In Focus

PHOTO GROUP NEWSLETTER

WOLLONGONG CAMERA CLUB

What's In This Issue

Photo Group Diary

June 2016

Tues   14th   "Image Doctor" An Interactive Evening. See Club's Calendar for further information.

Tues   14th   EDI Competition Entry Closing Date. Closing Time: 7.00pm

Fri ~ Sun   Club Exhibition at the Old Wollongong
24th ~ 26th   Courthouse.

Tues   28th   Competition: "**Open**"

Closing Time: **7.15pm**. No Print Entry will be accepted after this time.

All members are encouraged to view the Club's website at: (www.wollongongcameraclub.com) and click on the "Calendar" to view the recent change/s to the Club's Programme

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CLUB MEETINGS
2nd and 4th Tuesday of Each Month
at 7.30pm
FIGTREE HEIGHTS PRIMARY SCHOOL
St Georges Avenue & Lewis Drive
FIGTREE
Vehicle entrance via Lewis Drive
FIGTREE
UBD Map: 34 Ref: P6

Club Address: **P.O Box 193 FIGTREE, NSW. 2525**

Phone Contact:
0457 415598

Club Website:
http://www.wollongongcameraclub.com

Enquiries:
photogroup@wollongongcameraclub.com

Competition Entries by email
email address is found on the Club's Website

Photo Group Newsletter Editor:
editor@wollongongcameraclub.com

awardimages@wollongongcameraclub.com

2016 Membership Fees

| Member | $70.00 | Pensioner | $60.00 |
| Student | $40.00 | Family | $105.00 |

"*Photography for me is not looking, it's feeling. If you can't feel what you're looking at, then you're never going to get others to feel anything when they look at your pictures*"   Don McCullin (1935 ~), CBE Hon FRPS is a British photojournalist, particularly recognized for his war photography and images of urban strife. He grew up in North London before being evacuated to a Somerset farm during the Blitz. His career, which began in 1959, has specialised in examining the underside of society, and his photographs have depicted the unemployed, downtrodden and the impoverished.

Dates For Your Diary

Friday ~ Sunday; June 24th ~ 26th 2016.

Camera Club Public Exhibition at the Old Wollongong Courthouse, Belmore Basin, Endeavour Drive.

There is still time for members to volunteer their services for this Exhibition. Please contact Brendon or Dawne if you are able to assist. This Exhibition is for the members and can only run with your help and contribution.

Saturday ~ Sunday; June 24th ~ 26th 2016.

Blue Mountains Photography Group Biannual Workshop "Images as Art"

Venue:	Blaxland High School
Cost:	• $100 individual; or
	• $80/pp if 5 or more bookings from Camera Club booked together
Time:	9:00am ~ 4:30pm with Registration between 8:00am and 9:00am
Information:	• www.tonyhewitt.com ; or
	• www.bmpg.org.au
Lecturers:	Tony Hewitt; Len Metcalf; Susan Buchanan; Christine Nelson; John Wallace

On Sunday July 17th an early morning for those interested with a bushwalk/shoot will be in mid to upper mountains area. It will finish by 11.00am. Check website closer to the event for details.

Come for the day or join us for a weekend in the mountains. Application forms on website with payment and registration details.

Vale Michael Reichmann

On May 20th 2016 the Photography world lost an artist, visionary and mentor; Michael Reichmann who passed away at the age of 71 after a long battle with cancer.

Michael founded the popular Luminous Landscape site back in 1999, very early in the evolution of photography on the web. It began as a modest hobby website evolving into a leading platform for lovers of fine art photography to gather, grow and learn. Michael was first and foremost an artist, deeply passionate about his work and eager to show others the way. A photographer for 45 years of his life, his art was a permanent backdrop for his life throughout a highly successful business career.

Michael's legacy lives on in many ways, most significantly in the lives of those he taught and encouraged; there's a lot more beautiful photography in the world because of his passion and efforts especially the huge array of tutorial and informational videos that can be sourced from the Luminous Landscape website.

To read more about Michael's life and his contribution to the world of Photography then visit:
http://www.imaging-resource.com/news/2016/05/20/photography-world-loses-an-artist-visionary-and-mentor-michael-reichmann-di

Tuesday, May 10th 2016

The editor was some 3,500 klms away when this evening's meeting was taking place, on the other side of Australia. The following report of this evening's activity and pictures were provided by Val Porter.

