

DPI-SIG Magazine





Welcome!

We have another fantastic issue for your photography reading pleasure!

Constance Mier has written a wonderful article on high key photography. She walks you through her process of shooting with important exposure explanations. Continuing on with high key, low key and the in between, is Hilda Champion with many lovely examples of black and white photography. Waldo Malan explains his take on abstract photography with everyday images and our very own Sonny Saunders carefully explains how to make the most of your on camera flash. Richard Tindell and Bob Brown have written articles that will add skills to your Photoshop tool box.

I hope this issue inspires you to get out there and take pictures, edit with ease, and take a deeper look!

REMINDER

Don't forget about the convenient quick return link to the Table Of Contents (TOC), just like the one at the bottom center of this page and on the last page of all articles. They have been moved to make flipping and navigation easier. DPI-SIG Magazine includes bookmarks and links within the articles.

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

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



Angela Stone
dpi-editor@naples.net

Who We Are

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

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

DPI-SIG of Naples

FCCC

Members of Florida Camera Club Council

FCCC website: f3c.org

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

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




Contact Us

Meeting location:

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

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



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

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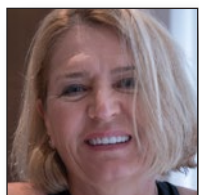
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Navigation Notes

The 3-D Flip book offers many options for you to navigate through. Where there are two page spreads the scrolling will not match up. I shall keep this in mind and plan on using this minimally. I realize that some people prefer the flip and some prefer to scroll. Here are are a few tips.

This will download the magazine and allow you to scroll.



This acts as a Table of Contents tab. These still exist throughout the magazine at the end of each article or section like this . However, the icon to the right is used with the flipbook. It allows you to quickly return to any page.



Cover photo by Angela Stone

Beach Babe

Canon EOS Rebel T3i

50 mm

1/500 f/5.6

ISO: 100

Yongnuo 50 mm F1.8

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Exposure Compensation for High Key Photography

by Constance Mier

high-key

[hahy-kee]

Adjective

(of a photograph) having chiefly light tones, usually with little tonal contrast.



I love high key images, especially for the simplicity. The light-toned negative space surrounding an interesting subject makes for an eye-catching image. In nature, I look for these types of scenes as often as possible and because I spend much of my time surrounded by water and sky in the Everglades, these simple and bright scenes are easy to find. But the best part is, you can create simplistic images just about anywhere. However, capturing a high key image outdoors or in the studio requires more than just letting the camera do the work for you. The photographer must take control of the camera's meter and apply exposure compensation. To do this well you must first understand how the camera's meter works; so, let's start at the beginning.

The digital camera provides several modes in which a photographer can set the exposure. Three of these are manual (M), aperture priority (A or AV) and shutter speed priority (S or TV). Unlike manual mode, aperture priority and shutter speed priority allow the camera to control exposure but at the same time give the photographer some control (semi-automatic). In these semi-automatic modes, the camera's meter will always expose the scene right down the middle (standard exposure) (Figure 1).

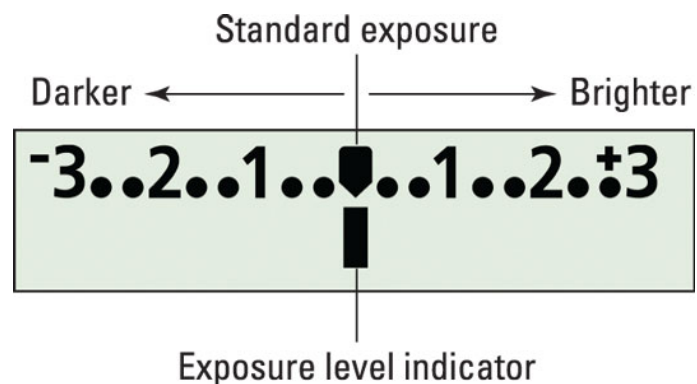


FIGURE 1. *The camera's meter is displayed in the viewfinder. The middle point is the camera's standard exposure, also known as middle gray. Do not be fooled into thinking this is always the correct exposure.*

What exactly is meant by ‘standard exposure’? The camera measures reflective light and like any other measuring tool, it requires a point of reference or a measurement standard. For the camera, this point of reference is called middle gray. This is a tone that the human eye perceives as halfway between pure black and pure white on a tonal scale. If you put a white card in front of the lens and take a picture, it will look gray. This is the camera meter’s standard exposure. When the camera’s exposure mode is set to automatic, aperture priority or shutter speed priority, the camera will always use the standard exposure.

Standard exposure is sometimes referred to as ‘correct exposure’, but do not be fooled into thinking it really is correct. It should make sense that allowing the camera to expose a scene using standard exposure will not always result in the image you want. You may want the scene to be brighter or darker, depending on what you are photographing. What if the scene is high key such as Figure 2? If I had allowed the camera to do the metering for me, the result would be Figure 3. What a difference and certainly not what I was going for.



FIGURE 2. *This scene was overexposed by at least 1 stop of light. Overexposing a scene like this one above standard exposure is called exposure compensation.*



FIGURE 3. *For comparison, this is the scene as it would look if exposure compensation were not applied. The camera’s standard exposure is not always correct!*

This is where exposure compensation comes in. Look again at Figure 1. When you look through your camera's viewfinder, you will see the camera's metering scale. Depending on the camera, the far left and right number can be 2 or 3. The numbers to the left and right of the middle represent stops of light subtracted and added, respectively. The smaller tick marks can be ½ or 1/3 of a stop of light (in some digital cameras, you can choose which of those two increments to use). When you adjust the exposure above or below the standard exposure setting, you are applying exposure compensation. For a high key shot, you apply exposure compensation by overexposing the scene (push the exposure to the right).

I'll use aperture priority as an example. In this mode, you control the aperture and the camera controls the shutter speed. You can also allow the camera to control ISO or you can choose to control it. If you hand the control over to the camera, you can set the minimum and maximum ISO and within that range, the camera decides on the ISO setting. If you do not apply exposure compensation, the camera will meter the scene using standard exposure. In other words, it will adjust the shutter speed (and ISO if you allow it to) so that the exposure falls right down the middle. It does not care what you are photographing; it only wants a standard exposure.

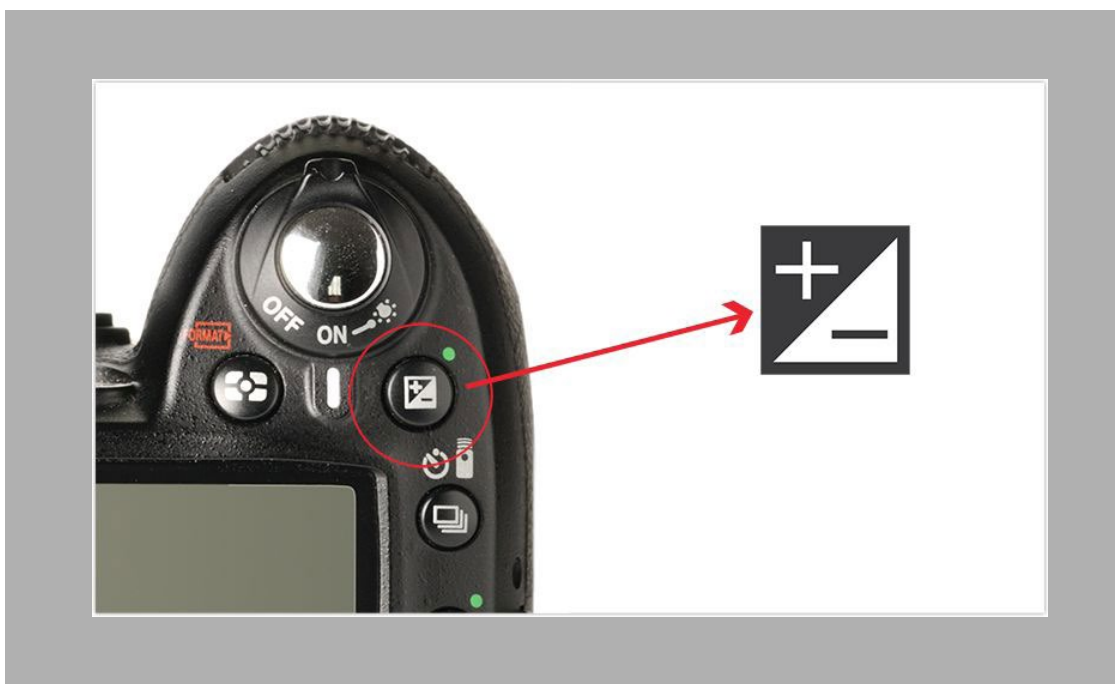


FIGURE 4. *Your camera may have a button that looks like this. This is the exposure compensation button that is used in both aperture and shutter speed priority modes. It is not useful in manual mode.*

How do you apply exposure compensation with aperture priority (or shutter speed priority)? On your camera, you may have noticed a button that looks like the one shown in Figure 4. This is called the exposure compensation button. It applies to both aperture and shutter speed priority modes. Consequently, in either of these modes the photographer can choose to overexpose or underexpose the scene by using the exposure compensation button. If your camera has two exposure dials, you can also use one of those dials to apply exposure compensation.

Go back to Figures 2 and 3 again. To correctly expose this high key scene, I had to use exposure compensation. In this case, I added about 1 1/3 stops of light. In aperture priority, this meant that I needed to use the exposure compensation dial to make the camera adjust the shutter speed (slow it down) until enough stops of light were added to the exposure. If I were using shutter speed priority, adjusting the exposure compensation dial would make the camera change the aperture (open it up). For example, in aperture priority, if my shutter speed, aperture and ISO settings at standard exposure were 1/1000, f8 and 400, then + 1 1/3 stops of light would have resulted in a shutter speed of 1/400.

Now I want to share a secret. I do not shoot in aperture or shutter speed priority; instead I use manual mode. And I use exposure compensation to capture my high key scenes. It is a misconception that exposure compensation applies to aperture and shutter speed priorities and NOT to manual mode. This is far from the truth because for all intents and purposes, exposure compensation is simply adjusting the exposure above (overexposing) or below (underexposing) standard exposure. As you view the camera's meter through the viewfinder, you can compensate the exposure in manual mode just as well as you can in the semi-automatic modes. The difference is it does not require a button (Figure 4). Camera brands and models can vary, so it is best if you spend time getting acquainted with all the exposure buttons and dials. Regardless of how it is designed, your camera has a dedicated button or dial for exposure compensation for aperture priority and shutter speed priority modes. When shooting in manual mode, that button is not useful because you are controlling all three exposure settings from the get-go.

How do I apply exposure compensation when in manual mode? Look at Figure 5. To turn the water and sky into bright negative space, I added almost 2 stops of light. Because I control all three exposure settings in manual mode, I take into consideration each of them when applying exposure compensation. Because I was shooting from my canoe, I wanted a fast shutter speed. Because there were several birds in the scene, I wanted enough depth of field to achieve adequate sharpness. I set the ISO to 320.



FIGURE 5. Backlighting creates interesting silhouettes by having the sun in front of me at about a 45-degree angle. By overexposing the scene, I can brighten the surroundings.



With a shutter speed of 1/1000, an exposure compensation of + 1 2/3 stops was achieved by adjusting the aperture to f10. All done in manual mode!

Once you have mastered the art of exposure compensation, high key images will come to you more naturally, but there are several other considerations to make including the following.

FIGURE 6. Unlike the scene in figure 5 that was shot 3-4 hours after sunrise, this one was taken minutes after sunrise, but with the sun in front of me for backlighting. A slight overexposure brightened the water.

Quality of sunlight. A common rule for outdoor photographers is to shoot during early morning or late afternoon hours for the “best” light. But this is not necessarily the case when it comes to high key images. Figure 5 was shot about three to four hours past sunrise. Figure 6 on the other hand was shot minutes after sunrise. High key images can also work when you have cloud cover and diffused lighting such as Figure 7.



FIGURE 7. *A cloudy sky offers a white background and diffuse lighting on the white pelicans, perfect conditions for a high key shot that emphasizes the bird’s bright orange beak. An overexposure of about 1 stop did the trick.*

Direction of light. In both Figures 5 and 6, the sun was in front of me, but at a slight angle. This is often referred to as backlighting because the sunlight hits the back of your subjects. As a result, the front parts of the subject (what you see) become silhouettes. This makes a wonderful high key composition when subject(s) stand out distinctively while surrounded by negative space. It is not a good thing to point your lens directly at the sun, so for these shots, I position myself at an angle (about 45 degrees) from the sun. This is enough to maintain the backlighting and avoid direct sunlight on the lens.



FIGURE 8. *Sidelight can also make interesting high key images where textures and shapes can be emphasized by the uneven lighting across the subject. Overexposure created negative space out of the water and sky.*

Sidelight can also result in an interesting composition. In Figure 8, the sun was to my far left, slightly in front of me. Note the mangrove tree trunk and how it is lit on its left side and shadowed on the right side. You can also see more texture in the leaves because of this effect. The bright negative space (water and sky) was achieved with an overexposure of about 1 stop. Figure 9 was shot

with the sun behind me but angled somewhat off to my left. When the sun is behind you, that is referred to as frontlight. Overexposure was achieved at about 2/3 stop. Figure 10 is another example where clouds reflecting on the water are overexposed to maintain their whiteness. About 2/3 stop was added.

Depth of field and movement. In manual mode, I can choose to prioritize shutter speed or aperture (or both) depending on my subject. For example, in Figure 11, these fast-moving white ibises made for a perfect high key image as they flew across a cloud covered sky. However, I wanted to add some blur to the birds' wings so I set my shutter speed at 1/60, slow enough to create the effect. To achieve an overexposure of about 1 stop, I opened the aperture to 5.6 and set the ISO to 320.

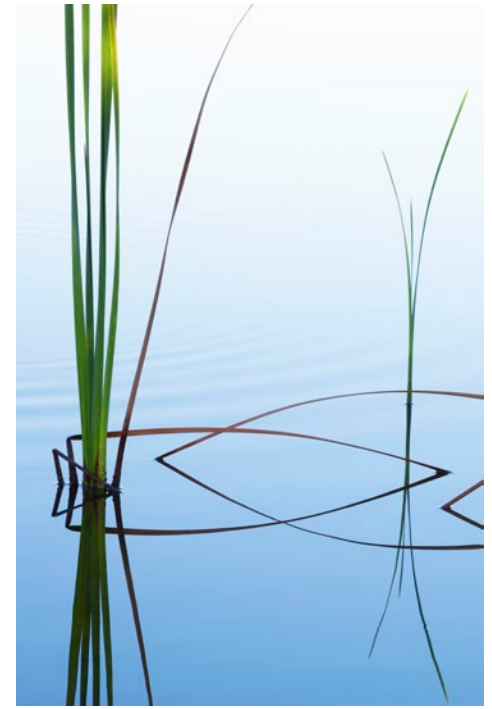


FIGURE 9. *With the sun behind, I can overexpose the scene to brighten the water and still maintain detail in the darker subject.*



FIGURE 10. *White clouds and snow are great examples of how important it is to apply exposure compensation. Without overexposure, these white clouds would appear gray.*

FIGURE 11. *Similar to the white pelican image, these white ibises flying across a cloud covered sky made for a perfect high key image. The blur effect added to the wings is a good example of using shutter speed priority.*

Background or negative space. Most of the time, my high key images include lots of negative space created by overexposing water and sky. Sometimes though, I find other opportunities. Figure 12 is a mayfly that was resting on the side of my RV. I positioned myself for backlighting on the subject and because the background was almost white from the start, I overexposed a mere 1/3 stop to achieve the effect I wanted.

Amount of overexposure. This will obviously depend on the sunlight and the subject. The best advice I can give you is that most of the time, I am working with +1 stop give or take 1/3 stop, and the correct exposure is often achieved through trial and error. After the first shot, I review it and then adjust the exposure accordingly. Referring to the histogram may not be effective because with lots of brightness, most pixels are pushed to the far right. As an alternative, you may rely on Live View as it shows the exposed image on your LCD before you take the shot. If your camera has an electronic viewfinder, Live View image will also appear through the viewfinder and

you can see the exposure change as you make your adjustments on the camera's meter. This is great feedback but keep in mind Live View does not look exactly as does on the downloaded RAW file.

Also keep in mind that too much overexposure can ruin the shot. As you lighten the bright negative space, light is also added to the darker subject. With too much light added, you have a loss in contrast as the brightened areas "bleed" into the darker areas and detail is lost. The key is to maintain a sharp contrast between the bright areas and the subject with just enough overexposure applied.

