

DPI-SIG Magazine



In This Issue



This is my first issue as editor of DPI-SIG Magazine and I am very excited to take on this project! I trained for about a year, and have learned so much; with still so much to learn. Everyone was very kind during this transition, and I really appreciate that! The cover image sends us into Spring/Summer, with a feeling of getting outside and staying out late, and that means more time to take pictures! I feel extremely fortunate, that so many articles came my way for this issue. Some from our own back yard, one from the road, and one from the other side of the world. There is a nice mix, a few about travel, a few that are technical, and Bob Brown was kind enough to provide an article on Photoshop. I am truly grateful to all the people who helped me to complete this issue. I look forward to meeting more of you, and working with more members and non members in the future.-

FEATURE REMINDER

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

FYI

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

METADATA

The inclusion of image metadata is an important learning component to see what others did to capture their images.

NOTE

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

Angela Stone
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Who We Are

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

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

DPI-SIG of Naples

FCCC

Members of Florida Camera Club Council

FCCC website: f3c.org

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

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



Contact Us

Meeting location:

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Web: <http://dpi-sig.org>

A photograph of two men, Bill Coakley and Sonny Saunders, standing side-by-side. They are both wearing white polo shirts with a logo on the chest and yellow name tags. Above them is a graphic of a camera lens with the text "DPI-SIG of Naples Digital Photography Club" around it.

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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Photo by: Nancy Springer
Title: Playing in the Moonlight
Date: May 25, 2014



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Getting in over your head in Indonesia

by Michelle Scamahorn

Have camera, will travel, and travel, and travel some more. As an underwater photographer I am frequently asked where is my favorite place for underwater photography. The answer is not a simple one, since I love variety, but at the tippy top of my list would have to be Wakatobi, Southeast Sulawesi, Indonesia, in the heart of the Coral Triangle. The name Wakatobi comes from four of the islands in the Wakatobi Marine National Park: Wangi-wangi, Kaledupa, Tomia, and Binongko. Wa-Ka-To-Bi.

Since I live in Hawaii, my travel time is considerably shorter than it is for some, although still substantial at an average of over 25 hours. Basically, get one's self to Bali (DPS) and from there it is just a two and a half hour flight to the resort's private airstrip on Tomia Island. Be grateful, in the

old days, it was a 22 hour boat ride from the furthest point to which one could travel by air!

Getting to the other side of the planet burdened with a ton of camera gear is no simple task. I highly recommend a Pelican Case to protect all that precious gear and some practice time packing and repacking. They say, "Time is money" but in reality it's volume and weight that will cost you. Being in the actual middle of nowhere, makes it difficult to pick-up forgotten or broken items so think ahead but don't over think/pack it. *See my list of photo travel gear.

Upon arrival at Wakatobi, plan to dive as much as possible, as they say, Eat, Sleep, Dive. It really is a good plan and I tend to adhere to it. Once settled in, leave your flip-flops outside your bungalow and spend the

week (or hopefully, longer) walking the sand paths barefoot. The dress code is very casual at the resort; I would call it super casual beachwear. Some will dress a bit nicer for the evening meal but nothing over the top, perhaps an aloha shirt for the guys or a beach dress for the women.

Nicely appointed bungalows with A/C, Wi-Fi, a hot shower, comfortable bed, chairs and a desk for working on photos await you. A lovely lanai out front with cushy seating also makes a wonderful spot to fall asleep while working on photos or watching the world (well, maybe 10 people) go by. Or try the hammock if one's spouse is not already in it. This will be your home for at least four days as the flights to Tomia fly on Monday and Friday only.



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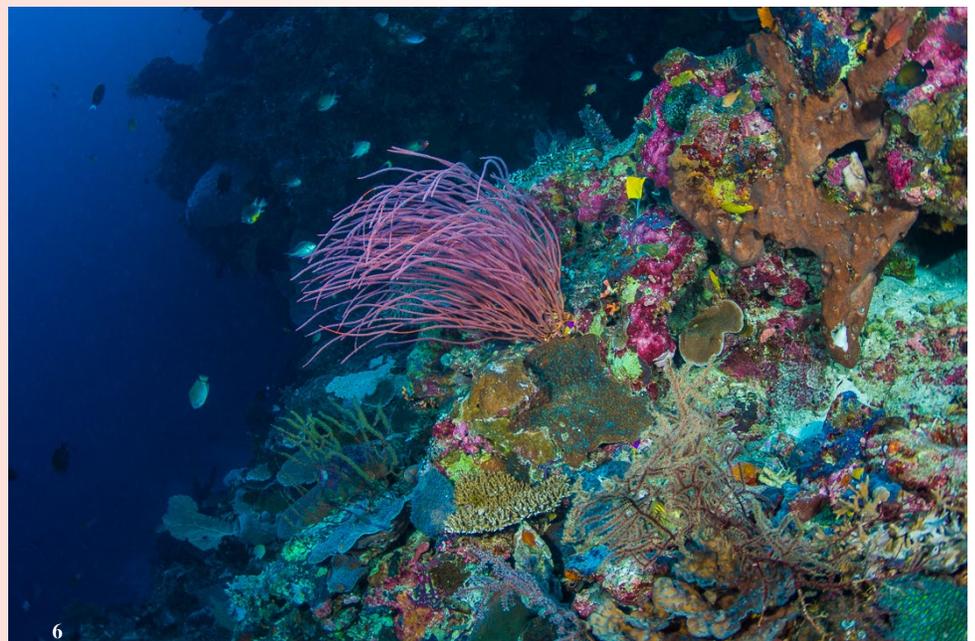
All meals are served in the Beach Restaurant, which has three open walls and a deck on the oceans edge. Prepare to be waited on by the kindest people on earth. They will all remember your name and food preferences from day one. After just a few days they had my husband's coffee waiting and were calling out his name like he was Norm on Cheers. Everything, yes everything, even the ice cream is made right there on the island by excellent chefs. Want something special? Just ask.

I should also mention the lovely amenities in the Longhouse, a media room, gift shop, spa and library. The Longhouse Lounge, is a great place to gather at the end of the day with your fellow divers or the bar at the end of the dock, which opens everyday at sunset, my personal favorite.

After traveling all that way, it is a pleasure to behold the camera room! It is a well thought out space just off the boat dock. I would say that the location is great for carrying heavy gear from the boat but the truth is that one never has to carry their own gear, all those wonderful people at Wakatobi will insist on carrying it for you. The

camera room is climate controlled, well lighted and has separate workstations for all the u/w photographers. An air tank with a blower and fresh towels for drying one's camera are kept up daily. Charging strobe and camera batteries is not a problem with multiple outlets and power strips available at each workstation. The resort's Photo Pro can usually be found lurking near by, ready and able to help out with any issues or technical questions that should come up. Although I have never had anything go missing from a camera room, I do have my name clearly marked on all of my equipment and suggest that you do the same.

All of the dive master's at Wakatobi have been trained in camera care. Have no fear of handing your precious gear onto the boat, to whomever happens to be manning the swim step after your dive. All camera equipment is carefully lifted from the water by the appropriate handle and gently placed in a freshwater rinse. All of the staff treat every last piece of gear as if it were their own. There is a separate rinse for masks because defog or soap and O-rings don't mix well. Remember that most camera damage happens in the rinse tank by other careless divers, so get your camera out of there as soon as you have your BC and tank settled. I once watched, horrified as a diver rinsed his sweaty, salty and sun block



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covered body in a camera rinse. That would never be tolerated by Wakatobi's conscientious and caring staff.

Southeast Asia is a macro paradise; it is also a wide-angle paradise. Which leads to the daily dilemma, wide, or macro?

My tendency is to shoot wide-angle on the first day. I feel this gives me a chance to get a lay of the land (water, whatever) and learn the habits of the divemasters and boat procedures that are new to me. I spend much more time paying attention to, well, the big picture and at Wakatobi, that is something wonderful to behold! Shooting macro, I may have my face buried in something small, and miss a key procedure that I would be expected to know on subsequent dives.

After the first day, I struggle every morning over the wide-angle/macro dilemma. I love macro but figure that if I shoot macro, a whale shark will swim by. Of



course, I know that if I'm shooting wide-angle, we will see some very rare, microscopic spec of something-or-other. Regardless of one's choice, the diving is sure to blow your mind. Sweeping walls covered in unimaginable colors and shapes of soft corals and sponges as far as the eye can see await. Clouds of fishes, everywhere and looking closer, macro critters the likes of which I had previously thought only existed in a Dr. Seuss book. Perhaps I just have the very best travel karma ever, but I have never had a bad visibility day at Wakatobi. For the diver who simply cannot get enough, there is unlimited ability to shore dive or snorkel the House Reef which starts as soon as one steps foot into the water.

When booking a Wakatobi vacation one of the questions they ask is the speed at which one wishes to dive. My answer is always a speed just above glacial. I don't want to spend 80 minutes in one spot, but I certainly don't want to be rushed along the wall,



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behind as the last person in the group. I work better if I know that no one is waiting on me to finish. I do run the risk of some careless diver scaring a critter away or stirring up the sand but I have found most of the divers at this type of destination to be a bit more seasoned. Should one choose to be closer to the front of the group, pay close attention to who might be waiting to go next. If it's someone with a GoPro, perhaps let him or her in, as they tend to move along quickly. Keep in mind that it's pretty standard to take three shots and let the next guy in. One can always get back in line if one feels the need for more time with a subject.



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wishing I had more time to spend on a tricky subject. With that answer I usually find myself in a mixed group (max of four people per dive master) typically only 50% will have cameras so as not to crowd subjects. I worked with the same dive master all week and he catered his diving to the requests of myself and the other three people in the group.

It is important to practice good underwater photography etiquette. Be on your best buoyancy behavior and leave your gloves at home because they are not allowed at Wakatobi. They do allow pointer sticks which can be handy to steady oneself or push off of a small barren spot if one gets a bit too close to the reef. Also, the addition of a magnifying glass has increased my underwater joy. Sometimes the macro subjects are just so, macro!

Be careful not to hog a great subject. I prefer to lag

Whether an underwater photography enthusiast or just getting started, Wakatobi has something for everyone. The excitement of your trip will not soon be forgotten as you spend weeks editing photos and dazzling your friends.



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*Packing List

Camera body and u/w housing
Wide angle lens and u/w port
Macro lens and u/w port
Super Macro wet lens
Spare batteries (see airline guides for travel with batteries)
U/w strobe x 2 and arms (1 spare sync-cord)
Extra O-rings for housing/strobes/ports and o-ring grease
Pointer stick that mounts as monopod to my housing
Magnifying glass
Chargers for strobes/camera/
Power adaptors and surge protectors
Small pack of tools. I carry very few in only the sizes I could possibly need.
More SD cards than I could possibly need
Thumb drive for backup of all photos. I never leave a location without at least two copies of all images.

1. False clown anemonefish, Amphiprion ocellaris
2. Fimbriated Moray Eel, Gymnothorax fimbriatus
3. Anemone shrimp, Periclimenes holthuisi
4. Sea Squirt colony. Ascidian, Didemnum molle (Didemnidae)
5. Spinecheek Anemonefish, Premnas biaculeatus
6. Red Whip coral, Ellisella
7. Soft coral, Dendronephthya with a very well camouflaged crab- Dendronephthya crab, Hoplophrys oatesii (majidae)
8. Sponge detail, calyspongia (Haplosclerida, calyspongiidae)
9. Gorgonian fan, Subergorgia mollis (Subergorgiidae)
10. Orange Anemonefish, Amphiprion sandaracinos
11. Persian carpet flatworm- Polyclad flatworm, Pseudobiceros bedfordi
12. The mouth of a Magnificent sea anemone, Heteractis magnifica
13. Nudibranch- Chromodoris elizabethina (chromodorididea)

Michelle Scamahorn grew up in the bone-chilling paradise of Wisconsin, where she learned to SCUBA dive at the age of 20. (Yes, in Wisconsin) In 1991 she packed up her meager belongings, including the \$10.00 she had saved and beat a hasty retreat to Kauai, Hawaii to earn a living teaching SCUBA. After almost 30 years on the island, she is no longer teaching SCUBA. However, she still spends most of her time underwater in Hawaii and around the world attempting to capture the beauty she sees there and raise awareness of the need to protect our most precious resource.

Michelle considers herself extremely fortunate to have met the love of her life on Kauai and to be able to call the island her home for all these years.

Michelle's photos can be seen and purchased from her website;

www.UnderwaterWoman.com and you can follow her adventures on [Instagram](#), @ [MichelleScam](#) and Facebook, [Underwater Woman](#)

Special mahalo to Brandi Mueller, for the photo of Michelle taking a break from the water in Komodo, Indonesia



Nature Photography: To Saturate or Not to Saturate

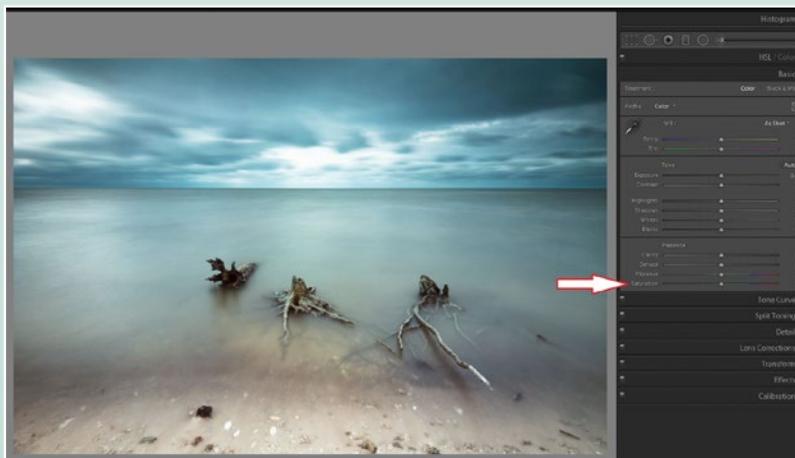
by Constance Mier

Who doesn't love a reddish orange sunset or the dazzling pink feathers of a roseate spoonbill? Nature is brilliant with color, so it is no surprise that nature photographers try to capitalize on those eye-catching colors. The more saturated, the more eye-catching. Quite often, the photographer uses the logic that if a color is pleasing to the viewer's eye, then saturating that color will certainly grab more of their attention. And it is also true that saturated colors, especially when there are two contrasting colors (i.e., blue and orange) or the presence of a dominate color (red, yellow or orange), will help to detract from an otherwise mediocre or poorly composed image.

