

# EXPOSURE

THE MELBOURNE  
CAMERA CLUB MAGAZINE

AGM Reports  
Exhibition Reports  
HDR Images by Debashis Talukdar  
My Photography by Jo Beilby  
Triptych Images  
Competition Results



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*MCC exhibitors with Terry Lane at Exhibition preview on Monday, August 9 - Photo by John Spring*



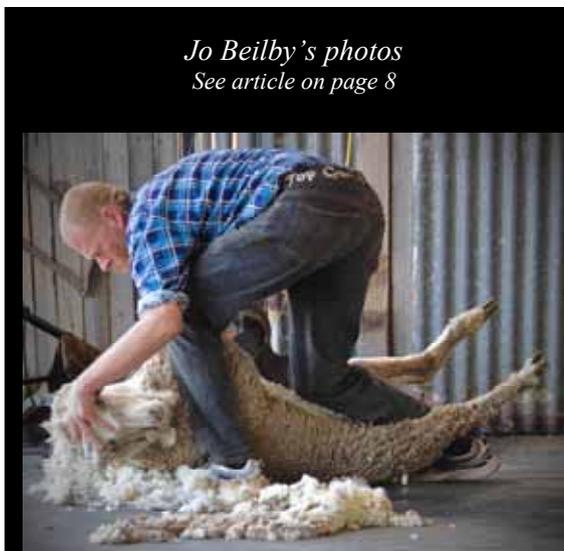
*Exhibition opening on Saturday, August 21 - Photo by John Spring*



*Happy 89th birthday Alan!*



**Front Cover  
by  
Ian Bock**



*Shearing mates*



*A delicate balance*



*Darkroom*



### The new MCC Board for 2010-2011

L-R: Jim Weatherill (Director), Ian Bock (Treasurer), Peter Walton (Vice-President), Jo Beilby (President), Phil Marley (Director), Tim Kohlman (Hon Secretary), Gary Richardson (Director), David Purdue (Director). Inset: Darren Bennett (Vice-President). *Photo by John Spring*

## 10<sup>th</sup> Annual Traditional Darkroom Printmakers Exhibition

*Tim Kohlman*

For those members who have followed the Traditional Darkroom Printmakers Group (formally known as the Black and White Group) over the years will be familiar with the group's annual exhibition. Held in the clubrooms during the last 2 weekends of August every year the exhibition is a display of group members' work of all ages and skill levels. Images entered must be from an analogue medium, typically film and printed by traditional techniques (often in the darkroom).

This year was the exhibition's tenth anniversary and the exhibition was held in conjunction with the first annual Members EDI exhibition. This year's exhibition saw 18 club members submit 76 prints and the range of subjects and printing techniques was incredibly diverse.

The optional set subject was "how you see yourself" and the purpose was to inspire members to print something different and out of the comfort zone and also to allow for an open enough interpretation to avoid limiting entries. Kerry took us 'on the edge' in Peru, Jo explored her 'inner child' and Amber Louise was on a quest for perfectionism 'never perfect'. Myself? I was rocking out with the Stratocaster... 'the guitar speaks'.

In the open subject David made one of his fabulous lith prints with 'buggy workshop', Kate explored her mum's sewing workshop in 'sewing threads', Selby demonstrated fantastic tonality and texture with 'feathers', Richard had 'a

whiff of freedom' and Ronald entered an infra-red shot 'country cottage'. Shane's pinhole lith print of an old Holden in 'just holden on' captured the feel of country Australia, Alan took us to Japan in 'curiosity', Olga to Paris 'paris 01' & 'paris 02' and Tim to South East Asia 'Bali Dawn' & 'Angkor Wat January 2009'. Closer to home Barrie went to Flinders Island with "Country Road", Jessie showed us some family portraits, Aaron photographed architecture in Melbourne and Nigel visited 'Craig's hut'. There were some classic portraits such as Tony's 'Terry Chapman' and Ian's 'the doll' as well as some creative portraits such as Tony's 'Novella white angel in prayer' and Ronald's 'cold wash'.

The joint-exhibition was opened by journalist and radio announcer Terry Lane who writes for 'the Green Guide' and both the opening and the exhibition were well attended.

I feel the group has done a fantastic job for this year's exhibition entries and has certainly set the bar for next year. The traditional printmakers group continues to be a valuable part of the Melbourne Camera Club and while they continue to make film and paper I firmly believe members of the club will continue to use it!

The 10<sup>th</sup> Annual Traditional Darkroom Printmakers Exhibition will be on display at Michaels Gallery during the month of November.

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 Deadline for November-December issue is 25 November 2010

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# Broadening your range

## How to create High Dynamic Range (HDR) images from a single exposure

Debashis Talukdar



Figure 1: Close-up of an HDR image of a laughing kookaburra

The bane of all digital cameras is their sensitivities (or lack thereof) of their sensors. No matter how expensive a digital camera is, it is very limited in the range of colours and tones that it can capture in a single frame when compared to film.

exposure levels) thereby allowing their cameras to assimilate as much colour information as possible at each f-stop. Digitally combining these exposures correctly can produce breathtaking images that are otherwise nearly impossible to produce with a single exposure.

at a minimum. Hence, HDR is typically not suitable for high speed motion and windy days using multiple bracketed exposures. However, the technique discussed here manages to get past that with images shot in RAW.



