

October 2014
Issue 3
\$0.00



DPI-SIG Magazine

Who We Are

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

- DPI-SIG has grown to over 200 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)

The Florida Camera Club Council
2015 Annual Conference
March 6-8, 2015
Hosted by: DPI-SIG Naples Digital Photography Club
at
Florida Gulf Coast University, Estero, FL



The Co-Founders of **DPI-SIG, Naples Digital Photography Club**, **Bill Coakley** and **Sonny Saunders**, traveled from Naples to Sarasota every month to attend Dimage Camera Club's monthly meetings. After a couple of years of commuting, they decided to start a digital camera club in Naples. In July 2004, DPI-SIG held its first meeting in a restaurant. The dining room was filled to capacity which made them search for larger accommodations.

After a couple of meetings at another site, Edison College was chosen. At first, the meetings were held in the auditorium, but later switched to the Conference Center in Building J. Monthly meetings have been held in that venue ever since. The college recently changed its name to Florida SouthWestern State College.

What started out as an idea to start a digital camera club, soon became a 10-year wonder. With almost everyone now having a digital camera of one sort or another, the club continues to grow. Most of the members are referrals from current members, as well as announcements in the various local newspapers. Members range from beginning photo enthusiasts to photographers of many years' experience. DPI-SIG is run entirely by member volunteers.

DPI-SIG Mission: Education of members and the public in 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, Isle of Capri, Marco Island, Sarasota, and many other surrounding communities, Bill & Sonny no longer have several miles to drive to attend a meeting.

DPI-SIG of Naples

F3C

Members of Florida Camera Club Council

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



Contact Us

Meeting location:

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

Email: dpi-sig@naples.net

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

DPI-SIG is the **D**igital **P**hotography
&

Imaging Club of Naples **S**pecial **I**nterest **G**roup

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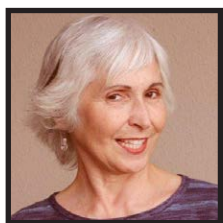
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by Jim Robellard



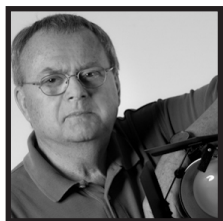
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The Gallery Page 28

Member Photos

COVER PHOTO:



Title: Gritty Venice by Art David

Camera: Nikon E4300

ISO: 100

Exposure: 1/80 sec @ f/2.8

Focal length: 8mm

Lens: Tamron 28-300mm

Note: Auto settings

The Content



My wife likes to read several types of magazines and books. I also have a few that I read regularly. One of the common denominators is their tendency towards visual clutter and an inundation of ads. It's as if the articles were an afterthought.

Out of curiosity, I randomly grabbed one of her magazines. I'll leave out the name. Starting with page #1, I looked for and counted the amount of ads in the magazine. Of the 190 pages, 90 of them contained ads. A large percentage were full-page ads. Many of the so-called articles were riddled with product placements. That magazine was so visually cluttered that a psychologist could substitute any page for a Rorschach Test.

Of course, not all magazines follow this type of format. There are a bunch of great magazines out there. Like all things, an individual's choice is really subjective. Believe it or not, I do have a point. It has to do with our magazine. My goal is to try and avoid the type of magazine format that is solely about ads, product placement, clutter and shallow content.

DPI-SIG Magazine is a digital photography magazine targeted towards photographers and photography enthusiasts, plain and simple. Our number one focus is on the photographer and those who appreciate photography, be it color, black and white or creative styles. Therefore, the emphasis must be about the content, i.e., photos, articles and limited ads. This October 2014 issue submitted ads on page 37 are visually stunning.

We don't have to answer to any stockholders, shareholders or any financial puppeteers. We don't have the constraints bound by most publications and best of all, our magazine is free.

With your content contributions, DPI-SIG Magazine can be a top-tier product. With this 3rd issue, I think we are well on our way of doing exactly that.

Enjoy!

Bob Brown

RB Brown

dpi-editor@naples.net



Exploring Ghost Towns, Mining Camps, and Movie Sets of the Old West Part Three

by Jim Robellard

In our last installment, I described my visit to Virginia City, NV and the old mines, abandoned mills, and scenic beauty of northern Nevada. In this installment I continue the journey down US 395 from Carson City, NV south on one of my favorite roads as it borders the Eastern Sierra and winds through the Owens Valley.



Above: Canon 5Dmkii, 60mm, 1/60sec
@f22, ISO160, EF24-105L mm

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Fig. 2

*Above: Wisner Technical Field 4x5,
Schneider 150mm, TMax 100,
Red-Orange filter, 1/2 sec @ f22,
Normal development,
negative scanned @3200dpi*

TMax 100 film. Figures 2 and 3 are from that trip and are scanned from the negatives and digitally remastered in Photoshop. On this trip in 2013, the bright sun and extreme contrast called for HDR (high dynamic range) and exposure fusion to handle the range of exposure values at this altitude.

My goal on this trip was to capture some of the building interiors as well as the iconic scenes often recorded at Bodie. As a note, some workshops get special access to the building interiors with a monitor, but that was not the case on my visit as an individual. Tripods are no problem.

Our first stop is an overnight in Bridgeport, CA and the Ruby Inn. This is the jumping off point for a visit to California's Bodie State Historic Park (elev.8394). Bodie is an old gold mining town maintained in a state of "arrested decay" for visitors. As a destination for photographers, it's easy to spend a day there exploring all the buildings and equipment. It is often the site for organized workshops, both day and evening.

In its heyday, Bodie reached a population of 5000-7000 in 1879. It earned a reputation as a true "wild" west town with over 65 saloons. Ravaged by wind, fire and the weather, the 100 or so remaining wood buildings reveal wonderful textures and a picture of time past. On this visit in mid-October, Bodie was crisp in the morning with temperatures near freezing. It is a brutally hot place in the summer, and on a previous trip in May, required a hike into the park through snow drifts waist high. Bodie was primarily a gold mining town that produced over \$34 million in bullion. Situated seven miles south of Bridgeport and twenty miles north of our next stop, Lee Vining, the park road is nine miles of paved road up into the mountains followed by three miles of rough dirt road, but well worth the effort.

On my first visit in 1998, I hiked in with a 4x5 shooting



Fig. 3

*Above: Wisner Technical Field 4x5, Schneider 150mm, TMax 100,
Red-Orange filter, 1/2 sec @ f22, Normal - 2 development,
negative scanned @ 3200dpi*

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Fig. 4

Above: Canon 5Dmkii, 14mm, 1/100sec + or - 2 stops @ f22, ISO160, Rokinin 14mm

The Miller House which is next to the iconic Methodist Church seen in *Figure 2* is one such example. Each room is “protected” by chicken wire mesh so it takes patience to set up the tripod in such a way as to stick the lens through the wire, take multiple exposures with a cable release, all while trying not to aggravate the other visitors. Luckily, it’s not that busy and the park covers many acres. *Figures 4, 5, and 6* represent three different interpretations of rooms in the Miller House. Even with HDR, *Figure 6* required additional treatment in Photoshop. I reimported the finished HDR shot from Photomatix into Photoshop with the darkest underexposure on top of the HDR composite and masked/painted in the window with the church steeple. While HDR often conjures up visions of surreal images, it can also be a great tool for very realistic images. I look at the bracketed photographs as providing “extra information” for later use and a tool for achieving one’s artistic goals for a photo.



Fig. 5

Above: Canon 5Dmkii, 14mm, 1/100sec + or - 2 stops @ f22, ISO160, Rokinin 14mm



Fig. 6

Above: Canon 5Dmkii, 14mm, 1/100sec + or - 2 stops @ f22, ISO160, Rokinin 14mm



Conversion of above color photo in Silver Efex Pro 2.0 and sepia toning

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I think its important to step back and study the scene when considering taking an HDR photo and not just rely on the sort of automatic bracketing of three or five stops that the camera provides. For me, I take the three-shot bracket (+2,0,-2) and study the result on the camera's LCD back display. The real goal is to capture the best exposure for the highlights and the shadows. After study you might find that 2 stops of underexposure are not enough to tame a bright street light or provide detail in a bright white thunderhead cloud. More problematic is shadow detail. Oftentimes, 2 stops of overexposure is still not bright enough to “see” into the shadows while providing a level of detail at an acceptable quality. Yes, perhaps you can push that shadow slider to the right and open it up, but that is exactly where the noise from your sensor hides and quickly becomes very apparent. Applying noise reduction is alright, but makes that area mushy as it also suppresses detail. The answer in both cases is to shoot additional exposures. For those really bright scenes it may be necessary to manually shoot at 3, 4 or even 5 stops of underexposure. Sure the photo looks terrible as it is nearly black with the exception of the area you need, namely the street light or bright blown out area of a cloud. Same with



