

# DPI-SIG Magazine





Come on in; we left the door open! This issue is filled with creativity and inspiration, hopefully it finds its way to you.

There are a few local areas, that may spark interest for photographers. The Shy Wolf Sanctuary and The Dome Homes, are a great way to explore Collier County. Also, a quick summary, of a presentation from one of our own workshops. *I included information for two different clubs, that are mentioned in articles. For more information on clubs, check our website <http://dpi-sig.org>. To members, look for e-mails from individual clubs.* Marion Faria was kind enough to share a special place that she recently visited and has some wonderful advice for neophyte landscape photographers. Sonny's Top Ten, will hone your skills for portrait photography. Take a tour of Abandoned America, an artistic look at what is left behind. A special part one of two, from Robert Kenedi on local adjustments, speaks to the theory of how we as artists transform and shape our pictures.

I hope everyone has enjoyed their summer, and to those of you who have traveled for photography, have a fascinating photography story, or technical advice, I encourage you to write an article; tell us all about it! *Remember, this magazine is only possible with your participation.* I am continually impressed by the excellence of this group, and I look forward to working with more of you in the future.

“Look and think before opening the shutter. The heart and mind are the true lens of the camera.”

— Yousuf Karsh

## 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. Also, there are links within articles, such as Robert Kenedi's article, to help you navigate with ease, back and forth, as you please. I have made the type larger for the articles in this issue; I hope that this makes it easier for everyone to view on their preferred devices.

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](mailto:astonedpisigeditor@gmail.com). DPI-SIG Members and non Members are all welcome to submit articles. Gallery image submissions are exclusive to DPI-SIG Members.

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

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  
[dpi-editor@naples.net](mailto:dpi-editor@naples.net)

# Who We Are

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

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

## DPI-SIG of Naples

FCCC

Members of Florida Camera Club Council

FCCC website: [f3c.org](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).




## Contact Us

### Meeting location:

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

Email: [dpi-sig@naples.net](mailto:dpi-sig@naples.net)

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 blue digital camera with the text "DPI-SIG of Naples Digital Photography Club" curved 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 15-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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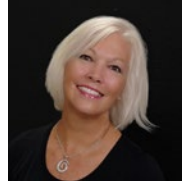
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# WHITE POCKET

BY MARION FARIA



Have you ever seen a photograph of a place that was so amazing that you knew there would be a moment in your life when you would have to visit that area? This has happened to me a few times in the past ten or fifteen years, and I know that like me, you have seen an image and said, “I need to go there and see it myself.” This article is about a place I had to see, and it is called White Pocket.



I often peruse images on 500px's website. There are some amazing places and photographers worth following. It was during one of these searches, that I saw an image that blew me away. It was located in Arizona, and called White Pocket; but the problem with that area is difficulty of access. A four wheel drive is necessary, sand is deep on the road and it is about a two hour rough drive into the desert, passing Vermillion Cliffs National Monument on the way.

In May, I had the opportunity to camp at White Pocket for a couple of nights. Some friends and I hired an outfitter, who provided everything we needed for the three days in the desert.

The area is not large, but is a sandstone plateau stretching above the desert below. In unique areas like this, it is important to initially walk around to get a feel for the place. The first afternoon was spent exploring, searching for possible images. It is very hot, so

proper hydration is important. There are other photographers, but not too many. After walking around awhile, I found a few areas that appealed to me visually. I made a plan to photograph them early in the morning, with softer, lower light. Even at midday, when there are clouds, it is possible to get good images. However, I was going to try to concentrate on sunrise and sunset; also, some night shots with the Milky Way.



By scouting an area, you can decide which lenses will work best. I felt the Canon 11-24mm f/4, 16-35mm f/4 and 24-105mm f/4 on my Canon 5D Mark IV would be just what I needed. A little tip to landscape photographers, remember that *you don't need an f/2.8 lens to do landscape*; f/4 works just fine so don't spend extra money on a lens. However, if you are going to use the same lens for astrophotography, then I recommend getting the f/2.8.

Early the first morning, after a rough night of trying to sleep in a bag on the ground, I was geared up with my camera, lenses and a tripod, climbing up into the plateau. The terrain is like nothing I have ever encountered before. It looks like melted rock in some places. Others, have paved octagonal shaped rock. It is a visual feast for the eyes, but not easy to compose.

If there is one piece of advice to give to neophyte landscape photographers it is this: Take your time, look around until you feel something special is in front of your lens... don't shoot aimlessly. If you feel something beautiful is in front of you, yet you can't seem to get it right, change lenses or position. Think about the light at different times of the day, try earlier or later to make it work. Sometimes, at night is the best time to get the shot.





## ABOUT MARION FARIA

Marion Faria is a quirky and passionate landscape photographer who concentrates primarily, but not exclusively on landscape photography. “Actually, I will photograph anything that interests me.” Marion was published in NANPA “Expressions” magazine, HAS won many photography awards, been a photography mentor at PSRI, Bing Image of the Day, Earthshots photo of the day, published in Landscape Photography Magazine (online) and in Shutterbug magazine. Many of the images were used for advertising, the book cover Lonely Planet and others, album cover. Getty Images represents her stock work.

**“My photography is the best part of me and always will be.”**

Website: <https://dragonlady1945.zenfolio.com>

500px: <https://500px.com/mfar1912>

Flickr: <https://www.flickr.com/photos/marionfaria>

Instagram: <https://www.instagram.com/marionfariaphotography/>



# SCANOGRAPHY

by Nancy Springer

Presentation from DPI-SIG Women's Workshop.

Meets the first Thursday of the month, from 6:00 – 8:00 p.m. at Grace Bible Church of Naples, 1055 Pine Ridge Rd., Naples FL 34108, just west of Goodlette-Frank Rd. The group was established to provide a forum for the female perspective in photography and to help photographers learn and develop their individual styles. Specific topics are presented each month, as well as photo critique sessions. While this is organized and run by women, all DPI-SIG members are welcome.

## How to use your scanner as a camera:

- Open cover and leave open
- Clean glass thoroughly
- Arrange flowers or objects face down
- Preview and adjust as needed
- Cover with backdrop or turn off the lights
- Take the scan

- High resolution will create beautiful results, but very large files, and large prints.
- 1200 bpi = approx. 450 MB file
- Dictated by print size: 300bpi is optimal
- Edit in TIFF (JPEG loses image quality)
- My scanner is set for Photo/48 bit Color/1200dpi/TIFF
- Beautiful consistent lighting produces a nearly 3-D effect

## Scanning Art Ideas

Fresh Flowers

A Mushroom

Seed Beads

Throw thin netting over or under objects

Water Droplets ( use caution when wet)

Hair

Mini Mirror Tiles

Bubble wrap or cling wrap sprayed with colored water... add oil drops

Baking Foil Snippets

Salt and Sugar Crystals

Old Photo Slides

Stained Glass

Clear glass bottle filled with objects

Pencil Shavings

**IT IS VERY IMPORTANT THAT THE GLASS IS FREE OF ALL LINT!**

*This is the scanner I use*



### Epson Perfection V600 Color Photo, Image, Film, Negative & Document Scanner - Corded

by Epson

★★★★☆ 2,581 customer reviews | 1000+ answered questions

Amazon's Choice for "epson v550 perfection photo scanner"

Best Price

List Price: \$229.99

Price: **\$189.98** & **FREE Shipping**. Details

You Save: **\$40.01** (17%)

W Get 2% back W+

Free Amazon product support included

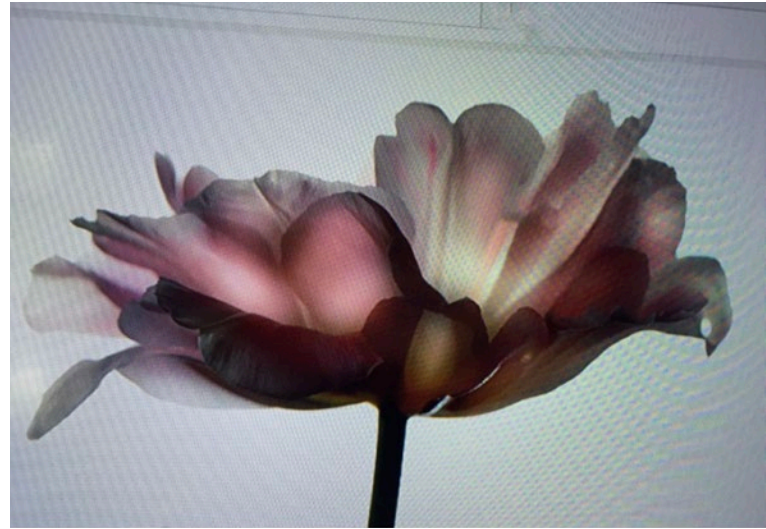
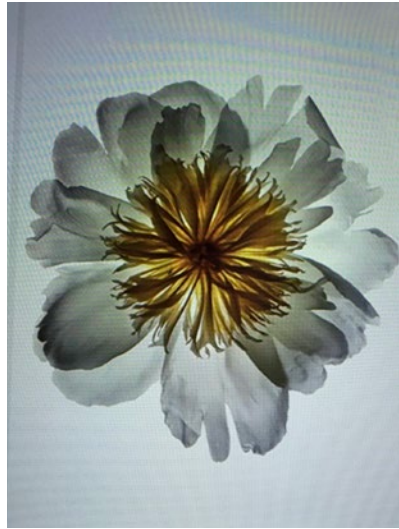
Service: **Get professional installation** Details

Without expert installation Include installation +\$199.00 per unit

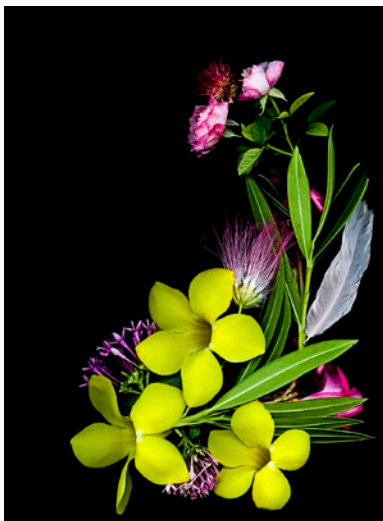
What's included with service

- Create extraordinary enlargements from film — 6400 x 9600 dpi for enlargements up to 17" x 22"
- Scan slides, negatives and medium-format panoramic film — built-in Transparency Unit. Maximum resolution is 12,800 x 12,800 dpi
- Remove the appearance of tears and creases from damaged photos — DIGITAL ICE for Prints. Effective Pixels: 54,400 x 74,880 (6400 dpi)
- Remove the appearance of dust and scratches from film — DIGITAL ICE for Film. Temperature: 50° to 95° F (10° to 35° C)
- Minimum System Requirements: Windows 8, 8.1, Windows 7, Windows Vista, Windows, Windows XP Professional x64 Edition, Mac OS X 10.6.x, 10.7.x, 10.8.x, 10.10.x, Optical drive required for some third party applications
- NOTE: Check Installation Manual on Technical Specification before use

Here are some images taken from the internet with a screen underneath the flowers.



