In Focus
PHOTO GROUP NEWSLETTER

What's In This Issue

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

Phone Contact:
0457 415598

Club Website:
http://wollongong.myphotoclub.com.au

Enquiries:
photogroup@wollongongcameraclub.com

All Competition Entries Online Entry:
http://wollongong.myphotoclub.com.au/members/competitions/

Monthly Competition Enquiries email
photocomp@wollongongcameraclub.com

Photo Group Newsletter Editor:
editor@wollongongcameraclub.com

Photo Group Diary

July 2018

Tues	10th	"Portraiture, An Evening with Noel Beaumont"
Tues	10th	EDI Competition Entry Closing Date. Closing Time: 11:45pm
Tues	17th	Possible mini workshop or activity at the school. Movie Makers not meeting.
Sat	21st	Print Competition On Line Entry Closing Date. Closing Time: 11:45pm
Tues	24th	Set Subject Competition: "**Photojournalism**"
Closing Time:		**7:15pm**. No Print Entry will be accepted after this time.
Tues	31st	"5th Tuesday of the Month" Social Evening.

All members are encouraged to view the Club's website at: (http://wollongong.myphotoclub.com.au/calendar) and click on the "Calendar" to view the recent change/s to the Club's Programme

2018 Membership Fees

Member $75.00   Pensioner $65.00
Student $45.00   Family $115.00
Fee Details can also be viewed on the club's website by using the link in the "Welcome to our Club" section.

"Photography is an art form like no other. It allows you to instantaneously capture time, and at the same moment, fade the colours of day into night so that you can print them out again and give them to the world, in the purity of black and white." Andri Cauldwell

Andri Cauldwell, American photographer whose roots are in B&W inner-city street shooting. Has studied at the College of Santa Fe (New Mexico, USA) and taught B&W photography in Boston, Suffolk University.

Dates For Your Diary

Wednesday July 4th 2018:   Black and White/Sepia Photography with Len Metcalf

Len Metcalf (Lens School in the Blue Mountains) will be the guest presenter at the Kiama-Shellharbour Camera speaking on "Black and White/Sepia". They meet at the Warilla Bowling Club, Jason Ave Barrack Heights at 7.30pm. Prior to the meeting some members meet in the bistro for a meal at 6.00pm. Wollongong Camera Club Members are most welcome to attend.

Tuesday July 10th 2018:   Portraiture Evening with Noel Beaumont.

Former club member and professional photographer, Noel Beaumont, will be speaking on "Portraiture". If time prevails, there may be time for a practical session with a model. Please bring along your camera and flash equipment on this evening.

Tuesday July 17th 2018:   "Know Your Flash" Workshop with Malcolm Fackender.

The 3rd Tuesday in July is being put to good use as we will be running a "Know your Flash" workshop with Malcolm Fackender. He will help us understand how to use artificial light, especially for Portraiture and Macro photography. If time permits, Malcolm will briefly discuss the use of 'light modifiers' too.

What to bring. It's practical evening!! So your Camera spare batteries, external flash unit (if you have one) and your Camera and Flash Manual. Whilst Malcolm (a Nikon user) is very knowledgeable there are some camera/flash specifics that you may need to refer to. So your Manuals are very important! the Manual in order to help with the respective set up.

Where & Time: We will meet at the usual time of 7.30 pm., at the School Hall, and …. you may even get some "Tim-Tams" and hot Chocolate!

Tuesday, June 12th 2018

Brian Harvey was this evening's chairperson and opened the meeting extending a warm welcome to the 20 members and 2 visitors to an "Evening of Monochrome" with fellow club member, Geoff Gray.

Business:

Brian mentioned the following for the members' attention:
- FCC 2018
  - Topshot Results. Brian asked who present had entered the 2018 Topshot. He congratulated those members that received an "Acceptance";
  - Interclub. Usually in September/October each year and is a Club Entry. 8 Sections (3 x Prints and 5 x Digital). Members were requested to consider possible entries. MPC system presents possible new method for entry selection. Web Team is investigating and will advise of their outcomes. In the meantime, please consider images that you might like to have considered.
- Club June 2018. June 26th Competition is an "Open". Richard Fackender is the judge.
- Club July 2018.
  - July 10th; "Portraiture with Noel Beaumont", Please bring your photographic equipment for a possible practical session;
  - July 24th Competition, Set Subject, "Photojournalism (PJ)". Alan Coker is the judge;
- SSNEP National Exhibition. Closing date to the Sutherland Shire, all digital is August 12th 2018;