Composition. For a high key image to work well, you need the following, 1) a clear distinction between the subject and negative space, 2) adequate space between subject and the frame, and 3) if there is more than one subject, adequate space between them. In other words, give your subject(s) some breathing room (figure 13).



FIGURE 12. *Bright negative space does not always have to be sky or water. Look for those man-made opportunities to capture interesting subjects, like this mayfly that rested on the side of an RV. With backlighting on a transparent subject against a bright background, only a slight overexposure was needed.*



FIGURE 13. *This is a good example of framing a subject and providing it "breathing room" so that the shape of the subject is clearly distinguishable.*

Metering mode. This is an important consideration for all forms of photography. Unless you shoot in automatic mode, you are in control over how your camera evaluates a scene for exposure. The camera offers several modes for doing this and the one I use all the time is multi-segment (also known as matrix or evaluative metering). In this mode, the camera evaluates the entire scene and not just a portion of it. Metering mode is a topic deserving its own spotlight, but for our purposes here, I will simply say that you should at least know which mode you are using and expose accordingly. I do recommend evaluative metering for high key images however, because most of the scene will need to be overexposed.

Post processing. The goal is to enhance contrast between the bright negative space and the subject. To do this, I brighten the negative space and sometimes darken the subject. This is usually achieved with a simple curves adjustment. I have also taken my post processing to another level when shooting high key silhouette images. For example, from several shots of wading or flying birds taken in one setting, I create a composite image from two or more of those shots (Figure 14). This is relatively easy to do when the negative space surrounding the subject is bright and even-toned.



FIGURE 14. Creating a pure white negative space surrounding silhouettes of birds allowed me to easily create a composite panorama from several shots taken while photographing these wading birds on Florida Bay.

I have two final tidbits of information, the first has to do with metadata. Because I like to use my images for both learning and teaching, I review the metadata's exposure settings quite often. This is good practice as you continue to learn and improve your photography. It is also true that if you submit an image to a publication or contest, providing exposure setting information is sometimes required. For these reasons, it is beneficial to see the exposure compensation setting as part of your exposure data. Because I shoot in manual mode, I always have my three exposure settings in the metadata, but I cannot see exposure compensation. Why is that? Unfortunately, the camera records exposure compensation

only when the exposure compensation button or dial is used. Therefore, if you do shoot with aperture or shutter speed priority, the exposure compensation data will be recorded in your files and when you review your images in-camera. If you shoot in manual mode, you will not see it. My exposure compensation information that I share with you here is from memory and notes that I take when in the field.

Last, despite your camera's exposure meter showing only +/- 2 or 3 stops, you can still overexpose or underexpose beyond those. In other words, if you push your exposure compensation to the highest point on the meter and it is not enough, you can continue to adjust the exposure beyond that. You just can't see where the meter point lands on the scale, so either rely on your Live View or count the number of stop increments you add with your button or dial.

I hope this has inspired you to expand your creative and technical skills and get out there and experiment with high key photography. But beware, it can become addictive! And please, if you have any questions for me about this topic, do not hesitate to contact me.

Constance Mier is a fine art nature photographer who, for the past 14 years has photographed remote wilderness areas of south Florida from her canoe. She has won several awards including the National Audubon Society's 2015 fine art category and Best in Show in the North American Nature Photography Association's 2017 showcase, and her work has been published in several venues including Outdoor Photographer and Nature's Best Photography. She has exhibited her work across south Florida in several galleries including both Everglades and Biscayne National Parks.

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

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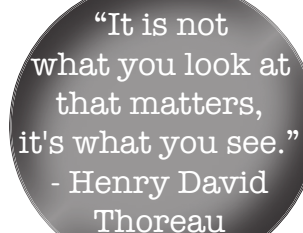
Shades of Gray

Thoughts about Black and White Photography

by Hilda Champion

I think of black and white photography as an acquired taste, like a single malt scotch. The first sip is strange, then it grows on you until one day you truly enjoy it! I am sure you too can think of something that you didn't like at first sight; but as you learned more about it and experienced it, you started to like it. I think the same holds true for black and white photography. Not just for me, but I dare say, for the majority of people.

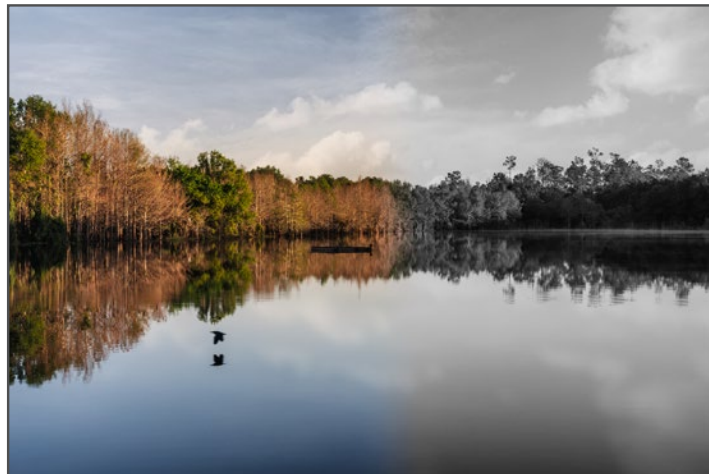
At first glance, black and white is unfamiliar to us because we expect to see color. In color is the natural way we see our world and black and white is a step away from this reality. Statistics show that the vast majority (over 80%) of images are produced in color, making pure black and white imagery almost a niche product. It is not surprising then that black and white connoisseurs are few and far between. We need to train ourselves to see in black and white and to appreciate it.



"It is not
what you look at
that matters,
it's what you see."
- Henry David
Thoreau

Colors have their very own dynamic. Color catches the eye and temperature gives context to an image. Just picture warm light emitted from a candle as opposed to a cold halogen light; it changes the feel of the image. Colors create a wide range of emotions and visual intensity.

When we remove color, we remove these effects. We also lose the ability to use complementary colors (opposite sides of the color wheel) or analogous colors (next to each other on the color wheel) to emphasize relationships between subject matter. An example would be use of analogous colors to create a sense of harmony.



Removing Color

With all the color removed, we are left with contrast, shape, shadow, texture, and tone; the ingredients of a black and white image. Great black and white photography heavily relies upon a good understanding of these pillars. We also focus more specifically on tools like contrasting light, lines, shapes, and negative space.

Black and white photography can be described as an interpretation of the world around us in difference of luminance values (intensity of light) and in differences of light (also referred to as light contrast). Black and white images consist of shades of gray tone that go from dark (black) to light (white).

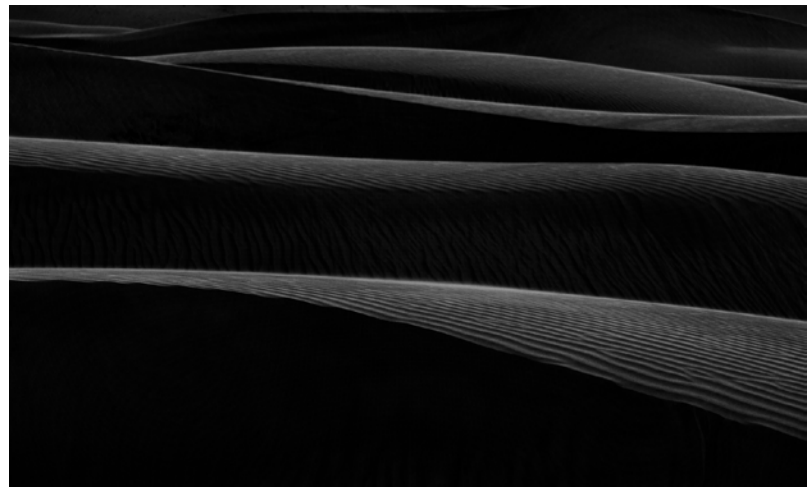


Pine Island Fishing Shack

All this talk about gray may sound boring, but black and white photography is far from dull... there are so many different ways to enjoy the shades of gray!

Let's start with an extreme, and an image with very dark tones.

Almost all the tones in "Desert Noir" are dark. Even the highlights on the top of the dunes, which in this context seem bright, are a dark gray when measured. Yet, despite all these similar tones, the image has contrast. We tend to pay attention to the shapes, the curve of the dunes and the soft texture of the sand.



Desert Noir



Bismarck Palm Frond

Again, there is a good amount of black tones in the second image (a palm frond) but it contains a sharper contrast and stronger texture than the dunes image. The contrast is created by having dark and light values next to each other. Black, being the absence of light, next to the illuminated areas of the palm frond. An image like this, with mainly dark tones is also referred to as "low key."

An image on the opposite end of the tonal spectrum would be classified a "high key" image, one that is almost entirely very bright (white) with very little or no dark shadows present.

Here are two images, "Survivor Maple" and "Alligator in the Shallows" that carry a majority of white tones. Although interspersed with dark tones, the overall impression is bright, hence the name "high key" image.



Gator in the Shallows



Survivor Maple



Silver Rays

Now, for the large gray area between two tonal extremes.

The image of the Bismarck palm frond, “Silver Rays” is all about different shades of gray, from dark to very light. With the lack of distraction by color, our eye focuses on the rays of silver, the dark lines, the softer lines in-between and the even the more subtle texture. Despite the tones being gray and more gray, the image is lively. In fact, we should consider renaming mid-tone grays to shades of silver.

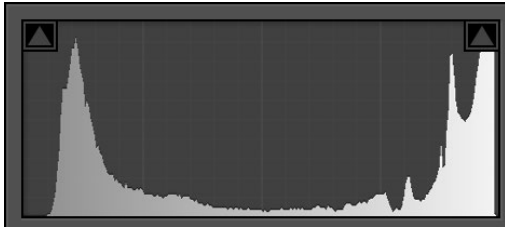
IN PHOTOGRAPHY AND IN LIFE SILVER IS THE NEW GRAY!

The second example, “Transitions,” is depicting outer and inner areas of a mosque in Oman. It also employs mainly gray tones. The image is carried by geometric and tonal transitions. Here again, the absence of color leads the viewer directly to the composition of the image.



Transitions

Histogram of measured tones: black to white



Up the Wall

If we analyze the distribution of tones of this image of the Great Wall of China, as in the histogram above the image, we get two peaks. The two peaks represent a good amount of dark as well as white, and some grays in the middle for the image. It is not the absolute amount of blacks or whites that makes this image interesting, but the arrangement of them. The few mid-tones nestled inside the darks lead the eye up to the fortification, itself a middle gray, then the waves of light grays in front of the brighter sky. The darker areas at the bottom signal closeness, where the lighter, hazier, bright areas on top translate into distance, or atmospheric perspective.

At this point I would like to introduce a bit of neuroscience.

You often hear people commenting favorably on a color image, saying that it has “depth” that it is not “flat.”

Technically, the perception of depth is created in two ways: by leading lines, (like the steps on the Great Wall of China) and by the difference in luminance (dark is interpreted as close, lighter values imply distance) and neither has anything to do with color. “Transitions” clearly achieved this without the use of color. Why is this?

The following is taken from research of Harvard professor and neurophysiologist Margret Livingstone, *The Biology of Seeing*: “When levels of luminance differ across an area or within an object, the brain interprets these differences as signifying three-dimensionality. The part of our brain that detects and analyzes luminance contrast, and subsequently alerts us to three-dimensionality, is impervious to color. In fact, our brain processes luminance and color in two separate parts of the brain that are anatomically ‘as distinct as vision from hearing.’”

Returning to photography, this clearly means that color is not needed for an image to have depth. Apart from shapes or forms that force depth, it is only the luminance values that create depth.

Why make black and white images when you can have color and the full spectrum?

Black and white is a deliberate artistic and aesthetic choice. It is your first layer of abstraction, if you will. Besides the historical connection to the great masters of photography, the main quality that black and white offers is a more interpretive, less factual photograph. It leaves room for imagination.

“You are not blocked by any colors so you can use your experiences, your knowledge, and your fantasy, to put colors into black and white.”

- Anders Peters

No distraction of color is possible and this absence of color brings out the bones, the real essence of an image. Composition (the arrangement of visual elements) can be recognized easily because structure and spatial relationships take precedence. Shapes, lines, textures, and contrast become more prominent.

Just as prolonged reflection periods (I am writing this during Covid-19 isolation) might help you develop a taste for scotch, they also may inspire you to contemplate black and white photography. It is certainly a learning curve, both for the viewer and the photographer.

Black and white is not the “lesser” version of a color image. It’s not photography minus the color, it is quite the opposite! To paraphrase another photographer Jennifer Price, “Black and white photography is more like reading the book than seeing the movie.”

So, in honor of dark and light, of black and white and the vast gray area in between... all gray/silver (last image) “Alone in the Desert.”

Want to see more? Visit my website or shop in my online store.

Wbsite : <https://hildachampion.com>



Alone in the Desert

The tiny little human at the right edge shows the scale of this vast expanse of sand dunes in the desert of Wahiba Sands, Oman.







Telling Stories Through Abstract Photography

by Waldo Malan

FIGURE 1 - "Cathedral" (When a seashell is reminiscent of the *Basílica de la Sagrada Família*, by Spanish architect Antoni Gaudí.)

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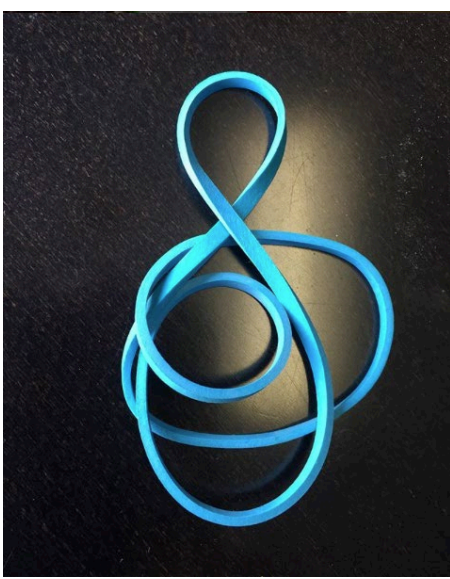


FIGURE 2 - "The Blues" (When a random shape of a discarded elastic band forms the outlines of a G-clef on a music staff.)



FIGURE 3 - "From Whence It Came" (A dried branch "planted" in a chair tells the story of the origins of the same chair - wood grows out of wood.)

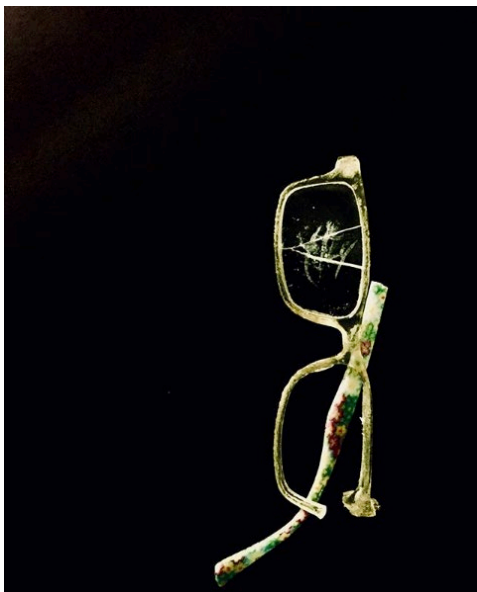


FIGURE 4 - "Shattered Vision" (A broken pair of glasses symbolize the loss of vision, both physically but also figuratively.)

ab·stract

verb

/ab'strakt/

1. consider (something) theoretically or separately from something else.
"to abstract science and religion from their historical context can lead to anachronism"

2. extract or remove (something).

"applications to abstract more water from streams"

Any photographer will tell you that it took some time for them to define their own niche or style of photography. Generally speaking, photographers can be classed easily (broadly) into some mainstream categories, such as portrait, events or landscape photography. Of course there are many more, but in essence the broad categories are easy to identify and define. However, within each of these categories lies an element of personal style, that unique approach to making a photograph that distinctly sets it apart from other photographs in the same genre.

I first took up photography as a hobby, I approached it quite scientifically (or at least, so I think). Before I decided to become serious about photography, I was a run-of-the-mill, point-and-shoot guy. Let me add that at that time, smart devices and smartphones were not commonplace; in fact, they were not even available yet! So, I had to rely on the quick and small cameras that were on the market intended for leisure. Professional photographers would not be seen dead with one of those early model digital cameras. Yet, here I was, with the latest metallic red Canon PowerShot and its "mind-blowing" 8x Zoom, ready to put it to rest in exchange for a more bulky and professional DSLR. My scientific approach led me to purchase the camera (after much research) along with a



FIGURE 5 - *“Who Forked Mickey?”* (Fruit, reminiscent of the cartoon character Mickey Mouse, impaled on the twines of a fork.)