Figure 2: creating the set of differentially exposed images

Fortunately, in the digital darkroom, we can work around such limitations using a method of photography called

It is worth noting here that the primary image from where we are going to generate our HDR image MUST

This article covers how to generate an HDR image using a single exposure.

While HDR requires images to be shot correctly, it does require a few photo manipulation tools. Minimum recommendations for tools are:

- Adobe Photoshop CS2 or better, and
- Photomatix Pro version 2.5 or better.

In image processing, computer graphics and photography, high dynamic range imaging (HDRI) is a set of techniques that allows a greater dynamic range of exposures (the range of values between light and dark areas) than normal digital imaging techniques. The intention of HDRI is to accurately represent the wide range of intensity levels found in real scenes ranging from direct sunlight to shadows.  
*Wikipedia.org*

High Dynamic Range Imaging (or HDRI). HDRI allows one to produce some of the most breathtaking images that you can imagine. It allows a photographer to photograph a subject at multiple f-stops (and consequently,

IDEALLY BE SHOT IN RAW. There is a reason for this. Since HDR images are created by combining a series of images shot at different f-stops, it is best suited to images that are completely stationary to keep ghosting

Generally speaking, most point-and-shoot cameras do not have RAW functionality. These days, a typical good quality Digital SLR however will have RAW functionality. Our first order of business is to open the captured RAW file in Adobe Photoshop's RAW converter. Note the image in Figure 2, and the highlighted area bounded by the red rectangle. The image in its original format is correctly exposed. The slider bar in the highlighted area allows one to change the exposure to desired levels.

In this particular example, I chose to create a series of HDR component images at 1/3<sup>rd</sup> of an f-stop apart from one another, ranging from +1 ev to -1 ev. The values that I set the slider bar to for each component image were -1.00, -0.66, -0.33, 0, +0.33, +0.66, and +1.00.

You will want to save each exposure setting in a folder. JPG formats are fine, but it is important not to use any compression and save files in their maximum size and quality. I recommend using a consistent file naming structure such as "HDRSOURCE\_x.JPG" where 'x' is a sequence number (consider starting at 0 and working your way up).

If you've done this correctly, you should have generated for yourself a set of images as shown in Figure 3. Once having done this, we are done with Photoshop for the time being. Our next step is in Photomatix Pro.

When Photomatix opens, it starts up with a Workflows Shortcuts menu on the left. From this workflows shortcut menu, using the **Generate HDR Image** button, I



Figure 3: The set of differentially exposed images

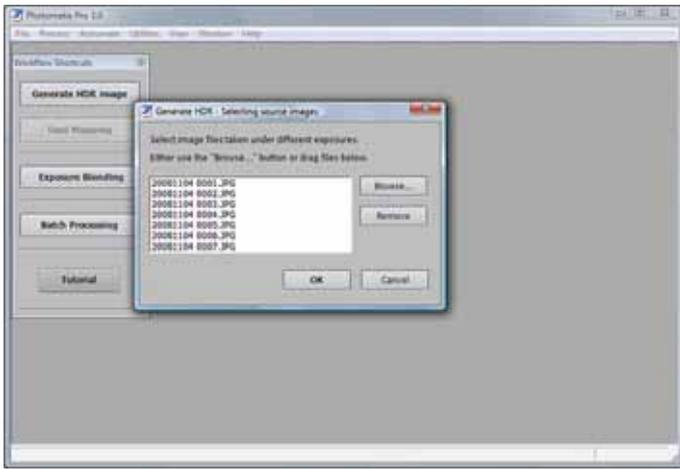


Figure 4: Interface on opening Photomatix Pro 3.0

loaded all the component images that we just created and hit **OK**. The image below displays the interface that was presented to me. I'd used version 3.0 of Photomatix Pro.

We're getting close to generating our HDR image now. Once the images load, an interface similar to the one shown in Figure 5 should open up.

The Photomatix Pro interface will load each of the differentially exposed images into the dialog box. It offers you the option of allowing Photomatix to automatically assign the exposures, or for you to manually set the exposures in.