- 📷 MyPhotoClub.:
  - Sign Ins. Brian asked if members were experiencing login problems following the recent MPC upgrade. Several members have and their issues have been resolved;
  - Email Sign in. New update requires members to use their unique email address as their sign in. Brian advised the members that they can change their "email sign on" through their member details and that only they can do this should the circumstances require a change in email address;
  - Passwords. Passwords are the member's responsibility; however the MPC System, like all "systems" allow for a password reset. Please use the purple "Send a password rest" button on the Login or Rest Page. The MPC system will send you a password to allow access and then the member can change this password by using the "Members Profiles" button in the "Members Area" page;
  - Competition Entry Comment.
    - ➢ A number of members remarked they weren't able view comments for the recent past Competition. The May 2018 EDI/Digital Competition did not have any Judge's comments. However other completed Monthly Competitions do depending upon the judge.
    - ➢ Brian challenged the members to select two or three entries in the May Competition and write a comment on those Entries.

Presentation:

Brian introduced this evening guest presenter, our monochrome guru Geoff Gray on the topic of "Process of Taking the Shot to the Final Print". Geoff joined the club in 2009 and has served on the Management Committee in various capacities including Vice President and Treasurer. Geoff is predominately a Print Maker and of late the club's leading light in Monochrome Prints. He has received numerous Best in Sections, Merit and Credit Awards as well a Print of the Year in both Colour and Monochrome. But Geoff says this wasn't always the case.

Geoff commenced his presentation remarking that he hoped that the evening would be more of a discussion, an interaction between the audience and himself as they all took this evening's Monochrome journey. He noted that if there was a 100 photographs on display, then there would be 100 different ways to accomplish the final image. So he saw the night's topic, not as a definitive method but rather just one of many methods in accomplishing the same end; a Monochrome Print fit for exhibition.

Geoff mentioned that he has had his "hits and misses" over the years and remarked that he had to go back in time to around 2010 when a series of events caused him to reflect upon his monochrome work. He revealed that he just wasn't getting anywhere; the judges didn't like his images and the awards just dried up. Thus commenced a journey of self-learning, discussions and bouncing ideas of fellow photographers particular Greg Delavere.

Geoff then reminisced about the time, 50 years ago, in a darkroom when he experienced the great fascination of the Black & White (B&W) print "coming" alive as it developed. This feeling lasted many years, but with time interest waned. The digital was the new frontier, rejuvenating his B&W interest.
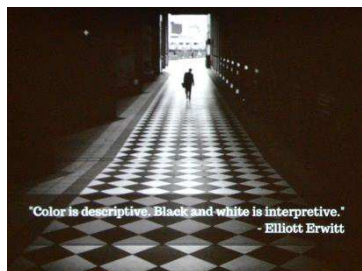
Geoff remarked that he struggle with the monochrome process and that he had to learn new ways to get his head around what he wanted to achieve. The following Club Competition year he dropped the Colour Prints from his entries and concentrated on the B&W Prints. During this part of his presentation Geoff had a quote from 20th Century American Photographer Elliott Erwitt; "Color is descriptive. Black and white is interpretive". He then displayed a modern day American Photographer Andri Cauldwell's quote; "To see in color is a delight for the eye but to see in black and white is a delight for the souls".
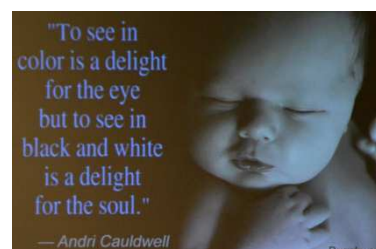
Geoff's Processing System. Geoff admits that he is a software collector and was demonstrated with a list of the Operating Systems and Image Editing packages he uses. Geoff is a Mac user (OS High Sierra) and mixes his editing with Lightroom, Photoshop CC, Skylum (Luminar), DxO Photolab, Nic Collection and Topaz. Geoff then explained that about 85% of his editing/Adjustments is carried out in Lightroom before "specialised" treatment in any of the other packages depending upon the need or the feel that he want to achieve.