FIGURE 6 - *“I’ve Lost My Head”* (A discarded porcelain puppet’s head tells the story of an everyday expression when life becomes overwhelming.)

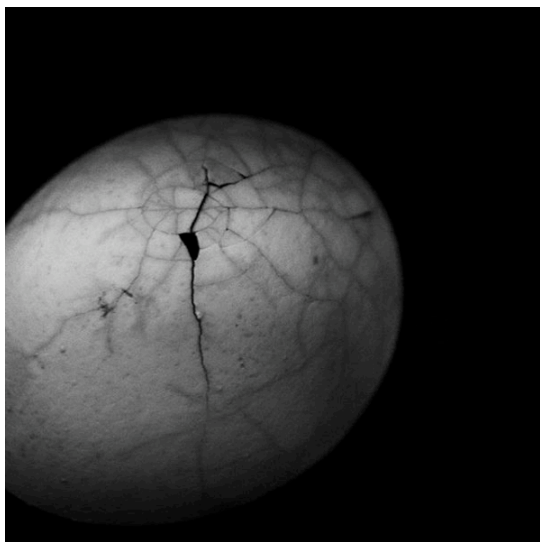


FIGURE 7 - *“Fragile”* (While an egg is a common symbol representing life, the cracked shell symbolizes the fragility of life.)

12-week course in photography. The intent of the course was to take me beyond the on/off switch and the auto-mode. And... thus started my photographic journey, albeit as a hobbyist.

Today, nearly 15 years from that first step into unknown territory, I still consider myself a hobbyist and continual student in the art of photography. Also, for 14 of those same years, I was trying to find my style and niche. I have narrowed my likes and dislikes, fine tuned enough to know, that I love the abstract, conceptual, along with the critical element of storytelling added to the mix. My photographs always convey a story, and whether negative or positive, my goal is to engage the viewer.

I have always been a lateral thinker, which I suppose accounts for my interest in the abstract and conceptual. There is no commonly used definition for the term abstract photography, but generally speaking it is understood to be *“a means of depicting a visual image that does not have an immediate association with the object world and that has been created through the use of photographic equipment, processes or materials. An abstract photograph may isolate a fragment of a natural scene in order to remove its inherent context from the viewer, it may be purposely staged to create a seemingly unreal appearance from real objects, or it may involve the use of color, light, shadow, texture, shape and/or form to convey a feeling, sensation or impression”* (Wikipedia).



FIGURE 8 - *“Thinking Outside The Box”* (A plant seems to have transplanted itself outside of the container, yet is flourishing regardless. A reminder that ‘outside the box’ thinking is often the birthplace of extraordinary things.)



FIGURE 9 - *“The Waiting Room”* (The all too familiar feeling of sitting in a row against the wall waiting for an appointment.)

Photographer and Professor of Psychology John Suler, in his essay *Photographic Psychology: Image and Psyche*, said, “we know abstract photography when we see it. Here’s the acid test: If you look at a photo and there’s a voice inside you that says “What is it?”.... Well, there you go. It’s an abstract photograph.” He goes on to say, “*an abstract photograph draws away from that which is realistic or literal. It draws away from natural appearances and recognizable subjects in the actual world. Some people even say it departs from true meaning, existence, and reality itself. It stands apart from the concrete whole with its purpose instead depending on conceptual meaning and intrinsic form*” (truecenterpublishing.com/photopsy/abstracts.htm).

That said, I don’t really fancy abstract, just for the sake of abstract. Also, I really like the idea, that a photograph can tell a story and engage the viewer at an emotional level. Engagement is key, otherwise what is the purpose of the photograph? The challenge is really to combine the two, which lead me to include in my own understanding (or definition) of abstract photography the use of real and concrete subjects/objects to convey the story. Albeit presented quite abstractly. I can hear the more academic, purist or even cynical readers saying, “This man is simply confused!” Yet, here I am, a confused fusionist of the real and abstract, engaging with an audience, at any level possible and having fun doing it! This means that I break



FIGURE 10 - “Construction Art” (The transformation of everyday objects at a construction site becoming an artful posing.)

photography rules all the time to get my message across; I don’t discard the essentials of composition, light, exposure and other technical ambiences, but I also am not dictated by what is considered theoretically perfect. Obviously this approach has its limits, but that is the price I am willing to pay for my artistic expression.

In the end “the proof is in the pudding” or “lies in the eyes of the beholder.” Abstract by its own virtue is an extract of essence, a key ingredient, or in a more digital context, the metadata by which we search the core elements of something greater. Photography lends itself uniquely to this expression.

In the process we guide the viewer to consider life and its intricacies and their own part therein.

Top Ten Tips to Better On-Camera Flash Photography

by Sonny Saunders

1. The single most important accessory for your digital camera is a full-featured TTL flash unit. With “lightning on demand,” you can freeze action, tame harsh midday sunlight, balance (or unbalance) the color in a scene, produce wild and weird effects, and simulate studio lighting, with no software required. The thing to understand is that your flash unit is just another light source at your disposal.

2. Most modern flash units offer a variety of shooting modes. The Through-The-Lens (TTL) auto flash mode varies the duration of the flash by reading the amount of light bounce back from the subject from a very brief preflash to determine the correct exposure. The camera/flash computers adjust the flash exposure by making the flash burst shorter or longer for less or more light. The range of this flash burst can vary from 1/1000 sec to 1/50,000 sec or less. TTL can be used in every shooting situation, including shooting in your camera’s manual mode, outdoors, or even when using bounce techniques. While Through-The-Lens (TTL) mode puts the flash output under the control of the camera and flash in Manual Mode, you control the power of the flash output by the adjusting the flash power from full power, 1/2, 1/4, 1/8, etc., often down to 1/64 power.

3. All flash photos are double exposures. The two exposures occur simultaneously, one by the ambient light, the other by the flash illumination. You can vary each of these exposures with a wide variety of different effects. You can give them equal brightness or vary the brightness.

4. The camera Shutter speed effects ambient light but not the flash exposure. You can lighten or darken the ambient exposure by increasing or decreasing the shutter speed while maintaining the same aperture, not affecting the flash output. All cameras have a sync speed which is the highest shutter speed that can be used and still get a full frame of exposure. Most camera sync speeds will limit the shutter speed to something below 1/60 to 1/250 of a second, but you can use any shutter speed below the sync speed.

5. Adjusting the lens aperture for various depth of fields will affect both ambient and flash exposure. As the aperture opens up or stops down, it lightens or darkens both exposures. The auto TTL Mode will automatically compensate for aperture changes by increasing or decreasing the flash duration. Since a large aperture passes more light, the flash duration will be shorter, using less power and increase battery life.

6. The light from a flash falls off in proportion to the square of the distance. The light beam produced by a flash is cone-shaped, and being the fall off is a square relationship. If you double the distance you will get only 1/4 illumination on the subject; triple your distance, and you will get only 1/9 illumination. The distance from the subject is very important for power, recycle time and battery life. You can use flash falloff to your advantage by varying the distance between your subject and the background. If you want to darken a wall behind your subject, simply have your subject move farther away from the wall and towards the camera and flash. Some more expensive flash units have a zoom feature that causes the flash beam to follow the same angle pattern as a zoom lens, resulting in very little light loss.

7. Flash follows the same hardness/softness rules as ambient light. Placing the light source closer to your subject makes it broader and therefore softer; moving the light source farther away makes it narrower and harder. A simple inexpensive Sto-fin flash diffuser is very effective at softening the light when the subject is no more than six feet away. Most studio portraits shooters use softboxes, umbrellas, barn doors and snoots on their strobes, and many of these modifiers are available for use on camera flash units. **Bounce It**, is the number one secret weapon for on camera flash techniques. A room with light-colored walls and ceilings will provide you with all the bounce surfaces you need to produce large softbox-style lighting for beautiful pictures with soft even lighting, less red-eye and no shadows. You can even angle your flash up and behind you to fill a small size room with beautiful light.

8. Most outdoor pictures taken in bright ambient light can benefit from adding flash, which reduces hard shadows, such as under the eyes and nose, and adds a catch light in the subject's eyes. Flash will also reduce the blur caused by moving objects such as flowers and grass on windy days. For outdoor wildlife, while using a long telephoto lens, you may need to use a Better Beamer device to project the flash farther. When using flash outdoors at night, move in as close to your subject as possible. The greater the dark background, the greater the chance of overexposing your subject and burning out the white or light areas such as faces. You can also use a flash at dusk to add visual impact to near objects that would otherwise appear as featureless silhouettes.

9. While we think of flash as white light, flashes do produce a colorcast of "daylight balance" at around 5200–5500 degrees Kelvin color temperature. This is actually a good deal warmer in color than daylight on a blue-sky day, when color temperature can go as high as 10,000 degrees K (very blue), leading to a mismatch in color balance. Digital cameras have the advantage of overall color control via the white balance (WB) setting, or if shooting in RAW format you can easily adjust for proper WB after the fact in post-processing software.

10. By using a flash extension cable you can remove the flash unit from on top of the camera which allows you to point the flash in the direction you desire the light to come from. This offers great versatility in creating the lighting pattern you desire.

NOTE: High-Speed Sync:

If your flash unit has a high-speed sync setting, it will enable you to use a higher shutter speed than the camera's sync speed. High-speed sync will allow you to shoot at any shutter speed you desire, generally up to 1/8000 sec.

You'll need to use High-Speed Sync (at higher shutter speeds than the sync speed) if your aperture and ISO settings will result in an overexposure of the ambient lighted portions of the image. This can occur in outdoor portrait situations, where the ambient background light is very bright, and the proper exposure requires a little fill flash on the subject. Leaving the camera and flash set to high-speed sync mode doesn't mean it will always be used. The camera and flash will only use High-Speed Sync if you are shooting beyond the normal sync speed, otherwise the flash reverts to its normal.

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.

Building Better Images Thru Tone Harvesting



by Richard Tindell

Today, images are incredibly easy to capture with a smart phone or a dedicated camera. We are in the enviable position of deciding to allow technology to deliver excellent pictures without lifting a finger, manage every pixel, or something in between. The choice depends on many factors like time, purpose, inclination, and vision.

Once we move beyond learning to point the camera in the right direction and push the shutter button, a new world of possibilities emerge.

“You don’t make a photograph just with a camera. You bring to the act of photography all the pictures you have seen, the books you have read, the music you have heard, the people you have loved.” -Ansel Adams

Our understanding and appreciation of photographs is linked to long held artistic conventions and traditions. They are the language used to express our vision and communicate to others. A big part of those traditions is the use of color. Various colors and combinations go in and out of fashion, but the general relationships we find pleasing are pretty constant.

Remember your teacher explaining that every color can be made by mixing red, yellow and blue paint in different amounts. That was your first introduction to color theory. We also learned that certain colors are more pleasing when seen together, they were more harmonious. The traditional color wheel is the tool of choice for understanding and using these color relationships.

Most pictures have a color which is most important or key. Identifying that color can be very useful in creating the image you intended. Colors that are opposite each other on the color wheel are complementary. They create the most contrast and therefore the greatest visual tension because they are the most dissimilar. Colors that are on either side of the primary color on the color wheel are analogous. These are the simplest and most stable color harmonies and bring a sense of unity. Of all the combinations, these two are of the most value for the photographer.

There is a temptation when beginning our journey down this rabbit hole to be a bit literal and think that we are limited to using only a few select colors. In reality, most successful color schemes are a combination of analogous and complementary harmonies achieving both visual interest through variety, chromatic stability, and tension through contrast.

This is the color wheel we grew up with. It's based on Red, Yellow, Blue, which is the "subtractive color model." It is the basis for paints and printing. Many digital artists and photographers use a color wheel that defines Red, Green, and Blue as the primary colors or the "additive color model" because these are the colors computer and television monitors use. For our purposes the relationships and principals are the same whichever one you prefer. I'm more comfortable with the traditional one.



Each color is defined by its Hue (the position around the color wheel), its Saturation (how dense the color is) and its Brightness (how light or dark it is). We manipulate colors by varying the amounts of each component. There is great freedom in getting colors exactly the way we want, but it is important to realize that there are colors that are inseparable from certain objects. These are called Memory Colors. For example, blue sky, red strawberries, green grass fall in this category. People usually recognize when they're not correct. This is especially true with skin tones.

We can make the important color relationship stand out and lower the impact of competing colors by lowering the saturation or luminosity of those colors. When this is done there is an impact on tonal structure and can add artifacts (leftover bits and pieces that degrade our images) which we want to try and avoid.

This picture provides a host of information about what's happening. It is made up of varying amounts of Red, Green, Blue, Black and White which control luminosity. This is how we perceive the world.



If we remove the tonal information leaving only the color data, the image no longer makes much sense. However, if we look at the tonal information without the color, almost everything is revealed.

The human eye is about 20 times more sensitive to light, line and texture than to color. This is why black and white photographs work. We can make out what the picture is about and most of the details.

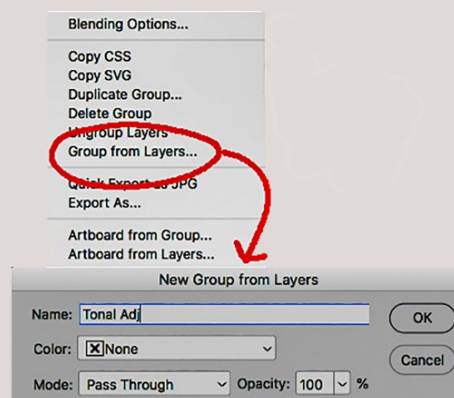


Photo processing software allows us to separate and adjust these powerful elements. Evoking different feelings, moods or emotions, while retaining the essence of what the image is about. This is because the essential information isn't dependent on the saturation or brightness of the individual colors.

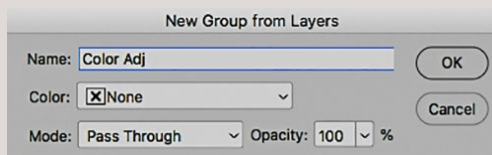
One approach in Photoshop is to duplicate the image two times. Label the first layer “Color Adj” and the other layer “Tone Adj.” Hide the color layer by clicking on the eye on the left side of the layer. Select the Tone layer and create a black and white image using any technique you’re comfortable with and make whatever adjustments necessary to bring out your vision. If you use several layers, put them into a group by selecting those layers and pressing Cmd / Control G. Label the group “Tone Image.”



Make the Color Adj layer active and make adjustment using all the tools at your command, and there are a lot of them. Again, put these layers into a group by selecting those layers and pressing Cmd / Control G. Label the group “Color Image.”

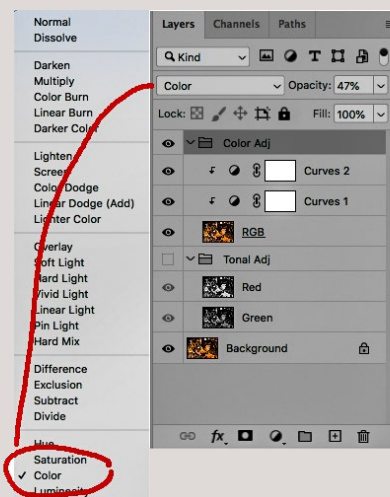


Here’s where the magic occurs. Change the blend mode of the Color Image group to “Color” which is near the bottom of the list of Blend Modes. This layer needs to be on top of the Tone Adj layer. This technique keeps all of the tonal information of a good black and white with the colors.



The more accurate the Tonal image, the better the outcome. All of the tonal information, the brightness and darkness of each color is recorded in three separate channels. Extracting that information as three black and white images, combining them forming a new black and white image that reflects our intent. We can then share the tonal information with the color data as above.

You can also adjust the tonal composition by selectively using information stored during capture eliminating a lot of potential artifacts. Open the channels panel in Photoshop. By examining the individual channels, we can see three very different black-and-white renderings of the photograph. If your computer is showing the individual channel in color, go to Preferences > Interface > Options and uncheck “Show Channels in Color” to return them as B&W thumbnails.



Red Channel

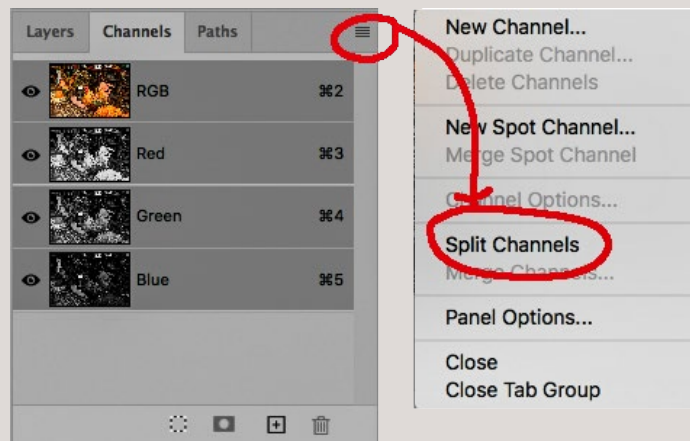
Green Channel

Blue Channel



Put the cursor over the thumbnail and left click. Look at each channel to see which has the most data and which channels contain other information you want in the combined B&W. Left click the top channel again to show the color image.