-2 stops



Normal



+2 stops



HDR composite



Final after conversion in Silver Efex Pro 2.0
and masking color back into window

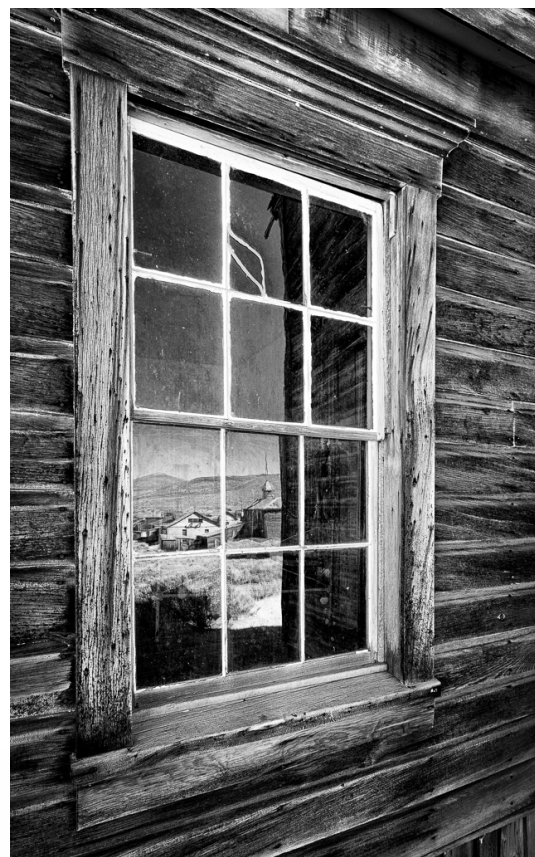
the shadow areas, with the capture looking very white except for the properly exposed shadow area. Remember we need good information, but only in small problem areas to “fix” our overall exposure. This is really where a tripod helps. After processing in Photomatix and returning to Lightroom, it's easy to take the composite and the original exposures or just the brightest and darkest exposure and load them into Photoshop using the Edit In command as Photoshop layers. Now we can take a very dark exposure and rearrange it so the dark exposure is on top of the composite, apply a layer mask and invert it so that it is black and hides the dark underexposed photo. Painting directly on the mask with a soft brush at low opacity and low flow with white allows you to gently paint back in the offending area. If you get it wrong, just paint with black to erase. In the case above, the composite was converted to monochrome and the window area masked back in as the color image. This approach is really about providing the information (pixels) by correctly capturing and using them to enhance or manipulate the image to achieve your artistic goals. You're capturing information the eye can see, along with information our brains can accommodate. But even with modern cameras, that information is oftentimes out of range for what we want the photo to look like.



Above: Canon 5Dmkii, 14mm, 0.8sec + or - 2 stops @f22, ISO160, Rokinin 14mm

The old Bodie firehouse is another example, 14mm lens through the chicken wire which resulted in it not being perfectly level. I loved the lanterns on the right and envisioned them as brightly colored. The HDR exposure was processed, and in Photoshop, I corrected the perspective to eliminate the distortion from the lens. I added an adjustment layer to increase the vibrance of the scene which had the desired result of popping the lanterns but turning the floor from gray to bluish purple. I didn't notice that problem until later when I printed this photo so that required a later step of another adjustment layer to color correct the floor and a mask to paint in just the correction on the floor. I often make changes several days after the original processing session. Finally I took the overexposed bracket and used it to brighten the ceiling area to better reveal the beams. It too received a color correction to warm up the wood of the beams more to their original gold color.

Right: Canon 5Dmkii, 17mm, 1/8 sec + or - 2 stops @f22, ISO160, EF17-40L mm





The final example is an overall panorama above of Bodie. The nine shot pano was also shot using HDR (three exposures -2,0+2, for each position (every 15 degrees)) as I panned across nine positions of the scene for a total of 27 exposures. I knew that as I panned from left to right that the sun would come into play, so I made sure that the lens hood was on as I would be shooting into the sun to the right. Likewise, I knew that the buildings facing the camera on the right would be in full shade and I wanted to “see” the wood texture and color of those buildings without letting them go dark or too blue. Having the additional exposure information allowed me to correct for that and achieve my goal.



Just south of Bodie is Mono Lake. US 395 runs down and along the valley floor from Carson City toward Los Angeles far to the south. At one time, this valley was an agricultural paradise, full of orchards, timber and steamboats plying both Mono Lake and Owens Lake bringing supplies and timber to

Above: Canon 5Dmkii, 24mm, 1/125sec @f8, ISO160, EF24-105L mm Below: Canon 5Dmkii, 40mm, 20sec @f22, ISO160, EF24-105L mm



the mines and bullion to the mint. The water in the lakes, run off from the Sierra Mountains just to the west, was also a resource. One hundred years ago, the construction of an aqueduct was started to bring water to the valleys to the south and ultimately Los Angeles. Today Owens Lake is a dry lake bed and Mono Lake is severely depleted and under a Supreme Court ruling to “adjust” the water upward to protect the rookeries in and around the lake. The beautiful and haunting tufa spires in the middle of the lake are really calcium deposits from springs that supplied water into the lake from the mountains above. Some day they may be back under water if all goes according to plan, but with the severe drought in California, the lake has actually decreased further in recent years.

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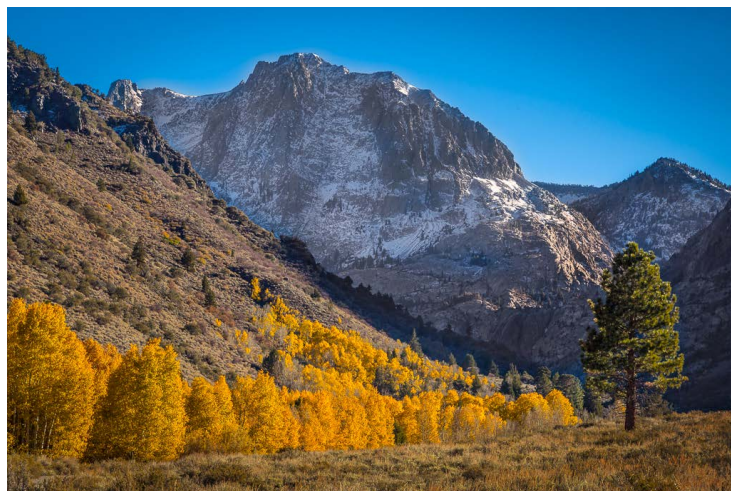


Above: Tenaya Lake - Yosemite National Park : Canon 5Dmkii, 17mm, 60 sec@f22, ISO160, EF17-40L mm 6 shot panorama

Mono Lake is just a short ride from Lee Vining, California, a perfect base of operations to explore the valley and the Tioga Road up into the east side of Yosemite National Park. On this trip, I was lucky that the park reopened the day I arrived from the government shutdown, leaving the park virtually empty. Tioga Road rises from Lee Vining up to over 10,000 feet as it enters the park. The road is only open in the summer and early fall as it is subject to heavy snowfall. Don't miss the excellent deli at the Mobil gas station at the base of the road.

Our final installment (Part 4) will take us further down the valley to places like the June Lake Loop Road (photo left), Bishop, Lone Pine, the Alabama Hills, and Death Valley and my return to Las Vegas.

Right: Canon 5Dmkii, 20mm, 1/30 sec @f8, ISO100, EF17-40L mm



About the Author

Jim Robellard

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

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by Joe Fitzpatrick



PRODUCT REVIEW LCD HOOD

The ability to see your image immediately after capturing it is one of the great advantages of digital cameras. Unfortunately, in bright sunlight images shown on the camera's LCD display can be difficult to see. Shielding the screen from sunlight with your hands or body often helps but isn't always practical. A removable hood to shield the LCD screen is a more convenient solution.

A number of LCD hoods are now available, the **Hoodman HoodLoupe** being the most widely known and used. Less expensive, similar hoods are available from Amazon and eBay sellers under a variety of brand names. A three sided flip out design and other solutions are also available but most don't totally enclose the LCD display and aren't as effective.

Camera LCD screens come in different sizes and are measured diagonally. The measurement is made of the active LCD display, the part that lights up, and is smaller than the glass that covers it. A 3" LCD display is the most common among current DSLRs. Older DSLRs and other digital cameras often have smaller displays. A few cameras such as the Canon 5D Mark III and 1D X use a 3.2" LCD display.

Both the HoodLoupe and its copies do the same job, blocking sunlight, with equal effectiveness. The loupes are considerably different in construction and price. This review compares the HoodLoupe with a loupe imported under a variety of brand names including **Vfinder** and **Cowboy Studio**.

	<u>Hoodman HoodLoupe</u>	<u>Vfinder</u>
Size	<i>3", other sizes available</i>	<i>3", 3.2" available</i>
Lens	<i>Optical Glass</i>	<i>Plastic</i>
Diopter Adjustment	<i>Yes</i>	<i>No</i>
Magnification	<i>No (3X w/optional eyecup)</i>	<i>Yes - 2.8X</i>
Body	<i>Hard Rubber</i>	<i>Plastic</i>
Neck Strap	<i>Yes</i>	<i>Yes</i>
Case	<i>Yes</i>	<i>Yes (other versions may not</i>
Eyecup	<i>Extra Cost</i>	<i>Yes</i>
Attachment for video	<i>Optional Accessory</i>	<i>Magnetic attachment included</i>
Cost	<i>\$80</i>	<i>\$17 - \$30</i>

Compared to the Vfinder, the optical glass lens and diopter adjustment of the HoodLoupe make for a much better viewing experience. The hard rubber body of the HoodLoupe is less likely to scratch an LCD screen. An optional strap to firmly attach the HoodLoupe to the camera and an eyecup, both useful for video, are available extra cost options.