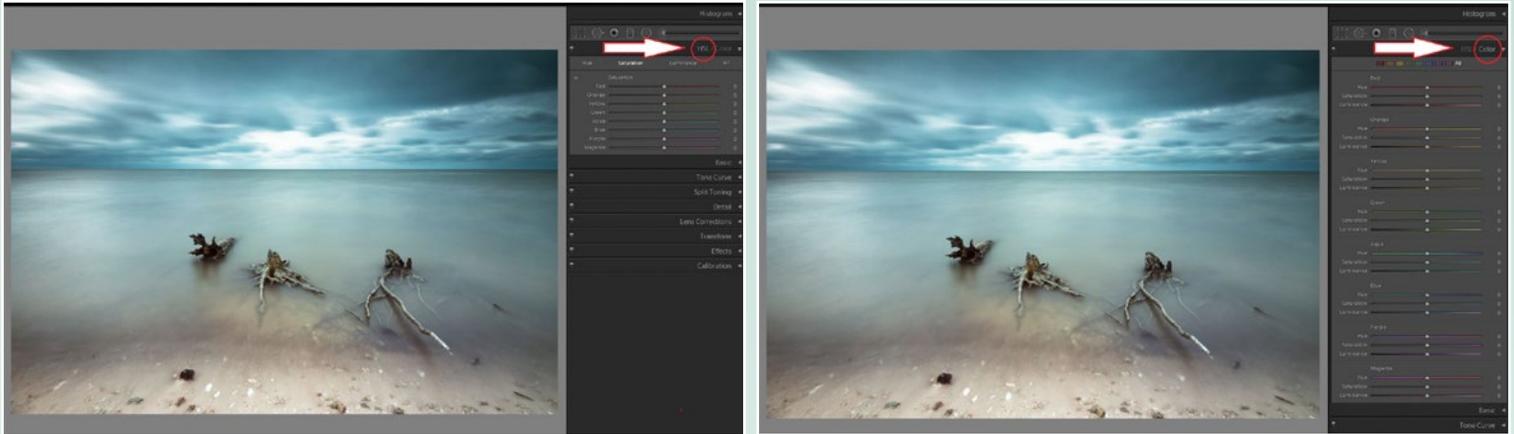
Photo-editing software programs make it very easy to apply saturation to an image. The "saturation slider" tool is a common one, even in smart phone camera apps. With a touch and slide of a button to the right, colors become more vibrant and saturated. The farther to the right, the more saturation applied. It's quite seductive!

However, simply saturating all the colors within an image (global editing) is not necessarily good photography. In nature photography, we rarely see the primary colors red, green or blue; rather most of what we see is a mixture of these colors with varying intensities (brightness) and purity (saturation). For the most part, an image created in nature has more tonal contrast (darks and brights) than color contrast (reds and blues). Because of this, simply applying saturation globally to an image will not automatically improve its look.

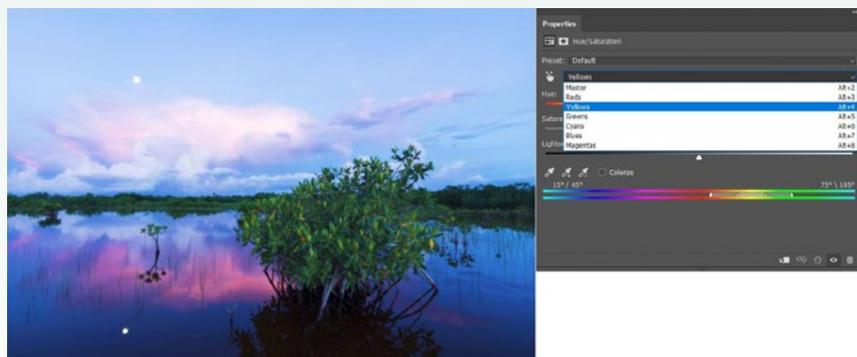
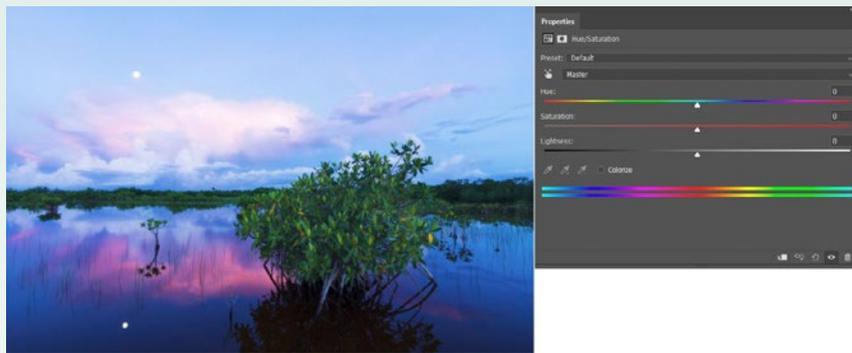
To describe how the saturation tool can be used selectively, I will refer to Photoshop CC and Lightroom Classic CC editing programs and will provide image examples that were edited in Photoshop CC. In both programs, there is a saturation adjustment tool that can be applied globally to an image. In Lightroom Classic CC, this can be found in the Panel labeled "Basic." The saturation slider tool is one of many tools available in this panel, all of which are global adjustments.



To select colors individually, the panel labeled “HSL/Color” can be opened. The labels ‘HSL’ or ‘Color’ can be highlighted. Either one will open a menu showing eight colors and slide adjustment tools for hue, saturation and luminance.



Photoshop’s adjustment panel is titled “Hue/Saturation” and a global adjustment can be applied using the default panel. For selective adjustments, a drop-down menu can be accessed from the “Master” window within the Hue/Saturation panel. When a color is selected, the Hue/Saturation panel provides a panel with tools to apply to the selected color. This is the case for any color selected.



To add saturation, simply slide the tool to the right and, to desaturate, slide the tool to the left. The amount of saturation applied can be quantified using the scale provided. The slide tool begins in the middle at 0 and ends on the far right at +100 (100% saturation) or ends on the far left at -100 (100% desaturation).



Please note, both Lightroom Classic CC and Photoshop CC offer other adjustment tools that can be used to saturate or add vibrancy to colors, either globally or selectively. Likewise, both programs offer tools that allow adjustments to be applied to specific parts of an image. Discussing this however, is not the objective of this article; in turn, I will discuss the various ways to use the Hue/Saturation adjustment tool for selective editing.

There are numerous approaches to saturation when editing an image, but regardless of how it is applied, it should be done selectively and not globally. Certain colors, depending on brightness can appear more saturated than others. The dominant color yellow is a good example because the human eye is most sensitive to it under normal lighting conditions. As a result, it does not take much to oversaturate it. On the other hand, muted colors may be enhanced with a significant amount of saturation.

Here are two versions of an image, the first one illustrating how a significant amount of global saturation (+35) would look. The second image is the final edited version with selective color saturation applied (red +8, yellow +13, cyan +6, blue +15, magenta +5).



The next example illustrates how significant selective saturation can be used, without over saturating the image. The cloud cover created very subtle reds and blues, reflecting in the water. The first image is the original with no saturation applied. For the final edited version, selective color saturation was applied to cyan (+46), blue (+56) and red (+37).



Sometimes an image may be improved if colors are desaturated. If the slide tool is moved all the way to the left (-100), the colors completely disappear leaving only gray, black or white. As a result, this becomes a method of converting an image to black and white. If the slider is moved partially to the left, the resulting desaturation may add to the image's moody appearance, such as the next example. The first image is the original without desaturation and the second one is the final edited version with selective desaturation of blue (-48) and cyan (-67).



Desaturation, combined with saturation, can also work when two contrasting colors appear in the scene. One color (i.e., red on a flower) can be saturated while the green background (i.e., grass) can be desaturated, thus giving more visual power to the point of interest, the flower. Here's an example where the blue sky was contrasted against the red ship on Lake Superior. The first image shows how the scene looks if global saturation (+24) was applied. The second image is the final edited version that includes selective adjustments, red (+56), yellow (-27), Green (+29), Cyan (-36) and blue (-66).



It may appear to you that my selective saturation/desaturation edits are subtle or that my choice is not as appealing as the original version. Indeed, you may have edited the image very differently! However, the point of this discussion is not to convince you that my edits are the best; but rather, to demonstrate that not all edits should be applied globally. Rather, editing should be done selectively, non-destructively, and subtly one step at a time. At the end of the day, a good photographer must take complete technical and creative control over each image, beginning with the camera in the field and ending with the final edit.

Constance Mier is a fine art nature photographer who, for the past 14 years has photographed remote wilderness areas of south Florida from her canoe.

She has won several awards including the National Audubon Society's 2015 fine art category and Best in Show in the North American Nature Photography Association's 2017 showcase, and her work has been published in several venues including Outdoor Photographer and Nature's Best Photography. She has exhibited her work across south Florida in several galleries including both Everglades and Biscayne National Parks.

Recently retired from teaching physiology at a university in Miami, she now lives full time in an RV with her spouse in the middle of the Ten Thousands Islands on Chokoloskee Island, Florida. When she is not in Chokoloskee, she takes her home on the road and travels the United States during the summer months. From November through May, she offers both in-field and Photoshop workshops in south Florida. She comes with 25 years of teaching experience, combined with 14 years of nature photography experience. Her workshop approach is to keep it simple with the individual photographer's creative and technical goals in mind. She provides both online written tutorials and instructional YouTube videos.

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Here's My Card

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Are you a photographer? Do you call yourself a professional? You can be a lot of things, including someone who is passionate about creating images with a camera. So, think about the one thing you can pass out, that not only says who you are, but what you are. Yes, we call them business cards, and you don't have to be a "business" to use them. These 2-inch by 3 1/2-inch cards are better than a personal website or email address, for a number of reasons:

- 1) It's conveniently small
- 2) Easy to access from your desk drawer, or wallet
- 3) It says something about who you are
- 4) It advertises for you, so when you're not there your card will be

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A few months ago my old cards were nearly gone and outdated. After researching my options, I found that buying new cards online has never been cheaper. So, using LightRoom and PhotoShop, I developed eight new designs that conform to a "card template" that I downloaded from a chosen print company. Then I uploaded my favorite four designs, and within a week, I was sporting new cards for any occasion (Google: "Business Card Printing"). It was easy to do, and made me think about my photography in a way I had not considered.

A business card is a small piece of paper stock you give to others, so that they will remember who you are. Printed on the card is your contact information, perhaps your website address, if you have one, and other fitting information that you want to share. But, will people remember what you are? Will your card represent the kind of photography you create? Will people look at your card and remark how much they like it? Is your card memorable? If it is, then so are you.

The Process

Defining your Background - As a nature photographer, I want one of my best images as the background on my card. Chances are that a photo will be the first thing people notice on your card. Hopefully it's what they remember most. You may choose to use a logo for your background. Just Google "Logo Designs." You



will find several of on-line businesses that specialize in creating unique logos, for your exclusive use. Personally, I like using a photograph. Creating photographs is my profession, therefore it best represents my style. Regardless of your choice, the background image must complement your foreground information. There can be no battles here. The composition of your image cannot compete with your text, and your text cannot distract from your image.



Here is what I recommend:

- 1) Always choose a memorable image.
- 2) An image that is identifiable in a small space (2-inch by 3 1/2-inch) Avoid people asking you what the image is on your card.
- 3) An image that has room for your text at a readable size that contrasts from the background image.

With all these considerations, you might think you are threading a needle. You are! Choosing the right image is the key to creating an image that represents you.

Defining your Foreground / Text - In the foreground is my business title, name, email address, phone number and website. One of my designs, included my office address. These would be the cards would give to clients. Since my cards are little advertisements, I also printed the three primary roles of my business: Photographer, Environmental Consultant, and Speaker.

Having carefully chosen a background image that provides ample space to place my text, I would next find an easy to read font. There are many choices, try and stay away from script-style fonts and other fancy styles as can be hard to read in small type. Tried and true fonts are Arial and Times New Roman and a multitude of similar styles. Be aware that certain letters and numbers can be confused when using the Arial font, particularly when using the number “1” and the letter “l.” The wrong choice could mean everyone is trying to reach you at an email address you don’t own. Also, use the largest font size possible, to provide maximum readability while still complimenting the background image. Think in terms of balance. Lastly, the font color should contrast with the background image such that the text pops off the image. A good test for your card’s readability is to look at it under poor lighting. In low contrast situations, the text will often run together.