Basic Mixer Panel. Geoff then took us through a basic process, an easy routine so as to do some minor adjustments like opening shadows; check exposure, clarity and vibrance; and the RAW process. Then from this basic mixer panel he is able to export his image for further editing to any one, or more, other image editing packages (Nic Collection, Topaz, Luminar). Geoff emphasised that "… there is no right or wrong way …" its "… how you feel about the image." He then noted that a good B&W image must have a good tonal range with black blacks and white whites.
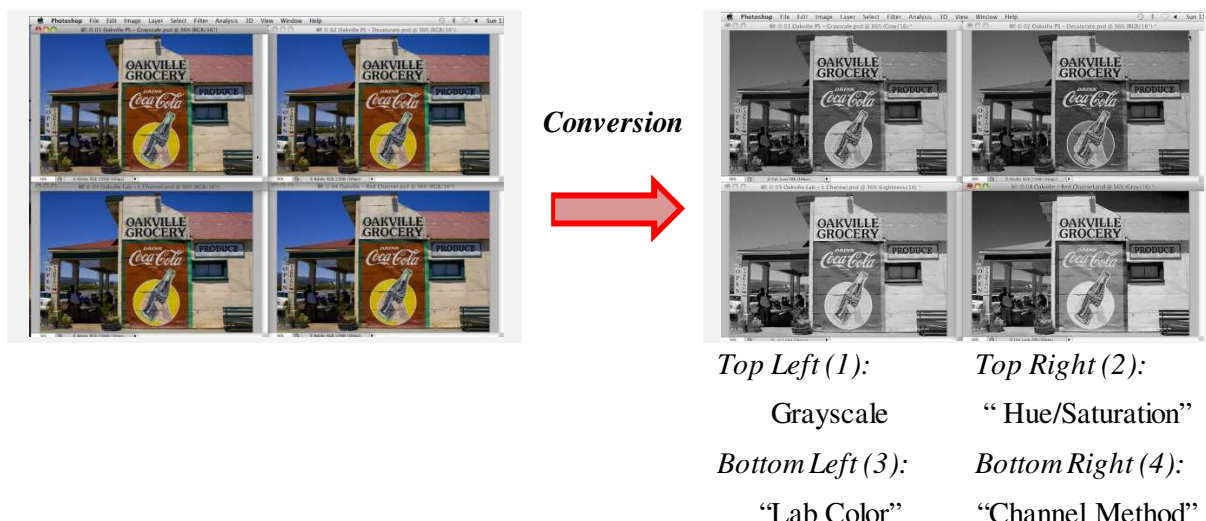
What Makes A Good Monochrome Image? Geoff suggested there are some basic rules:
- full range of tones;
- shadow and light;
- Strong but simple composition;
- Communicates feeling and/or emotions.

Geoff quoted the great American Landscape Photographer, Ansell Adams "… dodging and burning are steps to take care of mistakes God made in establishing tonal relationships …" as part of his editing process.

Over the years Geoff has searched the internet for mentors to assist in the development of his B&W images and processing. He said tonight he wanted to share parts of a George Jardine Training Video "A Few Thoughts on Black and White Conversion". Geoff mentioned that the video was 36 minutes and that he wanted to jump to about the 25 minute mark. Then the audience requested that the whole video be played. (Geoff mentioned if anyone wanted the video, then contact him for further details.)

Training Video. Jardine introduced his video in Black and White Conversion, not as a tutorial but rather and exploration of Black and White Conversion. Jardine commenced the video with four identical colour processed images of the same image that would be "converted" by four different Black and White Conversion methods.


Conversion

Top Left (1):   *Top Right (2):*

    Grayscale   " Hue/Saturation"

Bottom Left (3):   *Bottom Right (4):*

    "Lab Color"   "Channel Method"

Jardine quick demonstrated four methods to create a Black and White conversion:
1. "Grayscale" the Photoshop default process;
2. "Hue/Saturation" method by adjusting the "saturation" to remove the colour component. A quick, alternative method is the "De-saturation" method;
3. Lab Color method; and
4. Channel method by selecting a particular R-G-B Channel and convert to "Grayscale".

Throughout this demonstrated Jardine emphasised that these were the starting points with Colour Contrast not being changed later but the overall contrast can be. Jardine then demonstrated how to use the Channel Mixer by adjusting the Red Green, Blue Channel sliders.

Jardine explained that he wasn't happy with these four methods and introduced a fifth method; Black and White Adjustment that opened six (6) colour channels (Reds, Yellows, Greens, Cyans, Blues and Magentas) where he could adjust each channel independent of the others resulting in affecting on that channels colours. E.g if he adjusted the "reds" then only the predominately red colours would change and not affect the image's overall brightness resulting in very precise control over the image's colour contrast, the heart of a good B&W conversion. Colour contrast is determined by how "bright" the various colours are represented.
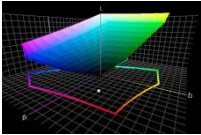
 Jardine introduced the colour spectrum graph for both R-G-B and HSL explaining the graphical representation and how an image's colour specifications fall into the graph. We have all seen this before, but this technical side may not have been grasped.