Chairman Brendan welcomed 26 members and 2 guests and received apologies from Bruce and Sue Shaw.

Business:

- 2016 Sydney International Exhibition of Photography Results. Good news has been received that Brendan Parker (Nature, Wildlife) and Bruce Shaw (Colour Open) have had Acceptances with their entries into the SYDNEY HARBOUR Exhibition. Well done.
- Wollongong Camera Club 2016 Exhibition. Will be held on 24th, 25th and 26th June 2016 at the Old Court House Belmore Basin. Members are requested to bring their framed prints in by Tuesday 24th May. Frames to be black: Size: 40 x 50. Any member requiring frames please contact Dawne
- Next Competition is 24th May with the subject: Texture and Judge Mark Kelly.
- Excursions: Colin attended an Agility Trial for Dogs and has placed some of his photos on the Club's Facebook site. There is another Agility Trial coming up on 28th May at Warilla and if members wish to test their camera skills Colin will arrange an outing.

Guest Speaker:

Brendan introduced the Session Leader for this evening Noel Downey. (See www.wollongongimages.com). Since 1998 Noel has earned his living from his love of Photography. Since early 1985 Noel was taking Action Sport Shots especially at Mt Kembla Motor Cross Events. Noel was one of the top 5 Australian Motor Cross Riders. At 18 years of age he took up photography with a film camera and a neighbour Ian Buchanan of Mt Keira was his mentor and advised him of the skills required for Black and White Photography. Noel has helped promote many Sport riders through his photograph. He enjoys a wide variety of photography from landscapes; sport, underwater, ocean waves and flora. His first digital camera was in 1999 – an Olympus 3 mega pixel camera. Over 7 years ago he built his first Drone to do photography with and to capture unusual images. His favourite gear at present is a Canon 7D Mark 11.

Noel showed us a video of his images and how he achieved special effects with his Mystery Objects.

One was a bicycle wheel with a spindle through the centre. This wheel had LED lights placed every 2 or 4 inches around the rim. He uses a lot of creative thought to "paint "with light as he captures images using this spinning wheel. The other gadget was a tall stick with a cross arm on an axle which spins and has a light taped to the end of it and using an exposure of 30 seconds to 2 minutes he places this gadget in the foreground of his landscape in the evening and spins the arm it then turns it – spins it again then turns it – if one has the spot marked on the ground then the images will build up from there like a striped ball.

With his Drone Photography Noel explained how he uses a Go Pro Camera for everyday shots or his DSLR 22 megapixel camera. He can programme the drone to fly from Kenny Street to Figtree Heights- fly 2 circuits of the

Meeting place and return to Kenny Street all within 10 minutes. Noel showed us the DJI Phantom No 1 Drone in the Industry now costing $1500 and it comes with a better camera than any Go Pro- it does 4K 30 frames per second – gives one a live feed at 720p and has a vision of 5kms. Noel presented a POWER POINT display explaining the rules of Drone Flying and how C ASA is undertaking new guidelines and Rules for Flights. UAV (Unmanned Aerial Vehicles) will now be called RPA for Remote Pilot's Licence with new rules coming in place 25092016. Definitions depend on whether you classify yourself as a Hobbyist Drone Flyer Photographer or a Commercial Drone Flyer Photographer. The Hobbyist may have restrictions on whether they can sell their images. Some guidelines are that

one must not fly higher than 400 feet – keep more than 5.5km away from airports/helipads and 30 m away from people. You must have a visual line of your drone unless you have a Spotter with a control who could take over the flight. Full details may be seen online for the new CASA guidelines which Drone flyers have been waiting 3 years to be developed.

Noel showed us a Drone Video that he is making for the Mt Kembla Motor Cross Celebrations this year and showed how effective the drone was at covering the Course. Noel was an inspiration for all and his enthusiasm to try new challenges was seen in his wonderful images – whether shooting surfers out over the water off Bellambi, – zooming along the Seacliff Bridge or early morning coastline shots – all added up to a very informative evening.

Brendan presented a Vote of Thanks to Noel and discussion continued with Noel as all enjoyed a Social cup of tea and coffee.

