EXPOSURE

THE MELBOURNE
CAMERA CLUB MAGAZINE

Aoraki/Mt Cook

Charles Kosina

Aoraki shrouded in cloud taken from Mt Cook Village

Aoraki is the Maori name for Mt Cook, and the official name is now as in the title. Aoraki means cloud piercer and is a very apt name for New Zealand's tallest mountain.

The trip there was a part of a ski trip in August, and we stayed at the Mt Cook village for two nights on the way back to Christchurch. We in this case being a friend, Heather Matthews and myself. Heather has travelled extensively all over the world but this was her first NZ visit (and my eighth!).

I had been to Mt Cook village in summer of 2008, but this was my first winter visit. And a walk I had wanted to do was up the Hooker Valley towards Aoraki.

It was a brilliant sunny day on the 16th of August, with a temperature of slightly below zero. Recent snowfalls meant that there was snow cover all the way down to the valley floor. Although it is possible to walk from the village, it saves time to drive to the start of the trail some 2 km away.

Some of the many plaques on the memorial

The return trip is generally about three and a half hours, but for photographers it is substantially

Climbers' Memorial

longer! The first part of the trail was in the shadow of mountains, cold and quite icy, so we had to be careful with our footing. But as we rounded a corner we came into full sun and despite the freezing temperature, we both got extremely hot and had to strip off layers.

To say that this is a landscape photographers' paradise is an understatement. The mountains around are the most spectacular that I have seen anywhere. More so than in Canada and even now on our European trip, they beat the Swiss peaks that we have seen. But maybe I am biased as New Zealand is my favourite overseas destination.

The first significant feature along the trail is the memorial to the climbers who have died on the surrounding mountains, and there are plaques commemorating them on the pyramid structure. Some as young as eighteen have perished in this area.

We were on the lookout for avalanches, although the trail is quite safe. And we did hear some, a sharp crack followed by a rumble, but we could not locate them as the direction was impossible to pick. Also, by the time we heard them, it would have been some seconds after they occurred and they may no longer have been visible.

On the way we crossed three suspension bridges over the Hooker River. Being glacial fed it has the characteristic milky appearance due to the suspension of "glacial flour" which is finely ground rock produced by the slow movement of the glacier down the valley.

Needless to say we stopped many times to take many photos on the way. At the end of the trail is the

magnificent view of Aoraki towering above all the surrounding peaks. Of course we did not stop there and had to clamber down to the "beach" by the lake. Looked just like a white sand beach except in this case it was snow. There was a thin ice layer on the lake but careful testing proved that trying to walk on it would result in very cold and wet feet. And we were impressed by the small weird shaped icebergs floating in the lake.

Taking the easy way is not for photographers, and we also clambered some distance along the lateral moraine above the lake to get photos which were just that little bit different or better, or so we hoped!

In the end the return trip was about six hours, and worth every step of the way. I realised that we would probably never see it like this again. Such a perfect day is rare in those mountains, summer or winter and we were indeed fortunate.

Along the well constructed trail with Aoraki on the right

Suspension bridge across the Hooker River

There were many little icebergs on Hooker Lake

Looking down on Hooker Lake from the lateral moraine

The official end of trail with picnic tables

Heather testing the ice!

Cover Photo

Aoraki/Mt Cook Reflections in Hooker Lake

How I did it - *Stick Insect*

Nicole Andrews

I don't think I can write an article on this other than to say I stalked this insect for a good half hour to get the shot. No tripod, a 60mm macro lens hand-held and cropping. More luck that he was in my backyard. And patience - and 101 out-of-focus images to delete for my efforts. I'm really not good on the technical stuff. I don't even remember the aperture or length of my lenses half the time, but this was taken on my Canon 60D with Canon EF-S 60mm macro lens at ISO 1000, 1/30 at f7.1 and -0.33 exposure adjustment. Could even have been taken upside down - he really was camera shy!