Jardine continued to demonstrate his conversion methods with several different styles of images; a portrait, a flower and a shop front with each requiring a different approach. He commented that colour contrast is hard to create but good contrast is the photographer's aim.

Through the rest of the video, Jardine continues to demonstrate the use of the various colour sliders in producing the image that he wanted to achieve. He remarked that he would always review, redo any colour channel that he wasn't happy, or uncertain, with. No matter what colours you have in your image, there is always a surprise lurking in the background. Not importantly, Jardine noted, that there is never a straight forward one fix for every image. One thing to remember; there is no standard settings!

This was a good time to break for a cuppa.

After the supper break Geoff revert back to his own images and did a comparison between the original colour image and the converted B&W. Geoff spoke briefly about the image and some of the techniques he utilised, the highlights and pitfalls of the process journey. Geoff also mentioned that he didn't deliberately shoot monochrome, but rather looked for images that, in his opinion, would make a good B&W.

Conversion
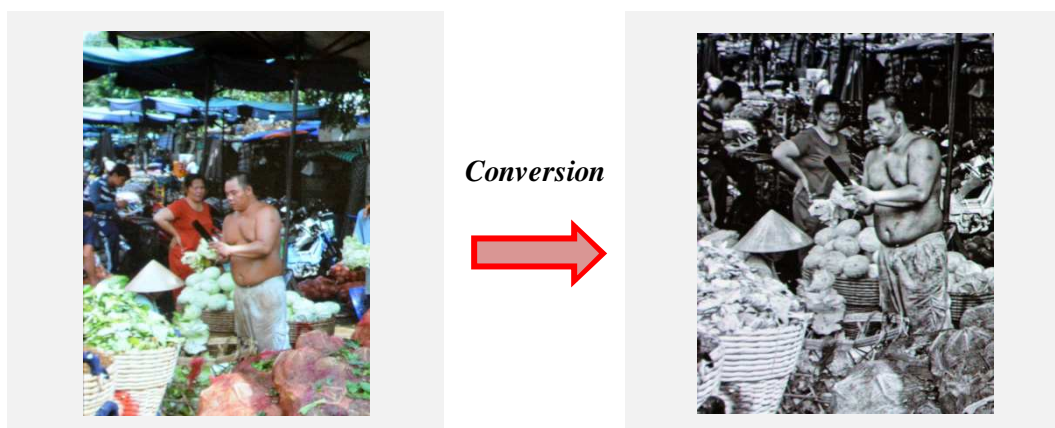
Geoff mentioned that Topaz, Nic Collection, etc tend to push the processing boundaries and if the photographer isn't attentive, then halos (bands of light or dark that follow edges in an images, e.g where the sky meets the horizon or along mountain ridges and alike) are created when using the clarity, sharpening and contrast tools. It can a painful and tedious time removing these "halos".

Throughout his presentation, Geoff answered the audience's questions. Towards the end the questions tended to be about printing and printers. Geoff's suggestions were to have your monitor calibrated and use a printer that has more than six (6) ink cartridges so as to produce good Monochrome rendition. Another point was to use the printer's profiles, easily download from either the paper or printer's manufacturer's site.

Chairperson Brian thanked Geoff for his informative presentation and challenged the audience to look at creating B&W images. Should anyone have problems with their Monochrome images then please discuss your issues with Geoff, Greg Delavere or any of the other superb B&W workers in the club. Learning is through sharing.

Tuesday, June 26th 2018

Brian Harvey chaired this evening's Monthly Open Competition and extended a warm welcome to the members and guests.

The editor and his wife had taken a leave of absence to do a little central western Queensland travel to Longreach and Winton. Elaine Duncan was approached by the editor to cover this evening's proceedings. A hearty thanks to Elaine for accepting this temporary role.

Business:

Brian mentioned the following:

- 2019 Photo Group Programme Questionnaire. Please take the time to fill out the questionnaire that was handed out tonight as your thoughts and comments will help us to design a programme for 2019. can you please complete the form and return it by the next competition which is 23/7/2018.

- 2018 Sutherland Shire National Exhibition is now open for entries and will close on Sunday 12th August. This is an all-digital exhibition with entries to be submitted online via the exhibition website.

- FCC Interclub 2018. Please start thinking about your images for the interclass so that we have time for selecting our entries. Entries from the MyPhotoClub can be used as long as they have not been in a previous competition. a website will be created for entries, both edi's and prints. Further details will be available at a later date as full particulars have not been released yet.