Tuesday, May 24th 2016

Chairperson, Brendon Parker extended a warm welcome to the 32 members and 1 visitor to this evening's Competition night with a Set Subject of "Texture". Brendon also announced apologies from Kathy Pond and Helen Robinson.

Business:

Brendon mentioned the following for the member's attention:
- Club's 2016 Exhibition. To be held 24th ~ 26th June at the Old Wollongong Courthouse adjacent to Belmore Basin.
  - Brendon said that member's Prints are urgently required as currently little response has been received. Prints must be with Dawne Harridge no later than Tuesday, May 31st 2016. Please contact Dawne via the Club's mobile phone to make arrangements.
  - Brendon also added that the Management Committee at the June 2016 Meeting will decide if this Exhibition will go ahead based upon member contribution.
  - Volunteers Required. Both Saturday afternoon and Sunday Morning have little manning. More are required. Please see Dawne. Dawne will be sending out an email for the Volunteer's Roster.
- Next Meeting. Tuesday, June 12th 2016. The evening will be an "Interactive" night with something for all members to do.
- Competition Night.
  - Next Competition is on Tuesday 26th 2016 and an "Open" competition. Members are reminded that EDI Entries Closing Date is the Tuesday two (2) weeks before the Competition Evening before 7.00pm.
  - Comp Night Volunteers. More members are required to assist in the "Setting Up" and "Packing Up" to lighten the load on the existing volunteers.

Competition:

Brendon welcomed Mark Kelly, our judge for this evening's competition and then commented that he has been a long-time friend of the Club supporting us with our many requests for both Judging and Inspirational talks.

Mark continues to build on his set of Awards being placed in the top 101 for the "2015 International Landscape Photographer of the Year" (this is the second year he has achieved this Award). He received 1 x Silver with Distinction and 3 x Silver Awards at the 2015 Australian Professional Print Awards. At State level Mark was awarded the 2015 Creative Photographer of the Year and also was finalist 2015 Illustrative Photographer of the Year.

Several of his Metalmorphis series was used as a 3 Metre wide backdrop for a display stand at the Premier Vision Paris. This is one of Europe's biggest fabric and fashion trade shows, where six major industries supplying materials and services to the fashion industry come together in Paris.

In March 2016, Mark was selected to be part of the Canberra Enlighten project (and the chaired commented that "Canberra certainly needs enlightenment"!). His images were projected onto Old Parliament House, Questacon and the National Portrait Gallery. The NPG installation was based on autumn images from his previous Autumnal exhibition, but working collaboratively with animators from the Electric Canvas saw his stills transformed into an amazing show starting with autumn leaves appearing to blow down the side of a building.

To read more about Mark and/or view his images and videos then visit his website:
        http://www.mkimages.com.au/enlighten-2016/

EDI (Electronic Displayed Images):

The May EDI Entries were pre-judged and Mark's full comments for each Entry can be viewed on the Club's EDI Gallery website.

As has been the practice for the pass few competitions the judge was asked to comment generally about the EDI Entries as they were projected.

In his general comments, Mark spoke again "Breathing Space"; a situation where an image is so tightly cropped in the frame that there is "no room to move" and demonstrated this with a number of entries. He suggested that photographers could "extend" the canvas thus putting more room around the outside of the subject.

Cropping. He spoke about "cropping" and the careful thought that the photographer needs to apply before executing the crop tool, whether the "cropping" is accomplished in-camera or during the post-production editing process. Mark demonstrated this with a couple of EDI Entries.
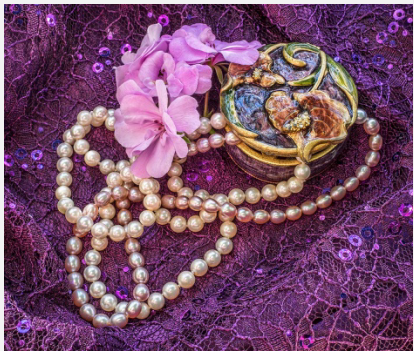
Lighting.   Mark commented on two (2) major lighting sources; artificial (flash) and Time of Day. With Flash, tell-tale highlights can be generated if the photographer isn't careful, but not all is lost as these highlights can have their effect reduced in the post-production editing stage. The "Time of Day" effect can result in harsh lighting especially when the photograph is taken towards the middle of the day, in sunny weather. Mark's suggestion was to go back another time; particularly early morning or late afternoon and retake the picture. If this isn't an option, then consider the direction of the light source and change your (photographer's) angle of view to reduce, and hopefully eliminate, the effect upon the image.