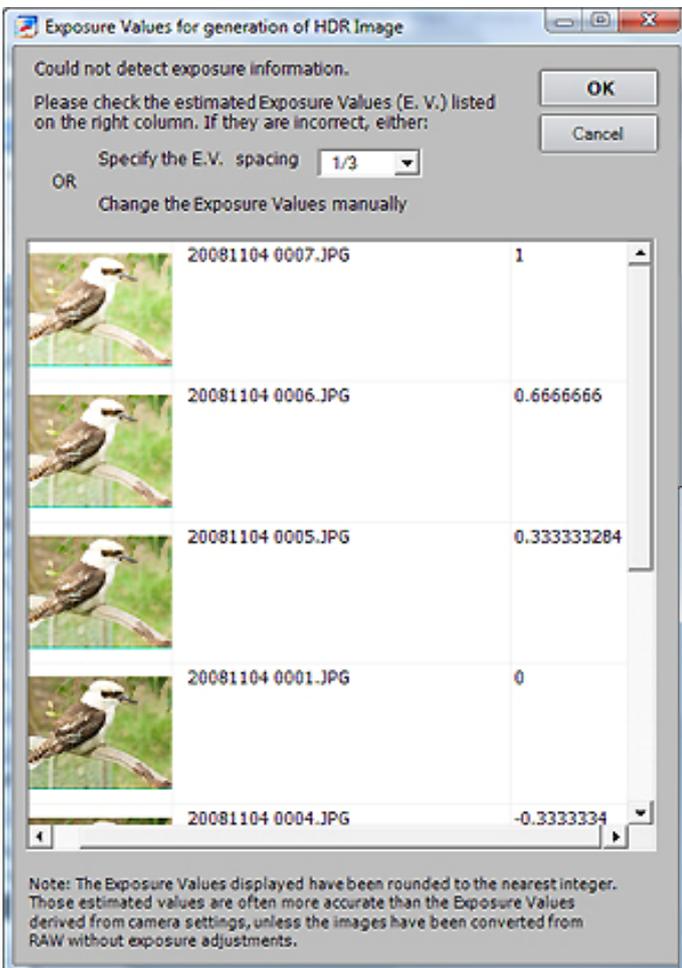


Figure 5: Setting the exposures

In my experience, I have found that Photomatix Pro does quite a good job in detecting the exposures of each of the images automatically. Occasionally, on the correctly exposed image, you will see an exposure that looks something like  $5.966666664E-8$ . This expression is approximately equivalent to the numerical value of 6 divided by 100,000,000... pretty close to zero!

Now, if you are concerned about any of the values of the exposures in the images loaded, you can click on each of the exposure values and manually change them to the values. In this example, our values range from -1.00 to +1.00 in steps of 0.33 (or 1/3rd).

On clicking the **OK** button a dialog box like the one in Figure 6

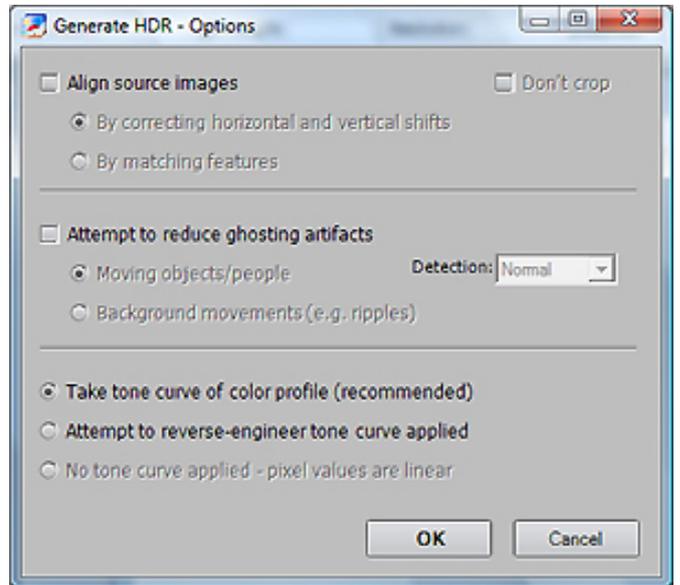


Figure 6: Set the HDR generation parameters

presented itself.

This dialog box allows one to set the parameters under which Photomatix Pro will attempt to generate the HDR image. Since we are using differentially exposed versions of the same original RAW image, there was no need to compensate for ghosting artefacts. Likewise, alignment of the images was a non-issue too. Once you hit **OK**, Photomatix Pro took a little time to process the image, and eventually presented a screen similar to the one shown in Figure 7.

At this point, the image isn't what I was hoping for. The colours were a little overdone, and the image is a little... overwhelming.

As the left hand side of the interface shows, a regular monitor is not capable of showing the complete range of colours of an HDR image. I needed to do a little tone-mapping to achieve a dramatic looking HDR image.

The **Tone Mapping** button presented a dialog box similar to the one in Figure 8 will display. Once again, note the