- Frank Hurley Exhibition:
  - An exhibition of works by one of Australia's most important photographers are on display at the Manly Art;
  - Gallery and Museum. Entry is free and the hours are Tuesday-Sunday 10am-5pm until the 14th October 2018. Frank was the official photographer for the multiple expeditions to the Antarctica led by Douglas Mawson and Ernest Shackleton. He also became a war photographer for both world wars.

- Photo Group Programme:
  - July 10th. "An Evening of Portraiture" with guest speaker Noel Beaumont. Please bring along your camera equipment as there may be a practical session, if time permits;
  - July 24th. Set Competition "Photo Journalism" with Judge Alan Coker.

Competition:

Brian then introduced this evening's judge, Richard Fackender, a Life Member of the Kiama-Shellharbour Camera Club and a past member of the Dapto Camera Club. Richard got his first camera 45 years ago. His main interest is bird photography and enjoys trying to capture what he sees. Richard's most notable achievement is judging at an international competition.

EDIs (Electronic Displayed Images):

Richard said it's always good to come to other Camera Clubs to see others work and that his comments are his own opinion. He hopes his comment can help with improvements to our images with constructive critiques. Richard likes to judge the EDIs on the night at the club on the clubs equipment as everyone's monitors are different.

Richard suggested the following as possible assistance in correcting some of the flaws in the EDI entries:

- ✄ flipping photos horizontally to give another perspective;

⚒ If something doesn't add to the story then try cropping it out/leave it out;

⚒ Try adding more contrast to give a lift; and

⚒ Richard uses Topaz remarks to cut and paste to improve backgrounds.

Best In Section:	"**Sunset Over the Boatsheds**", Vivienne Noble
Merits (5):	Vivienne Noble, Colin Marshman, Brendon Parker, Tim Porteous, Carolyn Womsley
Credits (7):	Ruth Brooks, Warren Causer, Raymond Clack, Brian Harvey, Vivienne Noble, Bruce Shaw, Ian Simpson
Entries received: **55**	*Entrants:* **28**　　*Rejects*: **0**

Richard's comments on Vivienne's Best in Section Entry "Sunset Over the Boatsheds" were: "Strong leading lines into the buildings, and this is caped of with strong colour and patterns in the sky, giving an overall warmth to the image." Congratulations, Vivienne.

Colour Prints "A" Grade:

Richard liked the way the little boy with the trumpet (Helen's Best in Section Image) as he stood out and his cheeky look on his face. Richard also commented upon how the photographer got down low to the angle of the dogs, making them jump off the page.

Best In Section:	"**Amongst The Big Boys**", Helen Robinson
Merits (3):	Helen Robinson, Ruth Brooks, Vivienne Noble
Credits (4):	Matt Dawson, Rob Knowles, Tim Porteous, Susanne Souter
Entries received: **144**	*Entrants:* **14**　　*Rejects*: **0**

Colour Prints "B" Grade:

Richard commented upon the image of the 3 canons (A New Dawn) is a nice image but he feels it needs something to break up the sky.

Richard liked the photo of The Strand Arcade and felt it had movement and was cropped well.

Best In Section:	"**Thailand Temple**", Clara Soedarmo
Merits (2):	Clara Soedarmo, Val Porter
Credits (2):	Tim Hoevenagel, Ann Lamb
Entries received: **11**	*Entrants:* **11**　　*Rejects*: **0**

Monochrome Prints "A" Grade:

In the entry "Abandoned Homestead with Trees" Richard suggested if the author had reduced some of the tree line, this would make the hut stand out more.

Richard was also mentioned the following suggestions to help the entrants improve their individual entries:
- �пожалуй Adding sepia tone to monos makes the image look aged and therefore adds to the story;
- ✗ Again some cropping of the sky would have made the landscape stand out more in the Mungo print; and
- ✗ Add leading lines and break up the sky with trees etc.

	Best In Section: "**Forest**", Colin Marshman
	Merits (3): Colin Marshman, Ruth Brooks, Helen Robinson
	Credits (3): Greg Delavere, Geoff Gray, Vivienne Noble
	Entries received: **14** *Entrants:* **14** *Rejects:* **0**

Monochrome Prints "B" Grade:

Richard remarked that in the storm entry, "Sort Coming" it tells a story with just the right amount of roofs from the houses. However, he thought that maybe the sky could be made a bit more dramatic with more contrast.

Richard noted that the image of the yacht (Saturday Afternoon) is nicely done by the photographer, leaving space for the boat to sail into.

	Best In Section: "**Vigilant Watch**", Joe Cremona
	Merits (2): Joe Cremona, Wayne Fulcher
	Credits (2): Alex Dawson, Clara Soedarmo
	Entries received: **11** *Entrants:* **11** *Rejects*: **0**

Richard thanked everyone for letting him judge our images. He said he talks about what he's sees and it's only his opinion so don't take any anything to heart. Brian Harvey added that he is very impressed with the composition and subjects entered into the competition this month.