Here are a few images that I scanned during the presentation. Remember to put the shells, flowers, ect. face down.



***This is the image that started it all, it has won several awards; notice the ant on the yellow flower at the bottom.***



Pressing Memories

Scanography is a new and creative way to be a photographer, by using the scanner, as your camera. Experiment with different textures, add to your photography, and let your creativity flow.

# T H E D O M E H O M E S

When a friend offered to take me out on his boat to photograph the much talked about Dome Homes, I didn't hesitate. They are located off Cape Romano, 5 miles south of Marco Island, FL. The homes are a favorite destination for fishermen, kayakers, tourists and photographers alike. But photographs in magazines and newspapers don't do the site justice.



BY MATTEO ADI



The homes were constructed in 1980 by Bob and Margaret Lee. They are made of concrete and were once six interconnected domes. In 1992 Hurricane Andrew destroyed the interior of the domes and the owners abandoned the home. When they were first built, the dome home was set directly on the beach. But, over the years, thanks in part to Hurricanes Andrew, Wilma and Irma – as well as ground erosion the six domes are now four domes and they reside in bright blue-green water, more than 180 feet offshore.



We were there in the late morning, and the water was bright, sparkling and after staying a while, we saw dolphins, manatees and a very large sea turtle. The remaining four domes are marked with a bit of graffiti, but are well-worth visiting to see the many sea birds that perch on top to enjoy the sun.



Though the county and state are in talks to save the domes, progress is slow and erosion continues. It is a good idea to visit soon, before they are gone. There are boat rentals and tours, kayaks and jet ski tours available. The domes do not have lights, boating and fishing at night are not recommended.





# SHY WOLF SANCTUARY

BY CLAUDIA BRUNI

I admire the tenacity, dedication and passion, of the staff at the Shy Wolf Sanctuary. You will see this in action every day, rain or shine. It's a wonderful place to visit; see for yourself, what a passion for animals and the environment can teach you! The beautiful wolves, will give the "howl" greeting several times

throughout your morning visit. The 1 ½ acre sanctuary houses several wolves, mostly wolf dogs (wolves bred with dogs), usually rescue animals due to abuse or neglect, and some are simply donated from overwhelmed owners. Every wolf has a name, personality, and a history. The caregivers know these animals





very well, each personality, and all their likes and dislikes. They talk to the animals, and care for them with a gentleness, in a loving manner, taking into consideration the individual experience that each wolf arrives with. They create an environment that causes the animal to feel the least amount of stress and no harm. The sanctuary is rather small and just about filled to capacity.

As a visitor, you have the chance to be up close and personal with a few of the wolves. What a unique and wonderful experience it is to pet a wolf! Actually they are timid animals,

and normally not too fond of humans. They differ from dogs, because they are independent; whereas a dog lives to please its master, wolves not so much!

On the guided walk through the habitats, you will receive an abundant amount of information on wolves. There are other rescue animals at the sanctuary; but the main focus is the wolves. The sanctuary is solely supported by donations and sponsors, and tended by an amazing crew of knowledgeable and caring volunteers.



It can be difficult to get reservations, due to the fact they only receive a small group at a time. However, you are able to sign up for a wait list, and it is definitely worth the wait! The Shy Wolf Sanctuary is a wonderful photo opportunity, and I look forward to introducing my granddaughters in the future!

[shywolfsanctuary.org](http://shywolfsanctuary.org)

# ABANDONED AMERICA

BY RHONDA HARSCH

Faded, crusty signs... crumbling wooden beams on their last legs... long-discarded toys, rusty old farm implements and other vehicles... once brightly-colored amusement attractions now overgrown, with foreboding KEEP OUT signs and barbed wire... the stuff of nightmares, or is it inspiration for landscape photography?

Welcome to the OTHER side of the tracks!



After being on the road traveling the U.S. for just over a year now, I've come to realize that, as easy as it is to enjoy the changing terrain and landscape, when you have time to delve deeper into its inhabitants and story, some common threads reveal themselves across all of America. Sadly, one thing almost all towns and cities have in common is abandonment... from the playgrounds of the rich & famous like this crumbling Carnegie mansion on Cumberland Island, Georgia to department stores in Anytown U.S.A.



An old department store caught my attention in Asheville, North Carolina and I found out that S. H. Kress & Co. was a chain of “five and dime stores” which operated from 1896 to 1981 and the ornamented stores had a presence in hundreds of cities and towns. In appreciation of the cities/towns that preserved the Kress name. (left, below)



NEW ORLEANS, LA

ASHVILLE, NC



EL PASO, TX



Quite noticeable is the difference between east coast and west coast abandonment, and here are my observations:

In the exhausted east, wet conditions make for moldy interiors and overgrown exteriors, like this former resort in the Poconos, the once-swanky Penn Hills Resort. It enjoyed a long life from 1944-2009 as a honeymoon mecca, complete with super kitschy wedding bell-shaped outdoor swimming pool and heart-shaped bathtubs. (below)





In the withering west, some of the “ghost towns” have been completely restored, as in Jerome, Arizona; the famous “sliding jail” took a little trip downhill due to copper mine blasting in 1800. (left)

Others not so much, a drive through Nine Mile Canyon near Wellington, Utah reveals scant remains of the stagecoach town of Harper, established in 1886 and abandoned around the 1930’s. (right)



Dripping Springs, in Las Cruces, New Mexico boasts a very nice hike to an abandoned sanitarium. (above)

The Lisa Frank Factory in Tucson, has been shuttered and baking in the Arizona sun since 2001; the owner essentially disappeared. The sparkly school supply maker was accused of mistreating employees and is apparently, still embroiled in litigation concerning ownership and bad manufacturing deals. The complex's rainbow of colors is fading, but you can catch a spectacular desert sunset reflected in its copper windows. (left)



The neglected North, another small-town department store bites the dust in Idaho. (right)





The salty South, has the bizarre, post-apocalyptic “Dome Homes,” a fairly well-known abandoned location, that I purposely sought out. They are the perfect example of the preservation effect of salt. Unfortunately, the fanciful dream of Bob Lee’s unusual vacation



home was not prepared for shoreline erosion. Built in 1981 on Cape Romano, Florida and abandoned by the first owner in 1992. The home’s second owner purchased the structure in 2005, shortly after this purchase, Hurricane Wilma struck and as a result, the county levied huge fines against him to demolish it. Unable to pay up, the Domes were never inhabited again, except by the sea life enjoying them as a reef.



Never demolished, there are currently only four of the original six interconnected buildings, you can see the very top of a fifth when the waves are just right!



As with the Dome Homes, the remains of failed concerns are often left to rot, due to litigation or other controversy. Also, in Florida, one mile south of Cape Florida, in Biscayne Bay, lies what's left of "Stiltville." This is a group of wood stilt houses, started as early as the 1930's, destroyed by various hurricanes and rebuilt pretty much through the early 60's when they were used as social clubs for the rich & rowdy, especially during the prohibition era. Some of the buildings were even used as radio towers from 1967-1990. After Hurricane Betsy destroyed most of the leggy lofts in 1965, new lease restrictions (including no option to renew after 1999, and a clause stating that all structures remaining thereafter would be destroyed at the owner's expense) and new building codes made sure no structures remained occupied. Since Hurricane Andrew struck in 1992, only seven remain and are currently owned by the National Park Service.