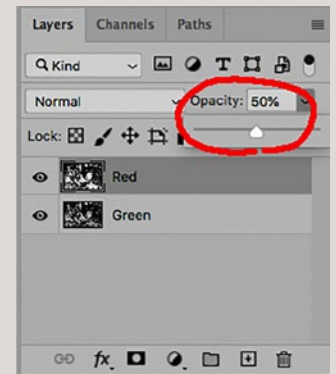
Photoshop will create three separate grayscale documents by selecting split channels from the channel option flyaway menu (upper right-hand corner of the palette panel). Each new document shows the content of each channel, one for the red, the green and the blue channels.



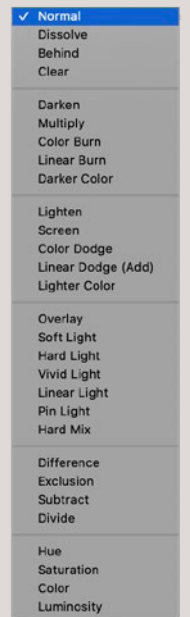
Select the image that best represents the image if it stood alone. Do any parts of the other two images have data that will enhance the image you've selected? The goal is to mix these three images to produce a new, improved, tonal composition and we'll do it by dragging one document into another as a new layer. This layer can be blended with the first "channel" layer modifying the image. This is easier if you have "Tabs" enabled. Preferences > Workspace > Open Documents as Tabs is checked.

Using the “Move” tool, click in the middle of the document you want to add and drag onto the existing document “Tab” while holding down the “Shift” key. Wait for that document to come forward and drag the new image into the base image before letting go. Holding down the “Shift” key centers the new image over the underlying image aligning the layers. The new document will now be a new layer on top of the existing Background layer creating a layer stack.

One easy way to “blend” the two layers is to simply vary the “Opacity.” More complicated blends can be achieved by using the layer blend modes which are accessed from the drop-down menu under the “Layers” panel title at the upper left or by using masks.



The new tonal image is created without halos or other artifacts and is ready to receive the enhanced color like the first example.

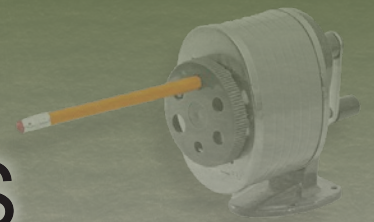


Like so many things, it's easier to do than to explain.

Good luck!



SHARPENING WITH HIGH PASS



In Photoshop

by Bob Brown

There are countless ways to sharpen an image, this is just one of those... and one of my favorites.



Figure 1



Figure 2

At first glance, Figure 1 and Figure 2 look the same. But are they really? If you enlarge them you'll see Figure 2 is crisper and sharper than Figure 1, the differences are apparent.

Lightroom's (Lr) **Develop Module** (Figure 3) has a whole host of options to sharpen an image. We often use a mixture of techniques to accomplish this.

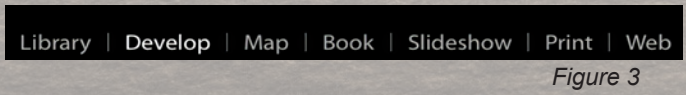


Figure 3

Lr's combination of slide adjustments for Contrast, Highlights, Texture, Clarity, Dehaze, Detail and more all give the perception of sharpness, the operative word being perception. We must be careful not to over-push any one of these adjustments, otherwise we could end up with halos and or a gritty textured image. Some people like that gritty (grungy) HDR-type look. Personally, I'm not a big fan of it.



Figure 4

When we over-push / over-sharpen an image, halos (and grit) show their ugly faces along various types of edges. Those halos appear along the edges of two objects which have very different luminosity values, such as a midtone to dark structure against a bright sky. It even occurs along the edges of mountains, trees and leaves against a bright background - such as a sky.

Without question, sharpening or a reduction of sharpening are major workflow techniques for any image. I almost always start in Lr. I like the Lr Catalog for image organization, not a fan of Adobe Bridge. Sometimes I can do everything I want to do in Lr, but not usually.

I start in Lr and make a few preliminary adjustments such as a lens correction and chromatic aberrations removal in their **Profile** panel (next page Figure 5). I'll then make some minor adjustments in the **Basic** panel (next page Figure 6). We can do all of these exact same things in Photoshop's (Ps) **Adobe Camera Raw** (next page Figure 7). If I stay in Lr, I'll do all or most of my sharpening

there, with a little help from the **Detail** panel (Figure 8). Sometimes I'll add in a 3rd-party plugin into the mix, such as one of Topaz Labs' AI plugins. My goal here is not to sidetrack but to explain part of my workflow, which leads to Ps.

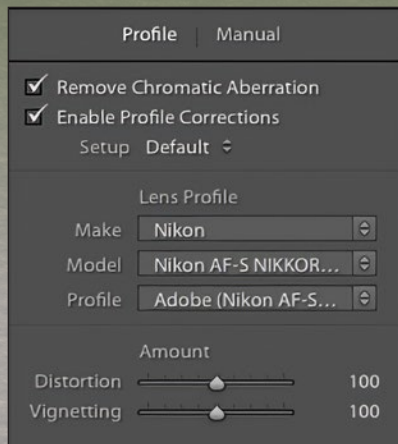


Figure 5



Figure 6

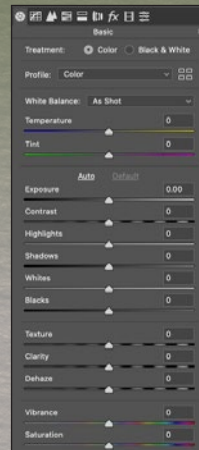


Figure 7



Figure 8

I have to say, Ps is without question my favorite image workhorse. It's also my favorite place to do final sharpening or anything that I can't or don't want to do in Lr, which is usually quite often. Like Lr, Ps too has a zillion methods for sharpening. Actually, Ps has a zillion methods for everything - huge learning curve. Is "zillian" a number? Anyway, this article is about just one of those methods, and possibly my favorite for sharpening.

Below are two sample images. I processed the one on the left in Lr. The one on the right is the exact same image transferred from Lr to Ps where I added some final sharpening and cleanup. Notice Figure 10 is tack sharp without any halos. Well, there were halos but I got rid of them. I'll show you how I did it as we go along.



Figure 9



Figure 10

Figures 9 and 10 are the same... sort of. If you look closer you'll see crisper and sharper areas in Figure 10. Figures 12 and 13 on the next page shows a side-by-side blow-up of the rig.

Let's go step-by-step through this sharpening process. I realize these aren't earth-shattering images, but they do serve this article's purpose. I processed Figure 9 in Lr. As I said, I normally start in Lr and do what I can there. Sometimes I can do everything I want in Lr and there are other times I do very little or nothing there. In the case of Figure 9, I probably processed 75% of it in Lr, minus sharpening and final cleanup. I did an additional 20% in Ps for the final sharpening and cleanup. I then returned to Lr where I added a vignette for the final 5%. The percentages are arbitrary, so don't hold me to them.

Since I started in Lr, I somehow had to get my Lr processed image into Ps. Here's how I did it. I right clicked on the image in Lr. A dialog box opened with a series of options (Figure 11). I selected **Edit In**, highlighted in blue. A second dialog box opened with additional options. My options include various 3rd-party plugins. We should all have the same base options, plus additional options if you added any plugins.

Near the bottom of the second dialog box, I selected **Open as Smart Object in Photoshop...** If you rather not open it as a Smart Object, then select **Edit in Adobe Photoshop 2020...**, which is at the top. Or whatever version you have. Either way is fine. The image will automatically open in Ps.

Just FYI, the speed of your computer will determine how long it takes your image to open in Ps. Ps and Lr are resource hogs, so if you have an older and slower computer, you might want to go make a sandwich until the image opens.

My older iMac is slow as molasses. There was a time when it was a fast computer, but that ship sailed. For personal reasons, I just went back to the dark side and ordered a new maxed-out Dell XPS Special Edition PC and a BenQ SW271 monitor. That will solve my speed problems, along with too many sandwich breaks.

As shown below, I blew up the Lr processed Figure 12 for comparison with Figure 13. I sharpened the rig (Figure 13) and removed most of the white paint marks. I also removed a few hot pixels and annoying artifacts. Now let's go through the process used for the final sharpening of Figure 13. On a side note, it's important to know how you intend to use an image, such as for print, digital, web or wherever because colors and sharpening can display differently depending on their size and intended use, which is a whole other topic.

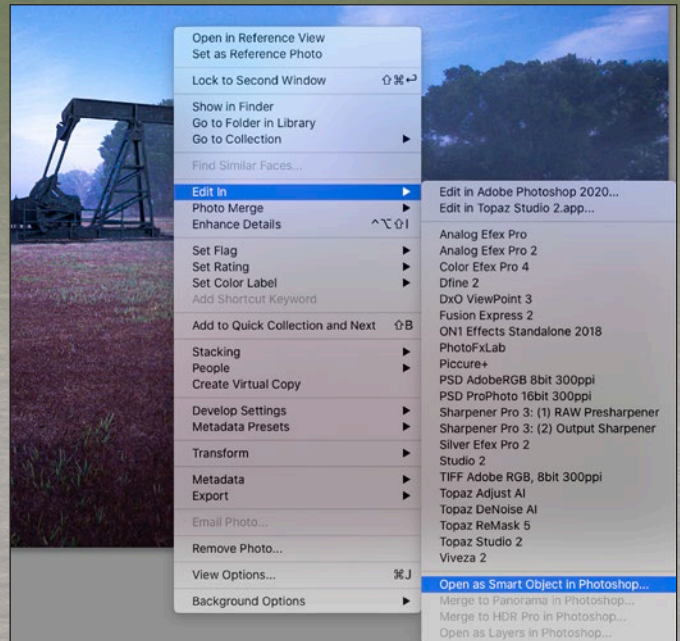


Figure 11



Figure 12



Figure 13

First, I made a copy of the original image, **DSC6219**. I could either select and drag the original image layer onto the + icon (Figure 14) or select and highlight the layer and then type **command + J** on my Mac (**ctrl + J** on a PC). Both methods will make a copy of an active layer. I needed to repeat the copy process one more time with the new layer **_DSC6219 copy**. I first clicked on the eyeball of the original layer to turn it off (deactivate) to protect it. The new second copy became, **DSC6219 copy 2**. FYI, I mostly use shortcut keys because they significantly speed up my workflow.

I then selected the new top layer, **DSC6219 copy 2** and then selected **Filter** on the Task Bar. A drop-down box opened where I selected **Other > High Pass...** (Figure 15), at which point the **High Pass** filter adjustment dialog box opened (Figure 16). Notice the dialog box image and the image behind it look like gray etchings. The **Radius** slider controls the amount of the effect (etching). In this instance, I intentionally over-sharpened the image with a **Radius** of **6.8**. You can clearly see the horrible halos around parts of the rig and tree-leaf edges in both the dialog box and in the image behind it. Normally I would dial it way down until the halos disappeared. I had something else in mind for this image. I selected

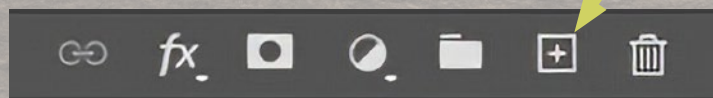


Figure 14

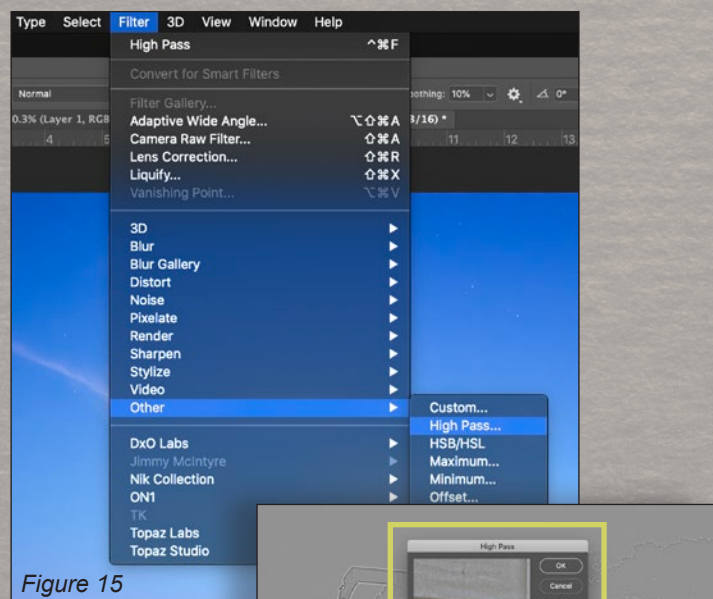


Figure 15



Figure 16

OK, once happy with my Radius of 6.8. Notice the **_DSC6219 copy 2** layer icon now shows the gray etched image (Figure 17a). The bottom original layer is still off, the layer above it (**_DSC6219 copy**) is still on and our new High Pass **_DSC6219 copy 2** is the result. The next step was to select the **Blending Mode** drop-down arrow next to the word **Normal** (Figure 17b).

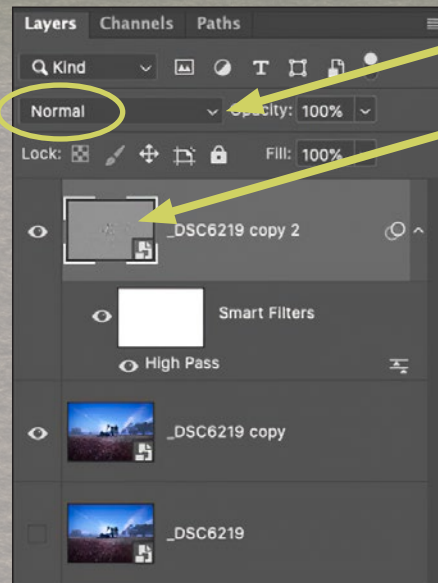


Figure 17b

Figure 17a

I selected the **Overlay** Blend Mode (Figure 18) to apply the 6.8 Radius sharpen filter to the image. Notice **_DSC6219 copy 2** layer (Figure 17a) has **Smart Filters** and **High Pass** just under it. That allows me to make changes later, if needed. The **High Pass** effect applied to the entire image, which I didn't want to happen. I only wanted the effect to apply to the rig and most of the foreground. I wanted to keep most of the soft fogginess behind the rig, without the horrible halos.

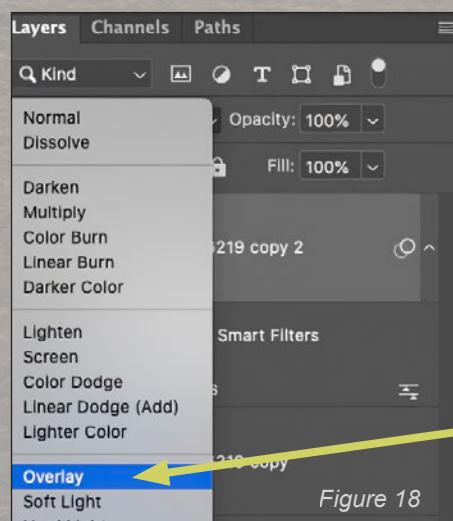


Figure 18

Here's how I got rid of the halos and unwanted sharpened areas. I created a white layer mask on the **_DSC6219 copy 2** layer. With the **DSC6219 copy 2** layer active, I clicked on the **Create Layer Mask** button shown in Figure 19. A white mask then appeared on the **DSC6219 copy 2** layer, just to the right of the gray layer icon (bottom right Figure 23). If the layer mask shows as black instead of white, have no fear. Just type **ctrl + I** (I = Inverse) or **command + I** on a Mac. The black mask will change to white. A black mask will conceal the **Overlay** effect whereas a white mask will reveal the entire effect. At this point I made a rough selection of the rig (Figure 20), which produced marching ants around it. I then clicked **Select > Modify > Expand** and set it to **1 pixel** (Figure 21a). I repeated it but changed it to **Select > Modify > Contract**, again set to **1 pixel** (Figure 21b). This process often helps to tighten a selection.