At the end of the evening, Russel Field (FCC Treasurer) arrived to present Tim Porteous and Matt Dawson with their first stage Judging Certificates. Congratulations to both of you. Their next stage will take place later in the year.

The editor wishes to express his gratitude to Elaine for her contribution whilst he was away. Thank you. Without members' support vital club functions wouldn't be covered. *The Editor*.

POINTSCORES: June 2018

Colour Prints "A" Grade:

22	Vivienne Noble	15	Brendon Parker	7	Jill Bartlett
21	Ruth Brooks	13	Colin Marshman	7	Dawne Harridge
19	Matt Dawson	13	Geoff Gray	6	Greg Delavere LAPS
17	Tim Porteous	11	Sue Souter	3	Brian Harvey
16	Helen Robinson	11	Elaine Duncan	3	Rob Knowles
		10	Sue Martin		

Colour Prints "B" Grade:

21	Joe Cremona	12	Kerry Gilmore	8	Jim Ollis
15	Val Porter	10	Clara Soedarmo	6	Michael Cherviakov
15	Raymond Clack	9	Lynley Olsson	6	Monte Hunt
13	Ann Lamb	9	Wayne Fulcher	3	Graham Hamilton
13	Alex Dawson	9	Tim Hoevenagel	1	Kathy Pond

Monochrome Prints "A" Grade:

22	Geoff Gray	13	Sue Souter	11	Matt Dawson
17	Helen Robinson	12	Greg Delavere LAPS	11	Elaine Duncan
17	Colin Marshman	11	Jill Bartlett	9	Sue Martin
17	Brendon Parker	11	Dawne Harridge	9	Tim Porteous
15	Vivienne Noble	11	Ruth Brooks	7	Rob Knowles

Monochrome Prints "B" Grade:

23	Joe Cremona	11	Jim Ollis	9	Lynley Olsson
19	Wayne Fulcher	11	Michael Cherviakov	6	Val Porter
15	Kerry Gilmore	10	Ann Lamb	5	Clara Soedarmo
15	Tim Hoevenagel	10	Raymond Clack	4	Monte Hunt
14	Alex Dawson			1	Graham Hamilton

EDI's:

36	Colin Marshman	18	Wayne Fulcher	14	Matt Dawson
33	Brendon Parker	18	Brian Harvey	14	Jim Ollis
32	Tim Porteous	18	Tim Hoevenagel	14	Elaine Duncan
31	Andrew Gray	18	Joe Cremona	12	Kathy Pond
29	Dawne Harridge	17	Sue Shaw	12	Michael Cherviakov
28	Ruth Brooks	16	Jill Bartlett	12	Carolyn Womsley
28	Sue Souter	16	Bruce Shaw	11	Warren Causer
26	Romina Di Noro	16	Kerry Gilmore	10	Lynley Olsson
24	Sue Martin	15	Ian Simpson	10	Clara Soedarmo
21	Vivienne Noble	14	Val Porter	10	Alex Dawson
20	Raymond Clack	14	Ann Lamb	6	Graham Hamilton
		14	Greg Delavere LAPS		

2018 Competition: July

Competition: Set Subject   "**Photojournalism**"

Entry Conditions:

Section	*Closing Date & Time/Comments*
EDI's:	**2nd Tuesday of the Competition Month. Closing Time: 7.00pm**
Prints; *On Line Entry*:	**Saturday <u>before</u> the Competition Evening. Closing Time: 7.00pm**
Prints; *Judging Display*:	**<u>Must</u>** be on the Print Stand before 7.15pm on the Competition Night

On Line Entry:

All 2018 Monthly Competition Entry/Entries, both EDI and all Print Categories, are by the "On Line" Registration and Entry Form found at the Club's website;
        http://wollongong.myphotoclub.com.au/members/competitions/

Note: No Print Entry will not be received that hasn't been entered On Line prior to that Month's Competition.

Competition Subject Guidelines.

All members are encouraged to view the Club's website (http://wollongong.myphotoclub.com.au/) 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.

National and International Exhibitions.

SSNEP 2018. Sutherland Shire National Exhibition of Photography.

Open Date:	Open Now.
Closing Date:	**August 12th 2018**
Exhibition Info	**Digital Exhibition only**
Section/s:	Colour, Monochrome, Creative and Nature
Website:	https://www.ssnep.org.au/

Redlands International Digital Exhibition 2018.