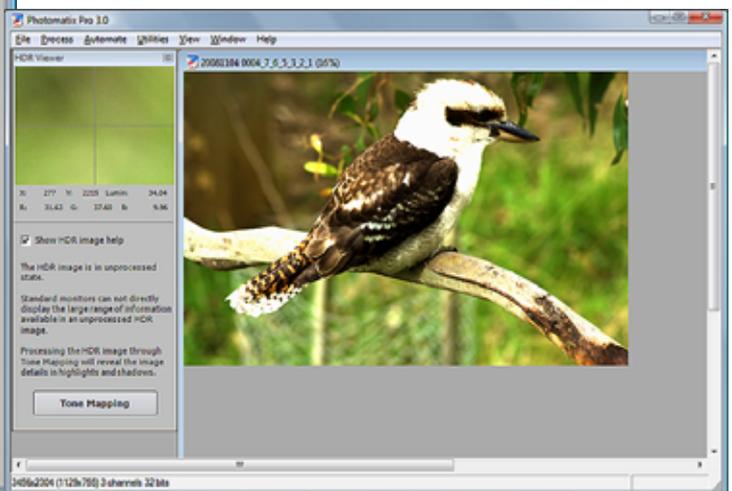


Figure 7: The preliminary HDR image

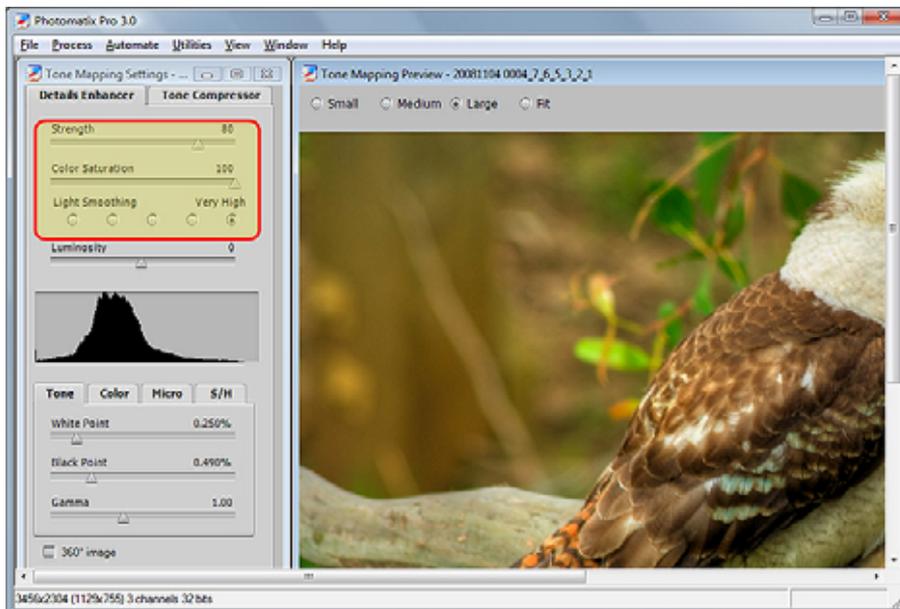


Figure 8: Tone-mapping options

highlighted area bounded in red in the **Details Enhancer** tab. The two sliders here for **Strength** and **Color Saturation** allow one to adjust their image to the desired colour tones. There are also parameters to change the **black point**, **white point** and **gamma** (mid-point) of the image. These operate like the level controls in Photoshop.

A lot of photographers like to see more vivid tones, while others stay away from overdoing it. At the end of the day, it's a matter of taste and preference. I recommend setting the Light Smoothing value to Very High. This permits a more natural transition among brights and darks.

I tend to go with saturation and strength set to 90 with a white point of 0.250% and a black point of 0.111%. This is not a hard and fast rule. I have often had to change these values depending on the image that I've been working with.

Figure 9 shows the final image generated side by side with the original and exhibits the difference between a standard range image, and a high dynamic range image.

HDRi allows a digital photographer to capture a much larger range of

highlights, midtones and shadows. Most digital cameras are all capable of capturing the entire range... just not all at once! This post processing technique allows you to bring out the vividness in images.

HDRi is best used for images shot in optimum lighting, and are typically suited to inanimate objects. I do not recommend using it for night-time photography as this technique tends to introduce a lot of noise into the finished image.

Post processing doesn't necessarily stop here. If you feel so, you might want to add a layer or curves, or run the image through a noise reduction program. The possibilities are endless. In closing, I do not recommend using it for portraits, as it tends to bring out a lot of the flaws that are naturally present in the average individual's skin.

*This article has been composed from material available on the author's website. The full tutorial with video screen casts can be viewed at:*

*<http://www.doubleconvex.com> along with a daily HDR image and discount codes for Photomatix Pro.*



Figure 9: Before and after: the image on the left is the original, the one on the right is the generated HDR image

## The Accident

Ian Bock  
(See page 12)

**M**y picture "The Accident" was entered in August 2010 set subject - artificial light and was awarded top colour print.

It was one of a number of photographs taken for February 2007 set subject "Blue". The idea was to show not only the colour blue but also blue - a mistake.

I wanted to show blue ink spilled over an illuminated manuscript.

Step 1 - Find a suitable manuscript - the only suitable one I found was in the local library in a reference only book that could not be borrowed. "But you could copy it." I was told so I came back with my DSLR and did exactly that, placing the book on a chair and using room lighting.

Step 2 - Find some suitable ink blots - not difficult to make after purchasing some blue ink.

Step 3 - In Photoshop, delete part of the manuscript so it appeared unfinished, combine the manuscript and the ink blots and make a print.

Step 4 - Locate the props: a sheet of stressed five-ply, a dark red card for background, the brass candlestick with well used candle of mine from a previous photo shoot, an old ink well from a friend and a feather and penholder from my props collection.

Step 5 - The items were set up on the dining room table and lit by a QI light set high and to the left so it appeared all lighting was from the candle.

Step 6 - Take the photo. Camera was my Pentax 10D, on a tripod, ISO 100, auto white balance (it gave me the warm tones I wanted), 1.5 seconds and f/11 for depth of field. I took a total of 23 exposures with slightly different layouts; most of them had my hand in them (deliberately).

Step 7 - Adjustments in Photoshop, primarily cropping and levels plus addition of flare around the candle flame and increased saturation for the ink blots. Five captures were considered acceptable for competition some are yet to be printed or used.

# Members' Electronic Digital Image (EDI) Exhibition – August 2010

John Spring



**B**y any measure it was a great success. The EDI Exhibition jointly held with the Traditional Darkroom Printmakers Group (TDPG) 10<sup>th</sup> Annual Exhibition attracted many hundreds of visitors to the Clubrooms to see our Print & EDI images.