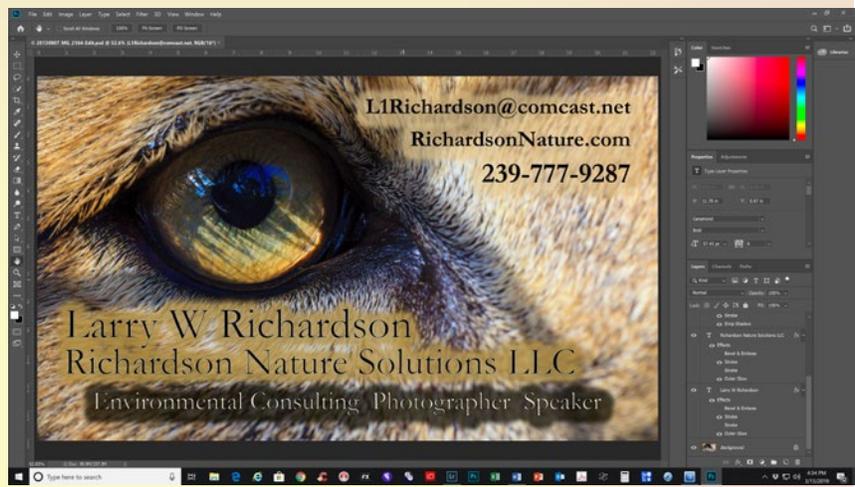
The Production

I am a novice PhotoShop user, yet designing my own cards was relatively easy. However, some basic knowledge of PhotoShop is needed. First, using LightRoom, choose an image that meets all the criteria mentioned above (memorable, identifiable, room for text). In the Develop Mode you will need to crop the image to 3.625 x 2.125 inches.

Certainly, you can skip LightRoom and import your image directly into PhotoShop,

and paste onto a canvas created at 3.625 x 2.125 inches. Once in PhotoShop, make a copy of your background image, unless you had LightRoom create a copy of your image to import into PhotoShop. With your image in place, at the specified dimensions, create two vertical and two horizontal guides by choosing "New Guide" under the View menu. Set these guides 0.125 inches (one-eighth of an inch) from the edge of each of the four margins. Inside these margins is your safe zone. All text must be inside this zone. The printing service you choose to use will often provide a template to import into PhotoShop and/or specify the dimensions. Now create a new layer for each group of text you place on your card background. Depending on the card

I was designing, I made a unique layer for my business title, name, email, etc. This way I could maintain total control of each font, for each type of text, colors and blending options. This also allows you to use the move tool to adjust individual lines of text around, as necessary to get the best readability and image balance. Later, you can copy your layers and paste them into other images you want to turn into cards. Once the first card is designed, making new designs is easy and really gets your creative juices flowing!



The Product

I encourage you to search the internet to check out websites for prices, discounts, shipping fees, reviews. You should be able to choose different weights of card stock, double-sided printing, color or black and white printing, and gloss, matte or flat finish. The cards are generally printed at 300dpi. You can also submit just about any image format (JPG, TIFF, PSD, PDF). I felt that my images were best revealed under a gloss finish, which is a spray varnish applied immediately after the card sheets are printed and before they are cut into individual cards. If I used a black and white image, I would consider printing in a flat finish, perhaps on a textured card stock. A thousand cards, gloss finish on good card stock, I paid about thirty-three dollars. There may be better deals out there - search the web.

You have numerous choices to make, to produce your own cards. Be methodical, careful and have fun. Start over or back up, don't throw up your hands, and print off an inferior card design. Your calling card is a reflection of you, have a card worth living up to!

JOURNEY TO THE MOON

BY CHUCK DRYER

Before we go on our journey, let me introduce myself. I'm relatively new to serious photography. I've always had cameras and taken pictures of major life events, but never really considered creating great photographs that I would be willing to print and hang on the wall. After taking a basic photography class last year with Sonny at Rookery Bay, I started thinking about what to shoot. Like so many, I started with the magnificent birds that you see in Florida.

However, this past fall I went back to an earlier interest of the night sky. I'd like to walk you through my recent "Journey to the Moon".

Please keep in mind that this was my first effort, and there may be better workflows. I was learning as I go on this journey, and perhaps this will inspire you to take a leap into the unknown.

If you recall, back in January, the news was full of stories about the upcoming lunar eclipse and supermoons this year. A supermoon simply means that the full moon is at perigee (closest to Earth) and will appear up to 30% brighter and 14% larger than normal. These supermoons with unique names such as the "Wolf" moon, the "Worm" moon and

the "Snow" moon, it struck me to be a great subject for a sky shoot. By the way, we have had two supermoons this year and there will be a third in March. With three chances to work with I might get something good!

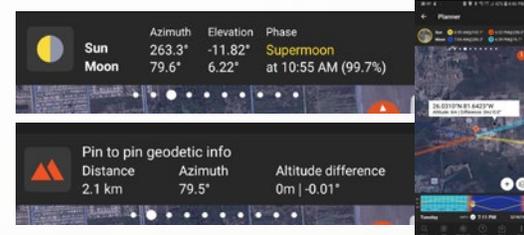
The Plan:

Use the smartphone app, PhotoPills to plan the sky shoot. PhotoPills will determine sunrise/set and moonrise/set anywhere in the world. It will provide the compass orientation and moon elevation

for anytime and date that you choose. I visually searched for a nearby location where I could align the rising supermoon with an interesting foreground. There is an antenna tower with a clear sightline, that PhotoPills indicated would align with the moon. Using the app, I was able to determine the time at which the moon was at the proper elevation. If I was successful, I would capture the moon, as it was teed up on top of the antenna tower.

PhotoPills is a wealth of information and great tutorials. You drop a red pin on the map for your proposed shooting location and a black pin for the foreground target. Distance, altitude difference and azimuth to the foreground target are provided. Overlays will show you

the Moon Rise/Set and Sunrise/Set and current position. One of the header screens will show you the Moon and Sun elevation. Pretty cool!



A supermoon simply means that the full moon is at perigee (closest to Earth)

The equipment I use, is a Canon 77d crop sensor DSLR mated to a Tamron 150-600mm G2 lens. A very sturdy telescope tripod, with a remote release was employed to provide stability. Even minor bumps and shakes from wind or pressing the shutter will ruin the image at this focal length, so stability was crucial.

The Picture:

Unfortunately, reality got in the way of my plan. There is a small window where you can balance the moon and background exposure and get acceptable results. The moon moves quickly in the camera Field of View at the long focal lengths I was using. I found that by the time the moon rose to the proper elevation above the height of the tower it was very bright with respect to the sky and foreground. I couldn't see the tower to determine the alignment and couldn't balance the light levels when the moon was at the proper height. The image below was my best shot,

there was enough information to lower the moon exposure and raise the foreground exposure for balance, but this was done in Photoshop with two layers. You can see the noise in the image, even though it was shot at ISO 200.



188mm (300mm APS-C)- f 8
1/4sec | ISO200w

The Picture- Part II:

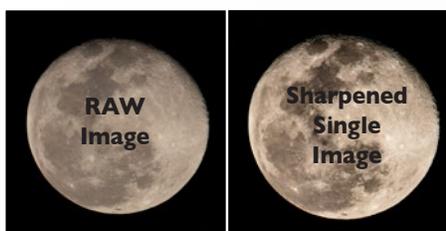
I was a bit disappointed with the results and was thinking of trying again the following night, but the balanced exposure problem would be worse. Because the moon rises about 50 minutes later each night and the sky and foreground would be even darker against the bright moon.

However, the moon was spectacular at about 10pm that night! So I went ahead and took some shots of just the moon, and tried image stacking to improve the picture by reducing the noise and the distortion effects of the atmosphere.

I took a total of 320 shots that night. There is no special significance to 320, but reducing the noise is a function of the square root of the number of images taken.

Four images is twice as good as one image, nine images is three times as good as one image. 320 images would be about eighteen times less noise. It didn't take long to shoot the multiple exposures. I set up my shutter release timer to take an exposure every second, and I stopped approximately every 70 exposures, to center the moon in the camera.

**Supermoon + 1 day:
600mm (960mm APC-C)
f 8 | 1/320sec | ISO200**



The Processing:

Reducing the noise and getting more detail out of the image requires stacking, and there are several way to do this. I have used Photoshop with ten images, but that is a labor intensive process. Many astrophotographers use freeware programs to automate the process. I explored two, Registax and AutoStakkert. These stacking programs are specifically for planetary images, not stars. I preferred AutoStakkert, the results were more consistent, and the processing was quicker.

The basic workflow:

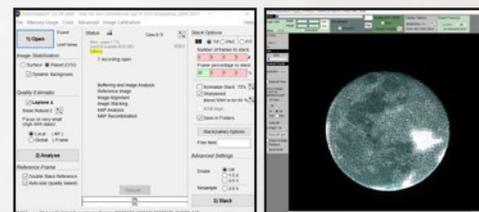
- Import RAW photos to Lightroom. Clean up and sharpen the image. Export all the resulting images as non-compressed TIFF files.

(I preferred the result if I sharpened the images in Lightroom prior to stacking)

- Pre - Process the Lightroom TIFF files in a program called PIPP (Planetary Imaging PreProcessor). PIPP trims, centers and aligns the images to improve the stacking program results. PIPP doesn't perfectly center each the moon in each image but it greatly reduces the variation and reduces the file size, improving the results in the next step. Save each output as new TIFF files.



- Process the PIPP TIFF files in AutoStakkert. I choose the processing options that would work best with low noise, high quality images. There are many settings you can adjust to improve the final output. (I ended up using the defaults for the most part)



**AutoStakkert Program with
Moon image showing Alignment
Point Grid**

- I then reimported the Stacked Image into Lightroom and did final adjustments to get the most pleasing image possible.



320 Images Stacked and Processed

As I mentioned, there is another supermoon in March, and I am hoping to make another run at, “teeing” it up. So, what can I do to improve the process?

Equipment - Swapped out my lightweight, travel tripod ball head with larger ball head to help with stability and alignment.

Bring better bug gear!

Planning - Check a day prior and after the full moon to see if there are better lighting conditions during alignment to the foreground (antenna).

Picture - I'd like to try Exposure Bracketing to improve results. To do this, I need to do some practice runs and see if it helps. I'm also curious if you can stack images when the moon is low on the horizon and moving quickly. The distortion effects from the atmosphere are magnified, stacking might overcome that if the base images are usable.

Processing - all those neat little stacking programs have almost unlimited options one can use. I need to search through them in detail to verify if I'm using the best option.

There are so many interesting objects in the night's sky. I've found that there are different workflows and programs to use when photographing the Milky Way, or Deep Sky Objects like nebulae or galaxies. There is a whole Universe to capture, and the journey has just begun for me. I hope you find Clear Skies!

Footnotes:

- [PhotoPills 7 Tips to make the next Supermoon Shine in Your Photos:](#)
- [PIPP Planetary Imaging PreProcessor](#)
- [AutoStakkert](#)

A Bindlestiff's Guide to Street Photography

by Rhonda Harsch

This article is written from a Bindlestiff's - or wanderer's - point of view, since my guy and I are out for a year or so in a travel trailer seeing the beauty...and some of the overlooked type of beauty...of the United States. The French term "jolie laide," or "pretty ugly," is the perfect description for the type of street scenery I gravitate toward. I opted not to carry



a Sony Cyber Shot DSC-HX 100V. Unfortunately it's starting to fail so I plan to upgrade to the HX-400V as soon as possible. In the meantime, I typically use the "Intelligent Auto" setting on the HX 100V so I don't need to spend time with adjustments (I do that in Adobe Photoshop, which I'll get to later.)

After years of trying my hand at making a personal mark on traditional landscape photography (my "trademark" continues to be a singled-out flower or plant in front of a blurred waterfall, mountain, etc.), my photographic interests have recently expanded to more specific things like neon signs, old architecture,



a bunch of heavy lenses and other equipment around so this is about on-the-fly photography. In fact, I often take pictures from the back of our motorcycle using my cell phone! My tried and true camera is an old friend;



abandoned sites, and night scenes featuring a single building that strikes me for its sense of loneliness and atmosphere. Is it the "American Road Trip" influence, desire to revisit history or capture a glimpse of Americana before it all goes away that steered my interests? I think this type of trip is perfect for discovering bits and pieces of the real United States, in all its crusty glory, and I may as well take tons of pictures! There is always something to see, no matter how small the town, if you look closely enough. After months of looking I'm certainly no expert, but have found some essential tools to make the memories stand out.



Neon can be difficult to photograph since it flickers and can seriously affect your camera's focus. The picture on the left was captured while the neon was flickering and the one on the right snapped as it was still, resulting in a crisper shot. You just have to take a lot, which is why we have digital photography and "delete" buttons!



I do try to focus on one element of neon rather than the whole building, as my camera does not focus on the entire scene--it's better to zoom in on a good detail. The darkness helps create a natural contrast so those colors can pop!



Sometimes you need to be creative with lighting; when I shot this abandoned building late at night in the Poconos, my guy shone the motorcycle's headlights on the scene since it was just too dark otherwise. Some other lighting issues can be addressed simply by zooming in on the subject so the camera has less to focus on. This picture (which came out kind of like a painting, I think!) was taken by zooming through a fence and the window of an abandoned restaurant.



After a day (or night) of shooting, I spend some time editing in Adobe Photoshop. Auto contrast, cropping, and sometimes auto sharpen are my go-to tools and are simple enough.



In these photos you can easily see how auto contrast helps (the second example has been edited).

Some of the more involved aspects can include the clone stamp and smudge tools; I use these when that stranger simply WON'T MOVE from my perfect shot and I have to rub them out (don't tell me you've never done this!).

One of these days when we get settled down, perhaps I'll try my hand at a DSLR, but for now, simplicity is sweet and fast is freeing. Time to jump back on the bike and deplete another battery--see you out there!

-Rhonda Harsch

Check out my travel blog, <http://www.thebindlestiffs.net>



Top Ten Tips to Better Outdoor Portrait Photography

by Sonny Saunders

1. When planning an outdoor portrait shoot, always be prepared for unexpected circumstances that may occur. Be sure and take in consideration the time of day, and weather conditions, and take suitable gear for outdoor portrait photography. Check to make sure your camera settings are at the proper starting default settings, and remember, there are three very simple things that improve all photography, including outdoor portraits: proper exposure, white balance, and sharp focus.