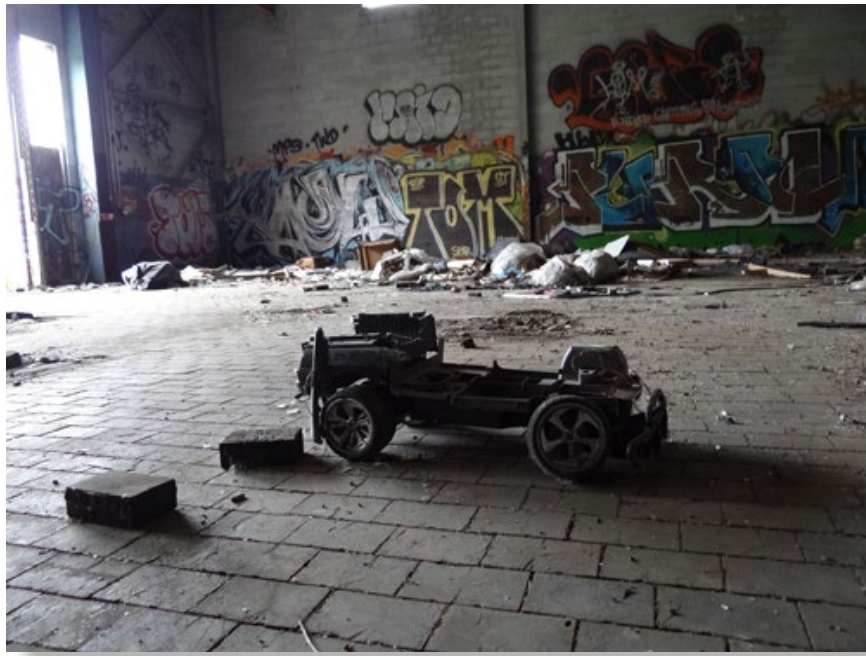
Famous now, for being a Hurricane Katrina catastrophe, Six Flags NOLA was one of my favorite locations... but heavily guarded and certainly foreboding even in daylight. Abandoned amusement parks are pretty much my Holy Grail. (left)



I love this Flintstones theme park spotted on the way to the Grand Canyon (although, this one was decidedly harmless in the daylight!) It was opened in 1972 and just closed down in January 2019. (below)



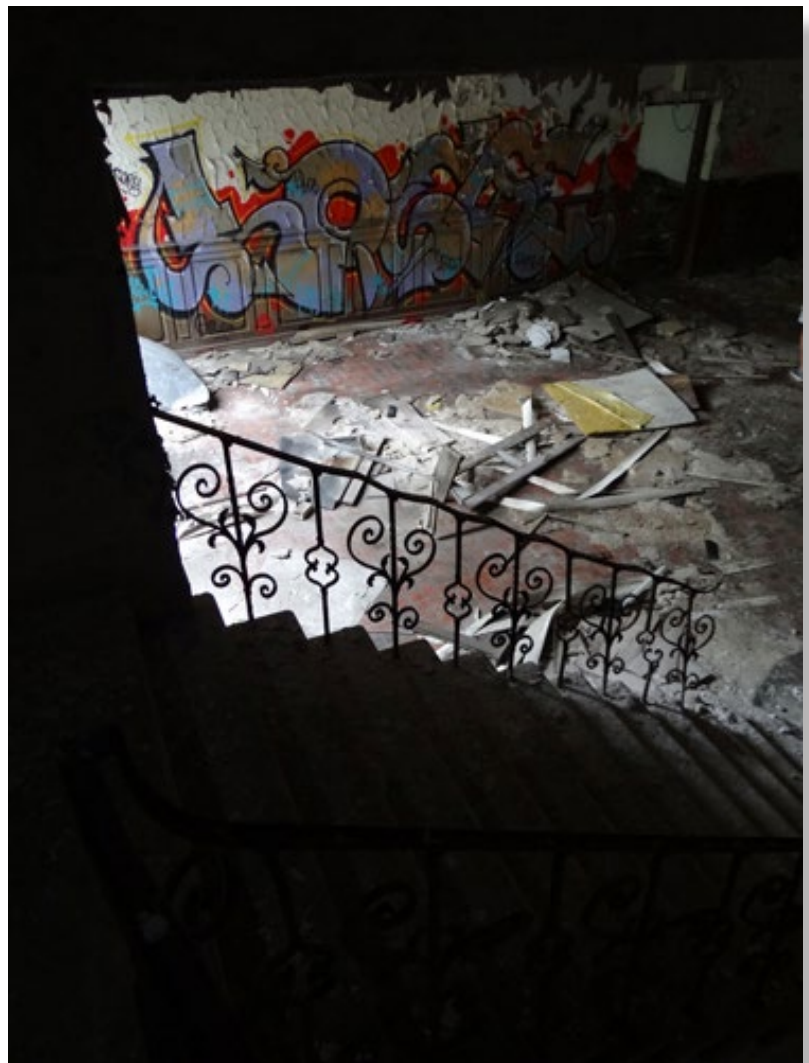
Witnessing abandoned areas, that have been untouched for years, is spooky to some; for a wannabe Indiana Jane, it's pretty much heaven on earth! I find it quietly beautiful and even more interesting with graffiti grappling for space, with the mold to help tell the story. These photos were taken on a tour in Detroit.



If you look close, every place has a story. Now get out there and unearth yourself one!

-Rhonda Harsch

Check out my travel blog for lots more pics of dilapidation (also “traditional” landscape/nature photography, believe it or not!)” <http://www.thebindlestiffs.net>



# Top Ten Tips to Better People Photographs

by Sonny Saunders

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**1.** Stop and think, what kind of an image do you want to capture? You should decide before you start what style or type of people picture you are looking to capture. Discuss this with the subject or subjects, if possible. Listen to their suggestions and remember, people cooperate a lot more when they are involved.

**2.** Once you have decided how you want to capture your subject or subjects, think about what mode and camera setting would be best to capture these images. Check your camera setting and take several test shots to establish your default settings.

**3.** While you are setting up, spend some time talking with your subject or subjects. Spending a little extra time will help them

relax and feel more normal and casual. Try and get your subject to relax and work with you. When your subject is comfortable with you and the camera, you will capture your best images.

**4.** Watch the background. Select as simple a background as possible. You don't want the background to distract or merge with your subject. Move around and select the best background possible. Also, check the edges for intrusion, which can also be distracting of your subject. If you are using an on-camera flash, keep your subject away from the background, and more towards the camera, to eliminate shadows falling on the background.

**5.** Photographing people at their own eye level will produce the most normal looking images. When photographing children get down low, at their eye level. Photographing down on a subject will diminish its importance, while looking up at a subject will emphasize it. However, don't take all your pictures at eye level. Try different positions to give you a variety of images.

**6.** For close-up portraits, position your camera to capture the subjects shadowed side and use a 2/3 facial angle, with the subject looking straight ahead. Be sure and focus on the subject's eye that is closest to the camera. When posing a couple try to have the mouth of one and the eyes of the other on an imaginary line. Try different poses; one behind the other, side by side or facing each other.

**7.** If you are using an on-camera flash, have the subject or subjects look at your shoulder instead of the camera, this will help eliminate red-eye. Be sure and check for any reflection that may be produced in eyeglasses.

**8.** Try a different lens for different perspectives and depth of field. Most people do not like to have you, or the camera, invade their personal space. You can achieve a good working space by using a mid-telephoto lens in the 80mm to 125mm range. At the other extreme, be very careful using a wider-angle lens close to your subject, as this will produce an image with the center area exaggerated in size, which is very unflattering.

**9.** Try different lens apertures for different Depth of Fields, especially if you have a very busy or cluttered background.

**10.** Show your subjects some images on the camera's LCD when you start to produce the desired results. This will help them see what is being accomplished and enable them to work better with you to achieve the best results. Don't continue to show them all the pictures you are taking as this will become distracting.

## Extra material:

### How to find your subjects best side:

Other than those people with a near-perfectly symmetrical face most people have a “good side”. The good side is the side you want to place closest to the camera. The good side can change when someone smiles, so check with and without a smile.

### Study the subject:

If one eye is larger or rounder than the other, place it closest to the camera.

If the mouth turns up when smiling, place that side closest to the camera.

If the hair has a strong part, turn the part away from the camera.

If hair covers one ear more than the other, place the side with the most ear covered toward the camera.

*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.*

Top 10 Tips To Better Outdoor Portrait Photography • Copyrighted © by Sonny Saunders

# In Praise of Local Adjustments

*Widen the path  
into your viewers' mind*

by Robert Kenedi

We see *through* our eyes, not with them. We use our eyes to look, focus and transmit that information to our brain. All in an effort to *perceive*, actually see what we are looking at. As photographers, we press the shutter button when that perception evokes the desire in us, to convey through a photograph, what we experience. Our viewers will see our resulting image, only after its perception has formed in *their* mind.

*Thus the journey of our photograph*, which started in our mind, as a vision or a perception, *ends as a perception in the viewers' mind*. The mission is, to effectively convey our perception, interpretation, expression, and execution of the scene or subject we photographed. I paraphrased that around a quote from Ansel Adams.

*“Photography, as a powerful medium for expression and communication, offers an infinite variety of perception, interpretation, and execution.”*

-Ansel Adams



The choice we make, out of the “infinite variety,” will determine the power of our expression in our photograph.

There are two distinct phases during the journey of our photographs, where we have the opportunity to make creative choices. First, the time leading to the “decisive moment”\* of pressing the shutter. Second, at the time of the visual interpretation of the image file. It is at this time, when we open the image file, that we have the “final creative opportunity in photography”\* to effect our image before it is presented to viewers.

My intent with this article is to show the reasons for, and the importance of, taking full advantage of the creative opportunity by using the power of local adjustments to result in a successful photograph.

It is safe to assume, that all readers of this magazine want to be successful with their images. Also, that our individual goals, intent, and definitions of success are widely different. Adjustments, whether global or local, change one or more of the following: brightness, contrast, hue, saturation, sharpness, white-balance, noise, using essentially the same set of tools. While global adjustments apply to

the entire image, *a much larger variety of local adjustments can be applied within the photograph, to selected image elements, for targeted results.*

The selection criteria may be *any* image characteristic. Such selections can be made, but not solely based on, objects or areas in the image. This may include other criteria, such as brightness range, saturation level, or simply the impulse of the photographer to make more powerful creative expressions. This, makes local adjustments an extremely flexible class of techniques for executing and putting the final finesse on our individual artistic intent.

When using local adjustments, while we only change a selected area, it may also create significant consequences beyond that area. Therefore, each local adjustment requires individual attention selectively focused:

- TO THE AREA WE ARE ADJUSTING  
(TO CHANGE IT AS INTENDED)
- TO THE TRANSITION AREA BETWEEN THE CHANGED AND UNCHANGED AREAS  
(TO BE NATURAL) AND
- TO THE UNCHANGED AREAS (FOR PERIPHERAL CONSEQUENCES, WHICH MAY OR MAY NOT BE PREDICTED AND/OR DESIRED.)