The 2.8X magnification of the Vfinder provides a bigger image but one that is not as sharp and crisp as the HoodLoupe. The lack of a diopter adjustment makes the Vfinder less convenient for those who need glasses for close up work. The Vfinder includes an adhesive backed,

thin metal frame which can be attached to the camera's LCD screen. Magnets in the loupe will keep the loupe attached to the frame. This magnetic attachment is not as solid as the optional accessory for the HoodLoupe but suffices for occasional video shooting. The eyecup of the Vfinder helps shield the eye from sunlight but adds bulk.

Which to buy? The HoodLoupe is clearly the better product but it is also three or four times the price of the Amazon and eBay hoods. If you require reading glasses or need the clearest, crispest view for image review or live view focus, the HoodLoupe is a clear winner. Otherwise the Vfinder and its siblings are worth consideration.



COLOR *Impact* IN PHOTOGRAPHY

Part 2 of 3

by Dr. Christine Cook (left), Photographer & Leigh Herndon (right), Painter

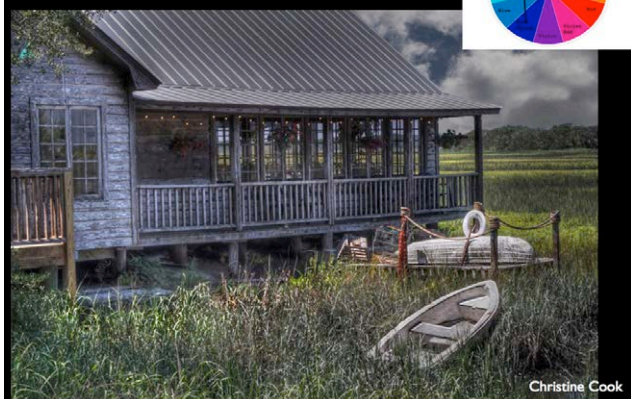


In the last issue we introduced the power of using color schemes in photography. We featured complementary color schemes with reds and greens or blues and oranges as very dynamic color combinations. This time we highlight more soothing color schemes.

Split-complementary

A split-complementary scheme uses the colors on either side of the complement, such as red with yellow-green and blue-green. This is a dynamic color scheme, but with less tension than a complementary scheme.

Green, Yellow-green
& Blues



Green, Red-Orange
& Violet-red



Leigh Herndon



Analogous Color Scheme

An “analogous” color scheme includes colors that are near each other on the color wheel. For example, reds/oranges/yellows, or greens/blues/violets. These patterns can be restful and soothing.

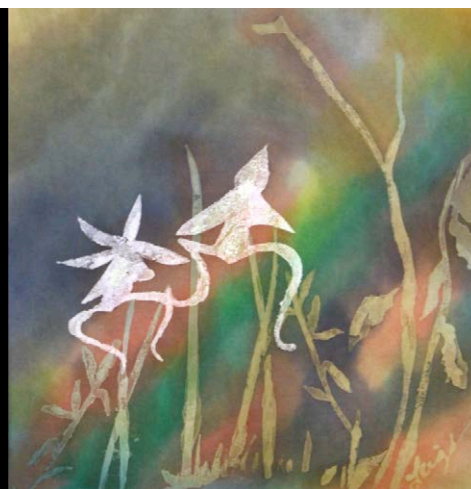
Triadic

Triadic colors, equi-distant on the color wheel make a very pleasing color scheme. The most obvious has the primary colors, red, yellow and blue. The colors in between the primaries, the secondary colors of green, purple and orange are also triadic. As are the tertiaries, red-violet, blue-green and yellow-orange.

Green,
Violet, &
Orange



Leigh Herndon



Next issue - Warm and Cool Colors and Suggestions for Photographers

(Part 3 will appear in Issue 4)



Lightroom's Hidden Features

by RL Caron

More

Lightroom's Hidden Features

by RL Caron

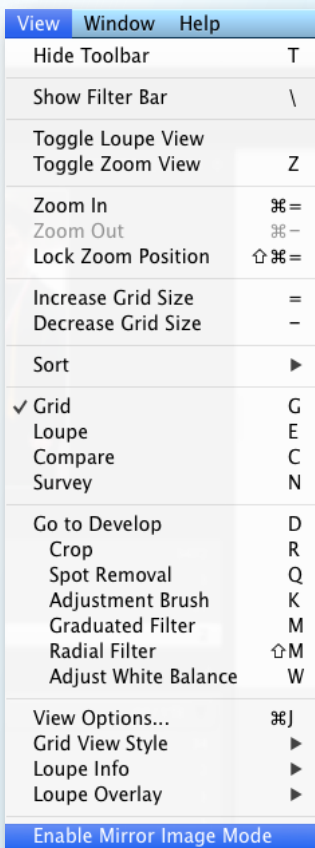
FLIPPING IMAGES 23DAMI 5NIQI1J7

Another seldom-used but interesting Lightroom feature is the ability to 'flip' the entire library at one time!

Now, why in the world would anyone want to do this? Well, looking at a right-to-left flip of an exposed frame is a technique as old as the film negative -- because at times doing so can transform a so-so composition into

This is an especially powerful tool with headshots and portraits. We are all used to seeing ourselves in the mirror, so it stands to reason a mirror representation might appear more pleasing to the subject. It's not a new feature, by the way -- been around since the early days.

There is no keyboard shortcut. From the Library module, click on View, then at the very bottom of the pop-out menu, click on "Enable Mirror Image Mode."



RL's Blog Website:

[Serendipity](#)

PUBLISH SERVICES

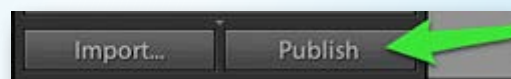
Post photos directly to your Web site from Lightroom without creating intermediate jpegs? Easy when you use Publish Services.

Library | Develop | Map | Book | Slideshow | Print | Web

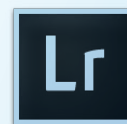
Fundamentally, Publish Services is a specialized collection intended to store, manage, and send to a folder or Web site gallery images of a particular commonality. The Publish collection is a bit different -- it has sections: one for images already published, one for intended deletions, another for those waiting in a queue to be published for the first time, and a fourth for already published photos that have been modified.

Now here's the really neat part. Say you publish a photo to a Web gallery and then discover a mistake. Well, Lightroom instantly recognizes the most minute changes made in the Develop module and automatically moves the image file out of the Published section and flags it for Recently Modified status.

All you have to do to fix a problem image is to click the Publish button.



And in seconds, the new file replaces the old one on the server!



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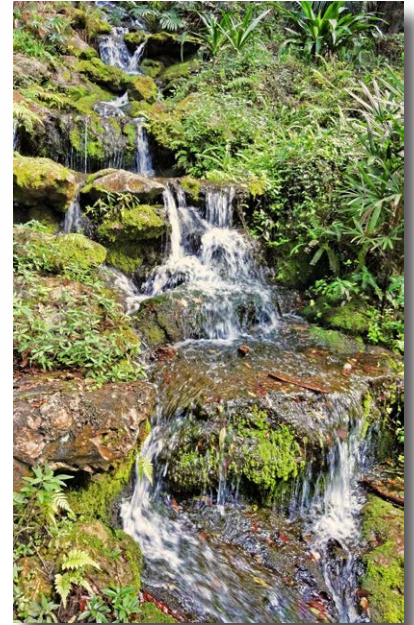
RAINBOW SPRINGS

by Benjamin Carp



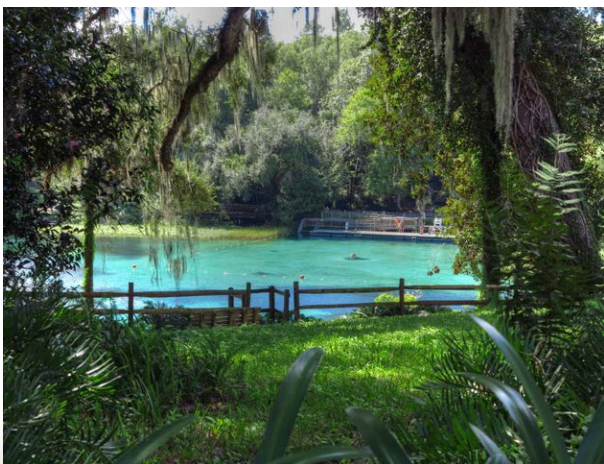
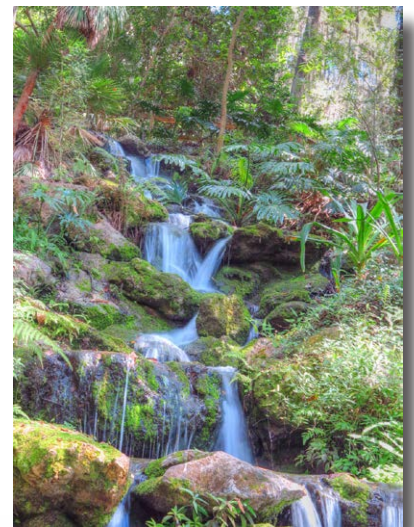
Dunnellon,

A brief drive from the entrance gate into the parking area. No signs directed us towards anything except the swimming hole. No choice except to go there. I was expecting a river with light reflecting off in rainbow colors.