2. Select a time and location that will work best for you and your subject.

a. Select a location without a distracting background, and watch for power lines, signs, even trees that can cause serious distractions from your subject.

b. If possible, shoot during the Blue or Golden Hours. In the early morning just after sunrise or in the evening just before sunset. Both offer spectacular lighting and can be visually complementary to your subject. Overcast day, nature's Softbox, produces soft golden light, or a heavy blanket of cloud cover will both enrich the colors, and make for very smooth pleasing shadows. Shooting in direct sunlight gives you little to no control over your lighting conditions.

c. If you must use hot, hard, bright light, try to control the direction to your advantage. Putting the sun directly behind your subject isn't a good idea, unless you are trying to produce a silhouette. While looking in the direction of the sun will produce harsh lighting, and hard directional shadows, it may cause your subject to squint. You must also use caution, when shooting directly into the sun to remove all filters; otherwise, you may get a ghost image of the sun caused by direct light from the sun bouncing off the front element of the lens and back onto the filter. The best results can be achieved when you place the sun at your back, and have your subject look off camera, away from the sun. Of course, you

can always wait for a cloud to move in front of the sun, which usually creates a very bright yet contrasted look.

d. When shooting in the shade, there are no harsh shadows, only smooth milky shadows created by your subject's natural features. With proper exposure and white balance, this can produce amazing portraits.

3. Use Reflectors and Scrims to control the light as you would in a studio, and by controlling the lighting you can reduce the appearance of shadows on your subject. The time of day will determine your lighting and how best to use these tools to control the light. Shooting outdoor portraits can be challenging, as the light is constantly changing and moving. You can select the best reflector color for the effect you desire. The gold side of your reflector will create a golden effect, while the white color side produces a more neutral color that works essentially well as a fill light. You may want to use an assistant or a stand to hold the reflectors or scrims while you are shooting.

4. Watch for camera shake. It is always best to use a tripod and shutter release or consider using a flash. You can use an external flash, or flashes, in unison with reflectors to fill, bounce, and manipulate the light to create the ideal image. Integrating a flash, as a fill light, is a very effective way to remove unwanted shadows that may appear on the face or figure of your subject, in addition to creating a catch light in the subject's eyes. One crucial element to pay attention to when integrating flash is properly expose for both the background and your subject. In order to do this, remember that your camera's shutter speed affects the background (ambient light), while the flash is used to illuminate your subject. Focus on utilizing these two components in unison to produce optimal portraits.

5. To determine your correct exposure, use the camera's histogram and watch for any over exposure that will burn out the highlights. Determining the exposure and setting your custom White Balance is best done with an 18% gray card.

6. Use the correct lens. Most portrait photographers prefer to use a lens that is the equivalent of about 100mm; this narrows the background and gives a good perspective. It also allows you to be a good working distance from your subject. Using a smaller f/ number, large aperture opening, allows you to create the soft, delicate Bokeh,

blur the background, that many photographers desire in their portrait, and will aid in softening the skin as well. In order to capture your subject in proper perspective and be as flattering as possible, avoid using a wide-angle lens. It can create distortion in your subject. Many photographers prefer to use a Macro Lens as it generally offers higher quality.

7. Make your Subject Comfortable. Work to get as REAL and natural expression from your subject as possible. Choose Complementing Colors, for both the subject's clothing and background.

8. Using only one-focus point gives the photographer ultimate control. Always focus your subject's eyes, and the eye closest to the camera. The eyes are the windows of the soul, and should be the focal point of any good portrait. Not only are the eyes the most important part of a good portrait, but they must be the sharpest element on the face. This becomes more critical as you use a smaller f/ number, large aperture opening, producing a small Depth of Field. Keep the camera focused on the subject's eye, but keep your mind focused on the entire subject.

9. Many outdoor portrait photographers prefer to shoot in Manual Mode, using the Aperture to control the Depth of Field, the Shutter to control the background or ambient light, and the flash power to properly expose the subject. Use as low an ISO as possible to reduce noise, maintain better contrast and greatest dynamic range.

10. Shoot in RAW Format. RAW enables you to record the brightness highlights, with less noise and with the higher dynamic range. RAW allows you to make the greater adjustments while editing with your preferred processing software. Post processing in RAW format allows for multiple edits, and the ability to correct for dramatically under or over exposed images without having to drastically sacrifice quality. RAW also produces finer skin tones and colors.

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.

Photography vs. Digital Art

by Waldo Malan

Since the introduction of digital cameras (including smart devices) it seems that everyone has become a photographer overnight. After all, it is now very easy for anyone to pick up their mobile device and snap a quick picture to upload to various social media platforms. Add to that the plethora of apps that can transform even the most mediocre photo into something spectacular (or close to it). Real question then remains - where do photographers (I-take-photos-to-make-a-living) fit in? Also, can we establish the difference between a photograph and something that is more akin to digital art?

Personally, I believe that snapping a "quick picture" on Instagram, then processing it through one of the provided filters is closer to "digital art" than pure "photography." I realize that opinions will differ on this and we could surely have raging debates continuing into the next century!

In the "old days" photographers were easy to identify - they were the people with fancy cameras, rolls of film, and a darkroom to process everything and come up with stunning results. These days photographers still have fancy cameras (mostly), no film, and an array of software to help with the post-processing and printing. This leaves us with only one thing left to consider, and

that is the quality of the photograph. By this we look at things like composition, camera settings, processing and aesthetics. These aspects alone can serve as a good indicator between what is 'good' and what is 'bad.' (And yes, I am taking into consideration the very subjective approach to photography, that not all people share the same taste, and that not all people share the same opinion.)

This discussion will center around the post-processing of images. Can there be too much post-processing? At what point could one say, that the image ceases to be considered 'photography', and has morphed into 'digital art?' Purists would claim that the photograph that is printed should equal the photograph taken - no post-processing allowed. To the puritan, the art of photography lies in the ability to judge the setting/object, and then to skillfully set the camera to capture the optimum image, and have the sense to take a photograph (make an image) 100% in focus and clarity. There is another school of thought that would allow for only the bare minimum of post-processing, usually some color correction and sharpness added. For both these philosophies, the minute that color is over-saturated, or the image is manipulated in anything more than the basics, it ceases to be considered photography and moves into the realm of digital art. There is room for all opinions.

Jason Pryor writes, "There are

Can there be too much post-processing?

some photographers that consider Photoshop processing 'cheating'. But think about this. People were cropping, dodging, burning, color correcting, and creating multiple exposures in darkrooms long before the advent of Photoshop and digital photography. Photoshop just makes it easier and more accessible."¹

Opinions aside, perhaps we could all agree to a 'safe standard' on which to base our own thoughts on the matter. Also, keeping in mind that if you are using any kind of digital camera, you are essentially taking digital photographs! The issue is not to distinguish between a digital photo and digital art, but rather the finer nuances between what is considered pure photography.

Pryor believes any image can be post-processed using editing software, and if only elements that are currently in the photo is used, it remains a photograph. He compares this to cooking, where the chef can add or subtract ingredients, and the dish remains

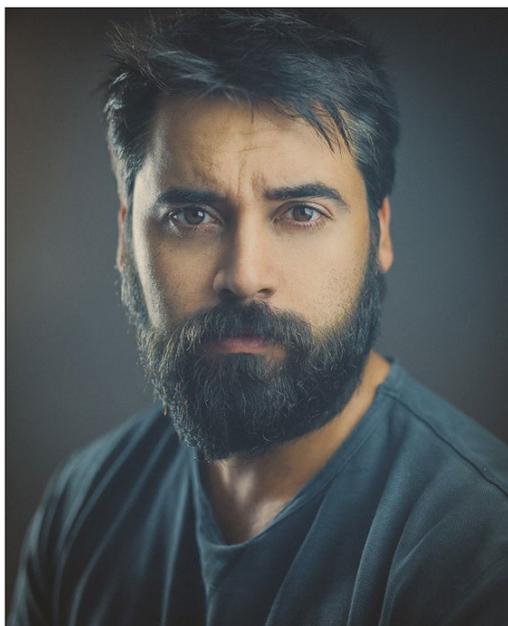
identifiable. For Pryor, an image transform into digital art only when something is added to the image that wasn't there in the original shot. A J Henderson agrees and says, "digital art is still generally considered a photograph if it is based on a photo and still uses mostly the imagery of the photo. It is not a documentary photograph, but that distinction is mostly made for photo journalism rather than photography as a whole."²

In line with Pryor and Henderson, Antti Karpinnen, a digital artist from Finland says, "a photograph changes into digital art when you take that photograph and turn it into something else completely."³ To illustrate his point of view, he compares three renditions of a portrait: (1) straight from the camera, (2) some processing in Lightroom, and (3) extensive processing.

¹ jasonpryorphotography.com/digital-photography-vs-digital-art-whats-the-difference/

² photo.stackexchange.com/questions/46707/when-does-photography-become-digital-art

³ anttikarpinen.com/2015/02/photography-vs-digital-art/



In his opinion the first two are considered photographs, while the final monochrome rendition is digital art.

In this discussion, we need to remember that both photography and what is considered as 'digital art', both are still **ART**. Ming Thein, in his article *The Line Between Art and Photography* wrote, "Perhaps the biggest struggle photography has faced historically as a medium is to be taken seriously as an art form. I'd say it's only in the last couple of decades that the results at auction have been able to hold their own against traditional art forms."⁴ Much has changed over the last couple of decades, and we can safely say that photography is a recognized art form!

Perhaps our definition now will focus on the difference between an unmanipulated or manipulated image? According to photo.net, an unmanipulated image can be defined as:

- a single uninterrupted exposure
- cropping to taste
- common adjustments to the entire image, e.g., color temperature, curves, sharpening,
- desaturation to black and white
- dust spots on sensor cloned out⁵

⁴ huffingtonpost.com/ming-thein/art-and-photography_b_4297646.html

⁵ photo.net/photodb/manipulation

The concern over manipulation, as Henderson pointed out, becomes intense when considering photojournalism (perhaps the 'purest' form of photography?). National Geographic, for example, is strict in their guidelines and asking photographers not to digitally enhance or alter their photos beyond the basics of realistic color balance and sharpness; their guidelines state, "We allow and encourage all types of photography. We love to see new photography and watch our users experiment with creative styles and techniques. We are device agnostic, happy to see images from full-frame DSLRs, film cameras, smartphones, and others. Our biggest ask is that the photos stay true to your personal vision and to what you saw. Please avoid heavy-handed processing. We want to see the world through your eyes, not through the excessive use of editing tools."⁶

Benjamin Cutler writes, " All photos are manipulated, simply because all photos are merely a piece of a larger picture, and by taking that piece out you lose the context they were taken in."⁷ Interestingly enough, Bryan Petersen writes on his blog, "it can be argued that every lens choice, every point of view, every 'creative exposure', every filter, to name a few from the list, are all guilty of 'altering' an image. As far as I am concerned, you can even add the mere act of framing the image in-camera as another example of altering an image!"⁸

⁶ yourshot.nationalgeographic.com/photo-guidelines/

⁷ photo.stackexchange.com/questions/46707/when-does-photography-become-digital-art

⁸ bryanfpeterson.blogspot.com/2010/06/every-photograph-is-lie-yet-within-that.html

It seems that we are no closer today than we were a year ago, to resolving the issue of where the border lies between 'pure photography' and 'digital art.' As mentioned previously, any processing moves an image into the digital art arena, while for some it would require more post-processing. The amount of processing 'allowed' will differ from photographer to photographer, and artist to artist.

The one thing all photographers agree on is integrity. We all share integrity as a photographers, and we also need to maintain integrity in the telling of a story with our work. We can easily alter the perception of a scene simply by choosing a different lens; in such a case we may be telling a false story, but keeping integrity through using light. However, when post-processing intensely, light (the skill and art in taking a photograph in the first place), as the prime medium, must make space for algorithms buried in the vaults of the software used. If unadmitted, we lose our integrity as a photographer. At the end of the day, the photographer remains the artist. The story that is told through the photograph is firstly interpreted through the eyes of the photographer, and if successful, it does not require to be defined "photograph" or "digital art." Therein lies the essence of photography.



Waldo Malan was born and raised in South Africa. His career has always been in creative and educational arenas, spanning from lecturing music at Wits University in Johannesburg, to music composition, multiple theatre productions, and playing piano for various bands. Photography was taken up in 2010 as a hobby and he continues passionately to this day. His current position is that of Creative Director for a global broadcast media company, and his responsibilities recently expanded to overseeing the opening of an office in the USA.

The Long Arm of the Eyedropper Tool in Photoshop

by Bob Brown



Did you know you could sample any color of anything inside and outside of your Photoshop workspace?

I'm going to go out on a limb and assume you are somewhat familiar with the **Eyedropper Tool** in Photoshop. That tool functions pretty much the same in any graphics program, depending on the task at hand. As a

matter of fact, I created this article in Adobe InDesign, which also has its own version of the Eyedropper Tool for color sampling.

So what exactly is the Eyedropper Tool? The

short answer is, it's a color sampler. So, when you select the Eyedropper Tool and hover it over various areas of your image, you simply click on a spot and the eyedropper captures that color and makes it your foreground color.



The image to the left shows default foreground color tool box, the large black square on top being the foreground color. You'll find it near the bottom of your various tools. The two smaller squares above swap the foreground color with the background color (X - key shortcut).

If you take your Eyedropper and click anywhere on your workspace image, the color will change to your selected color. The Eyedropper is referred to as a color sampler. So, if you select red, the foreground swatch changes to that color red.

On a side note, I keep all my tool bars along the right of my computer, which includes open programs, instead of the default left side. As a right-handed person, it makes no sense to constantly, and unnecessarily, drag my mouse pointer across my entire computer screen.