# PHOTO # 1 - CLEARING STORM AT SUNSET

*(Click here or go to Appendix)*



Only the name, ‘local adjustments’ is new! With film photography, the opportunity to make selective local changes was in the darkroom, at enlarging time. Digital technology has changed, so that we now process the image in the computer, but the concept remains the same. Consequently, most of the “words of wisdom” left by the great photographers of the film era, still represent valuable guidance to digital photographers. Above I quoted Ansel Adams and \*asterisked two phrases by Henry Cartier-Bresson. The latter also gave us this teachable lesson:

“During the process of enlarging it is essential to recreate the values and mood of the time the picture was taken or even to modify the print so as to bring it into line with the intention of the photographer at the moment he shot it. It is necessary also to re-establish the balance which the eye is continually establishing between light and shadows. ***And it is for these reasons that the final act of creating in photography takes place in the darkroom.***”

(‘The Mind’s Eye’, a compilation of Henry Cartier-Bresson’s writings. Page 39. Highlight is mine)

This brilliant summarization by Cartier- Bresson, is still relevant today. At the same time (to our great advantage) digital technology has significantly expanded the scope of what can be achieved by local adjustments. Consider this quote from Galen Rowell:

“I began to realize that the film (read: the camera) sees the world differently than the human eye and sometimes ***those differences can make a photograph more powerful than what you actually observed.***”

Interpreted in contemporary words: Information beyond what we could perceive at the scene, resides in the data captured by the camera. We should use that data, to enhance the power of our visual statement. This important concept adds to Cartier-Bresson’s list, especially considering the huge amount of visual information collected in every RAW file.

# PHOTO #2 - SUNSET IN THE CASCADES

*(Click here or go to Appendix)*



To close the loop, in this discussion about the reasons for adjustments, I return to where I started: the physiological fact, that we look with our eyes, but we have not yet seen what we looked at! Not until the image is processed and perceived in our mind, however “instant” that process appears.

With that distinction understood, I conclude that *photographs are born in the mind of the photographer, and live or die, in the mind of the viewers’*. Further, *the longer our photo lives in the viewers’ mind, the more successful it is. That can be summed up in a one-word criteria for great and successful photographs: M E M O R A B L E !*

(For a short break , I encourage you to view on YouTube Alister Benn’s 3-minute video: ‘Lightroom Processing by Feel’)

Lightroom  
Processing by Feel  
[click here](#)

Feelings, goals, intent, and definition of success may be different for everyone. As long as we want to influence the viewers’ perception with our photographs, local adjustment is our last, and often best opportunity to implement that “*final creative act in photography.*”

Based on all of the above, I have consolidated my list of three main reasons for using local adjustments:

- to bring the end result in line with the values and mood, from the time when the moment was captured, and with our photographic intent.
- to compensate for the difference between what the camera captures and what the mind perceives the scene to be, so as to take full advantage of both.
- to do our utmost to make our individual expression powerful, and the image memorable in our viewers’ mind.

‘Memorable’ may be the right word.

The ‘list’ may be right on.

But, that still leaves us with these two questions:

- **What** makes a photograph *memorable*?
- **How** can we use that *list of reasons* to make our adjustments most effective?

To the first question, in my opinion, there is no definite teachable answer. We all have to find our own ways. What could be memorable for the cover of a travel magazine may not be suitable for a family album, and vice versa. What sells in one market, may not make it in another, and the same goes for competitions and exhibits. We can try to guide and influence the mind of viewers’, but not control it.

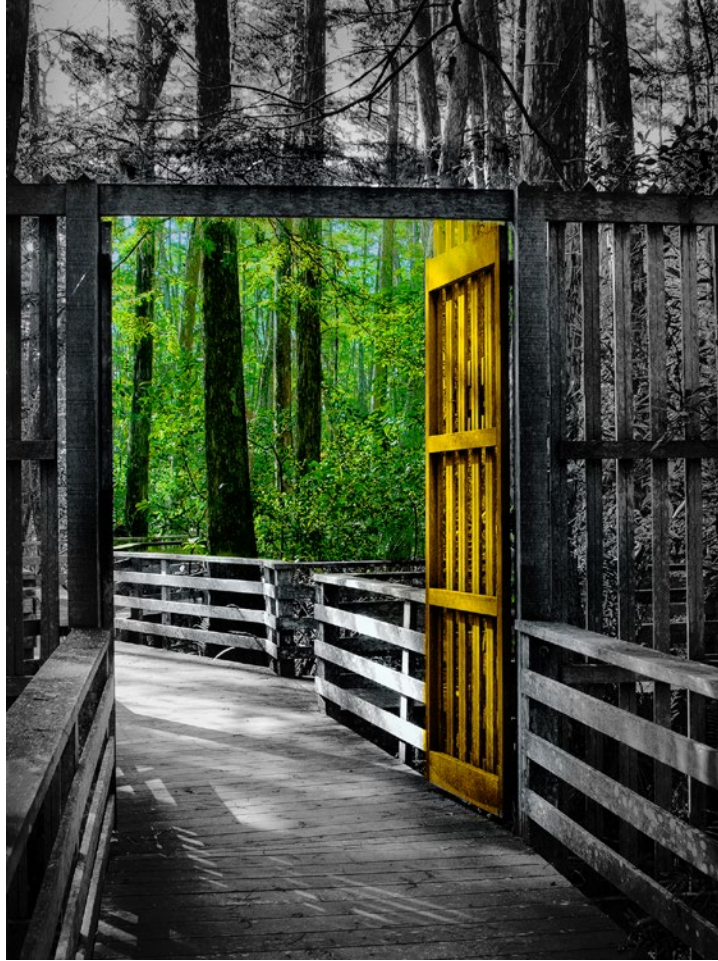
I am convinced, that all the great artistic talents of the past and present have had their answers. Such ability has to come naturally, in an instinctive, largely subconscious and inexplicable way, honed but not learned, virtually impossible to articulate. Born talents can rely on it.

As for the *rest of us*, we have to inch towards our answers by trial and error, assessing and critiquing our own results on the go.

My trials and tribulations have led me to hone in on three concepts in the pursuit of creating memorable images: **UNIQUE**, **EMOTIVE**, and **HARMONIOUS**. Meaning, give the viewers’ mind something new and unique, in a way that will evoke strong *emotions*. Make sure there is *harmony* between the visual and emotional messages conveyed. This is the time when I re-insert myself into my images, and decide whether to add, enhance, or just confirm that I am satisfied with these characteristics in their final interpretation.

# PHOTO #3 - GATE TO THE SANCTUARY

*(Click here or go to Appendix)*



Reasons discussed in this article, and the desire to achieve success, should compel us to take full advantage of local adjustment techniques, during our final adjustments process. It is my intent to follow that trail and return to this topic in the next issue of this magazine, to answer the second question, by turning the reasons discussed here into realizable ‘what?’ and ‘how?’ answers to those questions and to offer techniques that allow you to respond with your individual, artistically motivated, technically clean, local adjustments to create your successful photographs.

In the meantime, if you are a DPI-SIG club member, come to our monthly Photoshop User Group (PUG) meetings to hear, see and learn more on this and other related photo enhancement techniques.

DPI-SIG- Photoshop Users Group (PUG)- from 6-8 pm (NO RSVP NEEDED). The Meetings are held at the DPI-SIG Training Center on the 4th Wednesday of each month DPI-SIG Training Center: Village Falls Professional Center, 5029 Tamiami Trail East, Naples FL. The center is located on the 2nd floor at the back left-hand corner of the complex. The Photoshop Users Group is open to any member who has or does not have Photoshop. It will cover all versions of Photoshop. Elements users who wish to attend the Photoshop Users Group are welcome. Feel free to bring your laptop to the meeting.

## A P P E N D I X

### **In Praise of Local Adjustments**

*Widen the path*

*into your viewers' mind*

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Appendix - Comments, details and an indepth look at the three sets of pictures.



## Photo #1 - Clearing Storm at Sunset

Shown are the final image and below it its RAW original with global adjustments already applied.

Applied local adjustments:

- “Re-establish the balance which the eye is continually establishing” between the extremely bright sky and the much darker sea.
- Recreate the bright and happy “mood,” just before sunset, moments after the storm cleared.
- Execute my intent to make the whitecaps a dominant element of the composition, while balancing the illusion of their increased lightness such as not to overcome the dominance of the light-source in the image (otherwise it would appear unnatural).
- Bring out the details, contrast, and lightness (the values), in all the clouds. Varying brightness, in the whitecaps, and in the darker pilings (as I saw it at the scene).
- Enhance the shadows of the foreground pilings (for a pleasing compositional effect).
- Sharpen and reduce noise *selectively*, between none and maximum.
- Bring more life, with a feeling of happiness into the image.

Photo #2 - Sunset in the Cascades

An acrylic print of this image was juried into the Camera USA 2017 nation wide open annual exhibit.

My impression of this scene was dominated by the beautiful serene colors of the sunset sky, its reflections in the river, supported by the S curves of the two trails matching the curvature of the river. All framed by the majestic Smith Rocks. The triple S curves and the U-shaped rock formations give natural depth to the scene. The lighting of this scene required bracketed exposures, but for whatever reason, my best available image file was a single shot, exposed for the sky, leaving the land area severely underexposed.

The adjustments needed to optimize the sky and the land were completely incompatible, rendering any global adjustment effectively useless as such. However, with two copies created from the original file, I made two different global adjustments. One to optimize the sky, and the other to bring the rocks alive. Then, by blending the two, using their respective optimized local areas.

I used dodging and vibrance to emphasize the above mentioned, key compositional elements, and also some intuitively selected areas of rock formations. Finally, I adjusted the clarity of Mount Washington in the background, used to attract attention and further enhance the depth perception.

Photo #3 - Gate to the Sanctuary  
Best in Show - Community Conservation Celebration  
Photography Contest - Marco Island March 10, 2007

This image was born as a club theme photo for “Doors,” captured in the Corkscrew Swamp Sanctuary. As shown, it was dull when opened, with the “door” a feature hardly noticeable. Experimenting, I found an eye catching color to highlight the door. Still, I only had a meaningless picture *of* a door, which simply illustrated Ansel Adams’ definition: “the **worst** is a sharp picture with a fuzzy concept!” Eventually, it occurred to me that the role of a door in life is to separate, and that I could *express* this with the color versus B&W distinction.