Sharpening and "Halos". Mark said a number of images, when viewed close up had "halo" effects around elements. He said that this is a result of over sharpening.

Image Balance. Mark suggested that photographer need to watch where the dominant elements are located and ask; "does it draw or confuse your viewer's attention?" Look for the elements that don't fit into the image's overall message. The remedy; remove!

Mark awarded the following:

EDI (Electronic Displayed Images): 38 Entries received from 19 Entrants.

Best In Section:		"**Evening Texture**", Allayne Foley
Merits (5):		Jill Bartlett, Ruth Brooks, Allayne Foley (2), Brendon Parker
Credits (16):		Cathy Ashcroft (2), Joe Baez, Jill Bartlett, Ruth Brooks, Dawne Harridge (2), Wolfgang Kullik, Lynley Olsson, Brendon Parker, Kathy Pond, Bruce Shaw (2), Sue Shaw, Sue Souter (2)

The judge's comments for Allayne's Best in Section Award image were; "Could not improve the composition & colour scheme - a well thought out & executed image. Merit and Best in Section".

At the conclusion of Mark's EDI Entries comments the members were invited to share in supper whilst our judge reviewed the Print entries for the evening.

Colour Prints:

"A" Grade

Mark commented that he found these entries intriguing with some a little more mysterious requiring the viewer to think about what the photographer's message. He continued by adding that the printing quality was very high on a variety of paper types. Mark acknowledged that paper choice is personal with each photographer having to make that decision. However he did comment that some entries had a slight "haloing" effect that could only be seen from a close up inspection of the print, thus raising the subject of "over sharpening". Mark also like the contrast in colour, as well as the contrast between different element within individual entries.

Mark again approached the subject; "breathing space" as discussed earlier in the evening during the EDI general comments. In his opinion some photographers tried to tight crop their image leaving little, to no more for elements to flow/move.

Mark stated that he had to "look for picky things" in each entry so as to make his awards due to the high standard of this section

Mark awarded the following:

Colour Prints A Grade: 12 Entries received from 12 Entrants.

	Best In Section:	"**Marigolds**", Geoff Gray
	Merits (5):	Greg Delavere, Geoff Gray, Vivienne Noble, Helen Robinson, Sue Souter
	Credits (7):	Barry Daniel, Elaine Duncan, Eunice Daniel, Bernie Gromek, Wolfgang Kullik, Colin Marshman, Brendon Parker

"B" Grade

Mark commenced the Colour Print "B" Grade commenting upon the colour and element contrast reflecting again upon his earlier comments in the Colour Prints "A" Grade. He said that he found a couple of grainy prints and suggested that this may have been the result of "file stretching". He also spoke about the image message and the use of "captions" saying that without a "caption" he, and suggested any viewer, found it difficult to work out the image's message (story line).

Image Depth. Mark spoke briefly about "image depth" and that he thought some entries suffered from a very shallow "depth". He suggested that the photographs concerned could benefit from "Focus Stacking" whereby building the image's "depth with multiple images with the centre of focus being moved slightly. Most modern image editing packages are capable of processing these images into a single image.

Time of Day. This issue was raised many times throughout the evening with Mark commenting upon the harsh, blowout look of images. Mark suggested that the photographer should look for a more sympathic

lighting for the image. If this doesn't help, then look for another time or change your view point. Mark also acknowledged that these options weren't always possible.

Point of Interest. Mark said that every image needs a Point of Interest to lift the image and draw the viewer. He said that it's the little things that will make the image stand out from the others whether the photographer includes, or excludes, certain elements.

Mark awarded the following:

Colour Prints B Grade: 13 Entries received from 13 Entrants.

Best In Section:	"**Sand Dunes**", Jim Ollis
Merits (3):	Joe Baez, Jill Bartlett, Jim Ollis
Credits (4):	Ruth Brooks, Wayne Fulcher, Lynley Olsson, Val Porter

Small Prints:

Mark commented on the good composition and the general use of the lighting conditions to bring out the detail in various entries, especially those that that had a rock bases. He commented that "impact" and how this leads the viewer concentrating upon what is going on within the image.