Open Date:	July 1st 2018
Closing Date:	**August 25th 2018**
Exhibition Info	**Digital Exhibition only**
Section/s:	Colour, Monochrome, Nature, People, Photojournalism (PJ), Mobile Phone, Photo Travel
Website:	http://www.redlandscameraclub.org.au/exhibitions.html

Lake Macquarie National Exhibition of Digital Photography (2018).

Open Date:	July 1st 2018
Closing Date:	**September 2nd 2018**
Exhibition Info	**Digital Exhibition only**
Section/s:	Colour, Monochrome, Nature, Photo Travel and Youth (18 and younger)
Website:	https://lakemacnat.myphotoclub.com.au/

Eunice Daniel has some of her photographic equipment for sale. This includes:
1. Nikon D90 with Tamron 18~270 f3,5/6.5 Zoom Lens (will not separate); and
2. Tamrom 60mm f2.0 Macro Lens Nikon "F" Mount.

Eunice says items "1" and "2" can be separated, however the D90 dSLR and the Tamron 18~270mm Zoom are offered as a single unit. Price is negotiable.

Eunice's contact details are: bedaniel7@bigpond.com

Nikon D90 dSLR with Tamron
18~270mm f3.5-6.5 Zoom Lens

Tamron 60mm f2 Macro Lens
Nikon F Mount
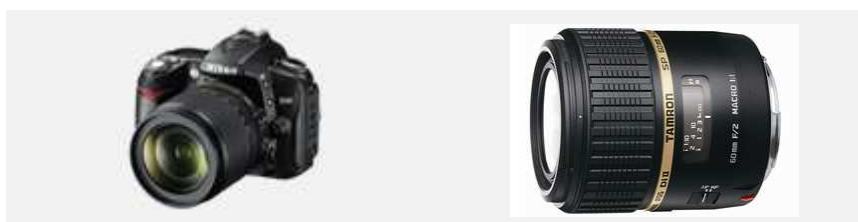
The Techno Shop

End of an Era; Canon's Last Film Camera Laid to Rest

Though it's been eight years since Canon ended production of its last film SLR, the EOS-1V, the true end of the era was somewhat forestalled as film photographers could still buy one new, if so inclined. In early June 2018 Canon's Japanese arm announced that it would no longer be selling the EOS-1V, which was released back in 2000. Canon has been producing film cameras for just over 80 years, starting out as the Precision Optical Instruments Laboratory in Japan, back in 1937. The first camera that the original engineers produced was called the 'Kwanon'; basically a knock-off of popular Leica models at the time. The EOS-1 Flagship Professional SLR line was launched in 1989.

Reference: https://www.digitalcameraworld.com/news/canon-discontinues-its-final-film-camera

Firmware Updates

In early June 2018 a number of Digital Camera Manufacturers have released "Firmware" Updates to correct errors or improve some particular functionality. The manufacturers are:
- Panasonic G9, GH5, GH5S, EVA1;
- Sony action cams improved; and
- Fuji reschedules updates

Reference Link:
https://www.imaging-resource.com/news/2018/06/01/firmware-friday-panasonic-g9-gh5-gh5s-eva1-sony-action-cams-improved-fuji-r

- Nikon D5;
- Pentax K-1 II;
- Sigma MC-11;
- Sony radio commander;
- Olympus Capture

Reference Link:
https://www.imaging-resource.com/news/2018/05/25/firmware-friday-tweaks-fixes-for-nikon-d5-pentax-k-1-ii-sigma-mc-11-sony-ra

To see if your camera is listed, or what the firmware (Camera's Operating System) does then use either of the "Reference" links above. Please, if you are unsure how to install a Firmware Update, then consult your equipment's manufacturer's instruction/website. If the firmware is incorrectly installed it can lead to making your equipment unworkable. If in doubt, stop, consult or don't proceed!

Manfrotto Adds Befree Advanced Carbon, GT And Live Carbon Models To Travel Tripod Line

Manfrotto has updated its travel tripod range with three new tripod models:
- The Befree Advanced Carbon Fibre ($US319.99) weighing 1.2kgs;
- Befree GT ($US239.99) weighing 9.9kgs; and
- Befree Live Carbon Fibre ($US349.99) weighing 1.3kgs.

The first two models feature Manfrotto's M-lock twist lock, which the company says improves both speed of use and compactness. The Befree Live Carbon Fibre, meanwhile, is designed for recording video using a DSLR or similarly sized cameras.

