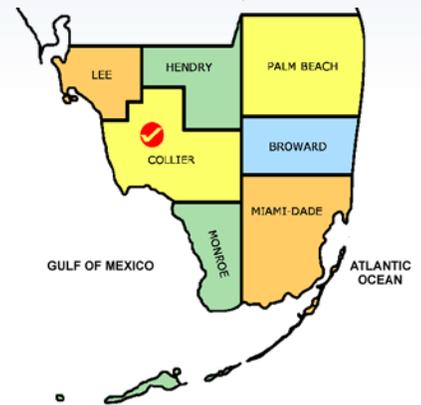
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**Betty Saunders** - Proofreader  
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**Dr. Deadsoil (Johnny)** - Gallery banner design

## Collier County Florida



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- John Gerlach
- Art David
- Sonny Saunders
- Bob Brown
- Benjamin Carp

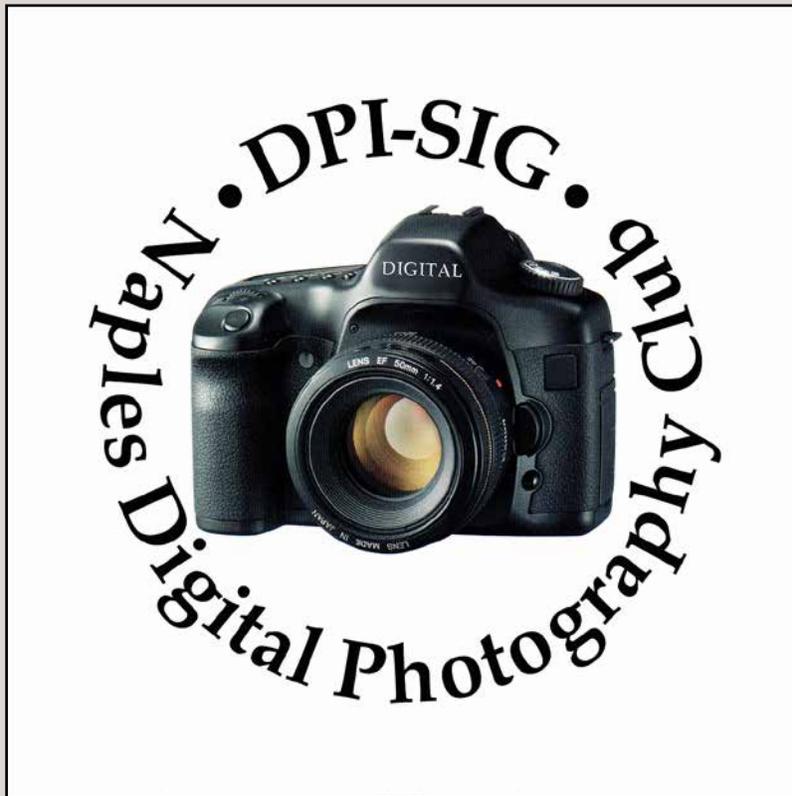
\*Free downloadable copies of all of our digital magazine issues are at the DPI-SIG website, [dpi-sig.org](http://dpi-sig.org).

*\*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](mailto: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 **800 x 800 pixel** headshot.

DPI-SIG Magazine - September 2018



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