What if you want to sample a color which is not in the Photoshop workspace; but instead, you want to use a color outside of the Photoshop workspace? Can that be done? Yes! I'm going to use one of my awful downtown Bozeman, Montana images, which was never supposed to see the light of day, for my example image (Figure 1).



Figure 1



Let's do a simple quick color selection, as shown in Figure 2. Select the Eyedropper Tool and click somewhere in your image. A color wheel will surround the Eyedropper Tool. As you can see, I clicked on and selected one of the bricks. That color now becomes the foreground color, as shown with the red arrows.

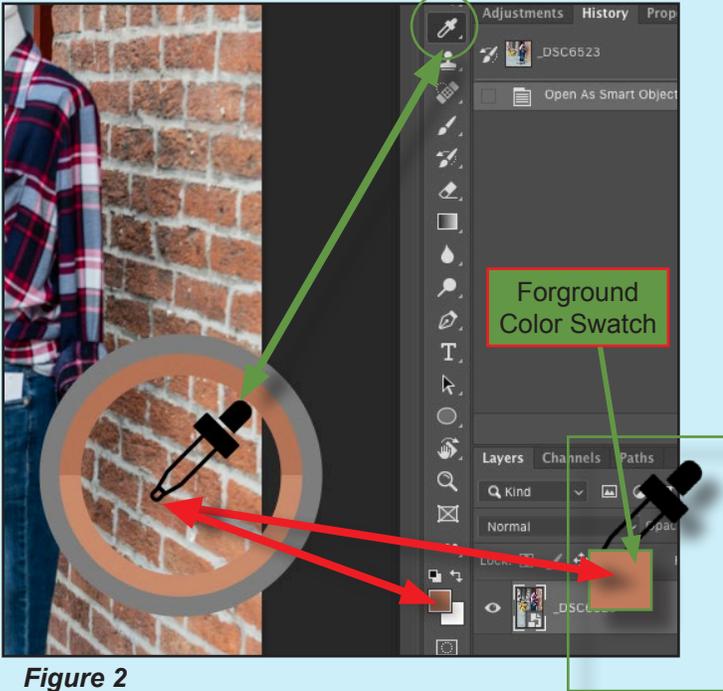


Figure 2

If you double click on the new foreground swatch, it opens the **Color Picker (Foreground Color)** dialog box (Figure 3). You can now see all of the color values, and the color code (#), for that color.

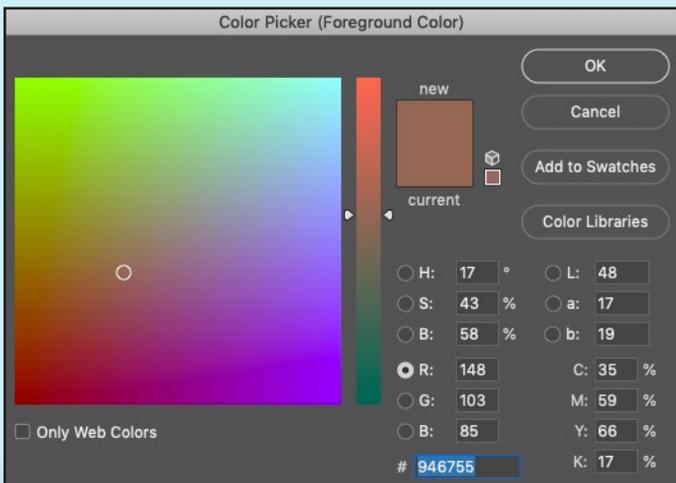


Figure 3

Now create a new blank layer and select your brush tool. Then paint your new color anywhere you want (Figure 4).

Obviously, you won't draw a line like I did. I just wanted to show the new color painted on a new layer. You can now blend that color somewhere in your image or use it to change an existing color or for whatever serves your purpose.



Figure 4

Here comes the really cool part, how to select any color from any location on your computer desktop. Photoshop has a lot of hidden-type features that you sometimes only learn about by chance. This is one of them, at least it was for me. Figure 5 is a screen capture of part of my desktop. You can see a portion of my Photoshop interface and my open Internet browser (Firefox). The browser shows the DPI-SIG photography club website homepage.

Select the Eyedropper Tool and click anywhere in your image, as I did in Figure 5. Do not unclick, if that's a word, your mouse. The color picker circle and eyedropper will then remain active. Your Foreground Color Swatch will change colors as you move around with the Eyedropper.

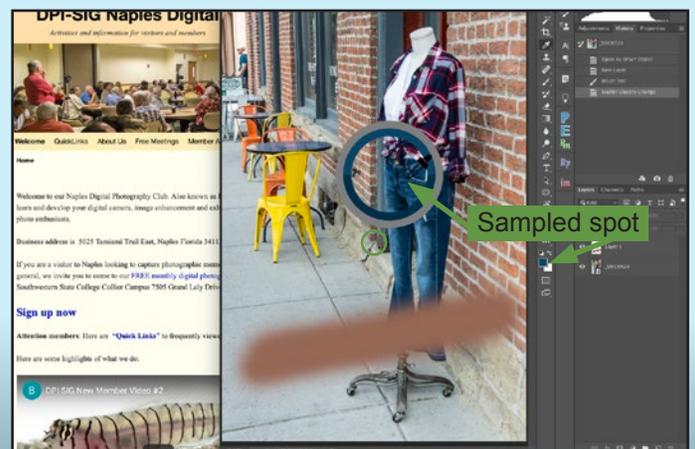


Figure 5



Figure 6 shows a lot more of my desktop. I moved my Eyedropper Tool further to the left where you can see where it sampled the yellow chair. Notice the foreground swatch also changed to yellow. Remember, do not un-click the mouse.

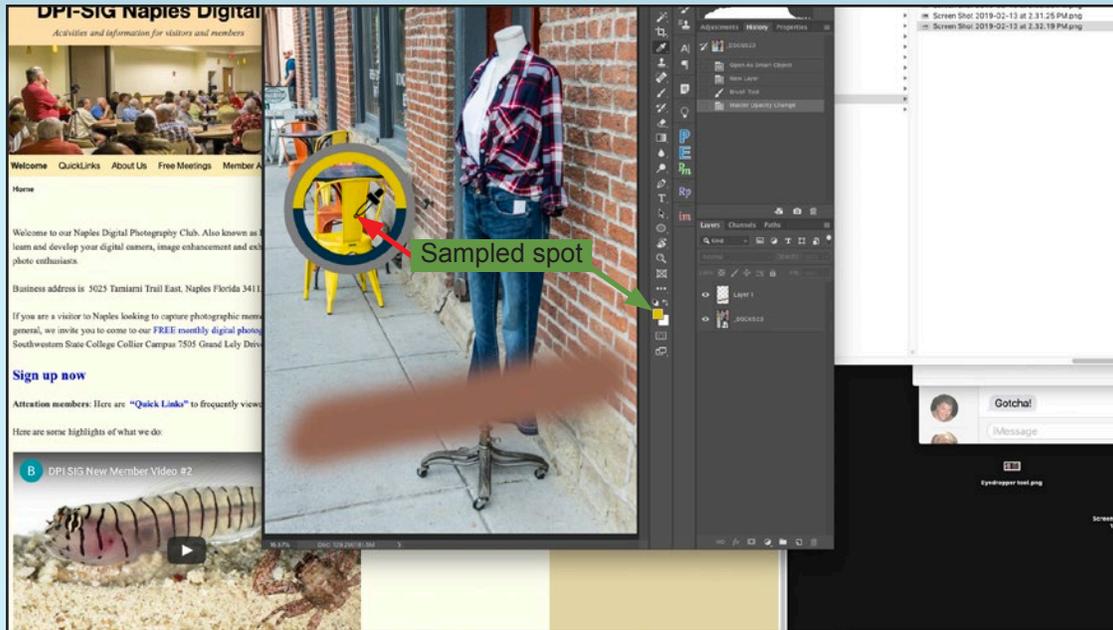


Figure 6

Here's where the long arm of the Eyedropper Tool shines. Because the Eyedropper Tool is still active, we can now hover outside of the Photoshop interface and onto any desktop location. The Foreground Swatch will also change colors as you hover around the desktop.

Figure 7 shows where I hovered onto DPI-SIG's home page header image. I stopped and sampled the red shirt of a club member, then un-clicked my left mouse button, at which point locked-in the sample and became the Foreground Swatch Color. Again, notice the sampled color was outside of the Photoshop workspace and inside of an Internet browser.

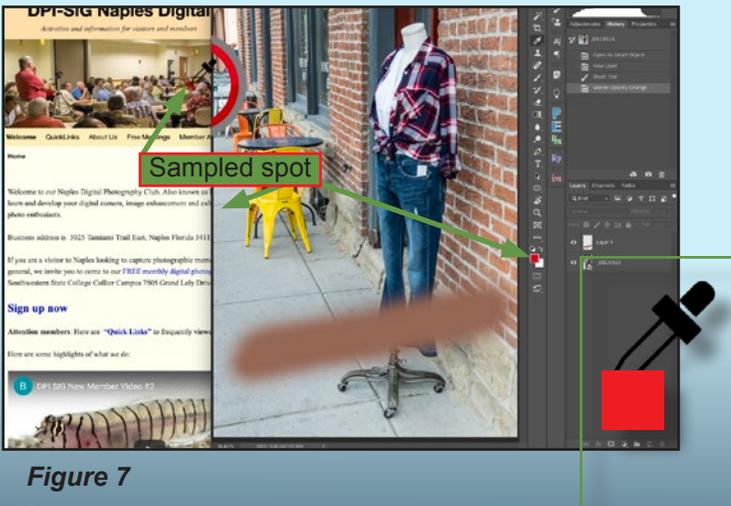


Figure 7

As you can see in Figure 8, our red color sample is now in the Color Picker (Foreground Color) and ready to use as needed.



Figure 8

For Figure 9, I selected my paint brush, created a new layer and painted the new red color above the original brick color.



Figure 9

And that's all there is to it! You will now be able to sample and use **any color anywhere** on your desktop to use for any project. If you want to save the color, just click on the **"Add To Swatches"** button (Figure 8) in the Color Picker (Foreground Color) dialogue box.

Travel Photography

by Gloria Stewart

My personal goal as I travel, is to explore new environments, experience different cultures and to increase my skills in the art of photography. Traveling to India, Africa, Germany, France, Italy, Scotland, Ireland, Canada, Alaska, Jamaica, and the continental United States has been really fun and hopefully more trips to come! I have experienced three different types of photo journeys. First, participating in photography workshops led by professional photographers;

second, is with a tour company, such as, a river cruise or cruise ship, bus or train trip; and third, is to plan your own trip. Each of these experiences/adventures have positives and negatives. Your travel experiences may be different, and you will need to decide how you want to practice your art of travel photography.

Photography workshops that are led by professional photographers can be a wonderful experience when looking to photograph particular locations like a safari in Africa, traveling to Iceland or photographing bears in Alaska. On a positive note,

the leaders have already scouted out the iconic locations but additionally you may experience some of the local hidden locations. This makes the adventure easier for you to just follow. The cost of a photography workshop is usually more expensive than other types of adventures. Photography



workshops usually provide transportation during the trip, but airfare and car rental are rarely included in the fee. The number of participants is often limited, which helps you get that photo! Workshops with professional photographers will provide instruction and assistance during the trip, but remember you will need to share them with other people that are on the trip. I would recommend that

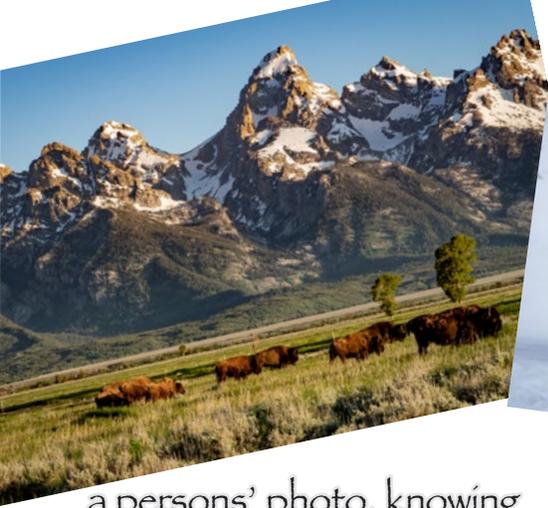


On an organized trip, such as a cruise line, train, or bus tour group, at each location you will have definite, fixed amount of time scheduled for any excursions. If you return late, they may have to leave you, and go to the next location. Once we almost had to leave two passengers during a river cruise! The cost of the tour is usually lower than a professional photographers workshop,

and there will not be help with your photography. The tour usually takes you to the iconic locations and provides local guides to help you understand the history and culture of the location. It is important if you are going to a country where you do not speak the language, to have local guides who are able to assist you with translations and customs. Items such as: tipping, how to ask permission to take

you review what previous participants have said about the organization of the trip, and how helpful were the instructors. What is the instructor's goal of providing the workshop, and is it an opportunity for the instructor to do their photography, or are they truly there to help you with your skills and art of photography?