Sharpness. Mark comment on a Fungi Entry saying that the main element, in his opinion, was "soft" but in this case it suited the image. Mark added that again, this is a personal choice and others may not agree with him, or the photographer. It's a choice that the photographer has to experience with so as to produce the best entry for the story/message of the picture.

Sunsets. Mark asked; "how can you go pass a beautiful sunset?" However he did question the element proportions and thought that a "half/half" black to sunset was missing the mark. He suggested that the "action" was in the sky and that the photographer should have concentrated more on the sky and it's beautiful colours. How do you do it? Mark suggested that the photographer tilt the camera upwards slightly and looking at the frame to ensure that the sunset is captured correctly. On a side note, Mark asked another question about "what was the thing the image was all about?" he would answer "the sunset". So let it dominate and balance the image was a thin black base of buildings, etc. at the bottom.

Mark awarded the following:

Small Prints: 12 Entries received from 6 Entrants.

Best In Section:	"**Christmas Delite**", Emma Foye
Merits (4):	Emma Foye, Kerry Gilmore, Ann Lamb, Clara Soedarmo
Credits (5):	Kerry Gilmore, Tim Hoevenagel (2), Ann Lamb, Clara Soedarmo

Congratulations to Emma in gaining her first "Best in Section" Award. Well done Emma. You have just set the bar higher and expecting to see more of you images challenging the other Small Print "Best in Section" awardees.

Monochrome Prints:

"A" Grade

Mark again ventured into the "Breathing Space" territory with numerous entries suffering from the elements being "too close" to the frame with no room to move.

Distractions. Mark said that distractions in pictures can kill an image for the viewer as they don't know where to stop and look; rather their eyes continue to go around the image looking for that "resting" place. He said that distractions take many forms; highlights, blotches, unnecessary elements and alike.

Balance. Mark said he struggled with "light/dark" and other "balances" within an image and suggested that the photographer has not "resolved" the message that they want to communicate. Mark said one way to test for distraction was to "flip" the file upside down and see where the eye travels, normally to a lighter area. If your eye isn't where you want it to be, then fix it. Then flip the file back to the correct format and then address the "distraction" through cloning out, dodging, burning or any other tools that reduces, hopefully eliminates, the distraction.

Lighting. Mark comment upon the photographer's challenge to make the most out of the lighting conditions presented to them at the time they take the shot. He conceded that it's not always possible to "go back" and reshoot in better lighting, so make the necessary adjustments in thinking and execution to get the best possible image. He also advised that a higher ISO can result in greater grain just as "stretching the file" has the same effect.

Angle of View. The photographer needs to deliberately think about many things when taking their shot. One of these is "where do I shoot from" or the Angle of View towards the subject. Mark congratulated a photographer with their deliberate choice that resulted in positioning the elements in the best available lighting. It's all about the elements and not the distractions!

Mark awarded the following:

Monochrome Prints A Grade: 12 Entries received from 12 Entrants.

	Best In Section:	**"Tank Traps"**, Barry Daniel
	Merits (7):	Barry Daniel, Greg Delavere, Geoff Gray, Colin Marshman, Vivienne Noble, Helen Robinson, Sue Souter
	Credits (1):	Wolfgang Kullik

"B" Grade

Mark spoke, and demonstrated, the situation of when to include or exclude an element within the image. He took several prints and demonstrated this. One of a foot print in a pebbles surrounding and a dark stone and invited the audience to look closely and then put his finger over this "dark" stone, then removed his finger to reveal the stone. He asked; "which is better?" The stone did make a difference. He then explained how these "elements" worked together.

Again "Breathing Space" was discussed with Mark suggesting that the main element could be "moved" (repositioned) to produce a better image.

Image balance was again on the topic list with a number of entries that could benefit from the photographer rethinking the image's layout, especially looking for distractions in the form of partial elements (poles, cars, people, etc.). Mark suggestion; crop or tone the distraction out.

Mark awarded the following:

Monochrome Prints B Grade: 10 Entries received from 10 Entrants.