(Ed: Nicole's image won a Highly Commended in the May EDI Set Subject Competition "Differential Focus").
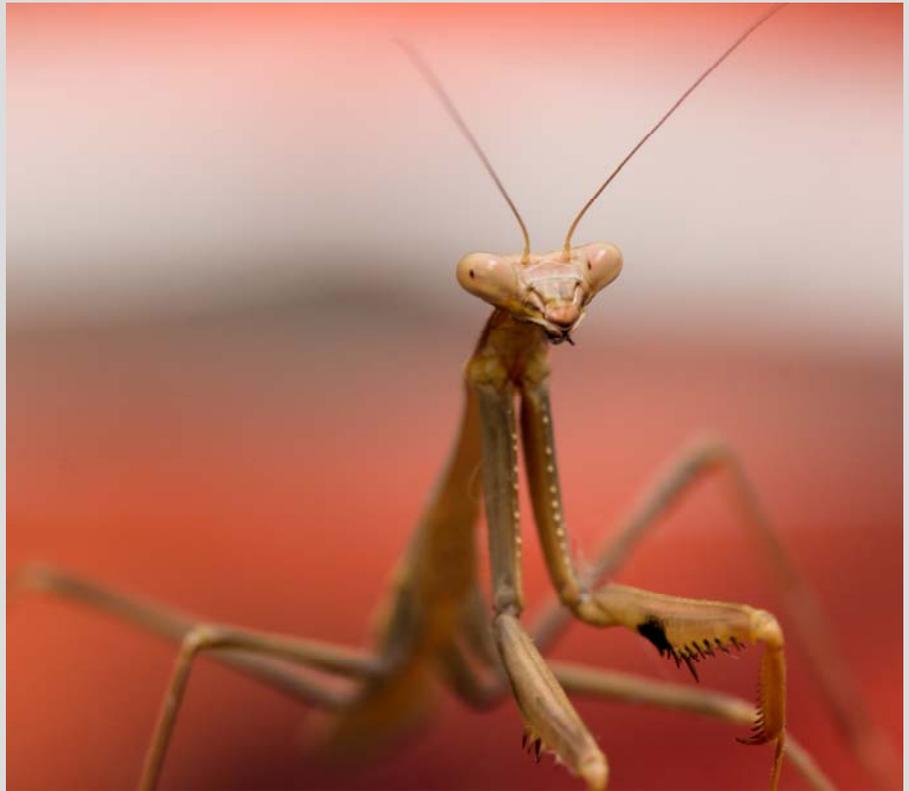
How I did it - *Everlasting Impressions*

Tuck Leong

The everlastings were taken up at Hotham many years ago. There are probably a number of ways to achieve similar results. Unfortunately at that time, I flattened the layers after the image was processed and I am not able to show the layers at various stages as I worked through the process - I now save my processes as a PSD file!

The process from the RAW image to the finished image is set out below. The workflow on my Mac, using adjustment layers for the adjustments, was:

1. Open the image in Adobe Bridge and make basic adjustments to exposure, contrast, etc. I now work in Lightroom and the basic adjustments are similar.

2. Then open the image in Photoshop CS.

3. Duplicate the image layer and trash the original Background layer.

4. Using the Quick Select Tool, select the main flower carefully and secondary flowers. I used the Shift key + the QS Tool to add successive selections.

5. Clean up the main flower selection with the Lasso Tool, using the Shift key to add and the Option key (Alt for Windows) to subtract. Ditto with the other flowers and buds though not as accurately.

6. Feather and save the selection. I think I made another copy here at this stage.

7. Load and invert the selection *Menu > Select > Inverse*.

8. From the Menu, select *Filter > Blur > Motion Blur*.

9. Adjust the angle and distance of motion blur until the background is as desired.

10. Invert again to just show the flowers and buds.

11. Load selection and select Curve to add contrast to the flowers.

12. Load selection and select Saturation to increase the saturation slightly.

13. *Shift + Option + Command + E* (*Shift + Alt + Ctrl + E* for Windows) to combine the adjustment layers into a single layer.