It is in retrospect, that I realize, this made the presentation of the photo rather **unique**, at the time in 2006, tools for local adjustment were nascent. A subsequent opportunity came to enter a Marco Island juried exhibit, with the theme of ‘Conservation.’ I re-titled the photo to highlight its relevance to the theme.

Again, it is in retrospect only, that I now realize what that title really highlighted for the image, was not just relevance, but more importantly, the **emotion** of entering a sanctuary. Notice also, that—serendipitously—the visual impact of the color vs. B&W separation is also in full **harmony** with the **emotion** of entering a sanctuary.

Another twist occurred several years later, when I first met in person the judge of that exhibit, who immediately started to describe my photo to me, meaning, she remembered! That was another clue, that may have helped me to arrive now—many years later—at the ‘**memorability**’ criteria for successful images.



# GALLERY



**Portrait of Ms. Bee**  
by Robert Kenedi

Date: 6/10/19, Camera: Nikon Z 6  
Exposure: 1/8000 @ f/3.8, ISO:1600, Focal length: 105mm  
Lens: 105mm f/2.8



**In for a Landing**  
(left)  
by Christina Sibicki

Date: 11/1/18  
Camera: Nikon D7100  
Exposure: 1/40@ f/11  
ISO: 500  
Focal length: 60mm  
Lens: TAMRON SP  
AF 60mm F2 Di II  
Macro 1:1 G005N



**A Preening Spoonbill**  
(right)  
by Christina Sibicki

Date: 6/15/19  
Camera: Nikon D7100  
Exposure: 1/3200 @ f/4.0  
ISO: 640  
Focal length: 60mm  
Lens: TAMRON SP AF 60mm  
F2 Di II Macro 1:1 G005N

**Lotus and the Green Bee**  
(right)  
by Christina Sibicki

Date: 9/6/18  
Camera: Nikon D7100  
Exposure: 1/80 @ f/11  
ISO: 200  
Focal length: 60mm  
Lens: TAMRON SP  
AF 60mm F2 Di II  
Macro 1:1 G005N



**Dancing Petals**  
(left)  
by Christina Sibicki

Date: 6/15/19  
Camera: Nikon D7100  
Exposure: 1/3200 @ f/4  
ISO: 640  
Focal length: 60mm  
Lens: TAMRON SP  
AF 60mm F2 Di II  
Macro 1:1 G005N



**Landing Gear Down** (above) by Nancy Springer

Date: 4/25/19, Camera: Canon EOS 7D Mark II, Exposure: 1/3200 @ f/8,  
ISO: 500, Focal length: 400mm, Lens: EF 100-400mm f4.5-5.6L IS II USM

**The Blue Hour** (below) by Nancy Springer

Date: 4/10/19, Camera: Canon EOS 7D Mark II, Exposure: 1/1600 @ f/4,  
ISO: 100, Focal length: 40mm, Lens: Tamron 18-400mm f/3.5-6.3 Di II HLD B028





**Polytech**  
(above)  
by Nancy Springer

Date: 5/11/18  
Camera: Canon EOS 7D Mark II  
Exposure: 1/250 @ f/8  
ISO: 100  
Focal length: 18 mm  
Lens: EF-S18-135mm f/3.5-5.6  
IS STM

**Florida Panther**  
(right)  
by Nancy Springer

Date: 4/10/15  
Camera: Canon EOS 70D  
Exposure: 1/60 @ f/5.6  
ISO: 320  
Focal length: 104mm  
Lens: EF-S18-135mm f/3.5-5.6  
IS STM





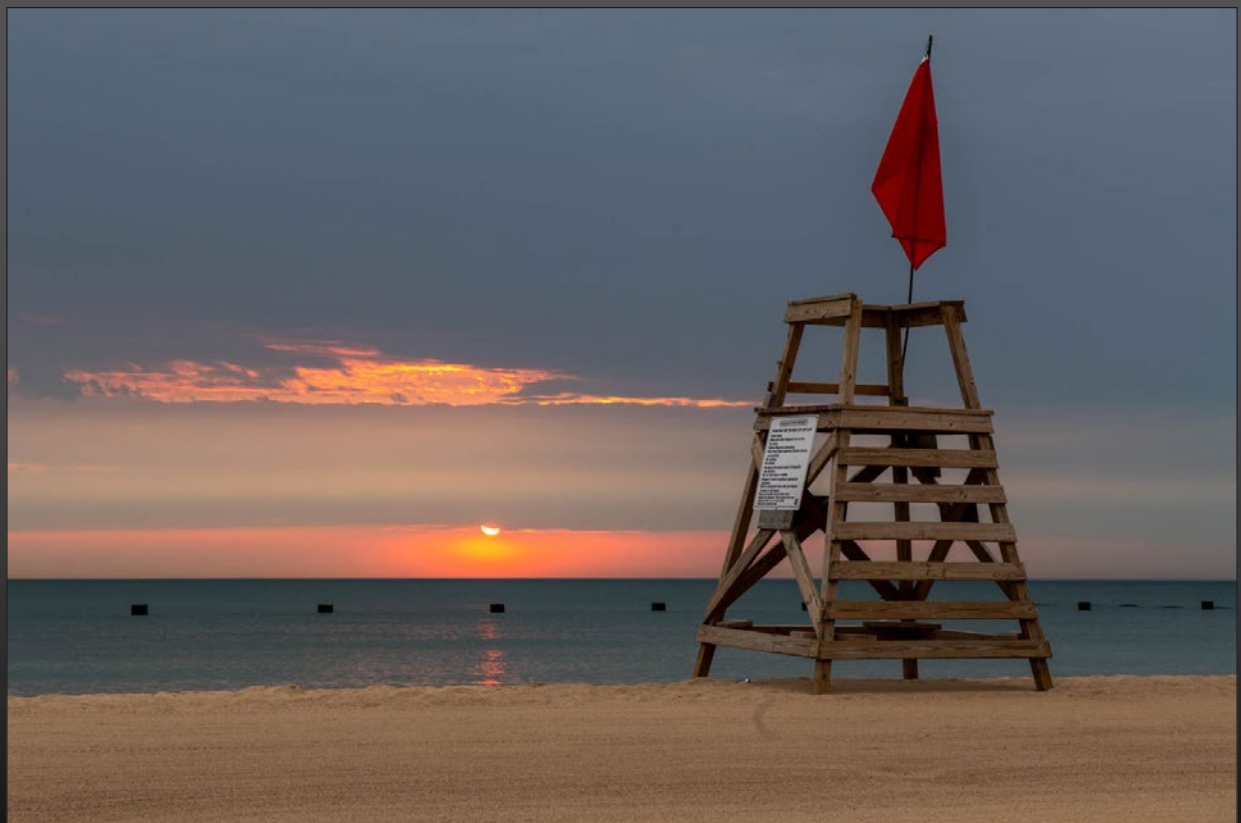


**Relaxing North Avenue Beach at Sunrise** (above) by David Klein

Date: 6/4/19, Camera: Nikon D850, Exposure: 1/30 @ f/10,  
ISO: 100, Focal length: 29mm, Lens: 24-70mm f/2.8

**Waiting for the Crowds North Avenue Beach at Sunrise** (below) by David Klein

Date: 6/4/19, Camera: Nikon D850, Exposure: 1/10 @ f/10,  
ISO: 100, Focal length: 70mm, Lens: 24-70mm f/2.8





**Looking Good** (above) by David Klein

Date: 6/4/19, Camera: Nikon D850, Exposure: 1/1000 @ f/4.5,  
ISO: 2000, Focal length: 66mm, Lens: 24-70mm f/2.8

**Options** (below) by David Klein

Date: 6/4/19, Camera: Nikon D850, Exposure: 1/400 @ f/4.5,  
ISO: 2000, Focal length: 70mm, Lens: 24-70mm f/2.8



**Spring Has Sprung**

(right)

by Evelyn Perez

Date: 2/3/19

Camera: Apple iPhone 7

Exposure: 1/30 @ f/1.8

ISO: 25

Focal length: 3.99

Lens: iPhone 7 back camera

3.99mm f/1.8



**Here I Am**

(left)

by Evelyn Perez

Date: 3/15/19

Camera: Sony ILCE-6500

Exposure: 1/400

ISO: 640

**Soft Breeze (right)**  
by Evelyn Perez

Date: 3/8/19  
Camera: iPhone 7  
Exposure: 1/570 @ f/1.8  
ISO: 20  
Focal length: 3.99mm  
Lens: iPhone 7 back camera  
3.99mm f/1.8



**Here's My Heart  
(left)**  
by Evelyn Perez

Date: 3/27/19  
Camera: Sony ILCE-6500  
Exposure: 1/100  
ISO: 400



**Don't Bother Me** (above) by Richard Johnson  
Date: 3/31/19, Camera: Nikon D750, Exposure: 1/200 @ f/14  
ISO: 1000, Focal length: 200mm, Lens: 70-200mm f/2.8

**Fenced In** (below) by Richard Johnson  
Date: 4/7/19, Camera: Nikon D750, Exposure: 1/80 @ f/9,  
ISO: 400, Focal length: 60mm, Lens: 24-70mm f/2.8





**The Bluebonnet House** (above) by Richard Johnson  
Date: 4/1/19, Camera: Nikon D750, Exposure: 1/800 @ f/18,  
ISO: 280, Focal length: 160mm, Lens: 70-200mm f/2.8

**Texas Boots and Bluebonnets** (below) by Richard Johnson  
Date: 4/5/19, Camera: Nikon D750, Exposure: 1/320 @ f/18,  
ISO: 1250, Focal length: 56mm, Lens: 24-70mm f/2.8



**Sky's the Limit**  
(right)  
by Ria Ruane

Date: 5/8/19  
Camera: Apple iPhone 7 Plus  
Exposure: 1/220 @ f/1.8  
ISO: 20  
Focal length: 3.99mm  
Lens: 7 back camera  
3.99mm f/1.8