Reference:
https://www.dpreview.com/news/7241138700/manfrotto-adds-befree-advanced-carbon-gt-and-live-carbon-models-to-travel-tripod-line

Nikon D5 Firmware Update

Nikon has released firmware version 1.30 for its D5 professional DSLR, and the new camera software offers a new feature that's potentially very useful: recall shooting functions. This option is now available for Custom settings f1 (custom control assignment) and can be configured so that pressing and holding specific controls will recall previously saved exposure settings (including shutter speed and aperture). The function is designed to allow for quick changes of shooting parameters in variable light conditions.

Reference: https://www.dpreview.com/news/9509232063/nikon-d5-firmware-update-adds-useful-recall-shooting-functions-feature

Quick Tips

DxO Nic Collect Plugins Are Back

In mid-2017 Google announced that it would cease development of this Image Editing Software. The late 2017 the French Photographic Company, DxO, announced it had purchased the Nic Collection software from Google with the purpose of developing and taking it to the marketplace. In June 2018 DxO announced that a new developed version was ready for purchase. It has been redeveloped to express your artistic sensitivity with creative, powerful and easy-access Nik Collection 2018 by DxO plugins. It is available for both Windows and Mac Operating Systems. DxO has removed the "Free" access to a purchased software package at $US69.00.

The editor has been advised by DxO Support that "… currently, the Nik Collection works exclusively with Adobe products." This new version has been downloaded (free 30-Day Trail) and will work in Corel's Paintshop Pro 2018 and possibly any other Image Editing Software that accepts "Photoshop Plugins". If in doubt, download the 30-Day Trail and test it in your preferred Image Editing Package. For more information use the "Reference" link below.

Reference: https://nikcollection.dxo.com/

Nic Collection Training Videos.

With the release of the latest version of the DxO Nic Collection Plugins the DxO website has a link to its YouTube® Training Video Channel where many videos are available to assist the photographer, both beginner and experienced, with this Image Editing software. Use the "Reference" link below to this YouTube® Channel. If you are new to the Nic Collection or want an "Introduction to the Nic Complete Collection" then this YouTube Channel has a 60 minute video at:

https://www.youtube.com/watch?v=gikVjBnpTRQ

Reference: https://www.youtube.com/user/NikSoftwareLessons/videos

7 Keys for Creating Stunning Urban Landscape Photography

New York based photographer, James Maher says that his inspiration in photography has always come from the people of New York, walking the streets of 5th Avenue looking for fun and the activity of people. In this article he writes about landscape photography and how we immediately think about mountainscapes, lakes or desolate beaches. However, he writes, with a little fore thought and preparation landscape photography can be taken into the urban scene. Maher offers the following tips:

1. Foreground, Middleground and Background. Treat any urban scene as you would traditional landscape thinking about how the viewer's eyes will flow through the scene. Set the path to be travelled;
2. Make everyday objects beautiful. Mayer writes that urban landscape isn't only about buildings. Look for textures, advertisements, graffiti, shop windows and alike to capture;
3. Colour! Urban scenes are not just black and white or sepia images. Colour plays a very important part, so use it;
4. Light is the Key, Where's the Sun. The quality of light is constantly changing depending upon your location. There's bright sunshine, dark shadows, reflected light. So play attention to where the sun is in the sky and how to react to its effect on the environment;
5. Photograph at Night. Go beyond the golden hours and go into the night time to create a completely different atmosphere;
6. Mix the Old and the New. Look for ways to "dress up" the old architecture in a new and bold way. Add a modern twist to your images;
7. Create a Relationship Between People and the Background. People add interest and helps the viewer to connect with the scene. Frame the scene, wait for the right people to enter (Meredith Schofield discussed this in May) to complete the scene. There has to be connection between the background and the people in the scene.

Reference: https://www.picturecorrect.com/

Photoshop Basics: Levels Vs. Curves.

Understanding the ins and outs of the program is no easy undertaking. Iit can be difficult to understand the subtleties between seemingly simple tools that may, on the surface, appear to be identical. Two common culprits are "Levels" and "Curves". Whilst these on the surface these may attain near identical results there is a place to use one or the other.

Reference: https://www.picturecorrect.com/tips/photoshop-basics-levels-vs-curves/

Smartphone;Taking Low-Light Photos Tips

Smartphones has made photography more accessible to the public than ever before. In a video by COOPH a couple of interesting DIY tips for low light situations. These include: Silhouettes, Torches and LED Lights, Wide Apertures, Light Painting, Dark Object Photography, Side-lit Photography, Ghostly Trails and Cityscapes. With a smartphone in your pocket/purse you will never be without a camera.

Reference: https://www.picturecorrect.com/tips/tips-for-taking-low-light-photos-with-your-smartphone/