It was an inspiring joining of two very different and somewhat opposing photographic ideals, FILM vs DIGITAL, but it worked to everybody's benefit and hopefully will be continued annually. The three coordinators, Tim Kohlman, Selby Markham and John Spring, ensured publicity and the excellent standard of presentation that appealed to the many hundreds whom attended the event. Attendance numbers exceeded all expectations and eclipsed all previous similar events.

Journalist, broadcaster and photographer Terry Lane opened the joint Exhibition to an audience overflowing the first floor gallery. His article (August 19<sup>th</sup>) in The Age Green Guide the Thursday before the opening on Saturday August 21<sup>st</sup> helped ensure a large public and member attendance. Terry's opening speech was very personally reflective of all the photographic values experiences that make our photography and Club membership educational and enjoyable.

The audiovisual presentation included 665 EDIs from 40 entrants. Each participant had to provide a 'self portrait' as their first image. This was a challenging requirement and resulted in many and various responses and more than a few avatars. The EDI audiovisual for the Exhibition ran for 46 minutes. It now runs for 72 minutes after the addition of the all TDPG catalogue images. It is a good documentary of this successful initial joint Exhibition of the EDI and TDPG workers. What do members think about making the exhibition AV and similar productions viewable from the MCC website?

The extended 72 minute audiovisual is now available on DVD as a ProShow

PC exe file (476MB) or a Medium Definition (768 x 576) MPEG2 video-audio file (3.2GB) for the Mac users. A video MOV file (1.4GB) of the opening speeches by Kerry Munro, President Jo Beilby and Terry Lane is also available. Members can email requests for a copy to be posted to you by sending details to the EDI Exhibition Co-ordinator John Spring at:

[mcc-audiovisual@melbournphoto.org.au](mailto:mcc-audiovisual@melbournphoto.org.au)

The EDI AV was projected in the ground floor 'Studio' where every available seat (67) was occupied for the whole 46 minutes projection time on the opening day. Many of EDI entries were from members who had moved away interstate or overseas. This form of exhibition enables these geographically challenged 'absent' members to stay in touch and receive something for maintaining their remote membership.

A special mention should be made of the EDI Exhibition entry interface designed by David Purdue for the lodgment and checking of the Exhibition entries. This lodgment over the internet process is possibly a forerunner for the Monthly EDI Competition entries next year. The entry of images via submission on CD will continue for the moment. If you have any comments on this initial EDI Exhibition process and for the future possibilities please email them to me at the above AV Group address.

## Triptychs

*Editor's comment: The Set Subject for July was 'Triptych'. Although none fitted the classical definition of a triptych - three related pictures on separate, hinged panels with the outer two panels folding over and covering the central panel - there were some memorable and very creative images in both Print and EDI competitions. Below, two technical approaches to creating triptychs in Photoshop are provided - one slicing up a single image into three panels, the other using three separate images brought together into a single canvas. Go on, have a go!*

*See page 11 for images.*

### Creating a triptych using a single image

Annette Donald

When approaching the set subject for July of creating a triptych and upon doing a bit of research, I discovered there were many different ways to achieve a similar result. Having given a few of them a go and not getting all that far I discovered the following tutorial using Photoshop. As the tutorial is a short video with pictures as well as explanation it will probably be easier to understand than me trying to explain what I did. See:

<http://www.fulltutorials.com/view/415o24i1e/triptych-from-just-one-photo-hd-photoshop-week-34/>

I found this reasonably easy to follow and managed to produce a triptych without too much difficulty. I played with the image changing the spacing that is suggested in the tutorial and then decided to put a black border around to make the image stand out. I do not usually use borders on the images I put into the EDI Competition, however, this time I did as I liked the effect, only to discover when it was projected the black border didn't show up, it just blended into the background.

### Triptychs from three separate images

Nicole Andrews

To create my triptychs I first opened the three images which I wished to use in my final image and created copies. Once copied I closed the original files.

From the menu bar I then chose **File** and then **New** from the drop down list. I then chose the measurements and format I required for my final image and pressed OK. For ease of recognition I will call this my canvas from here on.

Before taking the next step I ensured that my layers pallet was showing by clicking on the **window** menu and choosing **layers** from the drop down list.

There are many ways to create a border for your image. In the case of 'washing day' I did not bother with this step but did so for my triptych of a tern family. To do this I simply created a colour background on my newly created canvas onto which I would place my 3

chosen images. With my new file open I went to the tool bar and clicked on the **colours tool** and set green as my foreground colour. Then choosing the **paint bucket tool** from the gradient/paint bucket icon, I moved my cursor over my new file and left clicked once on the mouse. My blank image was converted to a solid green.

To start the process of combining all images, I first made sure that all my files (my canvas and my 3 copied images) were showing by clicking on **window** from the menu bar and choosing from the drop down menu **Arrange** and then **Cascade**.

Choosing the first of my copied images, I reduced the size of the image by about 1/3 by choosing **image** from the menu bar and **image sizing** from the drop down menu. I then reduced the pixels by about 1/3. (This can be fairly rough as the image can be resized later). Clicking on the **move tool** in the toolbox, I then dragged the image onto my solid colour or blank image. Then followed a bit of adjustment in which I dragged in the edges of the transferred image to my preferred size plus a bit of dragging to position the image correctly on my canvas. Once in position I clicked the tick box in the menu bar to confirm.