Best In Section:	"**The Road To Nowhere**", Jim Ollis
Merits (5):	Joe Baez, Jill Bartlett, Wayne Fulcher, Jim Ollis, Lynley Olsson
Credits (5):	Ruth Brooks, Elaine Duncan, Allayne Foley, Graham Hamilton, Val Porter

Summarising the Competition, Mark said that "he calls it as he sees it". If there is an improvement required then he'll try to offer some advice. Most of all, the buzz word for the evening was "breathing space". Making the most of your image to gain the viewer's attention is the photographer's challenge.

Chairperson Brendon Parker thanked Mark for his judging of the Club's May 016 Competition saying that Mark was superb and encouraging, he was concise, informative and very generous thou Brendon did mention a certain Print (belonging to the chairperson) didn't quite gain an award.

Brendon also thanked Geoff Gray for the insight in suggesting this Set Topic of "Texture" and it was a wonderful night.

POINTSCORES: May 2016

Colour Prints

"A" Grade

18	Vivienne Noble	16	Elaine Duncan	12	Eunice Daniel
17	Bernie Gromek	16	Helen Robinson	10	Colin Marshman
17	Geoff Gray	12	Barry Daniel	8	Wolfgang Kullik
17	Sue Souter	12	Brendon Parker	6	Greg Delavere

"B" Grade

15	Jill Bartlett	12	Lynley Olsson	8	Jim Ollis
14	Ruth Brooks	11	Joe Baez	7	Monte Hunt
14	Wayne Fulcher	10	Allayne Foley	4	Kathy Pond
13	Warren Causer	10	Graham Hamilton	2	Peter Hutten
12	Dawne Harridge	9	Val Porter	1	Norm Melvin

Small Prints

29	Kerry Gilmore	22	Ann Lamb	15	Emma Foye
23	Clara Soedarmo	20	Tim Hoevenagel	12	Michael Cherviakov

Monochrome Prints

"A" Grade

19	Barry Daniel	14	Brendon Parker	10	Sue Souter
17	Geoff Gray	14	Colin Marshman	8	Bernie Gromek
17	Vivienne Noble	12	Wolfgang Kullik	6	Greg Delavere
16	Helen Robinson	10	Eunice Daniel	5	Peter Hutten

"B" Grade

16	Wayne Fulcher	13	Allayne Foley	7	Val Porter
15	Ruth Brooks	13	Jim Ollis	5	Graham Hamilton
14	Elaine Duncan	10	Lynley Olsson	3	Kathy Pond
14	Jill Bartlett	9	Joe Baez	3	Monte Hunt

EDI

35	Jill Bartlett	23	Allayne Foley	18	Lynley Olsson
28	Brendon Parker	22	Cathy Ashcroft	18	Val Porter
28	Kathy Pond	22	Kerry Gilmore	16	Wolfgang Kullik
26	Bruce Shaw	22	Ruth Brooks	14	Joe Baez
26	Sue Souter	21	Warren Causer	11	Jim Ollis
24	Dawne Harridge	20	Sue Shaw	7	Graham Hamilton
24	Vivienne Noble	18	Barry Daniel	4	Clara Soedarmo

2016 Competition: June

Competition: Subject   "**Open**"

Entry Conditions:
1. EDI's Closing Date: Tuesday two (2) weeks before the competition, (**2nd Tuesday of the month**) **Closing Time: 7.00pm**;
2. Prints Closing Time & Date: Must in before 7.15pm on the Night of the Competition; and
3. Entry Forms for all classifications, EDI's included, must also be handed in.

Competition Subject Guidelines.
All members are encouraged to view the Club's website (www.wollongongcameraclub.com) and click on the "Calendar" to view the recent change/s to competition guidelines.

Members are reminded that any entry that does not match the Competition guidelines will not be accepted for this competition.

Competition Awards.
Members are reminded that any image in any competition that gains:
1. Either a Merit or Credit then a "EDI" sized copy to be emailed to:
   awardimages@wollongongcameraclub.com for future referencing to Club linked competitions; and
2. "Best in Section" awards to be sent to: editor@wollongongcameraclub.com for inclusion in the Club's Newsletter/s.

Member Recognition.

Both Brendan Parker (Nature, Wildlife) and Bruce Shaw (Colour Open) were awarded "Acceptances" in the 2016 Sydney International Exhibition of Photography. Congratulations.