A bit confused, but open to the unexpected, T-Jane and I walked a short distance to an admission booth attached to the souvenirs shop. Paid the fee and still did not know where to go.

At this point, T-Jane took charge and said, "follow me." Off we went on a brick path that looped and rippled it's way through a maze of waterfalls, one more striking than the last. I was slap-happy trying different angles, shooting low then high images until a wedding party appeared waiting for me to finish before using the highest falls as a back drop for the bride.



RAINBOW SPRINGS

(Conclusion)

I began descending toward a series of natural springs when T-Jane called, “Ben over here.” Back I trotted as she pointed at the most spectacular falls of all. She said not a word, just held her index finger out as if she was a poster.

Of the one-hundred-sixty parks in the Florida Parks system, this one became our favorite of all.



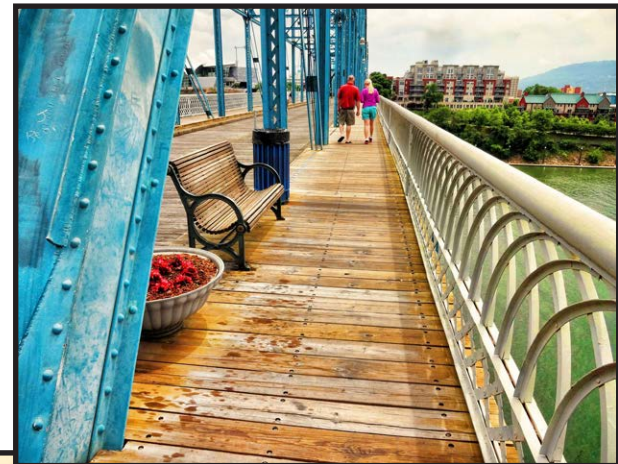
WALNUT STREET BRIDGE - TENNESSEE

by Benjamin Carp

The Walnut Street Bridge is a 1890's span that connects Chattanooga's downtown with the city's north shore.

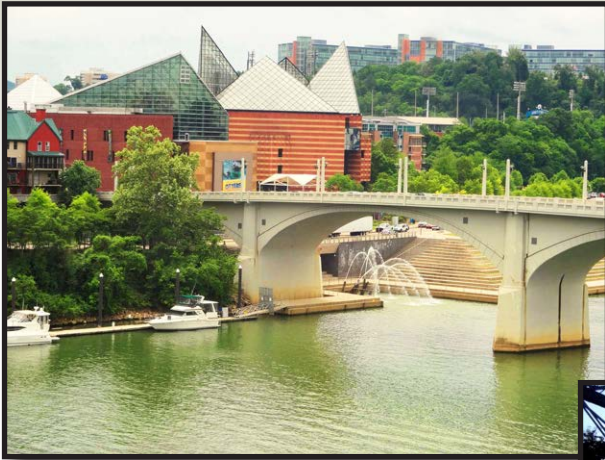


Revitalization took place in 1993 as a pedestrian bridge and linear park where one can walk their dog, greet fellow strollers, and become part of the community.



WALNUT STREET BRIDGE

(Conclusion)

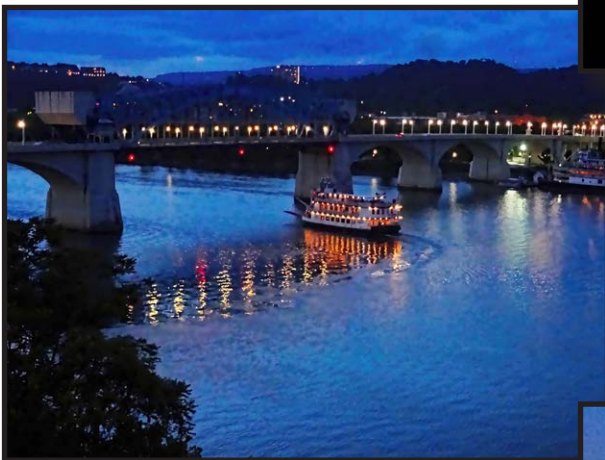


As we walked across the Tennessee River, we could see why the bridge is accepted as a centerpiece for downtown travelers.

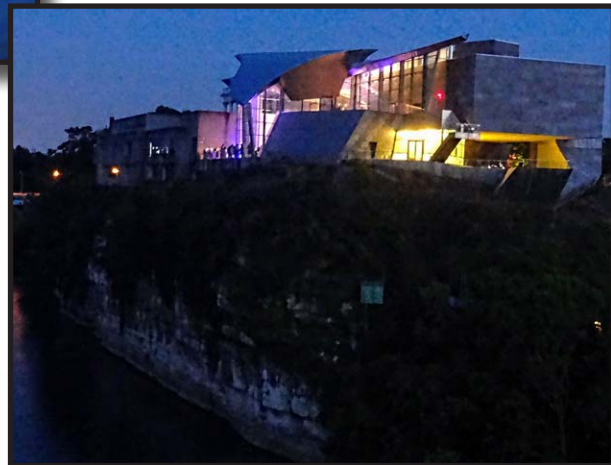
It has bluff views of the art district and is in sight of the Hunter Museum of American Art.



The bridge overlooks Tennessee River Walks, close to Tennessee Aquarium, a large public park on the north shore, and unobstructed views of river traffic.



Our uninterrupted meandering along the bridge spanned a late afternoon and early evening. Walking seems the best way to touch a new city, and be stirred by it.



INDIA: A LAND OF CONTRASTS

by Sharon Antonelli



In January 2001, my friend Judy and I traveled to India for the first time. Judy and I were friends for 30 years. We had no idea how this adventure would change our lives. I found a travel agent on the Internet. I browsed their tours. After a few email exchanges, Judy and I had a twenty (20) day itinerary. It covered 15 days in India and 4 days in **Nepal**.



Our agent met us at the airport in **New Delhi**, then took us to the hotel. In the morning, our agent provided all of the vouchers we would need for our 20 days. We met our driver, Salinder, who was also our guide for the city tour of Old and New Delhi.



The sounds and sights were amazing. The horns blew and never stopped. The traffic was really amazing, but our driver was very capable and we arrived everywhere safely. We covered the highlights of the Old City visiting Jama Masque (the largest mosque in India) and **Chandni Chowk**, the old market. A bicycle rickshaw transported us along the narrow streets of Chandni Chowk where we viewed Gandhi's Memorial. But the real adventure started as we left Delhi for **Rajasthan**.





INDIA: A LAND OF CONTRASTS

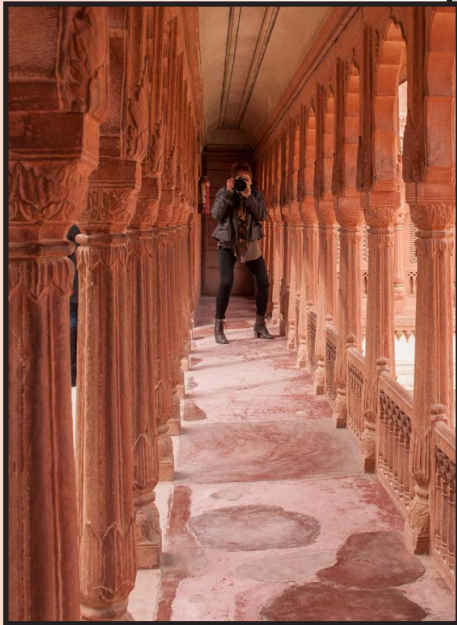
(Continued)



Our itinerary took us to **Jaipur**, the Pink City. We rode an elephant up the long hill to the Amber Fort where we toured the City Palace. We continued on to **Jodhpur**, the Blue City where the Mehrangarh Fort sits high atop a small mountain. We traveled some pretty rough roads; some only dirt and none were “highways.” But the countryside and the small villages were beautiful and so interesting. We then went to a small village of **Rohet**, the location of one of my favorite hotels. It used to be a hunting palace belonging to a Maharaja. It has a lovely garden and each room is unique. Meals were served under the stars. We met a local farmer and his family. We wandered the streets of the village. Everyone was warm and friendly.

Our next destination was **Pushkar**, a holy site with a small lake created where Lord Brahma dropped a Lotus Flower, as legend has it.

Everyday brought an exciting “road trip.” We could see the local people along the way as they went about their daily lives. Women seem to do the bulk of the work, doing everything from road construction to laundry at the village well, and always wearing a beautifully colored saris. The multitude of sights was often the best part of the trip.