I then repeated this step with the other two images until I had three images on my canvas. To go back and reposition any of the images, I simply went to the layers pallet and clicked on the relevant layer. Providing the move tool is still on, it was possible to keep revisiting the transferred images to keep correcting the positioning and size.

Once I was happy with the image, I then clicked on **layer** in the menu bar and then **flatten image** from the drop down menu.

# My Style of Photography

Jo Beilby

Like many of us, I was not born with a camera in my hand. I did not pop out of my mother's womb clutching a box brownie, trying to position myself for the perfect 'mother in the throes of agony' shot. Instead, my style of photography has evolved over several decades with many influences, both formal and informal.



*Sandstorm in the desert*

I would call my style 'street photography', with an emphasis on the casual and unprepared nature that this conveys. At times it extends to social documentary and environmental portraiture, even political statements. Veracity is an important character in all of my images. Without it, I feel I cannot correctly convey the world in which I live or the subtext I desire my images to communicate.

I joined the MCC approximately two years ago. Prior I was a member of the Doncaster Camera Club. My relevant



*Piercing*

educational background in photography is in photojournalism, I completed a Diploma of Arts in Professional Writing and Editing and a Media minor whilst studying a degree in Education. I love photography and writing as creative mediums. Every image you shoot and every piece of writing you commit to paper is a gift to the world of knowledge, opinion and thought. My images are created in the knowledge that they must have something worth saying underpinning them.

It is for this reason that I choose not to depict the world at its most beautiful, colourful or positive. These expressions have their place and many who will champion their cause. There are fewer artists who are interested in showing everyday truths, mostly overlooked, often misunderstood and all too often conveniently ignored. I am interested in capturing these moments – holding a mirror up to society of those things disregarded – and inspiring thought.

I joined the MCC primarily to get back into the darkroom, a pastime I thoroughly enjoyed while studying photojournalism at college. I have many fond memories from the late '80s of long nights spent in the darkroom; a small, intimate space that was nothing more than a converted laundry. Naïve and idealistic, my nights were spent soaked in the heady smell of chemistry, illuminated by barely perceptible red safety lights and featuring a never ending soundtrack of alternative mixes of Pink Floyd.

Perhaps it was the promise of stolen kisses that kept me coming initially, my boyfriend at the time was Matt Irwin, then as fresh to the art of photography as I was, (he is now a professional Melbourne based photographer). But where Matt and I soon parted ways, photography won my heart in the end. I guess one of the reasons I joined a club with a darkroom was a romanticized desire to revisit my youth. My other motivation was to learn more about digital cameras as I was considering purchasing one.

I started shooting with a Minolta SRT 303 and 50mm prime lens. I



*Lost*

inherited the camera from my mother who had tired of getting back black prints from the chemist with stickers all over them saying, "Stand with your back to the sun". I can clearly remember fighting off a fit of sneezes and the moment I discovered the camera under 3 inches of dust, buried in the back of her shoe cupboard – I was ecstatic!

Everything I learned as a beginner photographer I learned on the 303. I purchased a cable release, tripod, Lowepro backpack (that nearly bankrupted me!) and a plethora of filters from Schreiber Photographics, and lugged the whole kit everywhere I went, everyday for years. FP4 and HP5 were *de rigueur*. I could afford one roll of each per week. For night colour I loved Kodak Ektar 1000 but that was limited to one roll every fortnight as I had to pay for processing. My weekly discretionary income in 1989 amounted to \$25 – a generous pocket money allowance from my barely tolerant parents who were at a loss as to why I would take photos without smiling people in them.

In an unexplainable moment of weakness, I sold my Minolta 303 to help finance a trip to Europe. I was convinced by a salesman that it was unable to be repaired as the felt had started to disintegrate and was leaving flecks of dust all over the mirror. In the 20 years that followed, I have owned a Canon EOS film camera and Canon 500 DSLR (received as a gift), and a bagful of kit lenses. Neither proved anywhere near as good as my 303.

After spending a year shooting with the digital I was unhappy with the results. The auto focusing was intrusive and more often than not wrong. The post-processing obligations meant photography was more about computer graphic manipulation and less about capturing that moment in the

## Monochrome Prints of the Month

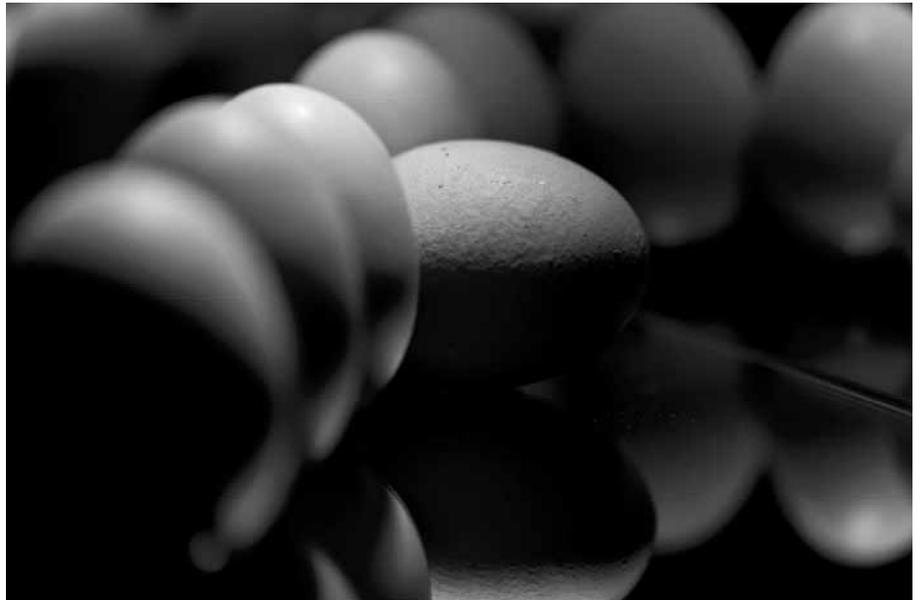
field. And the quantity of data was enormous! I was piling up external disk drives to cope with storage requirements and spending hundreds of hours trying to develop good workflows. In the end, the images most people considered beautiful and correctly post-processed I considered artificial in appearance and lacking in subtlety. In short, the artistry of digital photography was different and it was not to my taste.