The Techno Shop

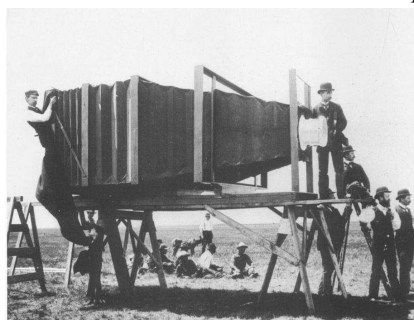### A Compendium Of The Wacky And Weird: 10 Strange Camera Designs That History Has Forgotten

FStoppers (fstoppers.com) published a new article by Alex Cooke in early May 2016 that appealed to the love of photography, added a healthy splash of history and nostalgia, and then neatly tied it off with a bow by adding some quirkiness to the mix. In the piece, Cooke presenting what he feels are 10 of the most bizarre camera designs from over the years, both film and digital. To see the full list and photographs use the "Reference" link below.

Of particular interest is the Kowa TD-1. To call this camera specialist would be a severe understatement. With a powerful 450 to 1,350mm-equivalent, f/2.8-4.0 3x zoom lens, you could pretty much bring people from the next town over into your living room, so long as you didn't need great image quality, you had a solid tripod and they weren't moving around too much. Wide-angle or fast-paced sports shooting you could forget about,

Reference: http://www.imaging-resource.com/news/2016/05/03/compendium-wacky-weird-camera-designs-that-history-has-forgotten

This article wouldn't be complete without mentioning George Lawerence's Mammoth Camera. Commissioned by the Chicago & Alton Railway to photograph the Alton Limited locomotive and completed in 1900, the camera weighed 900 lbs and required 15 men to load it into the van. After moving it six miles by rail car, it was carried a quarter mile into a field, where a single exposure (the only the camera ever took) was made. The size of that exposure? 8 x 4½ ft. Despite costing $5,000 (approximately $150,000 today), the publicity stunt was considered a success. In fact, the company sent three prints to the Paris Exposition of 1900, where the shot won the grand prize for photographic excellence.

Reference: https://fstoppers.com/originals/10-weirdest-cameras-ever-made-128047

Critical Eye: Picturesqe Aims To Highlight Your Best Frames and Throw Out the Worst

Picturesqe is a software application that's designed to speed up the process of selecting the best image from a sequence of frames and the most successful pictures from a day's shooting or a project. Load your images into the program and it applies artificial intelligence and machine learning to pick the best shots based on its own criteria and common preferences in photography. The program analyses the pictures as you import them, highlighting some and rejecting others, in an automated process that takes the strain out of determining which the frames to use are. All you have to do is review those Picturesqe selects and chose the best of three, for example, instead of the best of the 26 you shot in that sequence.

Reference: http://www.dpreview.com/reviews/the-good-bad-and-ugly-picturesqe-aims-to-highlight-your-best-frames

Unfade For IOS Scans and Restores Old Prints

The team behind the document scanning app Scanbot has used its smartphone scanning expertise to create Unfade, a new app for the iPhone that lets you scan old photos and restore their color using automated filters. The app has been designed with ease-of-use in mind and works almost fully automatically.

From This   To   This

You simply need to hold your smartphone camera over a photo print and it will be scanned. The app then detects faded colours and presents the option to restore them using a filter function. Once images have been digitized and restored they can be sorted into albums. Unfade requires iOS 9 or later and is compatible with the iPhone 5s and newer models in addition to a number of recent iPad models.

The app is currently available at a 40% launch discount but will still set you back $4.99 in the Apple App Store.

Reference: http://www.dpreview.com/news/2782682139/unfade-for-ios-scans-and-restores-old-prints

Quick Tips

Five Tools You Need to Know About in Topaz B&W Effects

This tip comes from a YouTube® Video as you join Nichole Paschal (Director of Marketing at Topaz since 2012, previously Photography Teacher in Savannah, Georgia USA) as she goes over five tools you need to know about when using B&W Effects.

The video (approximately 15 Minutes and 30 Seconds) follows Nicole as she explains the five tools she believes are important in B&W Effects for the photographer to master in producing B&W master pieces. These tools are:
- In the "Conversion" Module she demonstrates:
    1. Basic Exposure;
    2. Colour Sensitivity; and
    3. Colour Filter.
- In the "Local Adjustments" Module she demonstrates:
    4. Detail Brusk; and
- In the "Finishing Touches" Module she demonstrates:
    5. Film Grain.