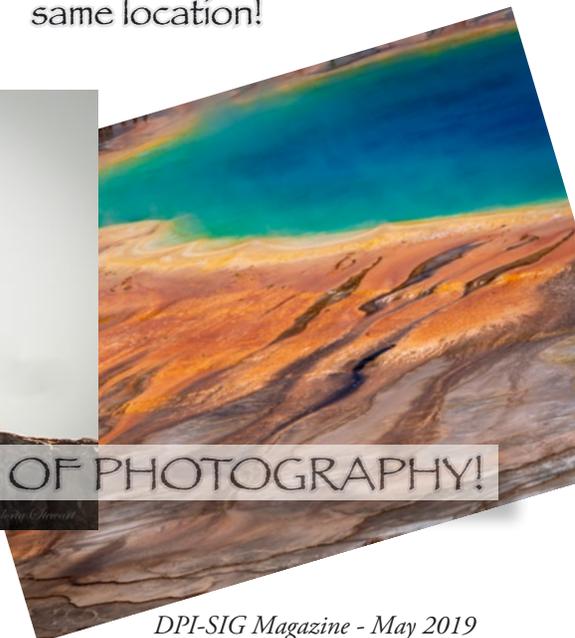


location on your journey. A few examples of expenses are entrance fees, local guide fees, transportation, lodging and food. Staying at a campground can be less expensive and depending on the location and usually people are very friendly! If you are traveling alone one thing to consider is safety, an example would be hiking, you should let someone know, such as a park ranger, tell them where you are hiking, and when you expect to return. Check in at the ranger station and get the latest information about the area is an important stop. The best advantage to a planing your own trip is that you determine the time you want to spend at each location, and you can usually change your itinerary at a moment notice. You get to decide, if you want to see a sunrise and a sunset at the same location!

a persons' photo, knowing when and if you can use a tripod and/or flash. Depending on the tour company the number of individuals varies: fifteen to forty-five for a van or bus trips, train trips with 80-90 people (the India photos were during a train trip), river cruises with 75-100 on board and larger cruise ships with 100's-1000's. The numbers result in more people on the site seeing excursions which results in greater difficulty of getting the photo that you would like, large numbers

of tourist and having to keep up with the group are a few of the challenges with organized trips!

The challenges of a planing your own photography trip is in the actual preparation and planning of the trip. You will decide the locations you want to visit, and if you have never been at the location prior to the trip you may not know the best spots, or there maybe something that is really interesting as you drive by to your next destination! It is best to research and identify locations and investigate the costs associated with each



HAPPY TRAVELS AND ENJOY YOUR ART OF PHOTOGRAPHY!



GALLERY



Lely Horses at Sunrise

by Robert Kenedi

Date: 1/19/19

Camera: Nikon Z7

Exposure: 1/8 @ f/11, ISO:100, Focal length: 36mm

Lens: Nikkor Z 24-70mm f/4 S



Flight of the Bumblebee
(left)

by Christina Sibicki

Date: 1/3/19

Camera: Nikon D7100

Exposure: 1/1250 @ f/4.0

ISO: 100

Focal length: 60mm

Lens: TAMRON SP

AF 60mm F2 Di II

Macro 1:1 G005N

Phalaenopsis
(right)
by Christina Sibicki

Date: 10/11/18

Camera: Nikon D7100

Exposure: 1/1000 @ f/2.4

ISO: 250

Focal length: 60mm

Lens: TAMRON SP AF 60mm

F2 Di II Macro 1:1 G005N



Celestial Wisdom
(right)
by Christina Sibicki

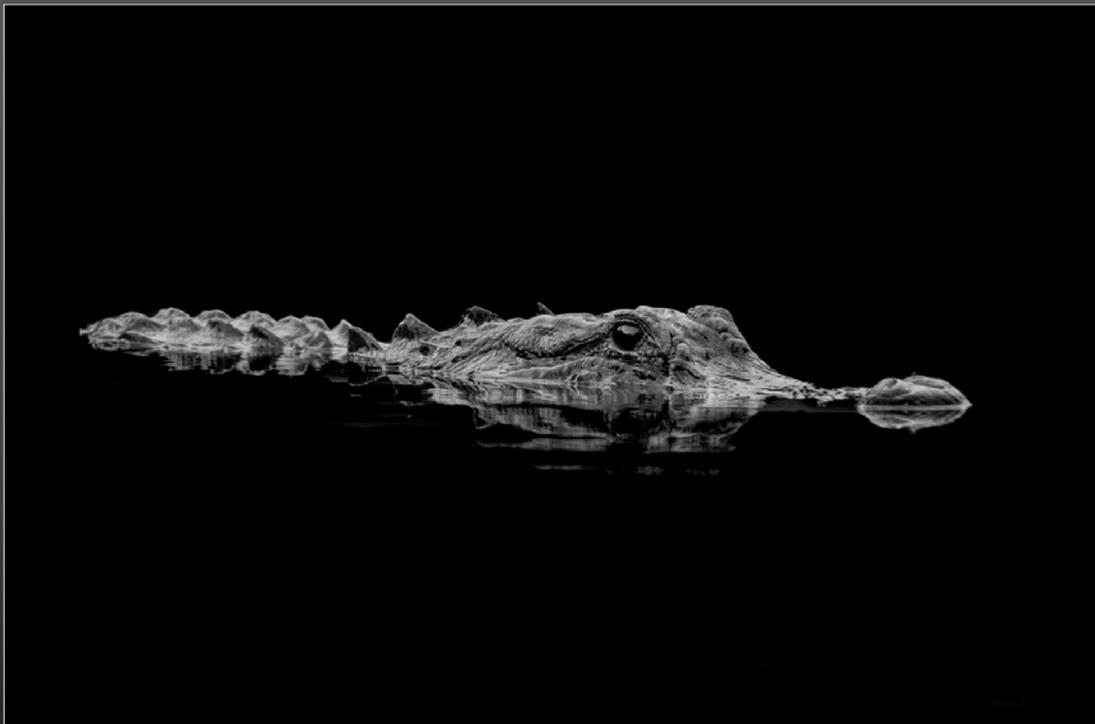
Date: 12/5/18
Camera: Nikon D7100
Exposure: 1/250 @ f/5.6
ISO: 800
Focal length: 300mm
Lens: 70-300mm f/4.5-5.6



Mystified
(left)

by Christina Sibicki

Date: 11/24/18
Camera: Nikon D7100
Exposure: 1/250 @ f/5.6
ISO: 320
Focal length: 220mm
Lens: 70-300mm f/4.5-5.6



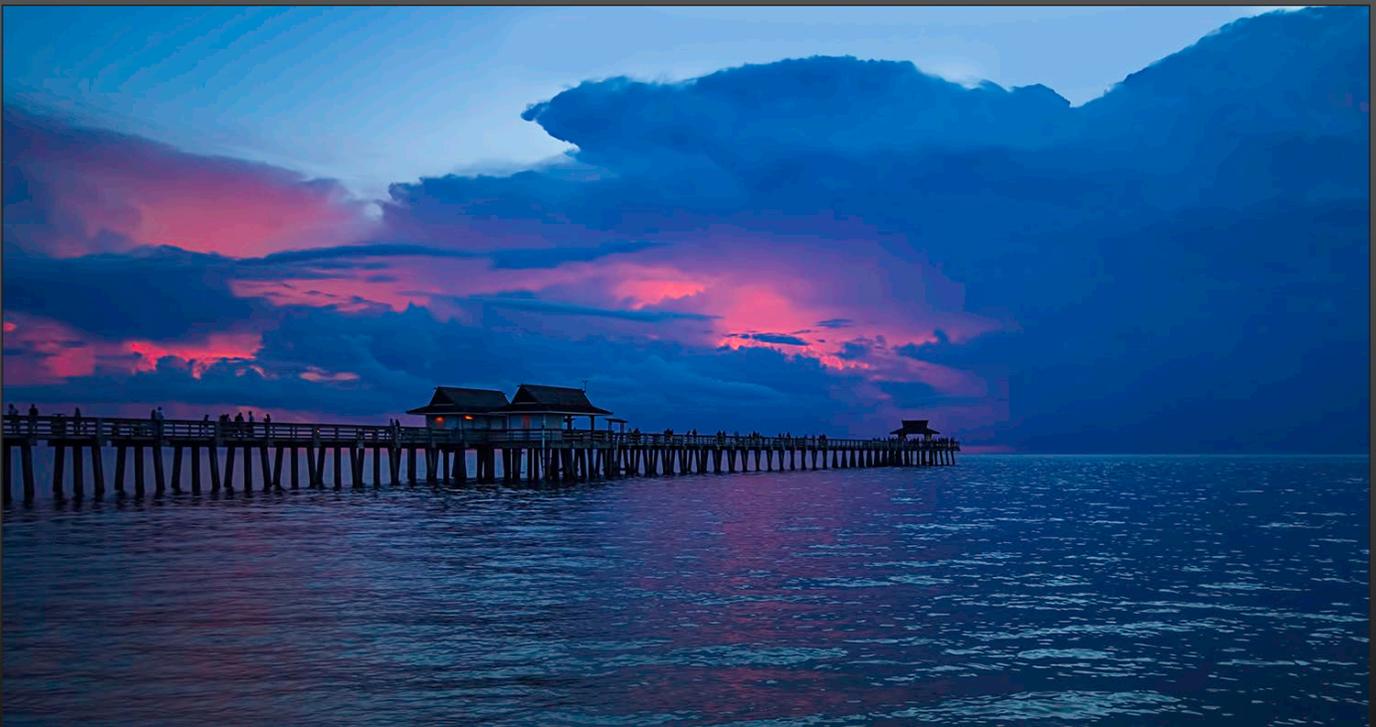


Colors in the Palouse (above) by Nancy Springer

Date: 6/7/18, Camera: Canon EOS 7D Mark II, Exposure: 1/125 @ f/9,
ISO: 400, Focal length: 400mm, Lens: EF 100-400mm f4.5-5.6L IS II USM

The Blue Hour (below) by Nancy Springer

Date: 9/5/18, Camera: Canon EOS 7D Mark II, Exposure: 1/60 @ f/5.6,
ISO: 800, Focal length: 18mm, Lens: 10-20mm



Don't Mess with Me
(right)
by Nancy Springer

Date: 11/23/14
Camera: Canon EOS 70D
Exposure: 1/2500 @ f/5.6
ISO: 320
Focal length: 400 mm
Lens: EF 100-400mm
f4.5-5.6L IS II USM



Delicate and Forceful
(left)
by Nancy Springer

Date: 6/16/18
Camera: Canon EOS 7D Mark II
Exposure: 1/2000 @ f/11
ISO: 800
Focal length: 20mm
Lens: 10-20mm

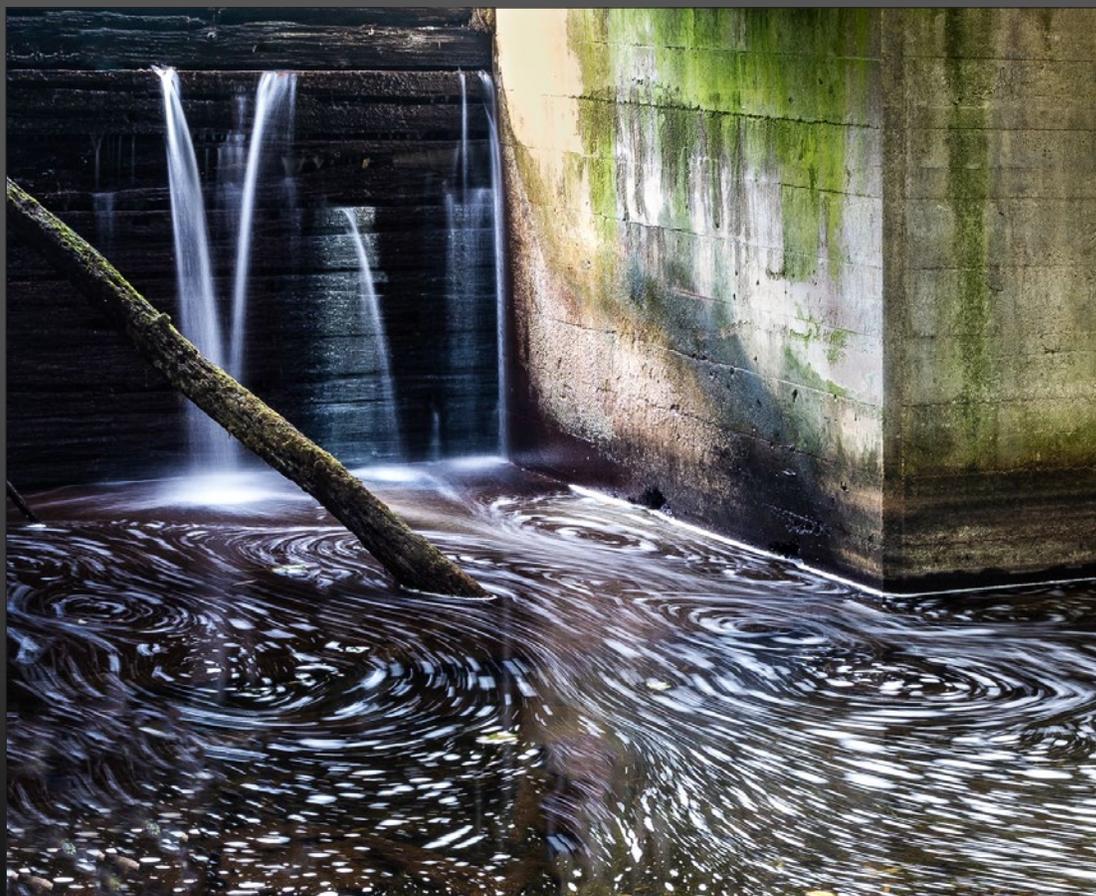


7-40 Train to Toronto Union

(above)

by Barry Shepherd

Date: 10/10/18, Camera: Olympus E-M1MarkII, Exposure: 1/90 @ f/6.7,
ISO: 400, Focal length: 40mm, Lens: Olympus M. 12-40mm f/2.8



Scottsdale Dam

(left)

by Barry Shepherd

Date: 9/4/18
Camera: Olympus
E-M1MarkII
Exposure: 8 sec. @ f/11
ISO: 64
Focal length: 21mm
Lens: Olympus M.
12-40mm f/2.8



Dusk at High Falls (above) by David Klein

Date: 1/12/19, Camera: Nikon D850, Exposure: 30 sec. @ f/14,
ISO: 640, Focal length: 24mm, Lens: 24-70mm f/2.8