**In Mount Hood**  
(left)  
by Ria Ruane

Date: 5/8/19  
Camera: Apple iPhone 7 Plus  
Exposure: 1/950 @ f/1.8  
ISO: 20  
Focal length: 3.99mm  
Lens: 7 back camera  
3.99mm f/1.8

**Little Lamb**  
(right)  
by Ria Ruane

Date: 5/8/19  
Camera: Nikon D7500  
Exposure: 1/500 @ f/6.3  
ISO: 160  
Focal length: 300mm  
Lens: 18-300mm f/3.5-6.3



**Beach Daze**  
(left)  
by Ria Ruane

Date: 7/15/19  
Camera: Apple iPhone 7 Plus  
Portrait mode  
Lens: 7 back camera  
3.99mm f/1.8



**Naples Pier**  
(right)  
by Harold Kurzman

Date: 11/14/05  
Camera: Nikon E2500  
Exposure: 1/225 @ f/4.5  
ISO: 150  
Focal length: 60mm



**River of Grass**  
(left)  
by Harold Kurzman

Date: 1/25/12  
Camera: Canon EOS Rebel  
Exposure: 1/125 @ f/10  
Focal length: 28mm

**Half Dome Reflected**  
(right)  
by Harold Kurzman

Date: 11/20/18  
Camera: Canon 60D  
Exposure: 1/320 @ f/10  
ISO: 1000  
Focal length: 28mm



**Discovering Half Dome's  
Majesty**  
(below)  
by Harold Kurzman

Date: 11/19/18  
Camera: Canon 60D  
Exposure: 1/1600 @ f/10  
ISO: 1000  
Focal length: 70mm





**Darkness Looming** (above) by Jeff Jayson

Date: 5/31/19, Camera: Nikon D90, Exposure: 30 sec @ f/3.5, ISO: 1600  
Focal length: 18mm

**Dusk to Dark** (below) by Jeff Jayson

Date: 5/31/19, Camera: Nikon D90, Exposure: 15 sec @ f/3.5, ISO: 1600  
Focal length: 18mm





**Transitioning** (above) by Jeff Jayson

Date: 5/31/19, Camera: Nikon D90, Exposure: 30 sec @ f/3.8, ISO: 1600  
Focal length: 21mm, Lens: Nikon AF-S DX VR Zoom-Nikkor 18-105mm f/3.5-5.6G ED

**Twinkle Little Star** (below) by Jeff Jayson

Date: 5/31/19, Camera: Nikon D90, Exposure: 30 sec @ f/3.5, ISO: 1600  
Focal length: 18mm





**One Hour of Glory for  
This Tiny Pleated Inkcap  
(*Parasola Plicatilis*)  
Before Sun Dries It Out  
(left)**

by Janusz Abramowicz

Date: 6/13/19

Camera: Nikon D850

Exposure: 1/125 @ f/1

ISO: 64

**Jupiter Traversing the  
Milky Way  
(below)**

by Janusz Abramowicz

Date: 5/29/19

Camera: Nikon D850

Exposure: 30 sec @ f/2.8

ISO: 400

Focal length: 14mm



**Orbweaver with It's  
Masterpiece**  
(right)  
by Janusz Abramowicz

Date: 6/27/19  
Camera: Nikon D850  
Exposure: 1/200 @ f/5.6  
ISO: 400  
Focal length: 500mm



**Black Skimmer in Action**  
(left)  
by Janusz Abramowicz

Date: 6/19/19  
Camera: Nikon D850  
Exposure: 1/2000 @ f/5.6  
ISO: 400  
Focal length: 500mm

**Golden Moment**

*Gubio, Italy*  
(right)

by Martin Strasmore

Date: 5/22/19

Camera: Apple iPhone 7

Exposure: 1/115 @ f/1.8

ISO: 20

Focal length: 3.99mm

Lens: 7 back camera  
3.99mm f/1.8



**A Celestial Visit to St.Martin's  
Cathedral**

*Lucca, Italy*  
(left)

by Martin Strasmore

Date: 5/29/19

Camera: Apple iPhone 7

Exposure: 1/1250 @ f/1.8

ISO: 20

Focal length: 3.99mm

Lens: 7 back camera  
3.99mm f/1.8

**Super Fishing Puffin**

*Isle of Sgomer, Wales*  
(right)

by Martin Strasmore

Date: 6/14/19

Camera: Sony ILCE-6400

Exposure: 1/640 @ f/5.6

ISO: 200

Focal length: 135mm

Lens: E 18-135mm

f/3.5-5.6 OSS



**Love Birds**

*Isle of Sgomer, Wales*  
(below)

by Martin Strasmore

Date: 6/14/19

Camera: Sony ILCE-6400

Exposure: 1/640 @ f/5.6

ISO: 200

Focal length: 87mm

Lens: E 18-135mm

f/3.5-5.6 OSS







**White Sands Sunrise** (above) by Ross Hubbard

Date: 11/20/14, Camera: Canon EOS-1D X, Exposure: 1/40 sec @ f/16  
ISO:100, Focal length: 70mm, Lens: EF 24-70mm f/2.8L II USM

**Lake Pokegama Sunset** (below) by Ross Hubbard

Date: 8/1/15, Camera: Canon EOS-1D X, Exposure: 0.4 sec @ f/16,  
ISO: 200, Focal length: 11mm, Lens: EF11-24mm f/4L USM





**Naples Peir Lightning** (above) by Ross Hubbard

Date: 9/5/18, Camera: EOS-1D X, Exposure: 30 sec @ f/6.3  
ISO: 800, Focal length: 31mm, Lens: EF 24-70mm f/2.8L II USM

**Naples Peir Lightning** (below) by Ross Hubbard

Date: 8/16/18, Camera: EOS-1D X, Exposure: 20 sec @ f/2.8  
ISO: 400, Focal length: 24mm, Lens: EF 24-70mm f/2.8L II USM





**First Day of School**

(left)

by Claudia Bruni

Date: 11/2/15

Camera: Samsung SGH-M919

Exposure: 1/15 @ f/2.2

ISO: 200

Focal length: 4.2mm



**Princess Hat**

(right)

by Claudia Bruni

Date: 11/12/14

Camera: Nikon Coolpix P520

Exposure: 1/30 @ f/4.1

ISO: 400

Focal length: 17.8mm



**Face Painting** (above) by Claudia Bruni  
Date: 5/16/14, Camera:Nikon Coolpix P520, Exposure: 1/400 @ f/4  
ISO: 80, Focal length: 15.1mm

**Sleeping Angel** (below) by Claudia Bruni  
Date: 4/4/12, Camera: Samsung SGH-T989, Exposure: 1/120 @ f/2.7  
ISO: 64, Focal length: 4.03mm



**Fro at the Concert**  
(right)  
by Eileen Skultety

Date: 4/26/19  
Camera: Canon EOS 80D  
Exposure: 1/25 @ f/1.8  
ISO: 400  
Focal length: 50mm  
Lens: EF50mm f/1.8 STM



**Girl on Bike**  
(left)  
by Eileen Skultety

Date: 4/28/19  
Camera: Canon EOS 80D  
Exposure: 1/500 @ f/8  
ISO: 160  
Focal length: 70mm  
Lens: Tamron 16-300mm  
f/3.5-6.3 Di VC  
PZD B016



**Secondhand Smoke** (above)

by Eileen Skultety

Date: 4/23/19, Camera: Canon EOS 80D, Exposure: 1/500 @ f/2.8  
ISO: 100, Focal length: 70mm, Lens: Canon EF 24-70mm f/2.8L II USM

**Cuban Passerby** (below)

by Eileen Skultety

Date: 4/24/19, Camera: Canon EOS 80D, Exposure: 1/800 @ f/4.5  
ISO: 100, Focal length: 16mm, Lens: Tamron 16-300mm f/3.5-6.3 Di VC PZD B016



**Frog on a Flower Petal**  
(right)  
by Ed Cohen

Date: 1/9/19  
Camera: Nikon D800  
Exposure: 1/40 @ f/11  
ISO: 640  
Focal length: 300mm  
Lens: 28-300mm f/3.5-5.6



**Hummingbird in Flight**  
(below)

by Ed Cohen

Date: 1/10/19, Camera: Nikon D800, Exposure: 1/200 @ f/13,  
ISO: 800, Focal length: 195mm, Lens: 150-600mm f/5-6.3





**Hummingbird Flower** (above) by Ed Cohen

Date: 1/10/19, Camera: Nikon D800, Exposure: 1/200 @ f/13,  
ISO: 800, Focal length: 195mm, Lens: 150-600mm f/5-6.3

**Hummingbird on Flower** (below) by Ed Cohen

Date: 1/10/19, Camera: Nikon D800, Exposure: 1/1200 @ f/13,  
ISO: 800, Focal length: 195mm, Lens: 150-600mm f/5-6.3





**Soaring High**

(right)

by Patrick Liebergen

Date: 3/24/18

Camera: Canon EOS 6D

Exposure: 1/4000 @ f/9

ISO: 1000

Focal length: 400mm

Lens: EF 100-400mm

f/4.5-5.6L IS II USM



**Young Flight**

(left)

by Patrick Liebergen

Date: 5/3/19

Camera: Canon EOS 6D

Exposure: 1/800 @ f/10

ISO: 320

Focal length: 400mm

Lens: EF 100-400mm

f/4.5-5.6L IS II USM



**Forbidden Steps**  
(left)  
by Angela Stone

Date: 11/12/16  
Camera: iPhone 5s  
Exposure: 1/4600 @ f/2.2  
ISO: 32  
Focal length: 4.15mm  
Lens: 5s back camera  
4.15mm f/2.2

**Down the Cold Wall**  
(right)  
by Angela Stone

Date: 11/13/16  
Camera: iPhone 5s  
Exposure: 1/640 @ f/2.2  
ISO: 32  
Focal length: 4.15mm  
Lens: 5s back camera  
4.15mm f/2.2