14. Load selection and sharpen the selected flowers.

15. Convert to Profile (SRGB) - this flattens the layers *(Ed: Edit > Assign Profile and choose sRGB from Profile drop-down menu).*

16. Size as required *(Ed: Image > Image Size)* and Sharpen slightly again.

17. *Menu > Image > Mode > 8 bits*.

18. Name and then save as Jpeg (*File > Save As* and select jpeg format).
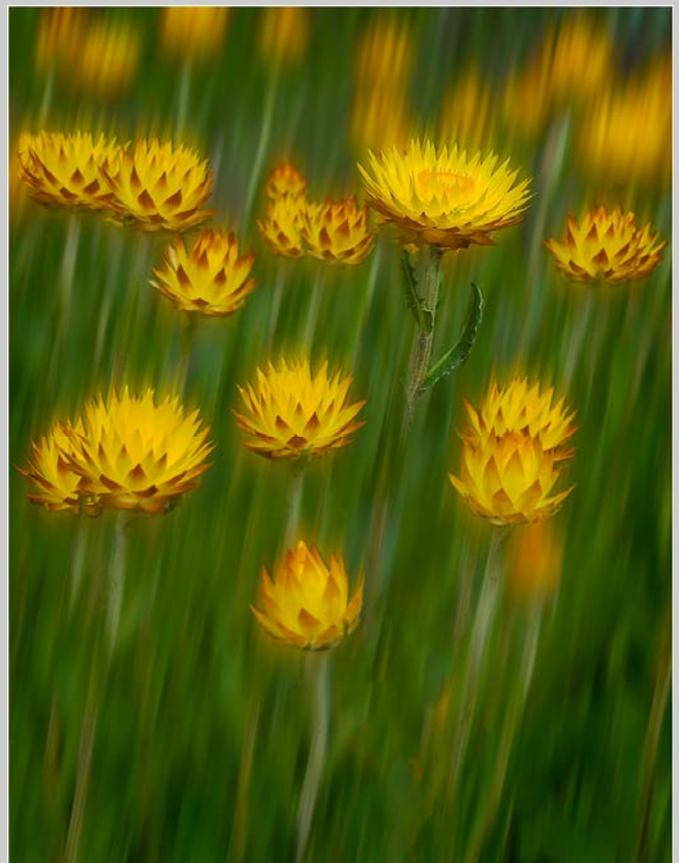
(Ed: Tuck's image won a Highly Commended in the April EDI Set Subject Competition "Fiddle Photo").

The New MCC Board
Back row left to right: Gary Richardson (Hon. Treasurer), Neil Brink,
Grace Blake (Hon. Secretary), Alan Harper
Front row left to right: Gail Morgan (Vice President), Lesley Bretherton (President),
Mark Devaraj, Colin Booth, missing from photo - Ian Bock (Vice President)
(Photo by John Spring)

President's Report

Lesley Bretherton

Dear Club Members
It is a great privilege to be nominated as president of the Melbourne Camera Club and I hope that I will do the job justice. As I am newish to the club, I will use this opportunity to tell you a little more about myself.

Currently I am working full time as a clinical psychologist at the Royal Children's Hospital and have an honorary research position at the Murdoch Childrens Research Institute and an adjunct Associate Professorship at the University of Melbourne. I also work as a consultant to the Children's Court Clinic. In terms of board and committee experience, I am a director on two other boards and Deputy Chair of the RCH Ethics Committee. I have had experience on several local, state and national committees over the years, including holding executive positions.

As you probably know, my partner Ken Bretherton has been a member of MCC for a couple of years and he talked me into undertaking the MCC Introductory Photography Course last year. It is a great course and I sincerely commend Robert Groom for his input into this course and hope it will continue. Inspired by the introductory course, I began coming to the Thursday night meetings and have entered the B grade print and EDI competitions each month this year. However, I am not entirely new to photography. I have always had a camera and an interest in photography: in fact, my parents gave me a Kodak Photographic Developer Kit when I was about 11 years old, so I even printed my own tiny black and white photographs for a while.