INDIA: A LAND OF CONTRASTS

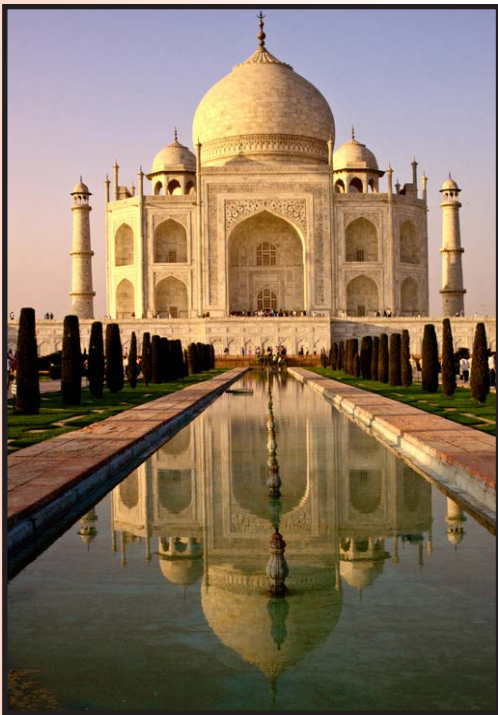
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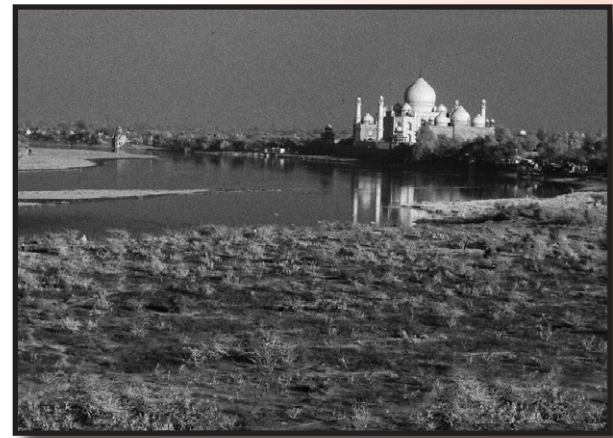
We spent a few days in **Ranthambhore** National Park. We went on several wildlife safaris by open Jeep and saw many types of mammals, birds, reptiles and the Fort within the park. We were lucky to have a Tiger sighting. Some really different animals live in India. I burned through my film at a rapid pace.



Then it was on to **Agra** to see the Taj Mahal. What a thrill it was to be there and see this icon. Pictures don't do it justice. The story is almost as beautiful as the Taj Mahal itself, but I don't have time for it now. We also visited the Agra Fort.



We had to say goodbye to our new friend, Salinder (our driver). Next was our flight to **Khajuraho**, where we visited the 9th and 10th century temples. Because of jungle cover, these temples were lost to civilization for several years. Some of these Temples have erotic carvings depicting Coma Sutra. Due to the mild climate, the carvings are very well preserved.



Another flight took us to **Varanasi**, one of the holiest cities in the Hindu culture. It is here by the Ganges River where many Hindu people come to die and cremated. On an early morning boat ride on the Ganges, people bathed and prayed at the many Ghats and cremation sites. It was really unbelievable. We walked through the streets with our guide and saw daily life in this unique city. More sightseeing included the site where Buddha gave his first sermon.

It was on to Nepal, so we boarded another flight to **Kathmandu**. The next few days were in **Patan** to see the Durbar Square complex and Swayambhunath, a UNESCO World Heritage site. In many ways, everything was exciting and different from India. So soon, our adventure came to an end. We boarded a flight back to Delhi and later a flight back to the USA. Not only did we return home with many memories, and at least 50 rolls of unprocessed slide film, we shopped at every stop we made. Wherever we went we found textiles, spices, and art so different that we each brought back many things for our families, our friends and ourselves.



INDIA: A LAND OF CONTRASTS

(Continued)



Judy and I did return to India in February 2002. Our plans were to bring some of our friends, but not many people were traveling after 9/11/2001. We planned another 20 day Itinerary. It was all by road with our driver, Salinder. The road trip was so exciting as we revisited some of the same places in Rajasthan, along with several new locations.



I have now made nine visits to India, which usually includes Rajasthan. I have also toured in the South, several places in the North and in the foothills of the Himalaya's. The North and the South each provide a different view of India. All were special experiences. In 2003, Judy and I brought some friends along to also experience India.

And so began [All Tours India](#), Judy's small travel company.

The tours expanded to include **Bhutan**. The tour groups are small, not more than 10 participants. The small groups allow for impromptu stops, photo ops and visits with the locals. We even kept our same driver, Salinder. He became part of our extended family in India, as well as the regularly visited hotel owners.





INDIA: A LAND OF CONTRASTS

(Conclusion)



In 2015, All Tours India has exciting itineraries. For additional information, refer to our website at www.AllToursIndia.com and see our ad on [page 37](#) of DPI-DIG Magazine.



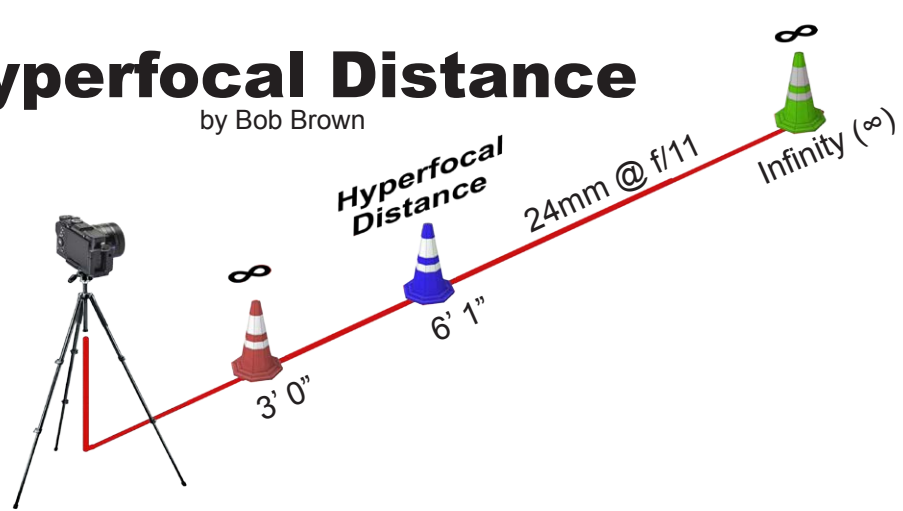
Elephant Fair & Holi Tour, February 26 – March 9



***As a foot note:** The Elephant Fair & Holi Tour is new and for the first time since we have been going to India, both the Fair and Holi are one day apart and in early March making it possible for us to schedule a tour. We have no idea when this opportunity will happen again. Usually, these festivals come in different weeks and more at the end of March.*

Hyperfocal Distance

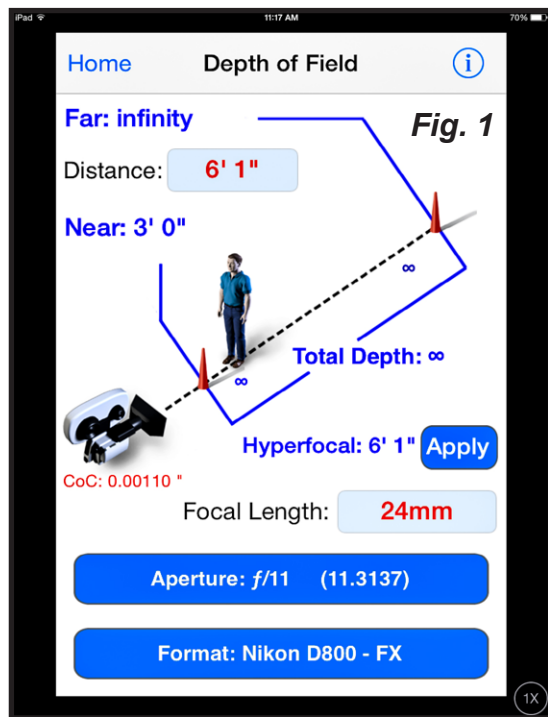
by Bob Brown



Did you ever wonder how some photos with substantial **Depth of Field** (DoF) are 100% in focus? One method is luck. That's where you snap a photo in auto-mode and everything happens to be in focus, strictly by chance. Chance is a haphazard approach. The other method is a sure-fire approach for absolute control of your depth of field. All you need to know is your **Hyperfocal Distance**. Hyper what?

Hyperfocal Distance is the point in your framed image where you know what's in focus in front of and behind your target subject, your total DoF. Sound confusing?

Fig. 1 (below) shows a camera with a 24mm Focal Length at f/11. Each model camera has a slightly different Hyperfocal Distance point. If you focus your camera at 6' 1" away, everything from 3' 0" in front of your camera to infinity will be in focus. Notice in **Fig. 1** the 3' 0" is half the distance of the 6' 1" Hyperfocal Distance.



If your closest foreground subject has to be closer than 3' 0", you might have to accept a little bit of blur on the Near side. Or, stop down a half to one stop to pick up the extra distance.

Fig. 2 (below) is a photo using the Hyperfocal Distance calculations from **Fig. 1**. Notice how everything from Near to Far is in good focus.