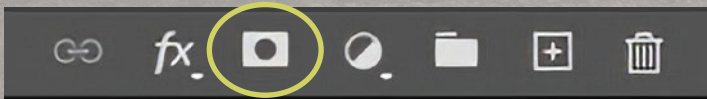
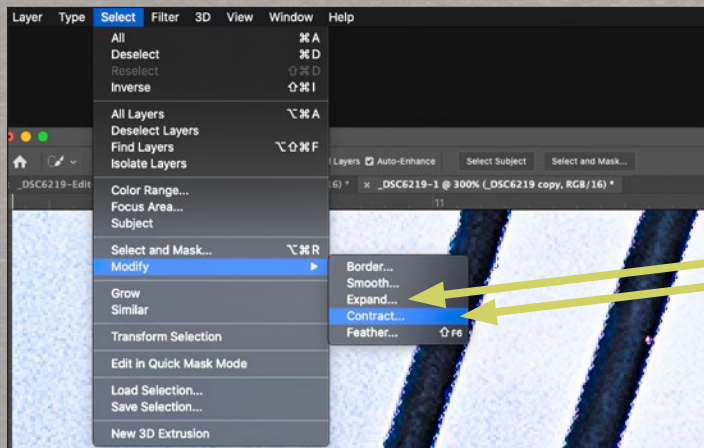


Figure 19



Figure 20



I didn't want to remove any sharpening to the rig but I did want to remove all sharpening behind it to keep its soft foggy appearance. I therefore had to **invert** the selection to select everything except the rig. With the selection active, I typed **command + shift + I** on my Mac (ctrl + shift + I on a PC). Now everything other than the rig selected (Inverted). I then painted black on the image, which was really on the white mask.

With the **_DSC6219 copy 2** white layer mask selected, I took the black paint brush tool and painted on the areas where I didn't want the **High Pass** effect. Figure 22 shows a close-up of this. You can see unpainted and painted (masked) areas of the image. There are halos on the unpainted left side whereas you no longer see any halos on the painted right side.

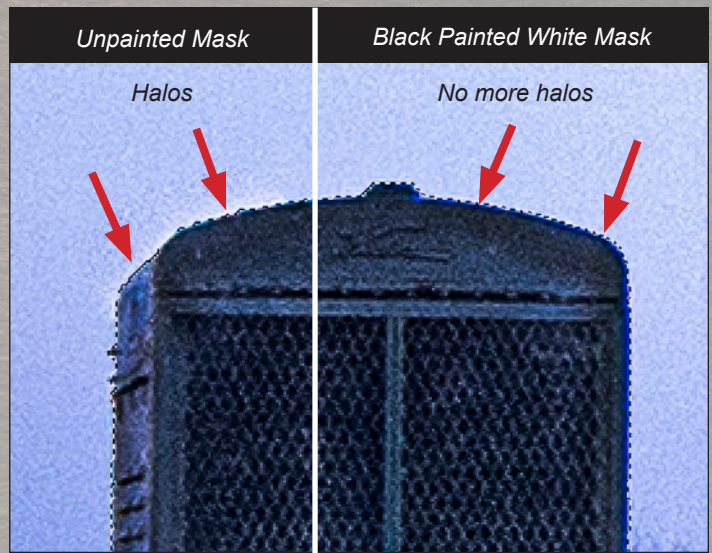


Figure 22

In the case of this image, I painted everything above the road to keep the softness of the fog, which helped the rig stand out more. Figure 23 shows the black paint on the **Overlay** layer's white mask. The black areas block / conceal the **Overlay** (sharpening) effect.

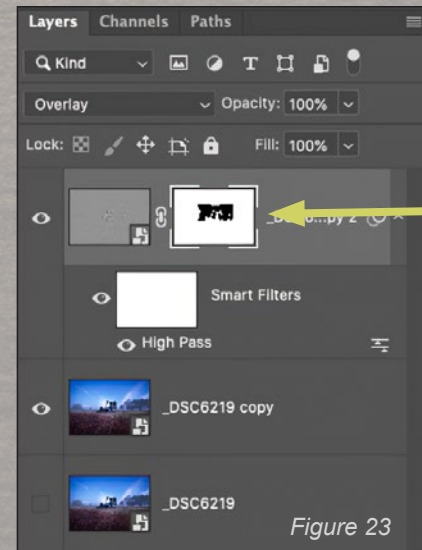
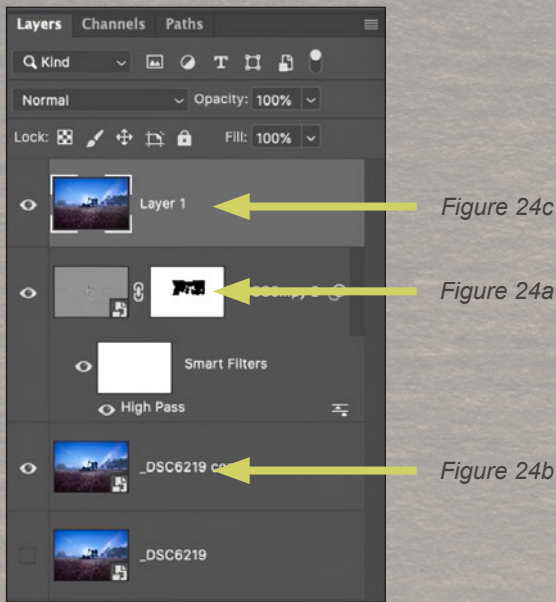


Figure 23

I then made a merged single copy of all of the active layers while keeping all of the other layers intact. I selected the top layer (Figure 24a), held down the **Shift** key and selected the bottom active layer (yellow arrows Figure 24b). That selected the top and bottom active layers, along with all active layers in between. In this instance, there weren't any layers in between. I then pressed **command + option + shift + E** on my Mac (**ctrl + alt + shift + E** on a PC). That created a brand new single merged image of everything we did up to this point, as shown on Figure 24c (**Layer 1**). It didn't affect the other layers.

To deselect the marching ants, type **ctrl + D** on a PC and **command + D** on a Mac.



I then used the Spot Healing Brush (not shown) on the new **Layer 1** image to clean up the various white paint blotches, hot pixels and noise specks on the rig, along with any other areas which needed cleaning.

At this point, I saved the project as a separate **PSD** (TIFF is good too) file by selecting **File > Save As...** I then named the project and selected **OK**. The **Save As...** will save the project as a standalone **PSD** file in the same folder as the original image. It will not appear in Lr unless you add it to the Catalog via the Lr **Library Module**. I do this in case I want to change anything later.

Once saved, I did one more thing before closing Ps. I saved everything to Lr. I simply typed **command + S** (Save) on my Mac (**ctrl + S** on a PC). This told Lr to save the updated version to the Catalog where it assigned a new name, such as in my case **_DSC6219-Edit-2.tif**.

Once back in Lr, I made one final adjustment to the updated image. I selected the **Radial Filter** and made an elongated selection over the rig and foreground and then slightly reduced the exposure to darken everything outside of the selection to force our eyes to look first in front of the rig and then at the rig. Well, that was the plan anyway.

Besides High Pass, Ps has a whole host of sharpening options. Whenever you use a Curves adjustment or adjust Contrast, Highlights, Clarity, Texture, Dehaze and so on, you also affect sharpness. Be very careful not to overdo any of these if you want to avoid halos and or that grungy effect, unless that's what you want.

Figure 25 shows additional Ps options. Another big leap forward for sharpening is Topaz Labs' AI apps which generally do nice job at sharpening, although they can sometimes produce some goofy results. There are other 3rd-party programs / plugins such as Nik Software, ON1 and DXO which also do a nice job at sharpening. Of those five mentioned, I prefer the Topaz Labs' AI plugins.

High Pass... is only one of many sharpening options, and way up on my list of favorites. You can make its effects as subtle or as bold as you want.

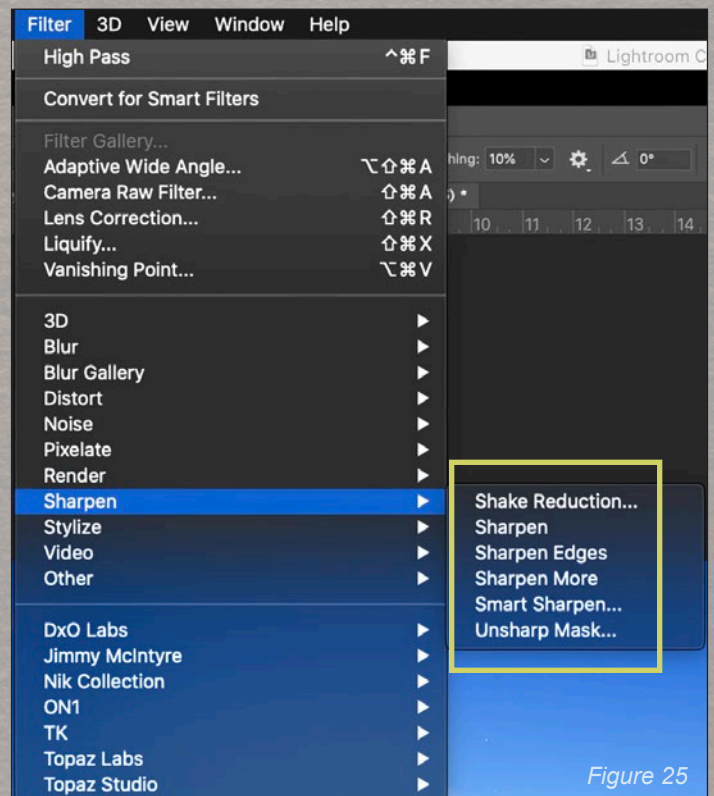


Figure 25

Image blown up - No High Pass Filter



Original no High Pass



Image blown up - High Pass Filter Applied





GALLERY



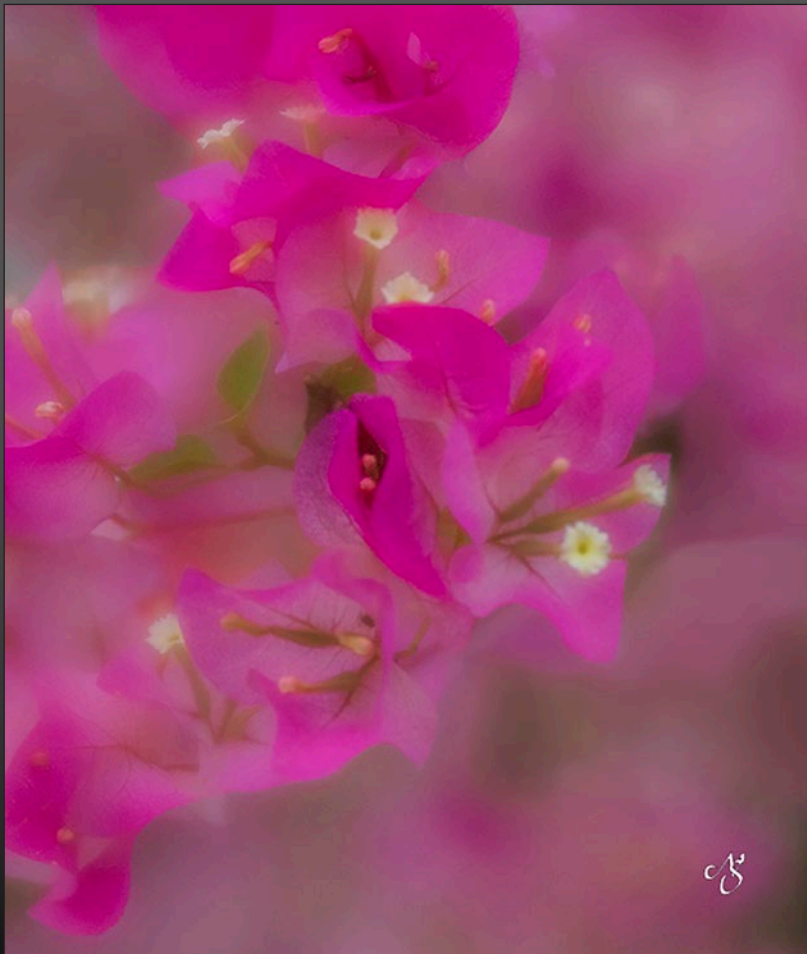
Stairway to the Sun
(above)
by Robert Kenedi



Swift River
(above)
by Robert Kenedi

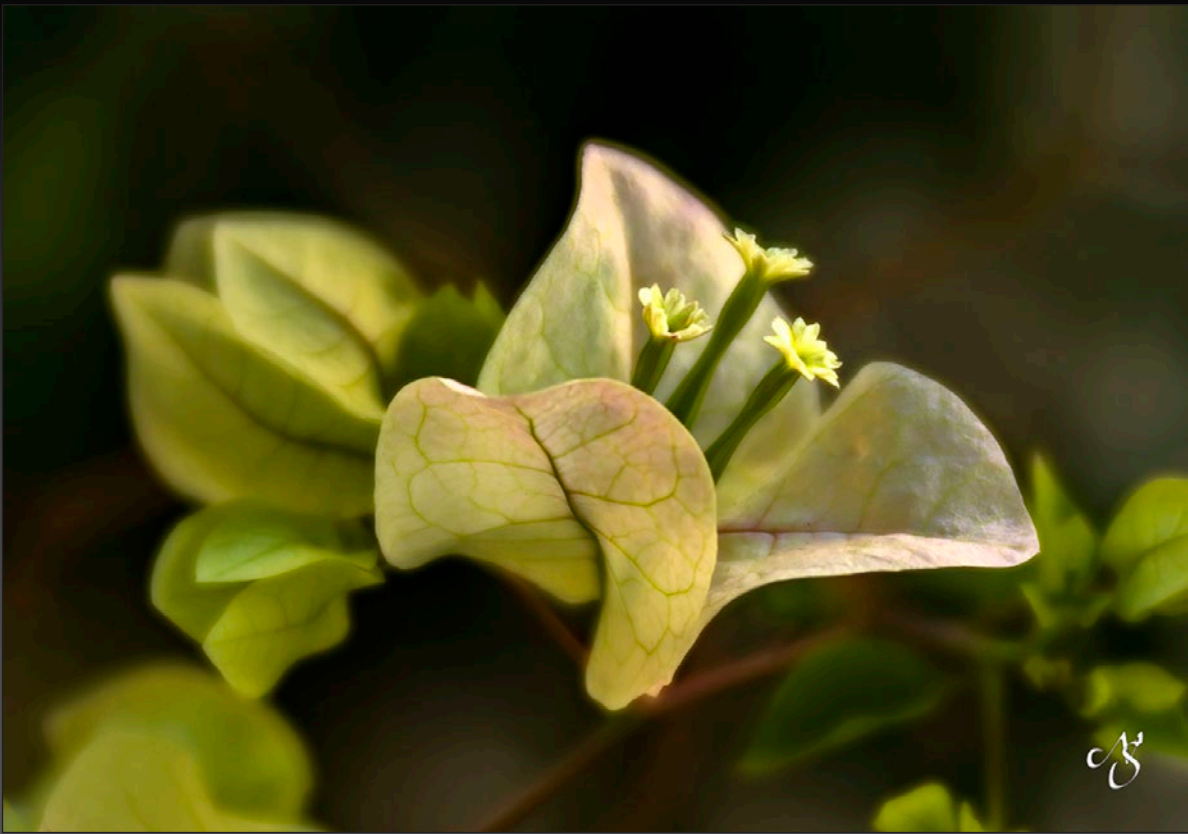
Peach Rose
(right)
by Nancy Springer

Date: 5/9/20
Camera: Canon EOS
7D Mark II
Exposure: 1/60
ISO: 200



Pink Bougainvillea
(left)
by Nancy Springer

Date: 4/24/20
Camera: Canon EOS
7D Mark II
Exposure: 1/3200
ISO: 640



White Bougainvillea (above)