Flash Freeze on Charlotte Pier (below) by David Klein

Date: 9/5/18, Camera: Canon EOS 7D Mark II, Exposure: 1/60 @ f/5.6,
ISO: 800, Focal length: 18mm, Lens: 10-20mm



Lone Lilly
(right)
by Shira Linden

Date: 2/12/18
Camera: Canon EOS Rebel T2i
Exposure: 1/1000 @ f/5
ISO: 400
Focal length: 105mm
Lens: Sigma 105mm
f/2.8 Macro EX



Mangrove Sunset
(left)
by Shira Linden

Date: 2/21/18
Camera: Canon EOS
Rebel T2i
Exposure: 1/250 @ f/5.6
ISO: 200
Focal length: 300mm
Lens: EF 75-300mm f/4-5.6

What's to Eat?
(right)
by Shira Linden

Date: 2/5/19
Camera: Canon EOS Rebel T2i
Exposure: 1/400 @ f/6.3
ISO: 160
Focal length: 210mm
Lens: EF 75-300mm f/4-5.6



Pretty in Pink
(left)
by Shira Linden

Date: 2/6/19
Camera: Canon EOS Rebel T2i
Exposure: 1/500 @ f/8
ISO: 800
Focal length: 300mm
Lens: EF 75-300mm f/4-5.6



Getting Some Air (above) by Richard Johnson

Date: 3/12/17, Camera: Nikon D750, Exposure: 1/4000 @ f/2.8,
ISO: 500, Focal length: 200mm, Lens: 70-200mm f/2.8

On Fire (below) by Richard Johnson

Date: 4/21/18, Camera: Nikon D750, Exposure: 1/160 @ f/22,
ISO: 400, Focal length: 200mm, Lens: 70-200mm f/2.8





Tight Corner (above) by Richard Johnson

Date: 11/4/17, Camera: Nikon D750, Exposure: 1/800 @ f/7.1,
ISO: 200, Focal length: 200mm, Lens: 70-200mm f/2.8

Heading to the Finish (below) by Richard Johnson

Date: 1/26/13, Camera: Nikon D7000, Exposure: 1/100 @ f/8,
ISO: 200, Focal length: 200mm, Lens: 18-200mm f/3.5-5.6



A Double Surprise
(right)
by Steve Allen

Date: 4/11/16
Camera: Canon EOS 7D Mark II
Exposure: 1/4000 @ f/8
ISO: 800
Focal length: 400mm
Lens: EF 100-400mm
f/4.5-5.6L IS II USM



Peaceful Quiet
(left)
by Steve Allen

Date: 2/10/18
Camera: Canon EOS 5D Mark IV
Exposure: 1/1600 @ f/5.6
ISO: 2000
Focal length: 700mm
Lens: EF 500mm f/4L IS II USM
+1.4xIII

Grace and Beauty
(right)
by Steve Allen

Date: 2/10/18
Camera: Canon EOS 5D
Mark IV
Exposure: 1/1600 @ f/5.6
ISO: 1600
Focal length: 700mm
Lens: EF 500mm f/4L IS II
USM +1.4xIII



Galapagos Sunset
(below)
by Steve Allen

Date: 11/16/18
Camera: Canon EOS 5D
Mark IV
Exposure: 1/1250 @ f/10
ISO: 2000
Focal length: 35mm
Lens: EF24-105mm
f/4L IS II USM





Upside Down (above) by James Mayo

Date: 1/21/19, Camera: Canon EOS 70D, Exposure: 1/100 @ f/11,
ISO: 400, Focal length: 200mm, Lens: Tamron 18-400mm f/3.5-6.3 Di II VC HLD B028

Three Legged Horse (below) by James Mayo

Date: 1/20/19, Camera: Canon EOS 70D, Exposure: 1/640 @ f/14,
ISO: 400, Focal length: 77mm, Lens: Tamron 18-400mm f/3.5-6.3 Di II VC HLD B028





Buckeroo (above) by James Mayo

Date: 1/20/19, Camera: Canon EOS 70D, Exposure: 1/100 @ f/16,
ISO: 400, Focal length: 60mm, Lens: Tamron 18-400mm f/3.5-6.3 Di II VC HLD B028

Takedown (below) by James Mayo

Date: 1/20/19, Camera: Canon EOS 70D Exposure: 1/1250 @ f/14,
ISO: 400, Focal length: 118mm, Lens: Tamron 18-400mm f/3.5-6.3 Di II VC HLD B028





Reflection of the Taj Mahal

(left)

by Gloria Stewart

Date: 10/2/18

Camera: Sony ILCE-7RM3

Exposure: 1/800 @ f/11

ISO: 400

Focal length: 28mm

Lens: FE 24-240mm f/3.5-6.3 OSS



Laundry Day

(right)

by Gloria Stewart

Date: 9/28/18

Camera: Sony ILCE-7RM3

Exposure: 1/125 @ f/9

ISO: 3200

Focal length: 141mm

Lens: FE 24-240mm f/3.5-6.3 OSS



Please (above) by Gloria Stewart

Date: 9/25/18, Camera: Sony ILCE-7RM3, Exposure: 1/200 @ f/11, ISO: 640, Focal length: 160mm, Lens: FE 24-240mm f/3.5-6.3 OSS

Watching the Sunset (below) by Gloria Stewart

Date: 9/28/18, Camera: Sony ILCE-7RM3, Exposure: 1/320 @ f/8, ISO: 50, Focal length: 240mm, Lens: FE 24-240mm f/3.5-6.3 OSS





Cheeseburgers in Paridise
(left)

by Terry Stoa

Date: 2/18/19

Camera: Panasonic DMC-GX8

Exposure: 1/200 @ f/9

ISO: 400

Focal length: 20mm

Lens: LUMIX G 20/f1.7 II

Beach Balls
(right)

by Terry Stoa

Date: 2/12/19

Camera: Panasonic DMC-GX8

Exposure: 1/60 @ f/14

ISO: 400

Focal length: 20mm

Lens: LUMIX G 20/f1.7 II





Tasting Another Day (above)

by Terry Stoa

Date: 2/20/19, Camera: Canon EOS 5D Mark III, Exposure: 1/125 @ f/8,
ISO: 400, Focal length: 50mm, Lens: EF 24-105 f/4L IS USM

Nearing Day's End (below)

by Terry Stoa

Date: 1/19/19, Camera: Canon EOS 5D Mark III, Exposure: 1/400 @ f/20,
ISO: 800, Focal length: 28mm, Lens: EF 24-105 f/4L IS USM



Fountain Garden
Harbor Springs, MI
(right)
by Ed Cohen

Date: 7/31/16
Camera: Nikon D800
Exposure: 1/640 @ f/9
ISO: 400
Focal length: 28mm
Lens: 28-300mm f/3.5-5.6



Mom And Pop Pelis
(below)
by Ed Cohen

Date: 3/21/13, Camera: Nikon D800, Exposure: 1/1250 @ f/11,
ISO: 500, Focal length: 250mm, Lens: 28-300mm f/3.5-5.6



Monet's Bridge Garden
(right)
by Ed Cohen

Date: 9/11/12
Camera: Nikon D800
Exposure: 1/40 @ f/8
ISO: 400
Focal length: 45mm
Lens: 28-300mm f/3.5-5.6



Gondolas at Grand Canal
(below)
by Ed Cohen

Date: 9/19/08, Camera: Nikon D100, Exposure: 1/6 @ f/10,
Focal length: 29mm





Broadway Glitz (below) by Patrick Liebergen

Date: 11/20/18, Camera: Canon EOS 6D, Exposure: 1/30 @ f/6.3,
Focal length: 24mm, ISO: 320 Lens: 24-70mm

Dinner in Manhattan (below) by Patrick Liebergen

Date: 11/20/18, Camera: Canon EOS 6D, Exposure: 1/80 @ f/6.3,
Focal length: 51mm, ISO: 320 Lens: 24-70mm





Les Facades
Venice
(left)
by Art David

Camera: Nikon D70S
Exposure: 1/15 @ f/13
ISO: 200
Focal length: 24mm
Lens: 18-70mm

Les Facades
London
(right)
by Art David

Camera: Nikon D800
Exposure: 1/400 @ f/10
ISO: 1100
Lens: 28-300mm





**Les Facades
Apartment**
(left)
by Art David

Camera: Nikon D7000
Exposure: 1/350 @ f/10
ISO: 200

**Les Facades
Hotel**
(right)
by Art David

Camera: Nikon D7000
Exposure: 1/350@ f/10
ISO: 200
Focal length: 85mm





Great Nebulae in Orion (above) by Chuck Dryer

Date: 3/12/19, Camera: Canon EOS 6D Mark II, Exposure: 30 sec. x 30 exposures @ f/6.3, ISO: 2500, Focal length: 600mm, Lens: TAMRON SP 150-600mm F/5-6.3 Di VC USD G2 A022

Marco Morning (below) by Chuck Dryer

Date: 3/1/19, Camera: Canon EOS 6D Mark II, Exposure: 4 seconds, ISO: 320





Milky Way south of Caxambas (above) by Chuck Dryer
Date:3/8/19, Camera: Canon EOS 6D Mark II, Exposure: 220 seconds
ISO: 800

Pilings to Paradise (below) by Chuck Dryer
Date:2/4/19, Camera: Canon EOS 6D Mark II, Exposure: 1/50 @ f/4,
ISO: 100, Focal length: 24mm, Lens: EF 24-105mm f/4L IS USM





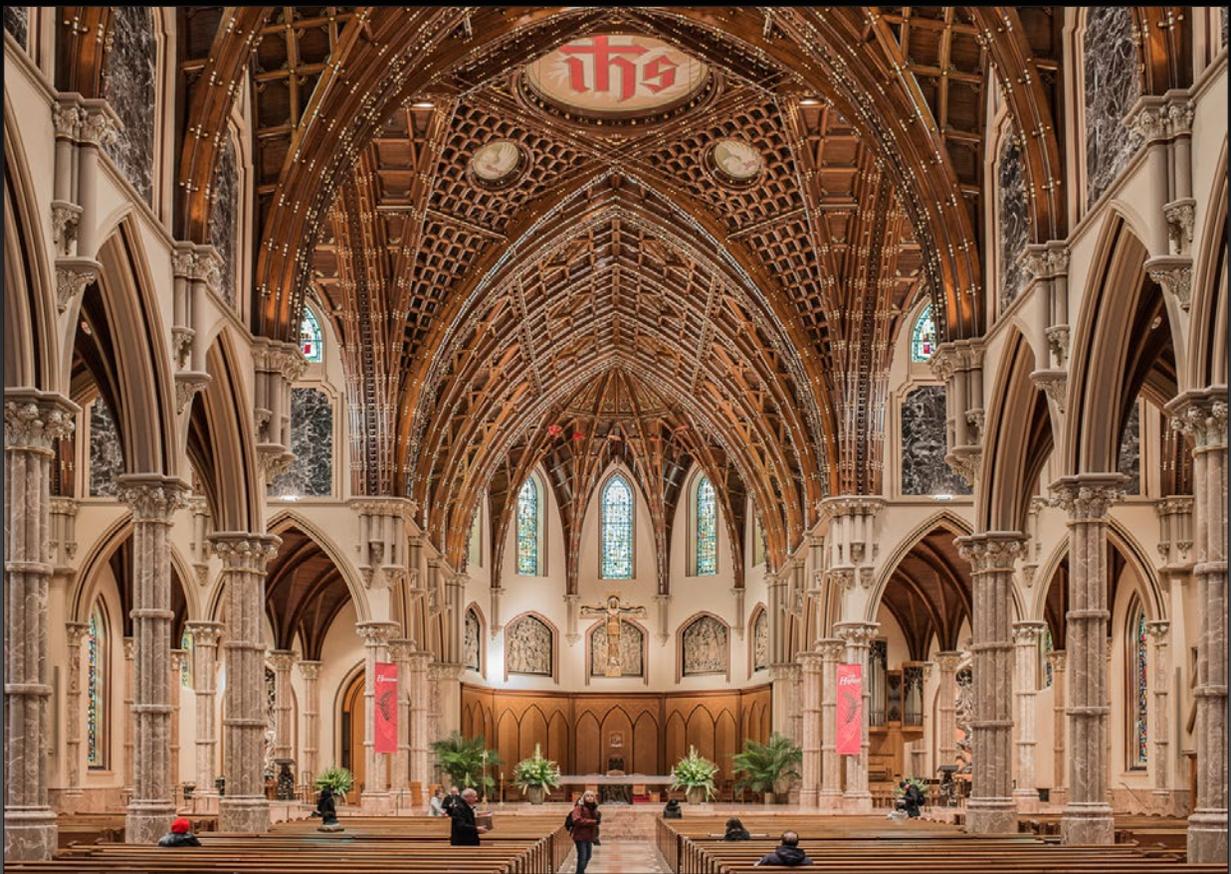
Boredom (above), by Bob Brown

Date: 3/23/13, Camera: Nikon D800, Exposure: 1/125 @ f/8, ISO: 6400
Focal length: 35mm, Lens: 35mm f/1.4

Wyoming Iconic Barn (below) by Bob Brown

Date: 6/21/15, Camera: iPhone 5s, Exposure: 1/3200 @ f/2.2, ISO: 32
Focal length: 4.15mm, Lens: 5s back camera 4.15mm f/2.2





Downtown Chicago Church (above), by Bob Brown

Date: 3/24/13, Camera: Nikon D800, Exposure: 1/60 @ f/4, ISO: 4000
Focal length: 35mm, Lens: 35mm f/1.4

The Egg (below) by Bob Brown

Date: 3/23/13, Camera: Nikon D800, Exposure: 1/125 @ f/8, ISO: 100
Focal length: 35mm, Lens: 35mm f/1.4