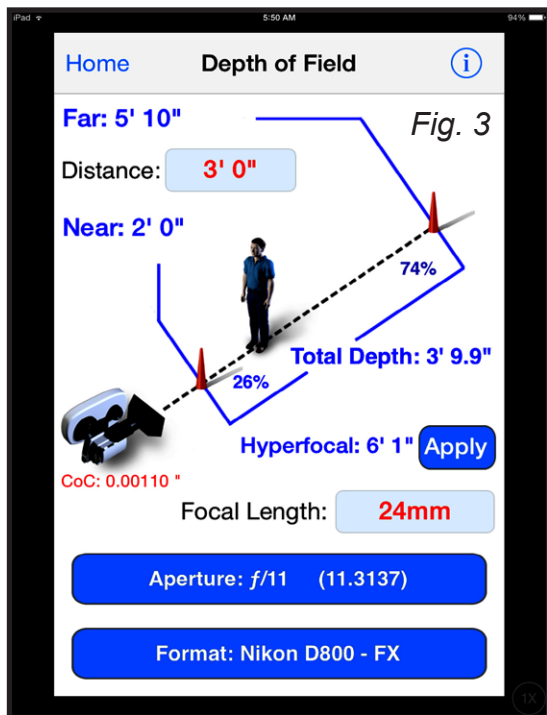
The red box in each photo shows an infinity marker attached to a back fence, 102' from the camera.

(continued)

So, how in the world do I know these numbers? Believe me, I'm no mathematical savant. Very simple, there are several apps out there that can figure it out for me. All I have to do is input my camera model, f-stop and Focal Length. The app then calculates the Hyperfocal Distance, the nearest in-focus point and the furthest in-focus point. **Fig. 1, Fig. 3** and **Fig. 5** are screen captures from one such app. I use pCAM in my iPhone and iPad. pCam is made for professional filmmakers and photographers alike. It's also on the pricey side.

Fig. 3 (below) shows what happens if my Focal Distance is at 3' 0" and doesn't match my Hyperfocal Distance of 6' 1". I loose DoF (focus) on the Mid-Far and Far areas of my image, which obviously confines the DoF. To fix this, all I would have to do is change my Focal Distance from 3' 0" to the Hyperfocal Distance of 6' 1," as shown in **Fig. 1**. Then my foreground, my target subject and horizon result with good focus.

I took all test shots from a top-secret undisclosed area. Any similarities to my back yard are strictly coincidental. Ignore the chicken coop along the left. They requested privacy.



***Note:** Hyperfocal Distance only applies when your framed image has both foreground and background focal points. If your entire subject is in the distance (mountains, stars, whatever) or on any flat surface like a wall, then Hyperfocal Distance doesn't apply. There is no DoF.

The **Fig. 4** snapshot (below) shows a Focal Distance of 3' 0", not matching the Hyperfocal Distance of 6' 1". You can see a loss of some DoF on the Near side, beyond the 3', and quite a bit on the Far side. To fix this, just is change your Focal Distance from 3' 0" to the Hyperfocal Distance of 6' 1", as shown in **Fig. 1**.



Hyperfocal Distance

(continued)

Fig. 5 (below) shows a camera with a 24mm Focal Length at $f/2.8$. Based on the calculations of the DoF app, if I focus my camera at 24' 1" away, everything from 12' 0" to infinity will be in focus. Again, notice in **Fig. 5**, the 12' 0" is half the distance of the Hyperfocal Distance.

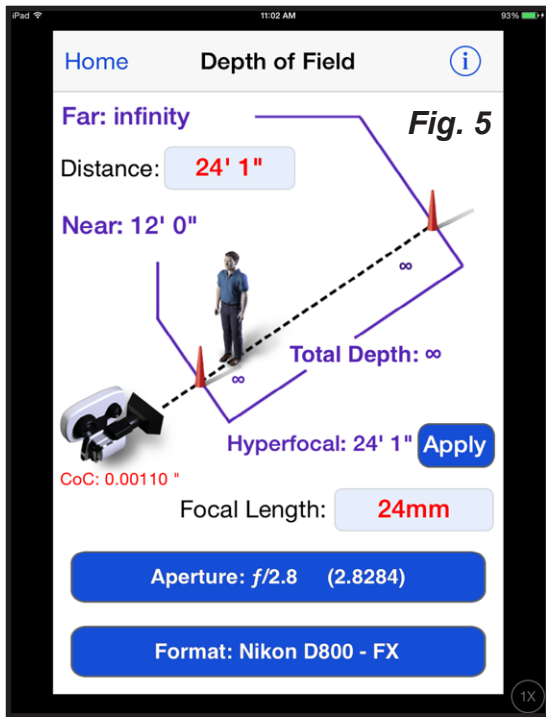


Fig. 6 (right column) is a photo using the Hyperfocal Distance calculations from **Fig. 5**. Notice how everything from 12' 0" to infinity is in focus. If you expand the photo, you'll be able to clearly see the infinity marker attached to the back fence. Just follow the yellow brick road, I mean yellow tape measurer, up to the back fence. That's 102' from the camera. The distant trees (all sharp) go an additional 330' beyond the fence.

Here is a list of some of the available DoF apps

(Always make sure the manufacturer updates their app)

- pCAM (up to date) [very expensive]
- DOF Calculator (up to date)
- Simple DoF Calculator (up to date)
- Lens Tutorial (somewhat up to date)
- DoF Master (**not** up to date)
- $f/8$ DoF Calculator (**not** up to date)
- SetMyCamera (up to date)
- TrueDoF (somewhat up to date)
- Hyperfocal (up to date)
- DoF Slider (somewhat up to date)



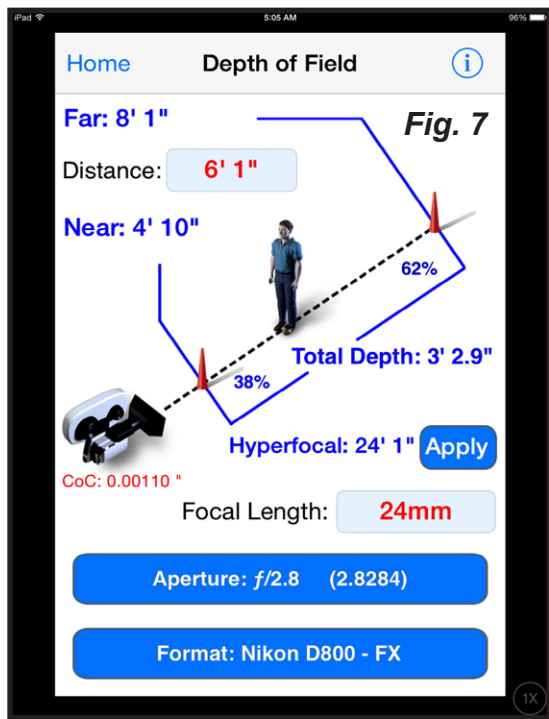
As you can see, just the opposite happens on the Near side of the 12' 0" marker. The focus is really compromised by the time we get to the 3' 0" marker, shown above in **Fig. 6**. The 12' 0" marker is in good focus. Even the 6' 1" mark might be barely acceptable, depending on your expectations. The solution is to use the Hyperfocal Distance. If I need more DoF, I can close down the aperture, adjust the shutter time and or go to a higher ISO and readjust the Hyperfocal Distance. Every situation is different. There is less wiggle-room for night photography, especially astrophotography which might require a separate foreground shot if you want to include a very close subject. You'd then blend the images during processing, a whole other topic.

Fig. 8 (next page) mirrors the DoF calculations in **Fig. 7** (next page). There is a noticeable Near and Far focus drop-off from the 6' 1" focal point, leaving only a narrow DoF of 3' 2.9". This result is disastrous, if the intention is to capture a full-focus (near and far) landscape shot.

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Hyperfocal Distance

(conclusion)



Conclusion: There's a huge control advantage by knowing your Hyperfocal Distance. The Hyperfocal Distance app provides a quick, easy, and most importantly, accurate solution for taking the guesswork away when determining your DoF. If you're not quite sure of your exact target distance, then play it safe and close down a stop or two. By the way, there are several good apps out there, some of which are free. If you choose to buy a DoF app, make sure it's from a site that updates their camera database.

There are four main ways to extend the DoF. The first is to use a wider angle lens. The second is, you can close down your aperture accordingly. Third, place your subject(s) further away. Or forth, buy a PC-E Tilt-Shift lens. A PC-E Tilt-Shift lens alters the focal plane to extend the DoF way beyond any standard lens, by way of the Scheimpflug Principal (Fig. 9). The Tilt-Shift lens is a whole other subject.

Technical Stuff - Test setup

My goal was to make this test as accurate as possible. I measured every reference marker with a 300' measuring tape from the camera sensor plane all the way up to the rear fence, as depicted in Fig. 2, 4, 6 and 8. I included an infinity marker (∞) on the back fence, 102' from the sensor plane.