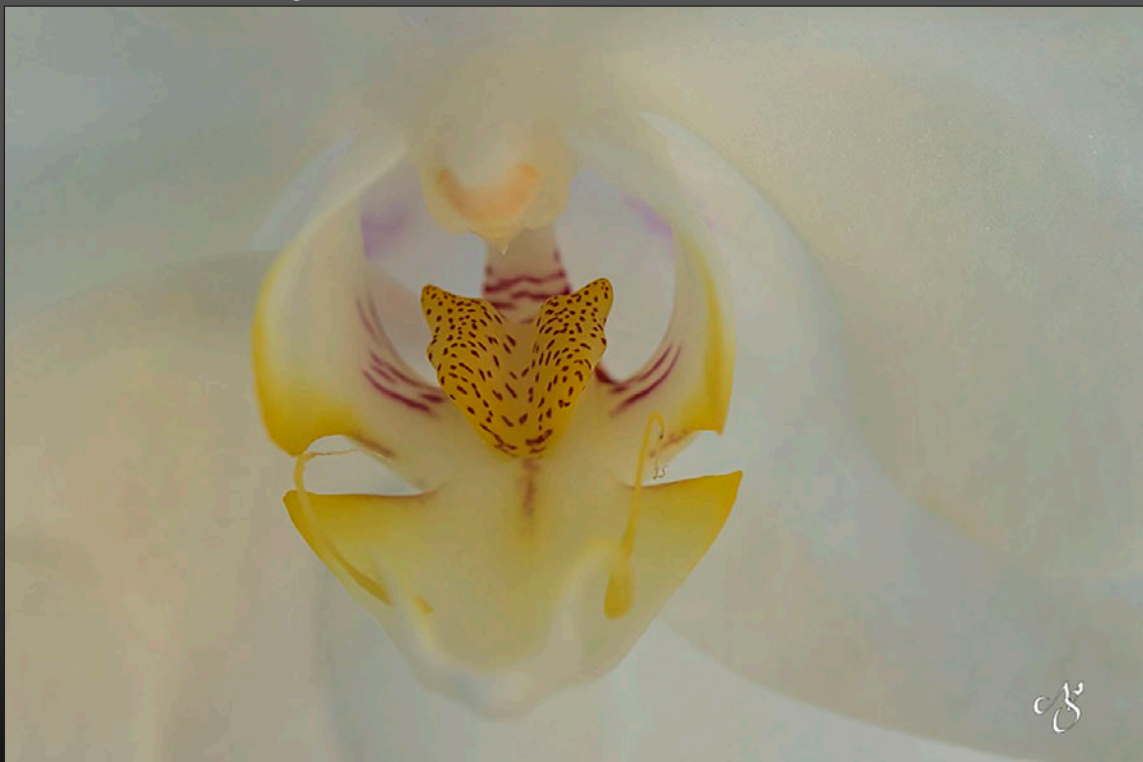
by Nancy Springer

Date: 9/15/19, Camera: Canon EOS 7D Mark II, Exposure: 1/400, ISO: 100

White Orchid (below)

by Nancy Springer

Date: 4/4/20, Camera: Canon EOS 7D Mark II, Exposure: 1/250 @ f/5.6, ISO: 400
Focal length: 100 mm, Lens: EF 100mm F/2.8L Macro IS USM





Pine Glades Lake (above) by Hilda Champion

Date: 1/18/20, Camera: Sony ICLE-7RM3, Exposure: 1/3 @ f/8, ISO: 50
Focal length: 35 mm, Lens: FE 16-35 mm F4 ZA OSS

Over and Under (below) by Hilda Champion

Date: 1/19/20, Camera: Sony ICLE-7RM4, Exposure: 1/160 @ f/8, ISO: 500
Focal length: 70 mm, Lens: FE 70-300 mm F4.5-5.6 G OSS



Evening Blues
(right)
by Hilda Champion

Date: 1/17/20
Camera: Sony ILCE-7RM3
Exposure: 2.5 sec. @ f/11
ISO: 50
Focal length: 16 mm
Lens: FE 16-35 mm F4 ZA OSS



Prairie
(left)
by Hilda Champion

Date: 1/17/20
Camera: Sony ILCE-7RM3
Exposure: 4 sec. @ f/22
ISO: 50
Focal length: 27 mm
Lens: FE 16-35 mm F4 ZA OSS



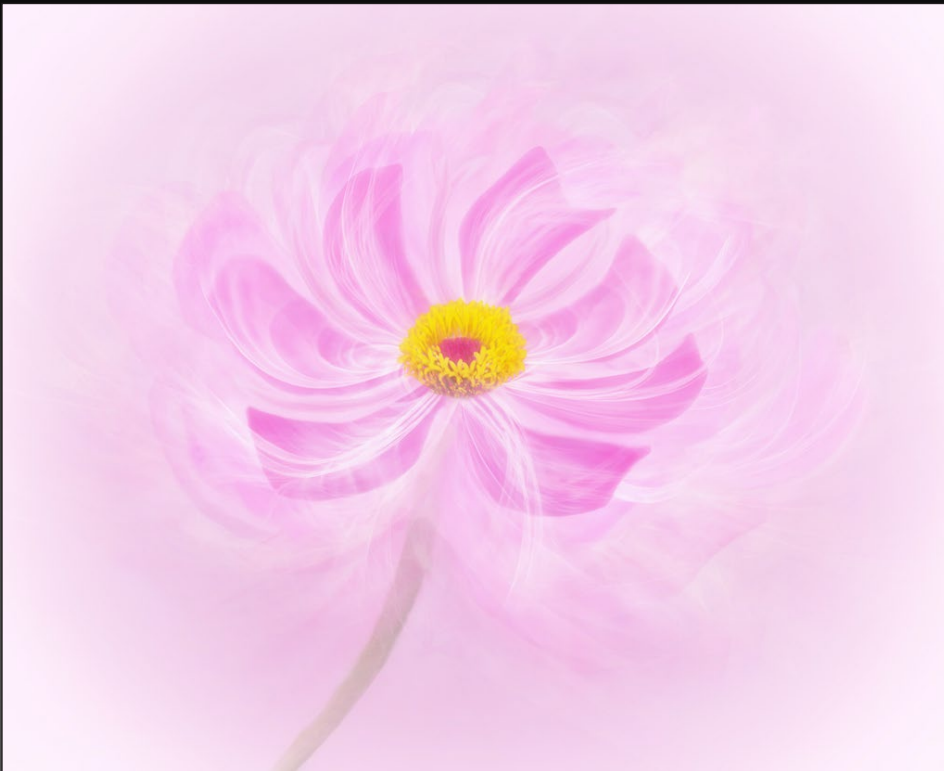
Balancing Act
(above)
by Evelyn Perez

Date: 4/8/20
Camera: iPhone XS
Exposure: 1/1050 @ f/2.4
ISO: 16
Focal length: 6 mm

Sand Dune Treasure (below) by Evelyn Perez

Date: 6/15/18, Camera: Sony ILCE-6500, Exposure: 1/250 @ f/16
ISO: 320, Focal length: 31 mm, Lens: FE 24-240 mm F3.5-6.3 OSS





Simply Lovely
(left)
by Evelyn Perez

Date: 2/9/14
Camera: iPhone 4
Exposure: 1/750 @ f/2.8
ISO: 80
Focal length: 3.85 mm



My Gift
(right)
by Evelyn Perez

Date: 9/19/19
Camera: Sony ILCE-6500
Exposure: 1/4 @ f/11
ISO: 100
Focal length: 24 mm
Lens: FE 24-240 mm
F3.5-6.3 OSS



Royal Gorge, Colorado
(left)

by Janusz Abramowicz

Date: 6/21/20
Camera: Nikon D85
Exposure: 1/30 @ f/11
ISO: 64
Focal length: 32 mm

Tunnel Drive Trail
(below)

by Janusz Abramowicz

Date: 6/21/20
Camera: Nikon D850
Exposure: 1/30 @ f/11
ISO: 64
Focal length: 35 mm





Garden of the Gods (above) by Janusz Abramowicz
Date: 6/20/20
Exposure: 1 second @ f/1

Paint Mines, Colorado (below) by Janusz Abramowicz
Date: 7/4/20
Exposure: 1 second @ f/1





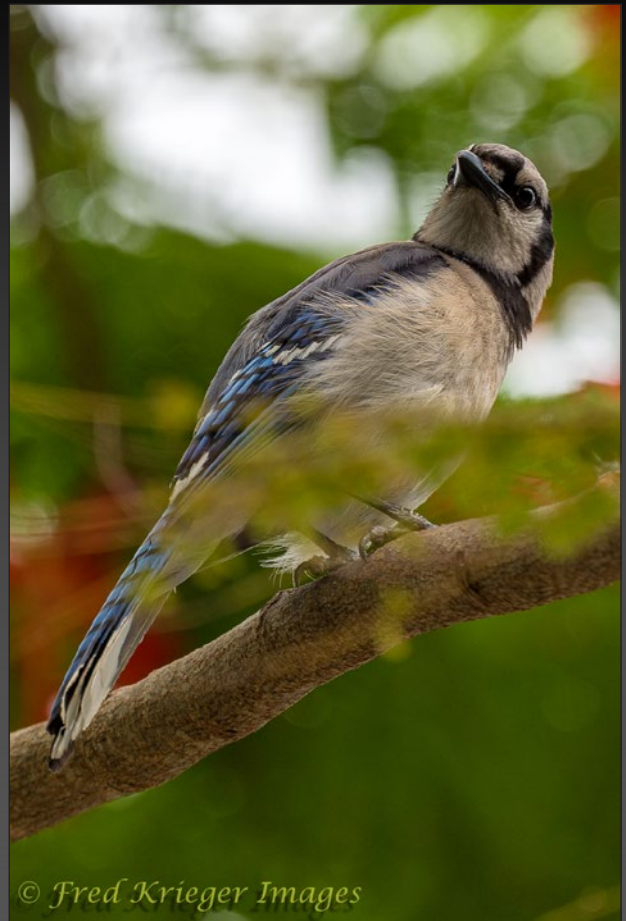
Great Egret at the Zoo (above) by Fred Krieger
Date: 6/18/20, Camera: Nikon D850, Exposure: 1/320 @ f/5.6
ISO: 64, Focal length: 500 mm, Lens: 500 mm f/5.6

Lion at the Zoo (below) by Fred Krieger
Date: 5/19/20, Camera: Nikon D850, Exposure: 1/200 @ f/6.3
ISO: 64, Focal length: 360 mm, Lens: 100-400 mm f/4.5-6.3



Blue Jay at the Zoo
(right)
by Fred Krieger

Date: 6/18/20
Camera: Nikon D850
Exposure: 1/250 @ f/5.6
ISO: 64
Focal length: 500 mm
Lens: 500 mm f/5.6



Reddish at the Zoo
(left)
by Fred Krieger

Date: 6/18/20
Camera: Nikon D850
Exposure: 1/320 @ f/5.6
ISO: 64
Focal length: 500 mm
Lens: 500 mm f/5.6



Colobus Monkey (above) by Richard Johnson
Date: 3/14/20, Camera: Nikon D750, Exposure: 1/4000 @ f/5.6
ISO: 1600, Focal length: 380 mm, Lens: 200-500 f/5.6

A Hand Out (below) by Richard Johnson
Date: 3/14/20, Camera: Nikon D750, Exposure: 1/3200 @ f/5.6
ISO: 1600, Focal length: 200 mm, Lens: 200-500 f/5.6





Virus Moon (above) by Richard Johnson
Date: 5/7/20, Camera: Nikon D750, Exposure: 1/25 @ f/9
ISO: 100, Focal length: 200 mm, Lens: 200-500 f/5.6

Stork Babies (below) by Richard Johnson
Date: 3/14/20, Camera: Nikon D750, Exposure: 1/200 @ f/6.3
ISO: 125, Focal length: 500 mm, Lens: 200-500 f/5.6





Young Male Elephant Seals (above) by Martin Strasmore

Camera: Sony A600, Exposure: 1/500 @ f/5

ISO: 640, Focal length: 89 mm, Lens: 70-300 mm

Campbell Island: Southern Albatross on Eggs in Nest (below) by Martin Strasmore

Camera: Sony A6400, Exposure: 1/320 @ f/8

ISO: 400, Focal length: 59 mm, Lens: 18-135 mm





Musgrove Inlet on Campbell Island (above) by Martin Strasmore

Camera: iPhone 11 Promax, Exposure: 1/2400 @ f/1.8

ISO: 32, Focal length: 4.25 mm

Royal Penguins (below) by Martin Strasmore

Camera: Nikon D500, Exposure: 1/800 @ f/4

ISO: 800, Lens: 300 mm



Garden Blooms I
(right)
by Angela Stone

Date: 2/27/20
Camera: Canon EOS Rebel T3i
Exposure: 1/60 @ f/9
ISO: 100
Focal length: 36 mm
Lens: EF-S18-55 mm
f/3.5-5.6 IS II



Garden Blooms II
(left)
by Angela Stone

Date: 2/27/20
Camera: Canon EOS Rebel T3i
Exposure: 1/1000 @ f/5.6
ISO: 100
Focal length: 55 mm
Lens: EF- S18-55 mm
f/3.5-5.6 IS II



Garden Blooms III
(right)
by Angela Stone

Date: 2/27/20
Camera: Canon EOS Rebel T3i
Exposure: 1/1000 @ f/5.6
ISO: 100
Focal length: 55 mm
Lens: EF- S18-55 mm
f/3.5-5.6 IS II



Garden Blooms IV
(left)
by Angela Stone

Date: 2/27/20
Camera: Canon EOS Rebel T3i
Exposure: 1/1000 @ f/5.6
ISO: 100
Focal length: 55 mm
Lens: EF- S18-55 mm
f/3.5-5.6 IS II





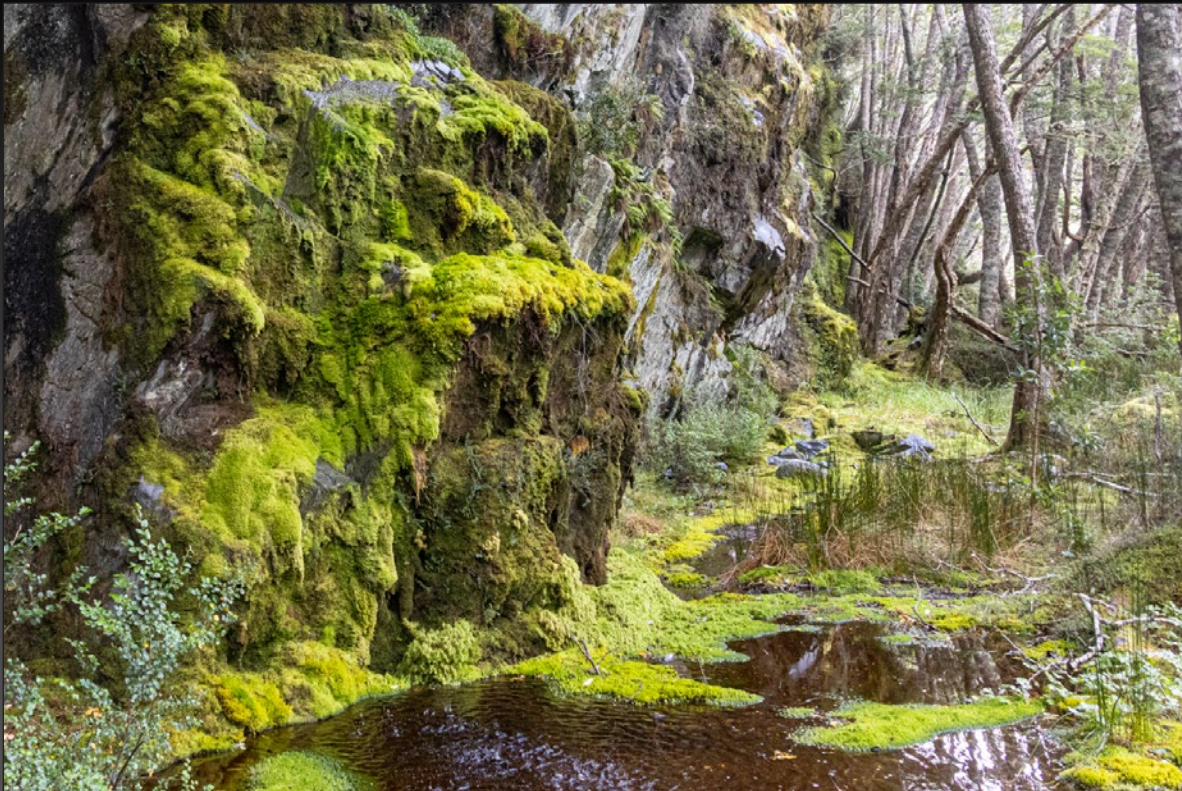
Alien Cloud (above) by Joe Holtzman

Date: 2/19/20, Camera: Canon EOS M6 Mark II, Exposure: 1/400 @ f/8, ISO: 100
Focal length: 18 mm, Lens: EF-M18-150 f/3.5-6.3 IS STM

The Cat Came Back (below) by Joe Holtzman

Date: 2/16/20, Camera: Canon EOS M6 Mark II, Exposure: 1/80 @ f/6.3, ISO: 1250
Focal length: 45 mm, Lens: EF-M18-150 f/3.5-6.3 IS STM





The Secret Place (above) by Joe Holtzman

Date: 2/21/20, Camera: Canon EOS M6 Mark II, Exposure: 1/60 @ f/5, ISO: 1600
Focal length: 18 mm, Lens: EF-M18-150 f/3.5-6.3 IS STM