I missed my Minolta SRT 303. I missed the process of composing my shot carefully, taking a sensitive piece of film, metering the light and shadows, focusing by hand and exposing it correctly. Film makes you slow down and immerse yourself in the moment in a way digital cannot. I missed the darkroom and the building anticipation – what would the developer reveal? A mere six months ago, I decided to go back to where it all started. I purchased a gorgeous Minolta SRT 303 with six superb prime lenses and I haven't been happier.

Now nights in the darkroom are not so cramped. I have the MCC darkroom as my playground instead of a laundry. Good friends can work side by side in search of the perfect print. Expectation is still palpable in the air. We consult with each other, "What do you think of the shadows? Go softer?" In the darkroom, the hours vanish and the day's stresses don't make it past the door. I even leave the iPhone outside! And film continues to challenge me with new formats to explore. In the last few months I have begun to shoot Large Format (4" x 5"). There is so much diversity in photography these days.

One night I stood in the darkness, watching as my latest creation floated gently in the shallows of the developing fluid. It is a long exposure of a lonesome guitarist, busking by the edge of the Yarra River at night, strangers drifting past with indifference. As the image emerged a title came to mind, "Wish You Were Here".

*More of Jo's photos, in colour, on page 2.*



Gary Richardson *One out of line* September mono print of the month



Ronald Jore *Country Cottage* August mono print of the month

### New Members

in the last 6 months

Rom Anthonis	Grace Langshaw
Benj Ashe	April Langworthy
Robyn Barcikowski	Margaret Lim
Terry Bavage	Stefan Mahs
John Callahan	Jason Mather
Dion Chapman	Peter McLeod
Hans Darroca	Jimmy Medallada
Carolyn Demaio	Jade Moore
Jim Dennett	John Morgan
Adam Dullo	Kyung Na
Robyn Featonby	Tim Smith
Ian Holdsworth	Steve Spencer
Tim Hughes	Maria Strong
Kate Hursthouse	Kim Thomson
Alick Hyde	Graeme Williams
David Jacobs	Chelone Wolf
VJ Jayakumar	

### Fringe/Ballarat International Foto Biennale 2011

The MCC Board has approved a grant for its members to participate in the FRINGE/ BALLARAT INTERNATIONAL FOTO BIENNALE, 20th August to 18th Sept 2011. At a future date you will be asked to submit two images through MCC online and the images eventually decided upon by an independent judge. Darkroom images will be judged from the images displayed at Michaels Camera Digital and Video Store Exhibition later this year. The final number of images to be exhibited depends upon the chosen location within Ballarat. The Biennale is a fascinating and mind opening experience where we all come together as one through our love of photography. For information check "Fringe/BIFB2011": <http://www.ballaratfoto.org/bifb11/fringe.html> or phone Carolyn Buckley 0437435972

### Exhibition Cancelled

The Members' Print Exhibition scheduled for 23<sup>rd</sup> of October, 2010 has been cancelled. This is due to members requiring a break after organising the hugely successful joint TDPG/Projected Image Competition and focus on the End Of Year 2010, competition.

# Monthly Competition Scores to September

A Grade Open Prints			
	Aug	Sept	Total
Darren Bennett	hc	ce	58
Gary Richardson	hh	ee	46
John Van Hirsell	ce	ee	34
Norman Blaikie	ee	ee	32
Marg Huxtable	ce	he	29
John Spring	ce	ce	26
Ray Huntley	ee	he	26
Annette James	ee	ce	24
Avice McConnell	hc		19
John Meir	he	ee	18
Charles Kosina			16
Maggie Smith	ee		16
Mieke Boynton			16
Ian Bock	ce		14
Jason Mather		hc	14
Jim Weatherill			12
Nicole Andrews			12
Barb Butler			2
Edgar Gatt			2
Nino Xerri			2

B Grade Open Prints			
	Aug	Sept	Total
Sandra Eichler	ee	cc	52
Rob Featonby	hc	ee	37
Greg Hotson			24
Ray Farrugia			20
Leif Anderson	ce		20
Eugene Pitulice			10
Tony Davidovski			8
Mal McKay	he	pe	13
Selby Markham			4
Kim Thorogood			2
David Dyett		h	7
Stewart Barker	e		1