Fig. 2 and Fig. 4 Metadata

Camera: Nikon D800
Exposure: 1/80 sec @ f/11
Focal Length: 24mm
ISO: 400
Lens: Nikkon 24-70mm 2.8G ED
*Mirror Up Mode
*Triggertrap Mobile Dongle

Fig. 6 and Fig. 8 Metadata

Camera: Nikon D800
Exposure: 1/1250 sec @ f/2.8
Focal Length: 24mm
ISO: 400
Lens: Nikkon 24-70mm 2.8G ED
*Mirror Up Mode
*Triggertrap Mobile Dongle



Fig. 8

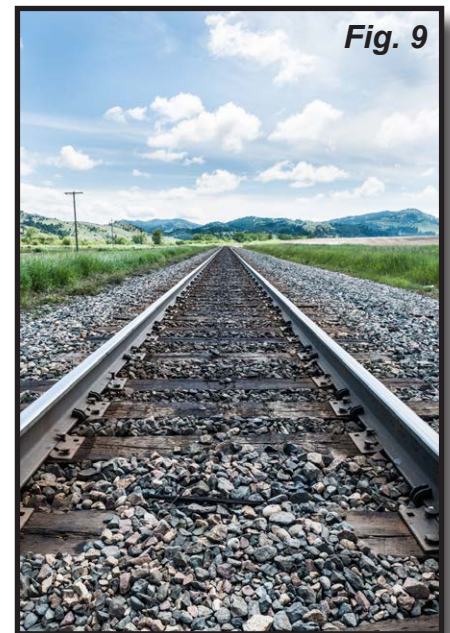


Fig. 9

*PC-E Nikkor 24mm F/3.5 lens
1/80 sec @ f/11, ISO 100, .5° downward-tilt.
It's 100% in focus from 6 inches to infinity.
(Montana test image - uncropped)*

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(left) Another great DPI-SIG outing, though the much heralded meteor shower 100 or more meteors did not materialize. But did get at least 100 mosquito bites, and this photo.

Photo by: Bob Kenedi
Camera: Nikon D800
Lens: Zeiss 21mm
Exposure: 20 seconds @ f/2.8
ISO: 3200

Procession Of The Virgin Mary By Nic Provenzo (right)

Once a year the statue of Mary is brought out of the Cathedral and paraded around the Zocola of Xela. The women belong to a Cadefaria which combines pre Christian beliefs with Christian practices.

Date: October 2013
Camera: Canon EOS 50D
Lens: 28-300mm
Exposure: 1/250 @ f/6.3
ISO: 500
Focal length: 154mm
ISO: 500





THE GALLERY

Continued



Slot Canyon (left)

By Bob Strutzel

April 16, 2013 1:07pm

Camera: Panasonic GH-1

Lens: Lumix G Vario 14-140mm

Focal Length: 17mm

Exposure: 1/13 sec at f/6.3

ISO: 400



Monument Valley (right)

By Bob Strutzel

April 15, 2013 8:13pm

Camera: Panasonic GH-3

Lens: Lumix G Vario 14-140mm

Focal Length: 17mm

Exposure: 1/10 sec at f/20

ISO: 200





Photo by Jay Feldman (left)

The left and below photos were taken at Gatorland Park in Kissimmee, Florida in May 2014. They have a program that allows photographers to get into the rockery at 7:30 AM. Check their website at gatorland.com and click on experiences. There are very large alligator too.

Date: May 10, 2014

Camera: Canon EOS 5D Mark III

ISO: 200

Exposure: 1/250 sec @ f/6.3

Focal length: 105mm

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

Note: No flash



Photo by Jay Feldman (right)

I would go back again if the same time frame was about 2-weeks earlier. The photography pass also gets you into the main park.

Date: May 10, 2014

Camera: Canon EOS 5D Mark III

ISO: 200

Exposure: 1/250 sec @ f/5.6

Focal length: 105mm

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

Note: No flash





Art David shot the Naples Pier on May 19, 2013.



Unprocessed Metadata:

Camera: Nikon D600, Exposure: 10.0 sec @ f/9.5 (1 EV), Focal Length: 72mm, ISO: 200, Lens: 28-500mm f/3.5-5.6



THE GALLERY

Continued



Pink Dream (left)
By Jennifer Brinkman



The soft white and pink flowers were my original photo where the background was white. I replaced this with the textured bokeh on a separate layer in Photoshop. After blending it in to the flower photo, I shaded it pink to match the flowers.

Camera: Nikon D7000

ISO: 200

Exposure: 1/200 sec @ f/5.6

Focal length: 300mm

Lens: Tamron 70-300mm

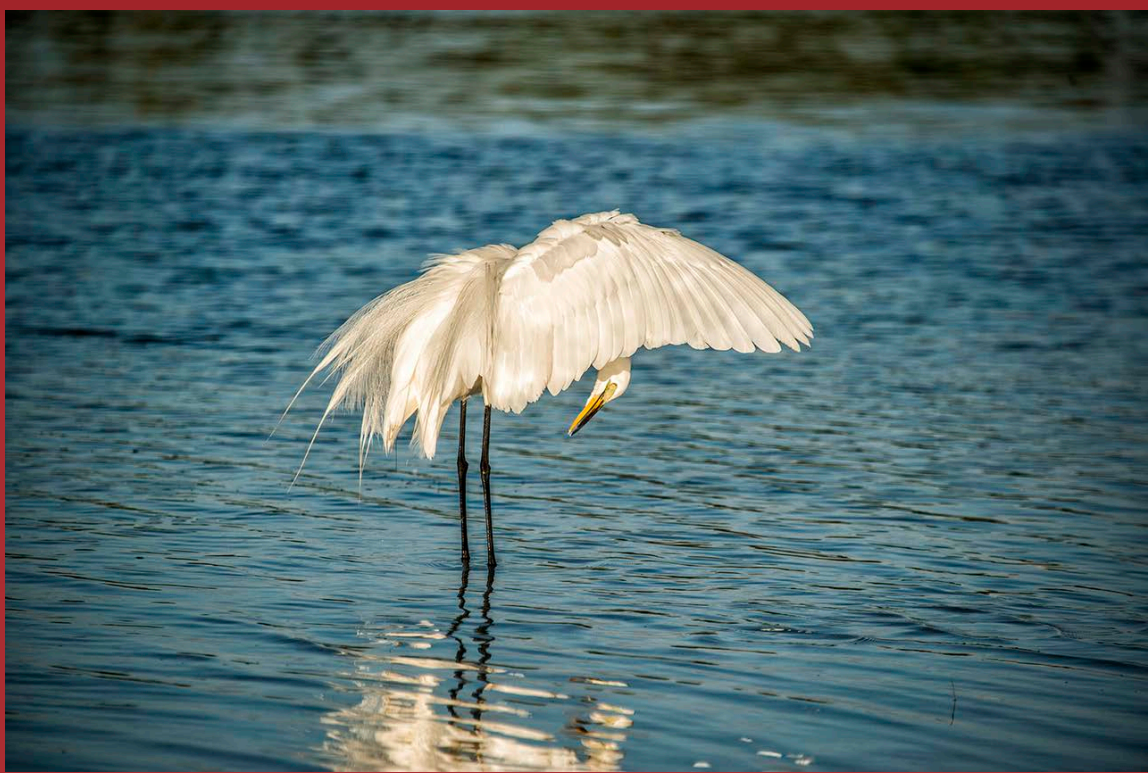
Note: No flash, +1.7 step exposure

On October 21, 2013 **Bob Brown** took “**After Hours**” (right), a practice shot, at Florida SouthWestern State College (Naples). When he took this shot, the DPI-SIG meeting building was directly behind him.

Camera: Nikon D800
Exposure: 3.0 sec @ f/11
Focal Length: 50mm



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“Egret Wings” (left)
by **Edwin Cohen**
Tigertail Beach early AM
May 6, 2014

Date: April, 5, 2013
Exposure: 1/640 @ f/6.3
Focal Length: 300mm
ISO: 100
Camera: Nikon D800
Lens: 28-300mm f/3.5-5.6

“Trees” (right)
by **Edwin Cohen**

Date: April, 5, 2013
Exposure: 1/500 @ f/6.0
Focal Length: 300mm
ISO: 1250
Camera: Nikon D300
Lens: 150-500mm f/5.0-6.3





THE GALLERY

Continued



Bob Brown shot this (left) in North Chicago in 30° with super strong winds. Thank goodness for VR (vibration reduction).