Follow the Leader (below) by Joe Holtzman

Date: 2/16/20, Camera: Canon EOS M6 Mark II, Exposure: 1/500 @ f/7.1, ISO: 200
Focal length: 141 mm, Lens: EF-M18-150 f/3.5-6.3 IS STM





Butler Beach, St. Augustine (above) by Art David
Camera: Sony A6500, Exposure: 1/1250 @ f/8, ISO: 800
Focal Length: 70 mm, Lens: FE 70-200

Backyard Bunnell (below) by Art David
Camera: Sony A6500, Exposure: 1/320 @ f/8
ISO: 500, Focal length: 198 mm, Lens: E70-200 mm





Sedona Sky
(left)
by Art David

Camera: Nikon D800
Exposure: 23 sec. @ f/2.8
ISO: 6400
Focal length: 17 mm
Lens: Tokina 16-28 mm

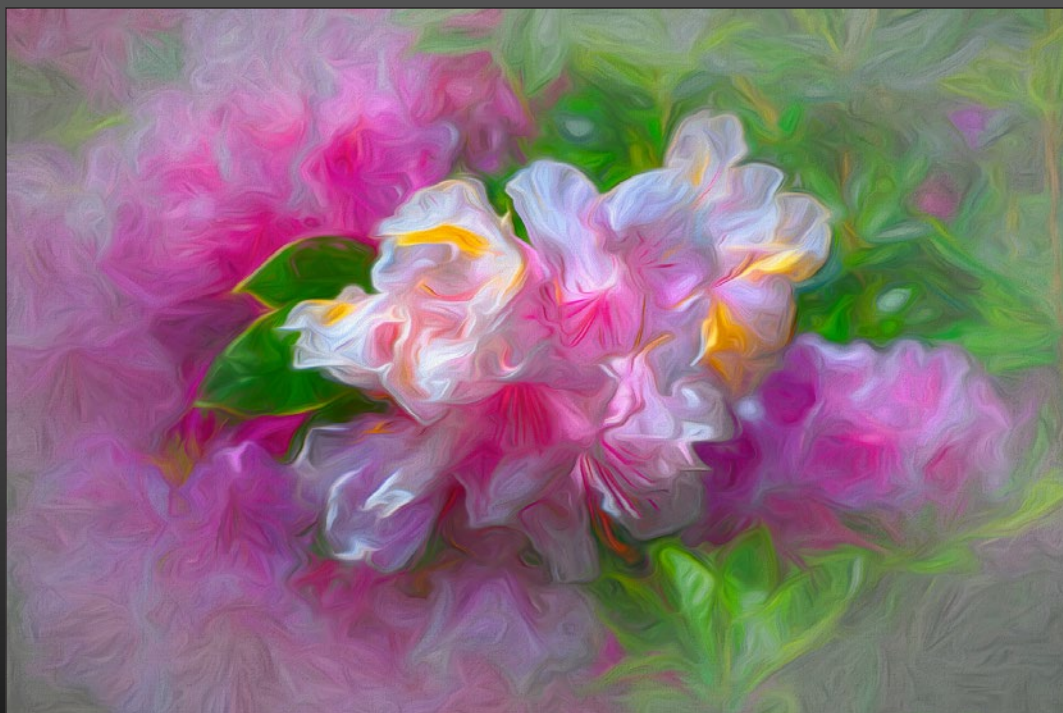
Late Afternoon Light
*Black and White conversion in
Lightroom*
(right)
by Art David

Camera: Sony A7III
Exposure: 1/250 @ f/2.8
ISO: 100
Focal length: 66 mm
Lens: Tamron f/2.8 28-75 mm



Chinese Peony
(right)
by Dick Stanton

Date: 6/9/20
Camera: Nikon D850
Exposure: 1/2000 @ f/4
ISO: 80
Focal length: 105 mm
Lens: 105 mm f/2.8



Japanese Garden
(left)
by Dick Stanton

Date: 5/21/19
Camera: Nikon Z 7
Exposure: 1/160 @ f/4.5
ISO: 64
Focal length: 30 mm
Lens: Nikkor Z 14-30 mm f/4.5



Nine Eleven Anniversary (above) by Dick Stanton

Date: 9/11/16, Camera: Sony ICLE-7RM2, Exposure: 6 sec. @ f/8, ISO: 250
Focal length: 24 mm, Lens: FE 24-70 mm F2.8 GM

Manhattan From Dumbo (below) by Dick Stanton

Date: 4/13/16, Camera: Sony ICLE-7RM2, Exposure: 20 sec. @ f/13, ISO: 250
Focal length: 35 mm, Lens: FE 35 mm F1.4 ZA





Cozy Robe

(left)

by Eileen Skultety

Date: 7/14/20

Camera: Canon EOS 80D

Exposure: 1/80 @ f/7.1

ISO: 500

Focal length: 55 mm

Lens: EF 300 mm f/2.8L

IS II USM

Raindrops on Roses

(below)

by Eileen Skultety

Date: 5/27/20

Camera: Canon EOS 80D

Exposure: 1/500 @ f/6.3

ISO: 800

Focal length: 300 mm

Lens: Tamron 16-300 mm

F3.5-6.3 Di II VC

PZD B016





Reflections (above) by Eileen Skultety

Date: 7/3/7, Camera: Canon EOS Digital Rebel, Exposure: 1/250 @ f/11
ISO: 100, Focal length: 25 mm

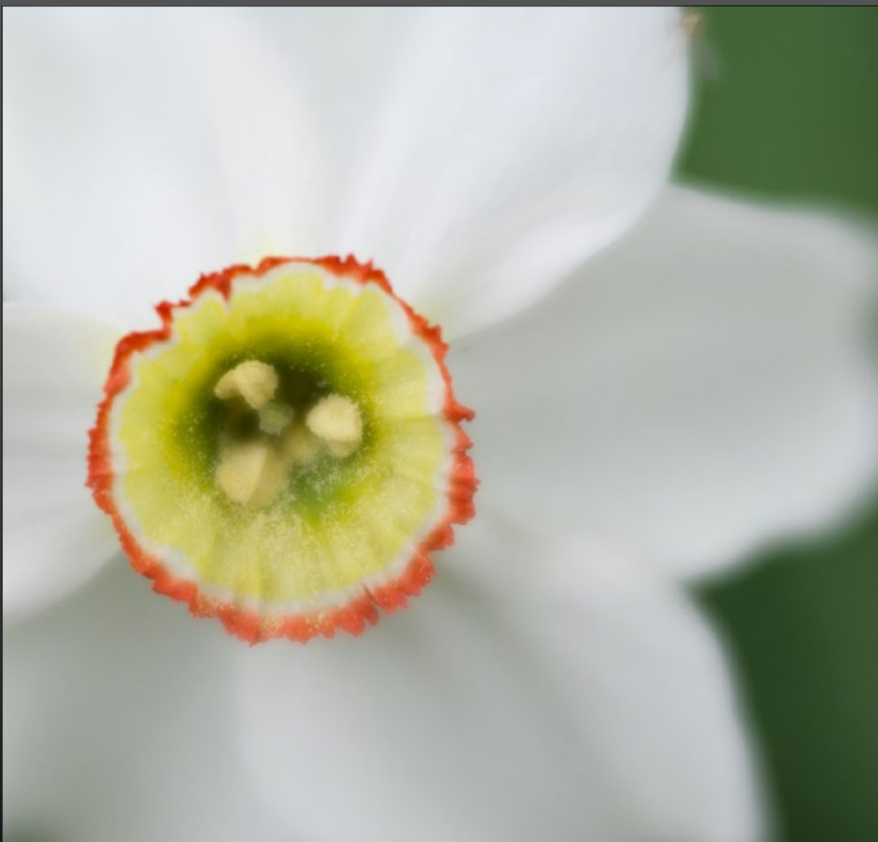
Dinner in the Waves (below) by Eileen Skultety

Date: 3/11/19, Camera: Canon EOS 80D, Exposure: 1/2000 @ f/4
ISO: 100, Focal length: 70 mm, Lens: EF 24-70 f/2.8L II USM



Protected
(right)
by Dotty Danforth

Date: 6/7/20
Camera: Nikon D5500
Exposure: 1/250
ISO: 100



The Center
(left)
by Dotty Danforth

Date: 5/25/20
Camera: Nikon D5500
Exposure: 1/200
ISO: 100



Pink Poppy (above) by Dotty Danforth
Date: 5/7/20, Camera: Nikon D5500
Exposure: 1/200, ISO: 100

Dandelion Glow (below) by Dotty Danforth
Date: 5/26/20, Camera: Nikon D5500
Exposure: 1/320, ISO: 100





Owl in for a Landing (above) by Ed Cohen
Date: 5/20/20, Camera: Nikon D5 Exposure: 1/2500 @ f/7.1
ISO: 400, Focal length: 850 mm, Lens: 600 mm f/4

Owl With Reed (below) by Ed Cohen
Date: 5/20/20, Camera: Nikon D5, Exposure: 1/2500 @ f/7.1
ISO: 640, Focal length: 850 mm, Lens: 600 mm f/4



Spoony Wings Up
(right)
by Ed Cohen

Date: 3/27/20
Camera: Nikon D5
Exposure: 1/1250 @ f/5.6
ISO: 1000
Focal length: 850 mm
Lens: 600 mm f/4.6



Roseate with Water Pool
(left)
by Ed Cohen

Date: 3/24/20
Camera: Nikon D5
Exposure: 1/3200 @ f/8
ISO: 400
Focal length: 850 mm
Lens: 600 mm f/4



Birds Eye View
(above) by Jeff Jayson

Bridges of Collier County
(below) by Jeff Jayson



Glamour Puss

(right)

by Jeff Jayson

Date: 3/7/20

Camera: Fujifilm X-T30

Exposure: 1/125 @ f/4.5

ISO: 1000

Focal length: 55 mm

Morning Glory

(below)

by Jeff Jayson

Date: 8/20/19

Camera: Fujifilm X-T30

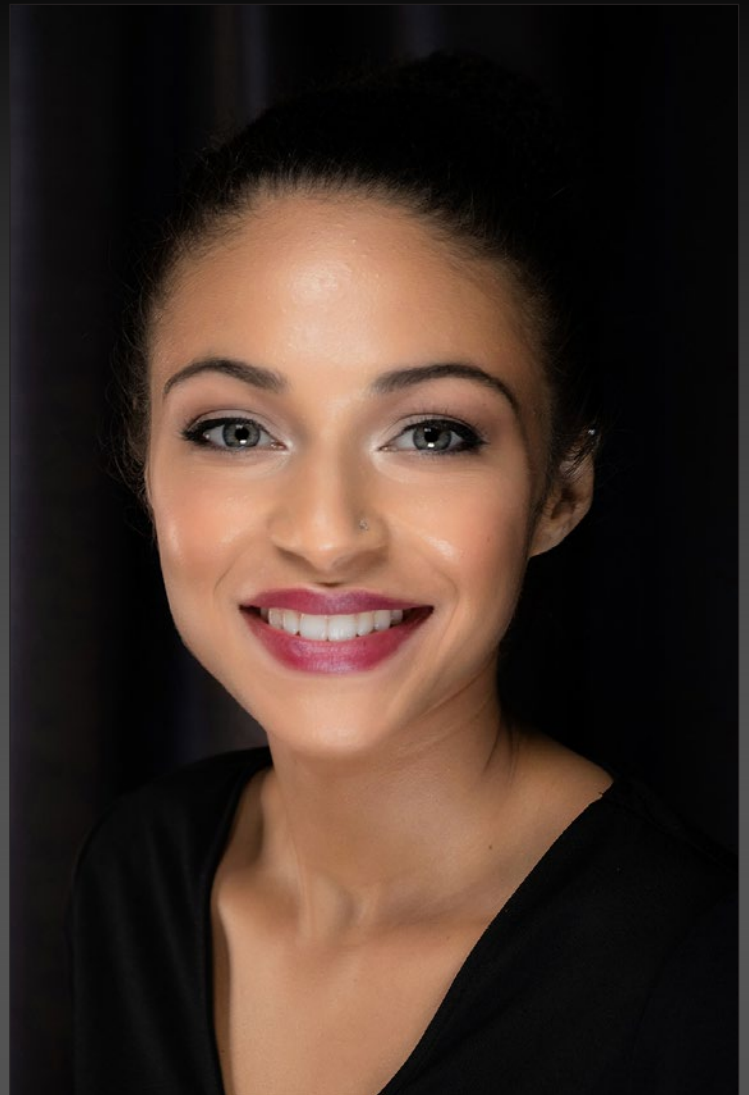
Exposure: 1/340 @ f/3.6

ISO: 500

Focal length: 35.8 mm

Lens: XF 18-55 mm F2.8-4

R LM OIS



Asian Lily
(right)
by Ajit Parekh

Date: 7/9/20
Camera: Canon EOS 7D
Mark II
Exposure: 1/80 @ f/5.6
ISO: 400
Focal length: 39 mm
Lens: 18-270 mm

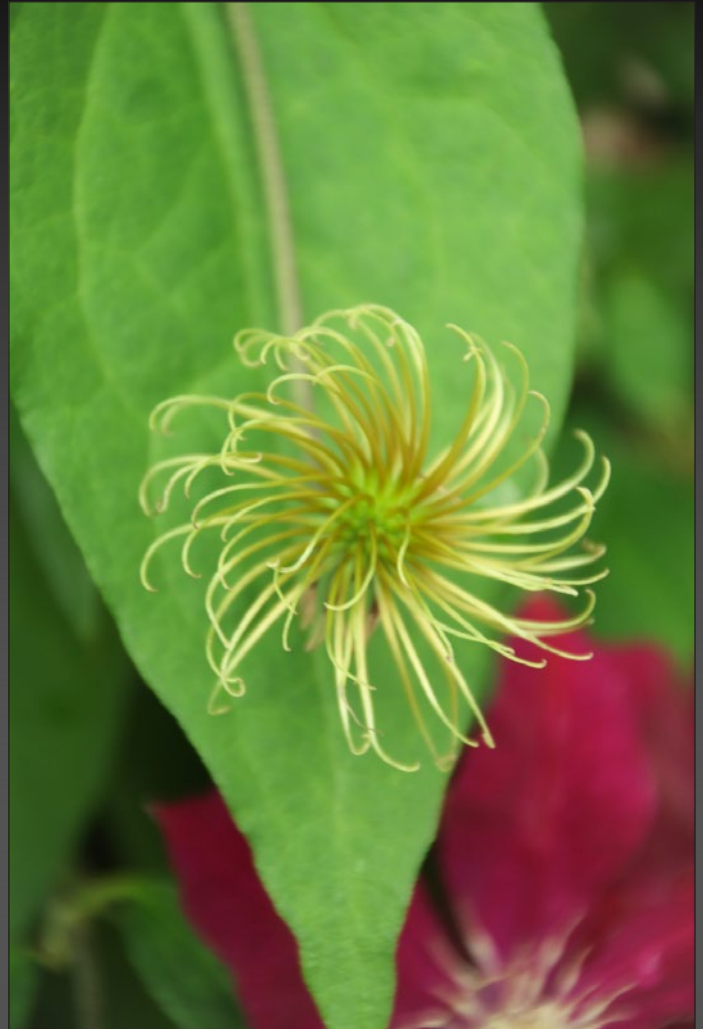


Hasta Flower
(left)
by Ajit Parekh

Date: 7/12/20
Camera: Canon EOS 7D
Mark II
Exposure: 1/40 @ f/6.3
ISO: 400
Focal length: 270 mm
Lens: 18-270 mm

Clematis, Now Here, Now Gone
(right)
by Ajit Parekh

Date: 7/9/20
Camera: Canon EOS 7D
Mark II
Exposure: 1/30 @ f/6.3
ISO: 400
Focal length: 219 mm
Lens: 18-270 mm



Fallen
(left)
by Ajit Parekh

Date: 7/12/20
Camera: Canon EOS 7D
Mark II
Exposure: 1/50 @ f/5
ISO: 400
Focal length: 65 mm
Lens: 18-270 mm



Bryce Dawn (above) by Bob Brown

Date: 8/20/16, Camera: Nikon D800, Exposure: 1/80 @ f/11, ISO: 100

Focal length: 70 mm, Lens: 24-70 mm f/2.8

Stark
(right)
by Bob Brown

Date: 8/21/14

Camera: Nikon D800

Exposure: 1/250 @ f/11

ISO: 200

Focal length: 32 mm

Lens: 24-70 mm f/2.8





Bank of Everglades
(left)
by Bob Brown

Date: 9/7/12
Camera: Nikon D800
Exposure: 1/125 @ f/8
ISO: 100
Focal length: 42 mm
Lens: 24-70 mm f/2.8