**Wixom Sunrise** (above) by Chuck Dryer

Date: 6/17/19, Camera: Canon EOS 6D Mark II, Exposure: 1/60 @ f/5.0,  
ISO: 100, Focal length: 31mm, Lens: EF 24-105mm f/4L IS USM

**West-Fenced** (below) by Chuck Dryer

Date: 6/2/19, Camera: Canon EOS 6D Mark II, Exposure: 1/4000 sec,  
ISO: 100





**Heart of the Milky Way** (above) by Chuck Dryer

Date: 4/26/19, Camera: Canon EOS 6D Mark II, Exposure: 600 seconds @f/4  
ISO: 6400, Focal length: 70mm

**Goose-Golden Hour Reflection** (below) by Chuck Dryer

Date: 5/14/19, Camera: Canon EOS 6D Mark II, Exposure: 1/2000 @ f/8,  
ISO: 400, Focal length: 600mm, Lens: Tamron SP 150-600mm f/5-6.3 Di VC USD G2 A022





**Devils Tower** (above) by Bob Brown

Date: 6/21/17, Camera: Nikon D800, Exposure: 1/200 @ f/8, ISO: 100  
Focal length: 24mm, Lens: 14-24mm f/2.8

**Somebody Call My Name** (below) by Bob Brown

Date: 6/21/17, Camera: Nikon D800, Exposure: 1/400 @ f/5.6, ISO: 110  
Focal length: 200mm, Lens: 70-200mm f/2.8





**The R Deli** (above) by Bob Brown

Date: 6/22/17, Camera: Nikon D800, Exposure: 1/200 @ f/8, ISO: 100  
 Focal length: 44mm, Lens: 24-70mm f/2.8

**The R Deli Interior** (below) by Bob Brown

Date: 6/22/17, Camera: Nikon D800, Exposure: 1/200 @ f/3.5, ISO: 6400  
 Focal length: 58mm, Lens: 24-70mm f/2.8





**Swamp Sunrise** (above) by Hilda Champion

Date: 4/5/19, Camera: Sony ILCE-7RM2, Exposure: 1/90 @ f/9.5, ISO: 80  
Focal length: 16mm, Lens: FE 16-35mm F4 ZA OSS

**Reflection** (below) by Hilda Champion

Date: 3/17/19, Camera: Sony ILCE-7RM3, Exposure: 1/8 @ f/18, ISO: 320  
Focal length: 290mm, Lens: 80-400mm F4.4-5.6 G



**Sunrise at Gator Lake**  
(right)  
by Hilda Champion

Date: 4/20/19  
Camera: Sony ILCE-7RM3  
Exposure: 1/3 sec. @ f/19  
ISO: 200  
Focal length: 88mm  
Lens: FE 70-300mm F4.5-5.6  
G OSS



**Everglades Morning**  
(left)  
by Hilda Champion

Date: 4/14/19  
Camera: Sony ILCE-7RM3  
Exposure: 1/125 @ f/13  
ISO: 800  
Focal length: 75mm  
Lens: FE 70-300mm F4.5-5.6  
G OSS





**Last Light**  
(above)

by Jim Robellard

Date: 7/8/19  
Camera: Canon EOS RP  
Exposure: 10 sec. @ f/1.8  
ISO: 100

**Flying Home**  
(left)

by Jim Robellard

Date: 4/26/19  
Camera: Canon EOS 7D Mark II  
Exposure: 1/1600 @ f/6.3  
ISO: 800  
Focal length: 548mm  
Lens: 150-600mm f/5-6.3 DG OS  
HSM | Sports 014



**Returning Home**  
(right)  
by Jim Robellard

Date: 5/21/19  
Camera: Canon EOS 7D Mark II  
Exposure: 1/1000 @ f/11  
ISO: 400  
Focal length: 512mm  
Lens: 150-600mm f/5-6.3 DG OS  
HSM | Sports 014



**On Guard**  
(left)  
by Jim Robellard

Date: 5/19/19  
Camera: Canon EOS 7D Mark II  
Exposure: 1/1600 @ f/8  
ISO: 640  
Focal length: 600mm  
Lens: 150-600mm f/5-6.3 DG OS  
HSM | Sports 014





**Old Jewish Cemetery** *Prague, Czech Republic* (above) by Sonny Saunders

Date: 9/20/18, Camera: Canon EOS 5D Mark III, Exposure: 1/60 @ f/5.6, ISO: 100

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

**Zugspitze Cable Car Lift to the "Top of Germany"** *Garmisch, Germany* (below) by Sonny Saunders

Date: 9/26/18, Camera: Canon EOS 5D Mark III, Exposure: 1/250 @ f/11, ISO: 100

Focal length: 17mm, Lens: EF 17-40mm f/4L USM



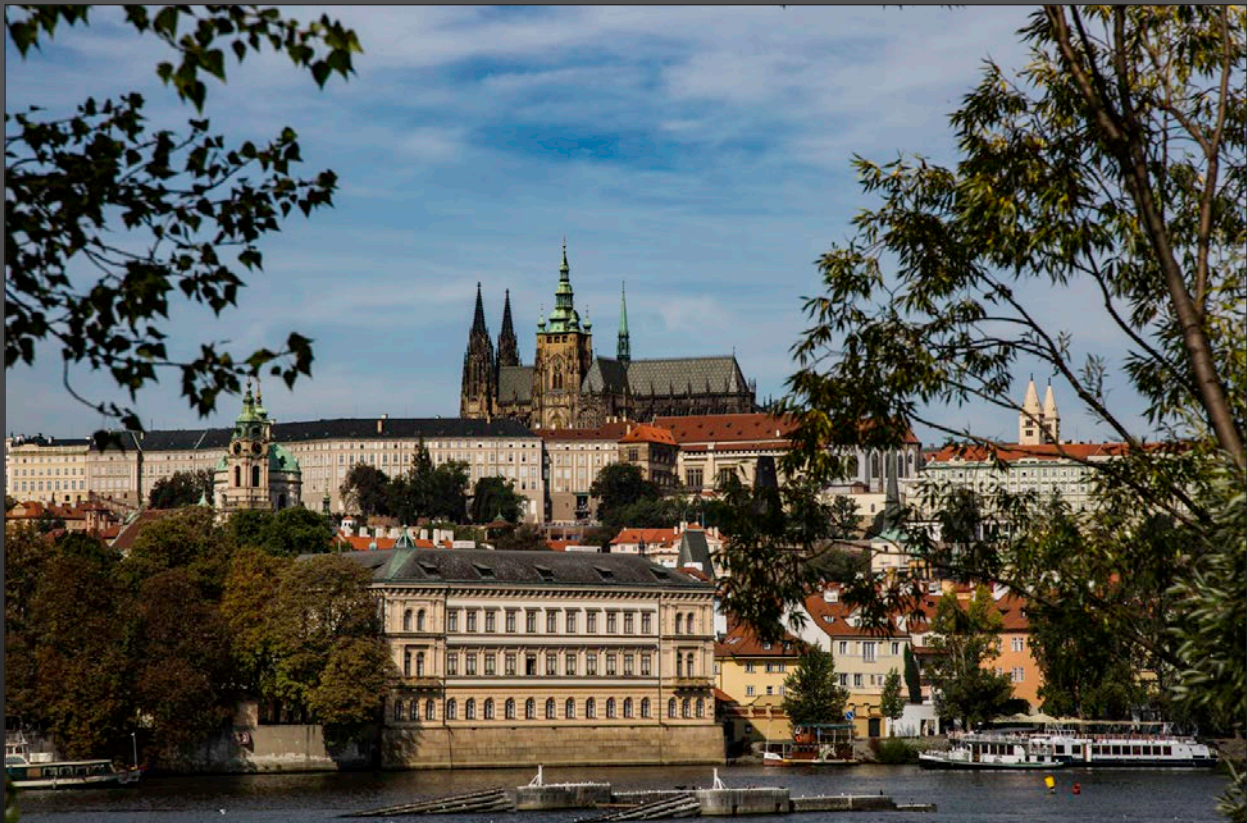


**St Vitus Cathedral**  
*Prague, Czech Republic*  
(left)  
by Sonny Saunders

Date: 9/20/18  
Camera: Canon EOS 5D Mark III  
Exposure: 1/60 @ f/5  
ISO: 800  
Focal length: 24mm  
Lens: EF 24-105mm f/4L IS USM

**Prague, Czech Republic**  
(below)  
by Sonny Saunders

Date: 9/20/18  
Camera: Canon EOS 5D Mark III  
Exposure: 1/500 @ f/8  
ISO: 100  
Focal length: 105mm  
Lens: EF 24-105mm f/4L IS USM





**St. Stephan's Cathedral,  
Interior**  
(left)

*Vienna, Austria*  
by Betty Saunders

Date: 9/18  
Camera: Samsung Galaxy S8  
Exposure: 1/11 @ f/1.7  
ISO: 200  
Focal length: 4.25mm  
Lens: S8 Rear Camera

**St. Stephan's Cathedral,  
Exterior**  
(right)

*Vienna, Austria*  
by Betty Saunders

Date: 9/18  
Camera: Samsung Galaxy S8  
Exposure: 1/10 @ f/1.7  
ISO: 400  
Focal length: 4.25mm  
Lens: S8 Rear Camera





**Imperial Natural History  
Museum**

(left)

*Vienna, Austria*

by Betty Saunders

Date: 9/18

Camera: Canon Power Shot  
SX60 HS

Exposure: 1/1000 @ f/4.5

ISO: 100

Lens: 3.8 – 247mm

**Schonbrunn Palace  
Garden**

(right)