Date: March 25, 2013

Exposure: 1/125 @ f/16

Focal Length: 175mm

ISO: 200

Camera: Nikon D800

Lens: 70-200mm 2.8G II ED

Mike Dike photographed the bird, "Yellow Eye" (right) on Tuner road off old 41 in Collier County, Florida

Date: January 6, 2012

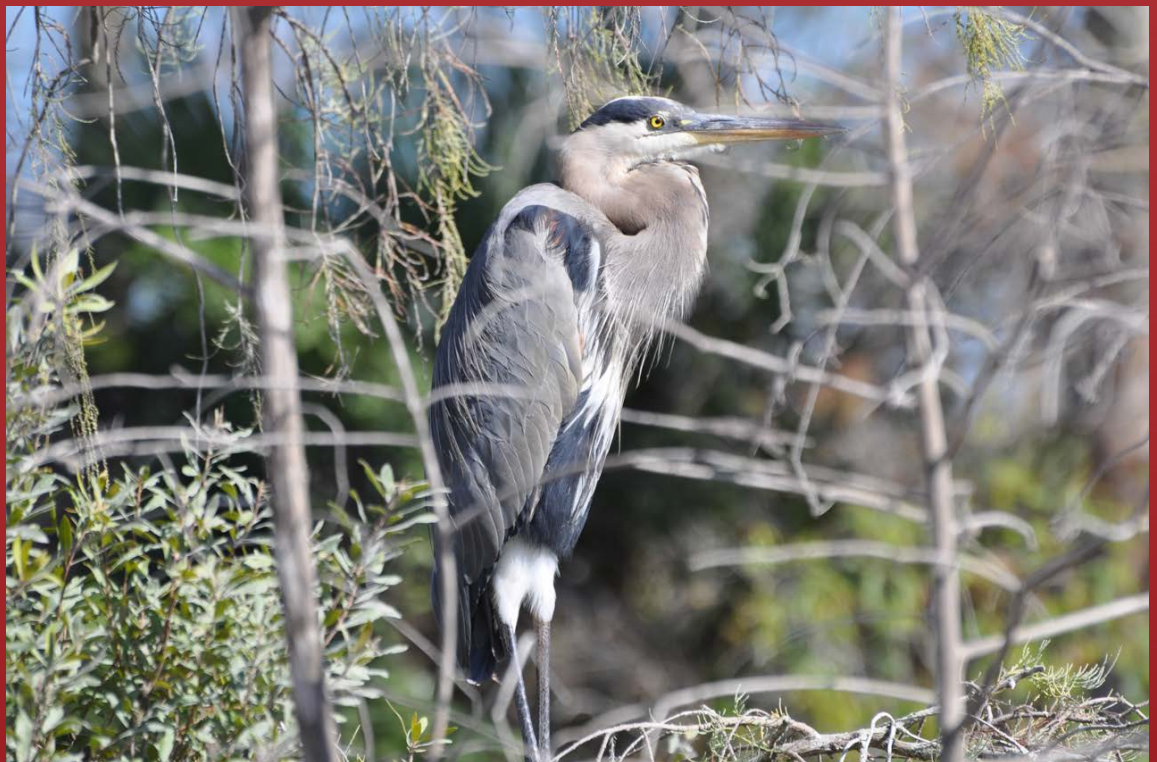
Exposure: 1/640 @ f/6.3

Focal Length: 260mm

ISO: 200

Camera: Nikon D90

Lens: 70-300mm f/4.5-5.6



THE GALLERY

Continued



Ben Carp took this image, "Amish Farm" (left) on December 9, 2009.

Camera: Canon Powershot SD1100 IS
Exposure: 1/100 @ f/8.0
Focal Length: 6.19mm
ISO: 80

Ben created the Amish Farm and Farmers Market by duplicating each image twice. He then used Topaz Labs in Elements 9 and filtered each using a different filter effect. Finally, he combined two filtered images with the original to create what is shown on these two images.

Ben Carp took this image, "Farmer's Market" (right) on August 23, 2011.

You can also use a combination of any two filtered images. It was fun to see the changes, almost as good as a darkroom print emerging in a tray of chemicals.

Camera: Canon Powershot SD1100 IS
Exposure: 1/100 @ f/8.0
Focal Length: 6.19mm
ISO: 80





THE GALLERY

Continued



Feeding (left)
by Lorri Freedman

April 18, 2013

Exposure: 1/1250 @ f/6.3

Focal Length: 500mm

ISO: 1600

Lens: 50-500mm f/4.0-6.3

Camera: Nikon D3S

Elephant (right)
by Lorri Freedman

February 5, 2014

Exposure: 1/1250 @ f/5.6

Focal Length: 300mm

ISO: 500

Lens: 50-500mm f/3.5-5.6

Camera: Nikon D3S




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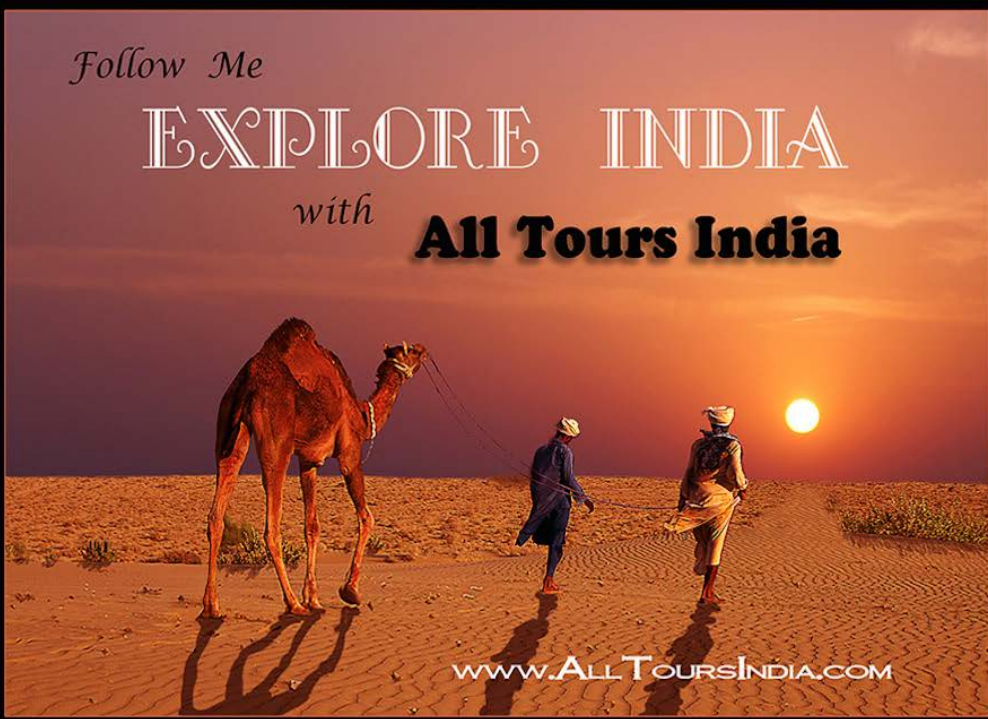

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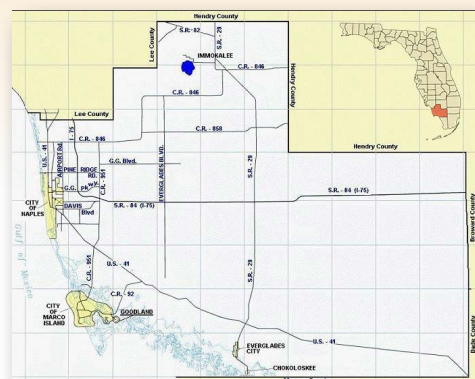
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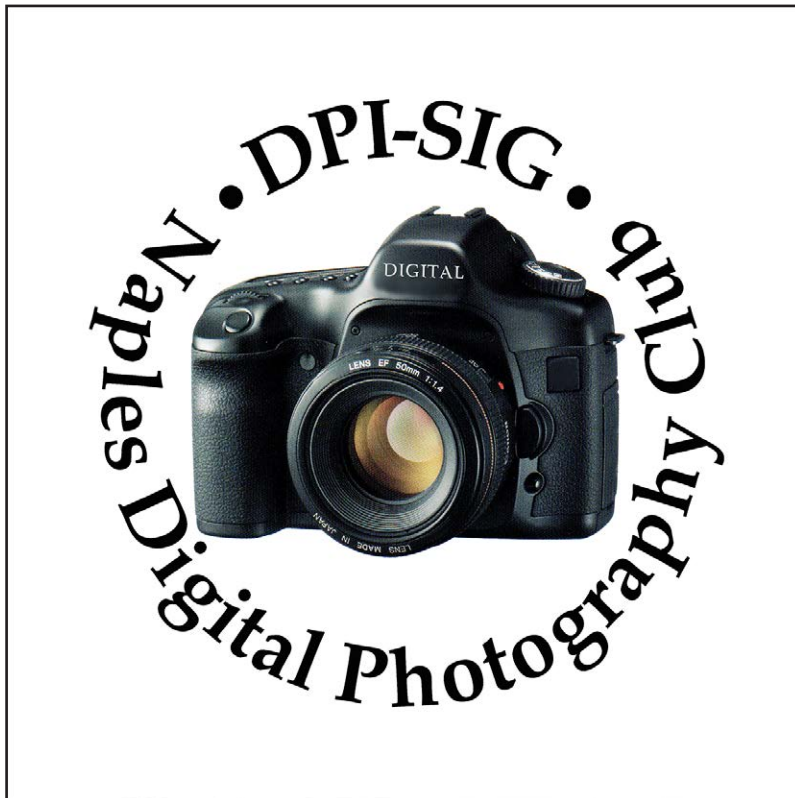
Collier County Florida



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

SUBMISSION INFORMATION:

- Article and gallery photos must be **1280 pixels** on the **HORIZONTAL** side
- For "The Gallery", include your name, location taken, a brief blurb about the photo and include the metadata
- For articles, refer to the magazine articles as option samples



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