Texaco (below) by Bob Brown

Date: 4/4/17, Camera: Nikon D800, Exposure: 2 sec. @ f/4, ISO: 200
Focal length: 14 mm, Lens: 14-24 mm f/2.8



In God We Trust

(right)

by Jim Robellard

Date: 2/12/20

Camera: Canon EOS 7D Mark II

Exposure: 1/1600 @ f/7.1

ISO: 400

Focal length: 389 mm

Lens: 150-600mm f/5-6.3 DG OS

HSM | Sports 014



Go Away

(below)

by Jim Robellard

Date: 9/18/19

Camera: Canon EOS 7D Mark II

Exposure: 1/640 @ f/6.3

ISO: 800

Focal length: 401 mm

Lens: 150-600mm f/5-6.3 DG OS

HSM | Sports 014



Sunset Pose
(right)
by Jim Robellard

Date: 4/19/20
Camera: Canon EOS 7D Mark II
Exposure: 1/1600 @ f/6.3
ISO: 640
Focal length: 600 mm
Lens: 150-600mm f/5-6.3 DG OS
HSM | Sports 014



Love
(left)
by Jim Robellard

Date: 6/2/18
Camera: Canon EOS 7D Mark II
Exposure: 1/1000 @ f/7.1
ISO: 800
Focal length: 600 mm
Lens: 150-600mm f/5-6.3 DG OS
HSM | Sports 014

Who's There?
(right)
by Sonny Saunders

Camera: Canon EOS 5D
Mark III
Exposure: 1/60 @ f/2.8
ISO: 100
Focal length: 200 mm
Lens: EF 70-200 mm L



I'm So Cute
(left)
by Sonny Saunders

Camera: Canon EOS 5D Mark III
Exposure: 1/80 @ f/2.8
ISO: 100
Focal length: 140 mm
Lens: EF 70-200 mm L f/2.8

Purr
(right)
by Sonny Saunders

Camera: Canon EOS 7D
Exposure: 1/30 @ f/5
ISO: 400
Focal length: 349 mm
Lens: EF 100-400 mm L



Naples Pier at Night
(left)
by Sonny Saunders

Camera: Canon EOS 5D Mark III
Exposure: 30 sec. @ f/5
ISO: 100
Focal length: 60 mm
Lens: EF 24-105mm f/4 L



Blow Your Own Horn

Havana, Cuba

(left)

by Betty Saunders

Date: 12/5/17

Camera: Canon EOS Rebel T6s

Exposure: 1/160 @ f/4.5

ISO: 100

Focal Length: 39 mm

Lens: Tamron 16-300 mm F3.5-6.3

Di II VC PZD B016

Cuban Painters

Havana, Cuba

(right)

by Betty Saunders

Date: 12/5/17

Camera: Canon EOS Rebel T6s

Exposure: 1/160 @ f/5.6

ISO: 100

Focal Length: 87 mm

Lens: Tamron 16-300 mm F3.5-6.3

Di II VC PZD B016





Smokin' Hot

Havana, Cuba

(left)

by Betty Saunders

Date: 12/5/17

Camera: Canon EOS Rebel T6s

Exposure: 1/160 @ f/6.3

ISO: 100

Focal Length: 211 mm

Lens: Tamron 16-300 mm F3.5-6.3

Di II VC PZD B016

Souvenirs
Havana Cuba
(right)
by Betty Saunders

Date: 12/5/17

Camera: Canon EOS Rebel T6s

Exposure: 1/160 @ f/3.5

ISO: 100

Focal Length: 16 mm

Lens: 16-300 mm





Isle of Capri

(above) by Ken O'Renck

Date: 10/19/07, Camera: Casio EX-Z1000

Exposure: 1/200 @ f/5.6, Focal length: 7.9 mm

Alaska Lighthouse

(below) by Ken O'Renck

Date: 7/28/18, Camera: Sony ILCE-7M3, Exposure: 1/1000 @ f/10, ISO: 800

Focal length: 182 mm, Lens: EF 100-400 mm f/4.5-5.6L IS II USM





Hartzel South Platt, Colorado (above) by Ken O'Renck
Date: 8/1/12, Camera: Apple iPhone 4, Exposure: 1/2500 @ f/2.8
ISO: 80, Focal length: 3.85 mm

Fly Fishing the Par Marquette
(below)
by Ken O'Renck





Nature's Mirror
Great Egret preening, Marsh Trail
(left)
by Phil Wheat

Date: 3/27/20
Camera: Canon EOS-1D X Mark II
Exposure: 1/1000 @ f/8
ISO: 250
Focal length: 1200 mm
Lens: EF 600 mm f/4L IS III
USM +2x III

Splish Splash
Black-crowned Night Heron (below) by Phil Wheat
Date: 4/10/20, Camera: Canon EOS-1D X Mark II, Exposure: 1/250 @ f/4
ISO: 1000, Focal length: 600 mm, Lens: EF 600 mm f/4L IS III USM





Pink Ballet

*Spoonbills preening, Marsh Trail
(left)*

by Phil Wheat

Date: 3/27/20

Camera: Canon EOS-1D X Mark II

Exposure: 1/1000 @ f/8

ISO: 500

Focal length: 1200 mm

Lens: EF 600 mm f/4L IS III

USM +2x III

Wide Eyed
Black-necked Stilt
(right)
by Phil Wheat

Date: 3/3/20

Camera: Canon EOS-1D X Mark II

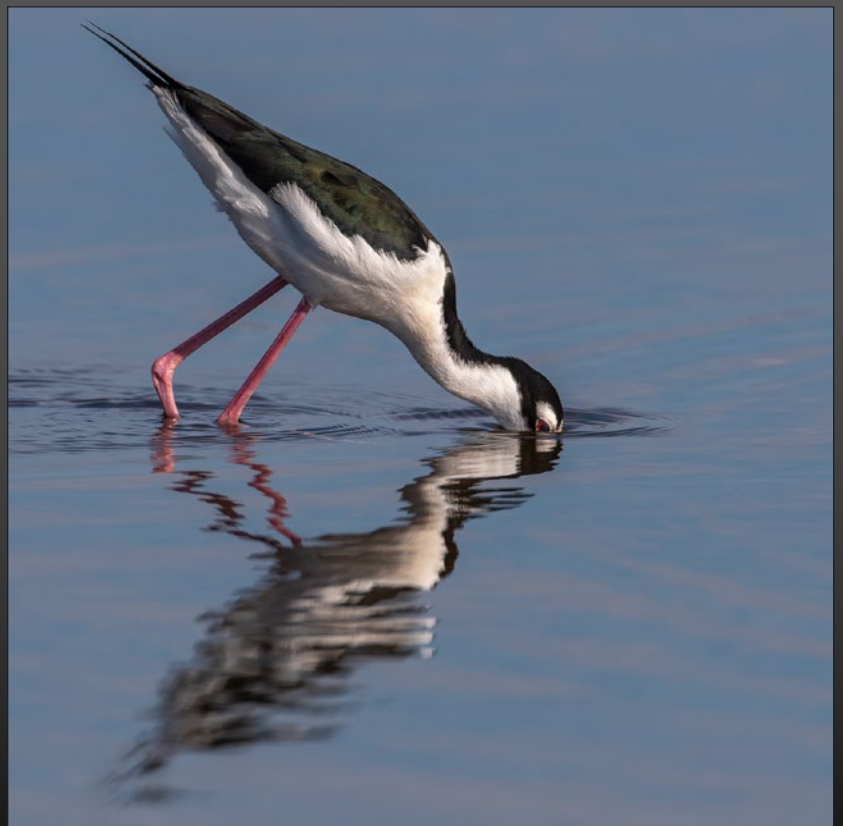
Exposure: 1/1250 @ f/6.3

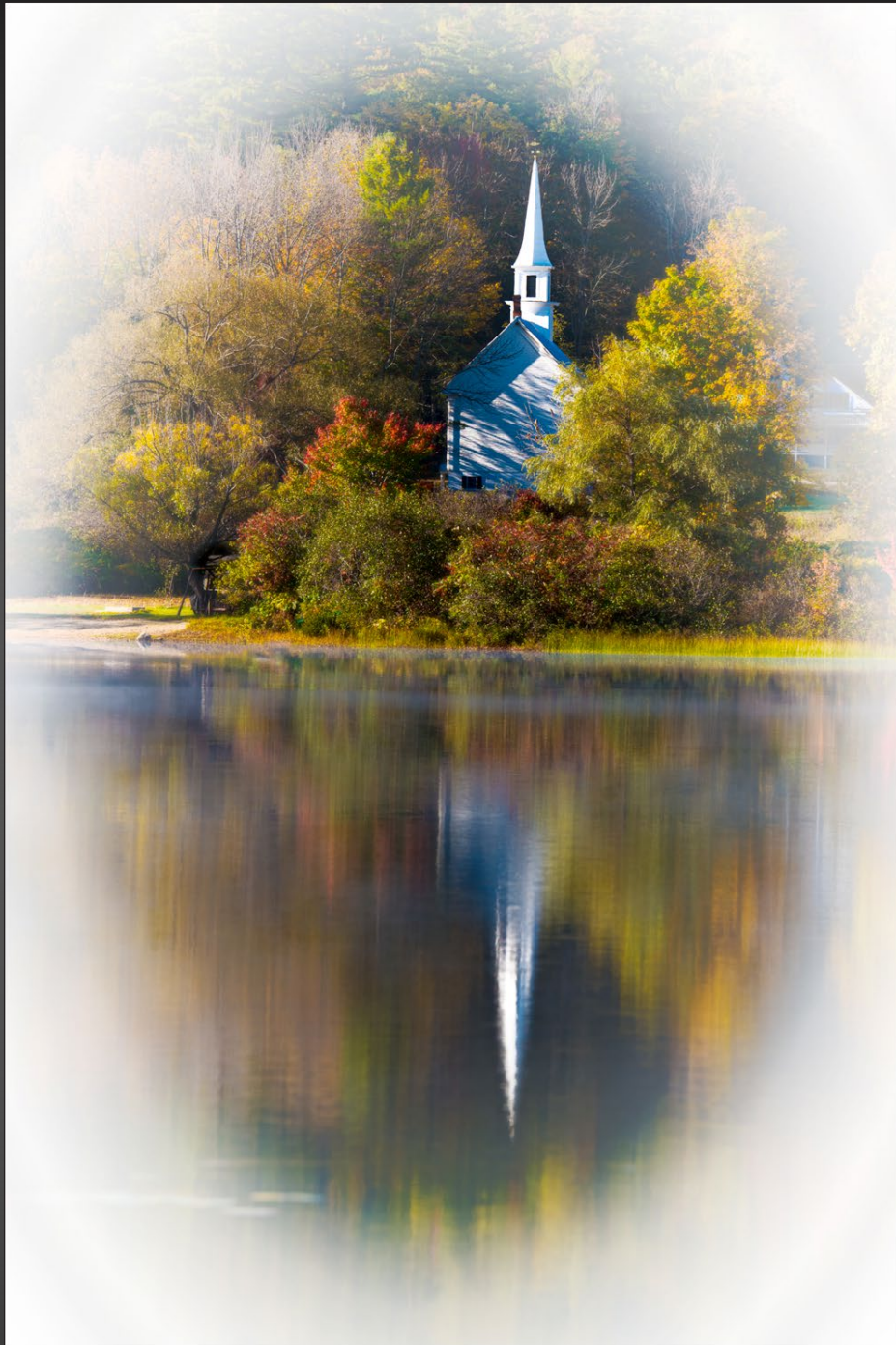
ISO: 125

Focal length: 840 mm

Lens: EF 600 mm f/4L IS III

USM +1.4x III





Chapel at Crystal Lake
(above)
by Robert Kenedi



Morning Glow at Crystal Lake
(above)
by Robert Kenedi



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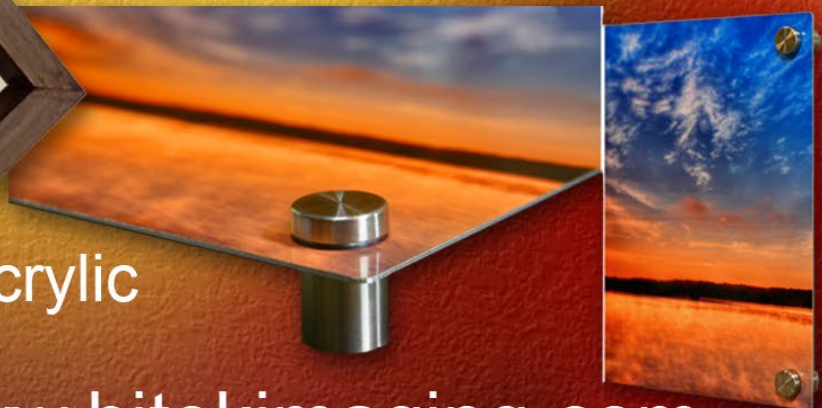


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MAXIS GAMEZ is a self-taught professional nature photographer living in Sarasota, Florida. He began photography as a hobby, but has decided to devote his passion, time, and energy to his craft full-time. Through photography, Maxis discovered a medium that enables him to express his creativity and use his skills to teach and educate other photographers. Gamez is capable of capturing award-winning photographs through his unique perspective. His images have been featured in local parks, galleries, published in magazines like Audubon, Shutterbug, Outdoor Photography Magazine, Nature Photographers Magazine, and now published by National Geographic. **Visit his website to learn more.**

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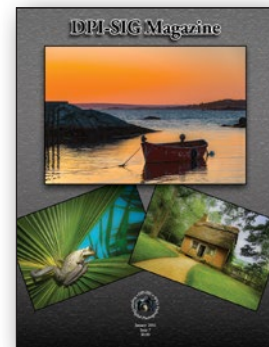
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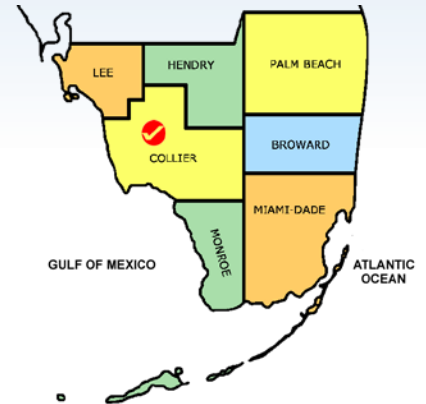
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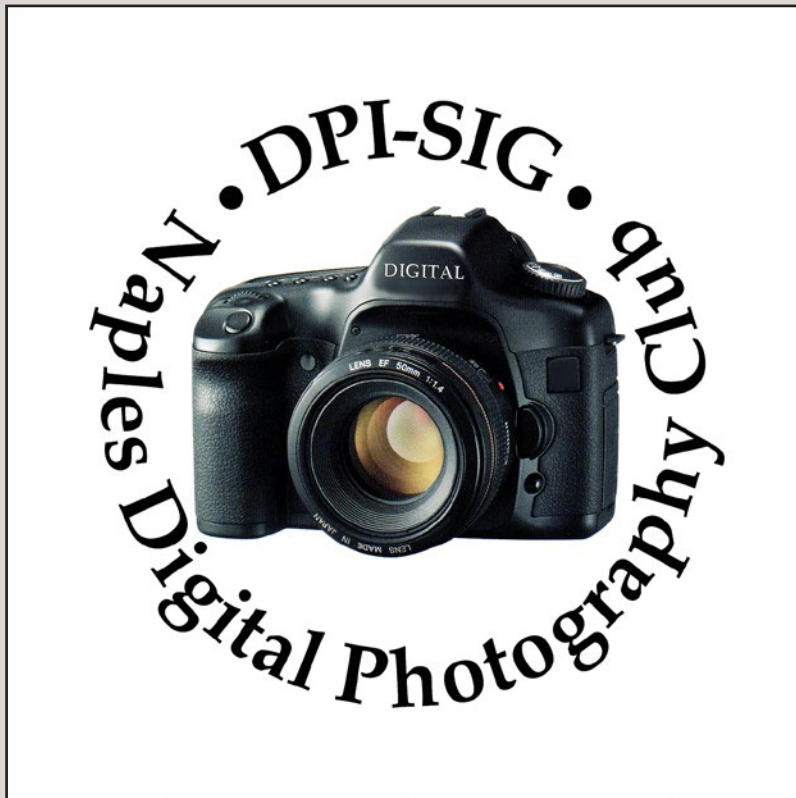
**If you would like to contribute articles, "Gallery" images, blogs, ideas or make comments, please direct them to Angela Stone at dpi-editor@naples.net. Thanks!*

SUBMISSION INFORMATION

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

Links page for detailed guidelines information below:

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



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