C Grade Open Prints			
	Aug	Sept	Total
Debashis Talukdar	hc	ce	58
John Mallett	ee		24
Donna Zempel		ee	20
Rachel Ferris		ce	22
Ian Holdsworth	cc	ce	18
Robert Fairweather			14
Tim Kolhman			10
Joanna Beilby	ce	h	14
Ronald Jore	pe		9
Chelone Wolf			6
Alec McKaskill			4
Fiona Williams			2
Vyt Garnys	ee		2
Colyn Rankin			1
John Callahan			1
Shane Booth			1

Points Scoring System		
Entry (no award)	e	1 point
Commended	c	3 points
Highly commended	h	5 points
Print/EDI of the Month	p	6 points
(5 for highly commended plus 1 extra)		

Set Subject Prints			
	Aug	Sept	Total
Darren Bennett	ce	ce	39
Gary Richardson	ce	pe	35
Debashis Talukdar	cc	ee	32
John Spring	hc	ee	32
Rob Fentonby	he	cc	30
John Meir	ee	he	24
Marg Huxtable	cc	ee	24
Sandra Eichler	cc	ee	24
Ian Bock	pc		22
Annette James	ce		20
Nicole Andrews		ee	18
Donna Zempel		ee	16
Maggie Smith	ee		14
Mieke Boynton			14
Scott Heim			13
Robert Fairweather			12
Charles Kosina			11
Joanna Beilby	ee		11
Avice McConnell	he		10
Eugene Pitulice			8
Rachel Ferris			8
John van Hirsell			5
Jim Weatherill			4
Selby Markam			4
Vyt Garnys	ce		4
Barb Butler			3
Jason Mather			3
Colyn Rankin			2
Ronald Jore	ee		2
Tony Davidovski			2
Chelone Wolf			1
Leif Anderson			1
Terry Piccinin			1

Set Subject EDI			
	Aug	Sept	Total
Nicole Andrews	ce	ee	37
Rob Featonby	he	ce	34
Darren Bennett		ce	30
Annette James	ee	ee	29
Annette Donald	ee	ee	29
Sandra Eichler	hc	ee	28
Debashis Talukdar	ee	ee	25
Donna Zempel	ee	ee	24
John Meir	ee	he	22
Alan Donald	ce	ee	20
John Spring	ce	ee	19
Rachel Ferris			19
Ian Bock	ee	ee	18
Mieke Boynton			18
Charles Kosina	ee		14
David Jacobs	ee		12
Maggie Smith	ee		12
Marg Huxtable	ee		12
Barbara Butler			10
Robert Fairweather			9
Sheryl Opie			7
Carolyn Buckley			6
Simon Galbally	ee		5
Andrew Gyopar			4
David Purdue			4
Jim Weatherill			4
Leif Andersen			3
Reuben Glass			2

A Grade Open EDI			
	Aug	Sept	Total
Rob Featonby	cc	ph	45
Nicole Andrews	ce	ee	37
Darren Bennett	h	hc	35
David Purdue	ee	ce	31
Norman Blaikie	ce	he	30
Rachel Ferris	he	ce	29
Charles Kosina	ee	ce	26
John Meir	ee	ee	26
Annette James	ee	ee	24
Phil Marley	ce	ee	24
John Spring	ee	ce	22
Boaz Lahav	he	ee	20
Marg Huxtable	ee		18
Ian Bock	ee	e	17
Mieke Boynton			16
Maggie Smith	ee		13
Barbara Butler			10
Leif Andersen	ee		10
Jim Weatherill			8
Andrew Gyopar			6
Carolyn Buckley			6
Stephen Paul			2

B Grade Open EDI			
	Aug	Sept	Total
Sandra Eichler	ce	he	45
Debashis Talukdar	pe	hh	36
Donna Zempel	he	he	27
Annette Donald	ee	ce	26
Alan Donald	ee	ee	22
David Jacobs	ee		18
Sheryl Opie	ee	ee	18
Robert Fairweather			17
Simon Galbally	ee		14
Nino Xerri			12
Alan Knoepfler		ce	4
Mal McKay		ce	4
Kim Thorogood			2
Reuben Glass			2
Raymond Copley		e	1

## REMINDER - 4th November - MCC End-of-Year Competitions Submission Deadline

Entries for the MCC 2010 End-of-Year competitions must be submitted by Thursday 4th November. The End-of-Year Competition Rules, competition themes and categories (Print, EDI, Slide and Audiovisual), definitions of themes, format for entries, number of entries permitted, entry forms, etc, will be available on the club website shortly, so please check before you submit your entries that they comply with the rules.



Debashis Talukdar *St Kilda beach at sunset* August EDI of the month

## Photographers' protest

*John Spring*

**P**eter Walton was in Sydney for the Photographers Rights Rally at Darling Harbor on 28 August, which was organised by Ken Duncan, Chairman of Arts Freedom Australia. Over 800 photographers and 1000 Sydney news crew turned up for the protest about the continuing need for permits to take photographs in certain public places.

Peter in a convict suit and placard reading "Guilty of promoting Australia without a Permit" was a great hit and interviewed by TV and radio stations, making quite a few of the evening News broadcasts in Sydney.



Photos by Graham Monro (above) and David Simmonds (right)

## Triptych Images

See article on page 7



Above  
Annette Donald *Morning fog*



Right  
Nicole Andrews  
*Washing day  
And Birds*





Ian Bock    *The Accident*    August colour print of the month - see article on page 6



Mal McKay    *Torquay Creek*    September colour print of the month