What impresses me about the club is the breadth and depth of experience of the members and the wide range of interest groups on offer, as well as the enthusiasm of the co-ordinators. The monthly print and EDI competitions are such a good way to get feedback on your work in a supportive atmosphere. The Exposure magazine is an impressive publication and the club events I have attended have been high quality and informative.

I would like to see the club continue to prosper and maintain its image as a progressive and vibrant amateur photography club. It is with interest that I note that women were admitted to the MCC when it was known as the Working Men's College Photographic Club, way back in the 1890s and I would really like to see more women in executive and leadership positions in the club in future.

My aim is to work hard for the club and to be inclusive and welcoming to all members. As I am relatively new, please make yourself known to me if you have the opportunity and, if you have any ideas or constructive criticism, please let myself and the Board know about them so we can continue to improve the club amenities and collegiality.

Twin flash for close up photography
Mark Smith

F or close-up photography of native flowers and insects, I use a Canon 7D fitted with an EF 100 mm f/2.8L Macro lens and used to rely solely on natural light, often manipulated by a silver/gold reflector. I typically mount the camera on a tripod, lock the mirror, set mode to aperture priority (Av) and ISO to 100, compose in live view and use a cable release. But I was commonly frustrated by subject movement (i.e. wind affected plant parts or running insects) and low light or bright sunlight/high shadow conditions. I researched various light sources available and recently settled on a Canon MT-24EX macro twin-lite flash system fitted with a Vello Bounce Dome Diffuser on each flash head (images of the system courtesy of the Canon website).

When the system is switched to E-TTL mode, it offers flash shooting in the camera's program (P) mode (i.e. fully automatic) and aperture priority or manual exposure (M) modes. I shoot in either of these last two modes depending on subject movement and lighting conditions.

In aperature priority mode you set the F-stop to control depth of field and the shutter speed is set automatically. In most situations, the flash goes off first successfully illuminating the subject (i..e like a fill-flash), but the shutter remains open to give correct exposure of the background. The final images look very 'natural' but the often long shutter speeds means you need a tripod and are still open to subject movement.

In manual exposure mode you set shutter speed and aperture manually. By setting a fast shutter speed (say 1/125 to 1/250) you can usually cope with subject movement and get a sharp image. It also means you can shoot hand held when chasing live insects in the field. If the background is close to the subject then you get even exposed images on subject and background. But often for close ups when you want to avoid distractions in the background, you get a 'black background' in this mode. While not everyone's cup-of-tea I like the look in circumstances where the subject largely fills the frame.

No matter what mode you choose, the system is very flexible because the orientation and the power of the flashes can be varied independently to create subtle shadows and a more natural and pleasing three dimensional effect of the main subject. The flashes are quite strong at short distances and I often work with diffusers fitted and flash exposure compensation at minus 2-3 stops. I also back off power in one flash by altering the flash ratio which helps create shadows on the subject.

I haven't discovered too many negatives. Perhaps the only constraint is the bulkiness of the control unit which makes it difficult for long stretches shooting hand-held.

There are other features I haven't explored yet (e.g. use of wireless slave unit flash) but I am very happy with the twin flash so far. I'm looking forward to testing the system further and seeking out those beautiful and fascinating native flowers and insects.

My favorite gadget
Interval timer and remote control
Phil Marley

I needed a remote shutter release so that I could take photos while being some distance away from my camera so as not to disturb my subject and without blurring my images by causing camera shake through touching my camera to fire the shutter. I had hoped this would help with my bird photography and also enable me to do some star-trail shots at night time (see more on this below).

So I bought a long cable release (hähnel Remote Shutter Release) which included a 2.8 meter cable. This

hähnel Giga T Pro II
(courtesy of www. hahnel.ie)

had the advantage that I could still activate autofocus and exposure using the half-pressure on the shutter release button and also do long exposures ('bulb'). But being tethered to less than three meters away didn't put me far enough away not to scare the birds.