*Vienna, Austria*

by Betty Saunders

Date: 9/18

Camera: CanonPowerShot  
SX60 HS

Exposure: 1/805 @ f/4.5

ISO: 100

Lens: 3.8 – 247mm





**Welcome to Caesarea**  
(left)  
by Denise Sultan

Date: 5/10/19  
Camera: Nikon D750  
Exposure: 1/30 @ f/14  
ISO: 2500  
Focal length: 28mm  
Lens: 28-300mm f/3.5-5.6

**Empty Crosswalk**  
(right)  
by Denise Sultan

Date: 5/8/19  
Camera: Nikon D750  
Exposure: 1/200 @ f/11  
ISO: 1000  
Focal length: 200mm  
Lens: 28-300mm f/3.5-5.6





**Off to Another Flower**  
(left)  
by Denise Sultan

Date: 6/22/19  
Camera: Nikon D750  
Exposure: 1/2500 @ f/5.6  
ISO: 1600  
Focal length: 300mm  
Lens: 28-300mm f/3.5-5.6



**Megiddo**  
(right)  
by Denise Sultan

Date: 5/10/19  
Camera: Nikon D750  
Exposure: 1/320 @ f/11  
ISO: 100  
Focal length: 58mm  
Lens: 28-300mm f/3.5-5.6





**Cowboys**  
(left)  
by Ken O'Renck

Date: 5/4/19  
Camera: Canon EOS 5D Mark IV  
Exposure: 1/80 @ f/5  
ISO: 500  
Focal length: 100mm  
Lens: EF 100-400mm  
f/4.5- 5.6 IS II USM  
USM

**Bridal Falls**  
(below)  
by Ken O'Renck

Date: 5/24/19  
Camera: Sony ILCE-7M3  
Exposure: 1/125 @ f/6.3  
ISO: 800  
Focal length: 17mm  
Lens: EF 17-40/4L USM





**Below Bridal Falls** (above) by Ken O'Renick  
Date: 5/24/19, Camera: Sony ILCE-7M3, Exposure: 1/400 @ f/6.3,  
ISO: 800, Focal length: 17mm, Lens: EF 17-40/4L USM

**Bridal Falls** (below) by Ken O'Renick  
Date: 5/24/19, Camera: Sony ILCE-7M3, Exposure: 1/400 @ f/6.3,  
ISO: 800, Focal length: 17mm, Lens: EF 17-40/4L USM





**Tiger Leg Monkey Frog**, *from Surinam*

(above) by Phil Wheat

Date: 6/8/19, Camera: Canon EOS 5D Mark IV, Exposure: 1/200 @ f/25,  
ISO: 160, Focal length: 100mm, Lens: EF 100mm f/2.8L Macro IS USM

**Panther Chameleon**, *[male] from Madagascar*

(below) by Phil Wheat

Date: 6/8/19, Camera: Canon EOS 5D Mark IV, Exposure: 1/200 @ f/25,  
ISO: 160, Focal length: 100mm, Lens: EF 100mm f/2.8L Macro IS USM



### **Caspian Hover**

*Caspian Tern hovering and ready to drop from the sky to catch his prey at Marsh Trail.*

(right)

by Phil Wheat



Date: 4/22/19

Camera: Canon EOS 5D Mark IV

Exposure: 1/1000 @ f/5.6

ISO: 125

Focal length: 840mm

Lens: EF 600mm f/4L IS III USM

+1.4x III



### **Drip**

*Roseate Spoonbill and reflection in the Everglades. [I named it "Drip" after the water drip from the bill.]*

(left)

by Phil Wheat

Date: 2/28/19

Camera: Canon EOS 5D Mark IV

Exposure: 1/1250 @ f/5.6

ISO: 100

Focal length: 840mm

Lens: EF 600mm f/4L IS III USM

+1.4x III



**Lonesome Tree at Sunset** (above) by Robert Kenedi  
Date: 7/19/19

**Sunset Serenade of Waves** (below) by Robert Kenedi  
Date: 7/10/19, Camera: Nikon Z 6, Exposure: 0.4 sec @ f/16, ISO: 100  
Focal length: 14mm, Lens: Nikkor Z 14-30mm f/4.5





**Morning Colors of Everglades**

(above)

by Robert Kenedi

7/19/19



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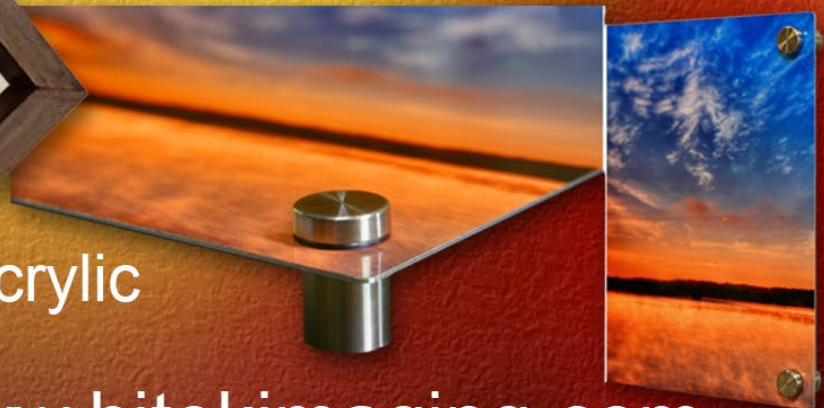


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### **Alan's Contact Information:**

**Phone: 781-462-2383**

**Email: [asamiljan@huntsphoto.com](mailto:asamiljan@huntsphoto.com)**

**Monday, Tuesday, Thursday & Friday,  
8:30-5:00pm est**



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**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**  
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**Issue 10 cover**  
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**Issue 11 cover**  
**Christina Skibiki**



**Issue 12 cover**  
**Nancy Springer**



**Issue 13 cover**  
**Sonny Saunders**



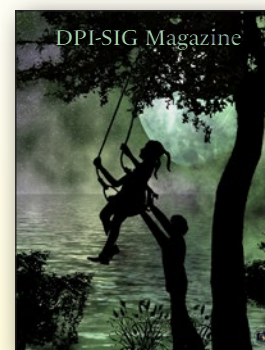
**Issue 14 cover**  
**Jennifer Brinkman**



**Issue 15 cover**  
**Ed Cohen**



**Issue 16 cover**  
**Bob Brown**



**Issue 17 cover**  
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# Magazine Personnel and Contributors

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Created by: Bob Brown

Edited, layout and published by: Angela Stone

Editor: [dpi-editor@naples.net](mailto:dpi-editor@naples.net)

## PERSONNEL

**Eileen Skultety** - Proofreader

**Betty Saunders** - Proofreader

**Jim Robellard** - Proofreader, Links and bookmarks verification

**Dr. Phillip Wheat** - Proofreader, Club member article procurements

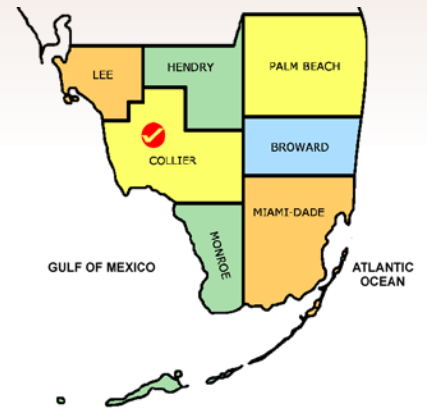
**Tom Cunningham** - Gallery procurements/reminders

**Ed Cohen** - Pro photographer article procurements

**Sonny Saunders** - Advertisement Liaison [sonny@naples.net](mailto:sonny@naples.net)

**Dr. Deadsoil** (Johnny) - Gallery banner designer

## Collier County Florida



## CONTRIBUTING WRITERS

**Marion Faria**

**Nancy Springer**

**Matteo Adi**

**Claudia Bruni**

**Sonny Saunders**

**Rhonda Harsch**

**Robert Kenedi**

\*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 Angela Stone at [dpi-editor@naples.net](mailto:dpi-editor@naples.net). Thanks!

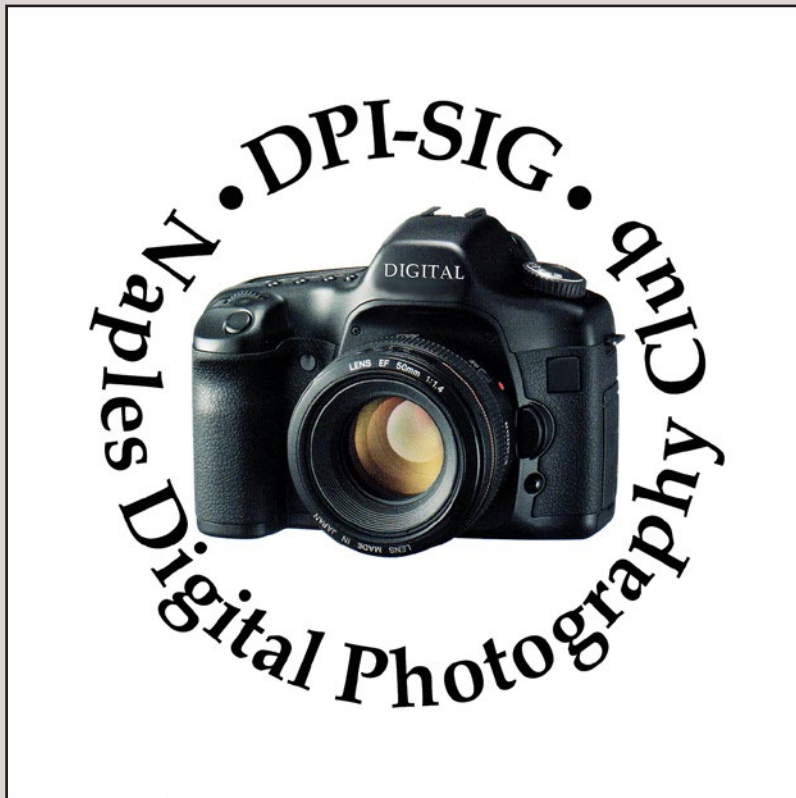
## SUBMISSION INFORMATION

- **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 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/>

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