To view Nicole's complete demonstration and explanations visit the "Reference" link below. Th

Reference: https://www.youtube.com/watch?v=q7wyWYZ5axE&utm_source=Topaz+Updates&utm_campaign=122fbaf028-May+Monthly_2016&utm_medium=email&utm_term=0_5e4dd8652a-122fbaf028-82442681&mc_cid=122fbaf028&mc_eid=5c61f3955c

Why Settle For Bad Lighting? Discover the Power of Electronic Flash.

In a recently received email from Photzy (Light Stalking) the issue of poor lighting control and image exposure as discussed. It looked at two scenarios and asked the question; "what was the difference?" The answer: "the photographer's use of ambient light". The article went on to comment about Shutter Speed, Aperture and ISO and how each either effects or has no effect on the background's ambient light. Use the link below to view the corresponding article. Be warned; the article is pushing an eBook.

Reference: http://photzy.com/ld/electronicflashpartsandpractices/?utm_source=PF&utm_medium=houseweekly

Moving Beyond the Rule of Thirds: Using Light and Direction to Create Compelling Compositions

Composition: It's one of the primary pillars of photography and art in general. We are likely all familiar with the rule of thirds and perhaps also the golden ratio, but photographer James Allen Stewart (a Portrait photographer based in Odense, Denmark) thinks that there are more modern rules of composition that are perhaps more intuitive. Further, he thinks that there are good ways to break the rules. He considers the balance between light and dark. The rule of thirds is not as important provided there is a balance between light and dark areas in the image, says Stewart. Dark areas have more visual weight than light areas, so you either need dark areas on either side or a lot of light area to counteract the darkness.

Use the "Reference" link below to view Stewart's full article and accompanying video (approximately 9 minutes in length).

Reference: http://www.imaging-resource.com/news/2016/05/20/moving-beyond-the-rule-of-thirds-using-light-and-direction-to-create-compel

How to Fix Aged Photos in Photoshop

So you have a scan of an old photo and you want to spruce it up to make the scene look how you remember it. What can you do? Phlearn's Aaron Nace has put together a tutorial on how you can fix an aged photo in Photoshop. The example photo he uses for the tutorial has a wide variety of issues, some of which are common to old film photographs. There are spots and scratches on the sky, discoloration in the sky and in the foreground, color casting on the photo, and a couple of vertical lines on the image.

To see how to fix all of these problems, check out the tutorial videos on YouTube[®] at:
1. Part 1 (12 minutes) https://www.youtube.com/watch?v=buiKADIIK9o; and
2. Part 2 (12 minutes) https://www.youtube.com/watch?v=N-D7DoblvSY

Reference: http://www.imaging-resource.com/news/2016/05/25/giving-your-memories-a-fresh-coat-of-digital-paint-fixing-aged-photos-in-ph

How to Capture Bold Colours in Your Photography

Capturing bold colours can be an especially powerful way to create mood in a photo. Next time you want to experiment with bold colours, keep the following 4 tips in mind.
1. Pay attention to all the colours in the photo, both neutral and bold.
2. Use subtle lighting
3. Get a polarising filter
4. Experiment with f-Stop (Aperture).

Regardless of the technique you use, remember that capturing and intensifying color will change the mood of your photo. For example, autumn leaves can have warm or sombre appearance depending on how intense the colours are. Brilliant yellows and reds can create a sense of warmth, while fading those colours to brown gives the image a more melancholy feel.

Reference: http://www.thephotoargus.com/how-to-capture-bold-colors-in-your-photography/

4 Easy Ways to Transform Your Photos with a Luminosity Mask in Photoshop

Luminosity masks are a post-processing technique in Photoshop that is commonly used by landscape photographers on a single RAW image or to create a high dynamic range image with digital blending. It is essentially a method of making selections based on the luminosity value of the pixels. The benefits of luminosity masks include its self-feathering nature and its ability to create a highly targeted selection. The downsides of it are slightly more time-consuming editing and also the learning curve.

The article covers the four (4) tips of; Tonal Adjustment, Colour Adjustment, Dodge and Burn, and Sharpening.

Reference: http://www.lightstalking.com/4-easy-ways-transform-photos-luminosity-mask-photoshop/