Plisse
(left)
by Hilda Champion

Date: 8/29/18
Camera: Sony ILCE-7RM2
Exposure: 1/90 @ f/9.5
ISO: 500
Focal length: 42mm
Lens: 24-70mm F2.8-2.8G



Pinhole
(right)
by Hilda Champion

Date: 8/29/18
Camera: Sony ILCE-7RM2
Exposure: 1/90 @ f/9.5
ISO: 500
Focal length: 27mm
Lens: 24-70mm F2.8-2.8G

Spiral
(right)

by Hilda Champion

Date: 8/29/18

Camera: Sony ILCE-7RM2

Exposure: 1/200 @ f/6.7

ISO: 500

Focal length: 24mm

Lens: 24-70mm F2.8-2.8G



Upward
(left)

by Hilda Champion

Date: 8/29/18

Camera: Sony ILCE-7RM2

Exposure: 1/90 @ f/5.6

ISO: 500

Focal length: 24mm

Lens: 24-70mm F2.8-2.8G



The Eyes Have It (above) by Jim Robellard

Date: 2/1/19, Camera: Canon EOS 5D Mark IV, Exposure: 1/2000 @ f/7.1, ISO: 400, Focal length: 600mm, , Lens: 150-600mm f/5-6.3 DG OS HSM Sports 014

Taking a Bath (below) by Jim Robellard

Date: 2/25/19, Camera: Canon EOS 5D Mark IV, Exposure: 1/2000@ f/5.6, ISO: 800, Focal length: 150mm, Lens: 150-600mm f/5-6.3 DG OS HSM Sports 014





Supervising Baby (above) by Jim Robellard

Date: 2/20/19, Camera: Canon EOS 7D Mark II, Exposure: 1/1250 @ f/9,
ISO: 320, Focal length: 840mm, , Lens: 150-600mm f/5-6.3 DG OS HSM Sports 014

Feeding Time (below) by Jim Robellard

Date: 2/1/19, Camera: Canon EOS 7D Mark II, Exposure: 1/1600 @ f/8,
ISO: 400, Focal length: 389mm, Lens: 150-600mm f/5-6.3 DG OS HSM Sports 014





Strolling through Stuttgart

Stuttgart, Germany

(above)

by Sonny Saunders

Date: 9/18/18

Camera: Canon EOS 5D Mark III

Exposure: 1/200 @ f/10

ISO: 100

Focal length: 32mm

Lens: EF 24-105mm f/4L IS USM



End of an Era

Prague, Czech Republic

(left)

by Sonny Saunders

Date: 9/19/18

Camera: Canon EOS 5D Mark III

Exposure: 1/100 @ f/7.1

ISO: 400

Focal length: 24mm

Lens: EF 24-105mm f/4L IS USM



Just want a Drink

Stuttgart, Germany
(left)

by Sonny Saunders

Date: 9/18/18

Camera: Canon EOS 5D Mark III

Exposure: 1/800 @ f/11

ISO: 4000

Focal length: 105mm

Lens: EF 24-105mm f/4L IS USM

Raring to Go

Vienna Austria
(right)

by Sonny Saunders

Date: 9/23/18

Camera: Canon EOS 5D Mark III

Exposure: 1/125 @ f/8

ISO: 100

Focal length: 40mm

Lens: EF 24-105mm f/4L IS USM





City Train
(left)
Czech Republic, Prague
by Betty Saunders

Camera: Canon Power Shot SX60HS
Exposure: 1/125 @ f/4
ISO: 100
Lens: 3.8 – 247mm



Charles Bridge, Vitava River
(right)
Czech Republic, Prague
by Betty Saunders

Camera: Canon EOS Rebel T6s
Exposure: 1/125 @ f/4
ISO: 100
Lens: 3.8 – 247mm



Dancing House
(left)
Czech Republic, Prague
by Betty Saunders

Camera: Canon Power Shot SX60HS
Exposure: 1/1800 @ f/4
ISO: 100
Lens: 3.8 – 247mm

Touring Car
(right)
Czech Republic, Prague
by Betty Saunders

Camera: Canon Power Shot SX60H
Exposure: 1/125 @ f/4
ISO: 100
Lens: 3.8 – 247mm





Tobacco Harvesting
(left)
by Dotty Danforth

Date: 2/11/19
Camera: Nikon D5500
Exposure: 1/1600 @ f/4
ISO: 200
Focal length: 40mm
Lens: 16.0-80.0mm f/2.8-4.0



Leaves to the Drying Barn
(right)
by Dotty Danforth

Date: 2/11/19
Camera: Nikon D5500
Exposure: 1/1250 @ f/4.5
ISO: 400
Focal length: 16mm
Lens: 16.0-80.0mm f/2.8-4.0



Cuban Street Performer
(right)
by Dotty Danforth

Date: 2/9/19
Camera: Nikon D5500
Exposure: 1/20 @ f/11
ISO: 200
Focal length: 38mm
Lens: 16.0-80.0mm f/2.8-4.0



Cobblestones and Cars
(above)
by Dotty Danforth

Date: 2/14/19
Camera: Nikon D5500
Exposure: 1/1250 @ f/5.6
ISO: 400
Focal length: 27mm
Lens: 16.0-80.0mm f/2.8-4.0

Heron Pigtail
(below)
by Ken O'Renck

Date:7/28/17
Camera: Canon EOS
5D Mark III
Exposure: 1/2500 @ f/5.6
ISO: 1600
Focal length: 400mm
Lens: EF 100-400mm
f/4.5- 5.6 IS II USM
USM



Balancing Act
(right)
by Ken O'Renck

Date:2/2/19
Camera: Sony ILCE-7M3
Exposure: 1/125 @ f/22
ISO: 250
Focal length: 40mm
Lens: EF 17-40/4L USM





Ibis Sunset (above) by Ken O'Renick

Date: 2/9/19, Camera: Sony ILCE-7M3, Exposure: 1/640 @ f/32,
ISO: 25600, Focal length: 120mm, , Lens: EF 100-400mm f4.5-5.6L IS II USM

Solitary Stork (below) by Ken O'Renick

Date: 2/9/19, Camera: Sony ILCE-7M3, Exposure: 1/320 @ f/4.5,
ISO: 12800, Focal length: 153mm, Lens: EF 100-400mm f4.5-5.6L IS II USM



Ascetic Discipline
(right)
by Phil Wheat

Date: 1/8/19
Camera: Canon EOS 7D Mark II
Exposure: 1/1250@ f/4.5
ISO: 125
Focal length: 600mm
Lens: EF 600mm f/4L IS III USM



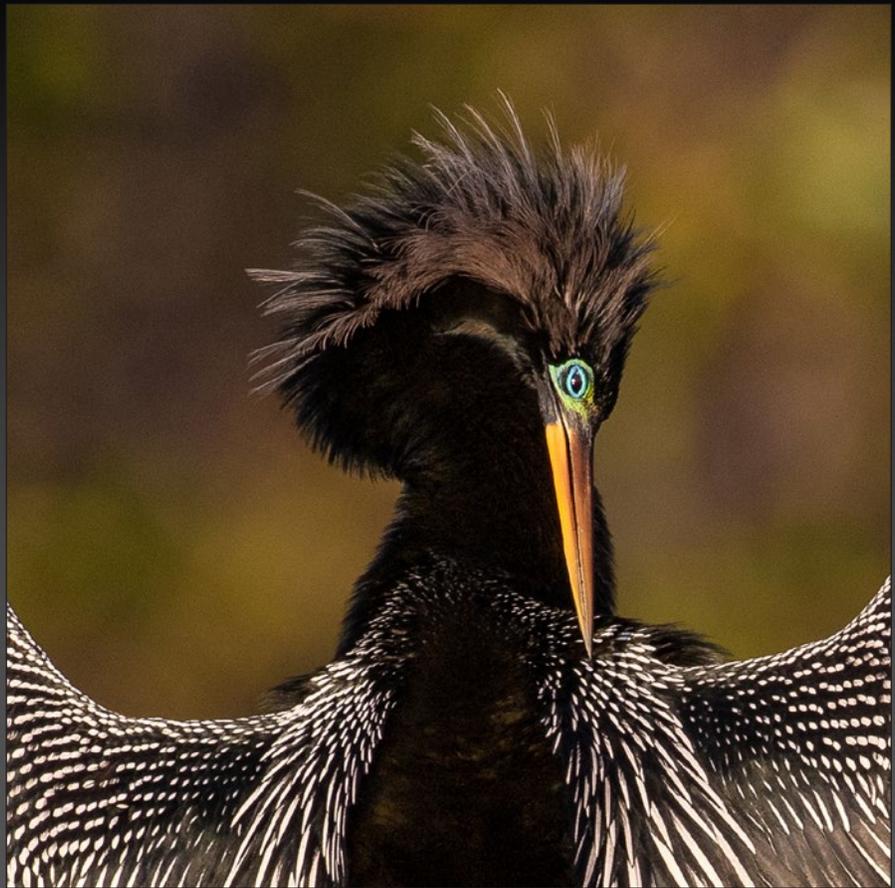
Contemplation
(left)
by Phil Wheat

Date: 1/8/19
Camera: Canon EOS 7D Mark II
Exposure: 1/1250 @ f/4.5
ISO: 125
Focal length: 600mm
Lens: EF 600mm f/4L IS III USM



Avian Elegance
(right)
by Phil Wheat

Date: 1/16/19
Camera: Canon EOS 7D Mark II
Exposure: 1/1000 @ f/6.3
ISO: 320
Focal length: 600mm
Lens: EF 600mm f/4L IS III USM



Paradigm
(left)
by Phil Wheat

Date: 1/8/19
Camera: Canon EOS 7D Mark II
Exposure: 1/1250 @ f/4.5
ISO: 200
Focal length: 600mm
Lens: EF 600mm f/4L IS III USM

That's all my Land
(right)
by Robert Kenedi



The Lure of the Pacific
(below)
by Robert Kenedi





Eclipse! Beach Ball in the Sky
by Robert Kenedi

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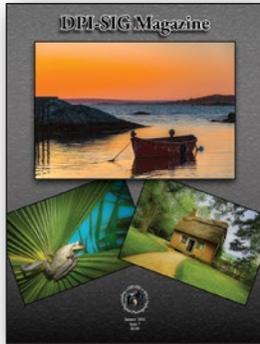
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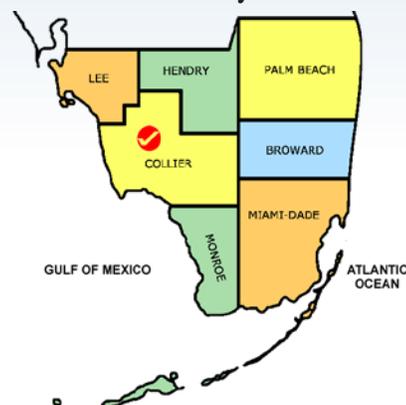
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*Free downloadable copies of all of our digital magazine issues are at the DPI-SIG website, dpi-sig.org.

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

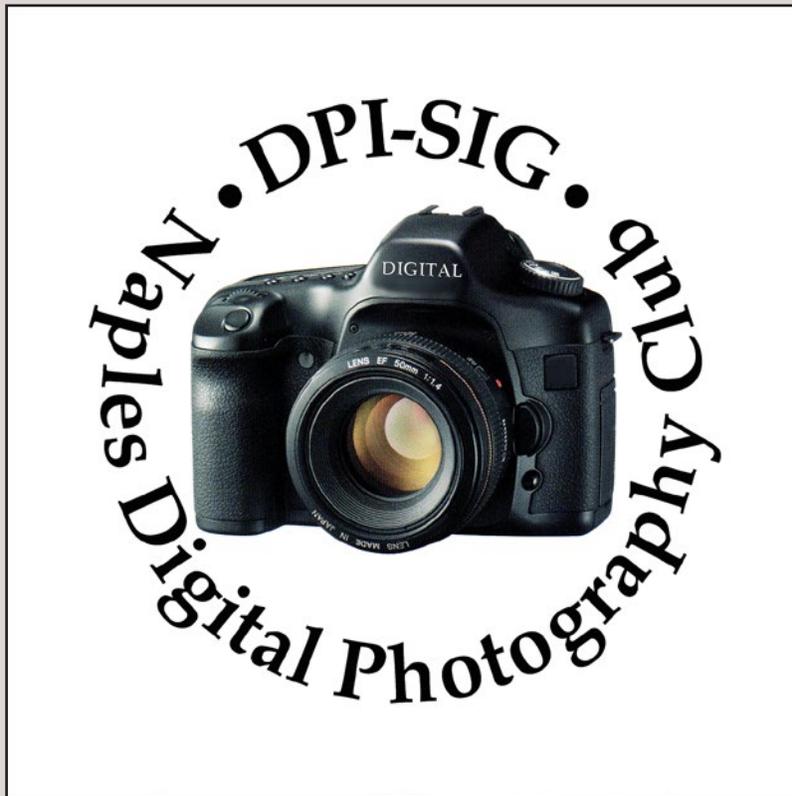
SUBMISSION INFORMATION

- **Release Dates:** January 1st, May 1st and September 1st
- **Article and Gallery Images:** Submissions must be **1500 pixels** on the **long side** at 72 dpi.
- **Gallery Images:** Include your name, location taken (optional), a brief blurb about the photo (optional) and metadata. When you export your image(s), just select the check-box to include your metadata. I can then grab it for you.
- **Articles:** Refer to previous issues for samples and the link below for complete guidelines. (First time submitters must include at least an **800 x 800 pixel** headshot.)

Links page for detailed guidelines information below:

<http://dpi-sig.org/dpi-sig-magazine/>

DPI-SIG Magazine -May 2019



Naples Digital Photography Club, Inc.