On discussing my needs further in Teds, I was pointed in the direction of a wireless remote control. The gadget I selected was the hähnel Giga T Pro II Interval Timer & Wireless Remote Control. And what a great gadget it is too. It comprises two parts. One is a receiver that conveniently slides into the camera's hot shoe and connects by cable to the cable remote control socket on the camera. The other is a transmitter that works over a distance of up to 100 meters, through walls and around corners. See: http://www.hahnel.ie/contentFiles/products/pdfs/brochures/RemotesGigaT2%20A4-24-09-14.pdf

I have had much success with this taking my bird shots, setting my camera up on a tripod and controlling it from 10 meters away, from where my movements don't disturb the birds

as I sit in a deckchair with a beer. Some birds are very sensitive to noise and the sound of the shutter going off makes them fly away. However by setting my camera to high-speed burst and taking up to five frames a second has enabled me to take a series of remote controlled shots birds looking straight down the barrel of the lens at the source of the noise at they fly away. Fabulous!

This wireless remote has many features. It allows single shot, continuous shooting, bulb (long exposures of 30-90 mins, longer than the maximum duration my camera can control itself), self-timer (i.e., delayed shutter release) and time-lapse over many hours. I have used the continuous shooting for my bird photos to catch birds on the wing or as they pass through a pre-focussed zone point. I have used the bulb setting for night sky and star-trails - inspired by the show of night sky shots at the club

Star trails: Canon 7D
EF16-35 f/2.8L II USM, ISO 1600, f/2.8, 23 min, 16 mm

by Phil Hart. I have also done a few time-lapse sequences for use in AVs. The feature allows you to control the number of photos, interval between each, bursts, etc. One day I'll have a go at a full time-lapse AV, but I'll never have the patience for the breathtaking stuff Phil Hart does, such as his time-lapse videos of the aurora borealis captured over a whole night all done using a more sophisticated time-lapse-with-camera-movement device (eMotimo): see http://philhart.com/tag/night-sky-photography/timelapse

White-plumed honeyeater: Canon 7D, EF70-300mm f/4-5.6L IS USM, ISO 400, f/8.0,
1/1600 sec max burst-mode, -0.67 exp comp, 93 mm

Barbara Butler AV-AAPS SSAPS

Barb was awarded the APS Audio Visual Medallion at the recent APSCON meeting in Ballarat. The medallion is presented to recognise outstanding achievement in the field of audio-visual photography. Her citation was as follows:

Toward the end of 2005 Barbara Butler began her passion with the Audio Visual art-form. She was still recovering from major surgery and had ahead of her a long period of recovery. Prior to the surgery Barbara suffered from rheumatoid arthritis which prevented her from carrying copious amounts of equipment and in many ways this retarded her passion for photography.

With the advent of digital photography and subsequently the reduced cost Barbara was able to rekindle her passion and decided to spend her recuperation building her first serious audio-visual presentation.

In a sense, Barbara's commitment to photography, especially audio-visual is well documented, achieving awards such as AAPS with AV's in 2008, top Australian entry in the Adelaide International Festival in 2009, many national acceptances over the period 2010 to 2012. In addition Barbara achieved the top MCC AV for 2009, merit in 2010, Top in 2011 and Merits in both 2011 and 2012.

On the international scene Barbara was awarded the Bronze Medallion for "A Place for Reflection" at the 33rd Pomeranian Diaporama International in 2012. This was followed with a number of other important awards in 2013.

Barbara loves the whole challenge of combining the different elements of AV, the images, audio and the ideas together with the power of the art-form. Frustrated with the difficulty of entering MAC made AVs, Barbara took up this challenge and overcame this frustration. The rest is history.

In addition to her skill and success with the audio-visual format Barbara has and continues to make a significant contribution to audio visual photography in general. She has served as the chair of the AV Division APS (2007-2014), chair of AV Sub-Committee VAPS (2007-2014), a member of MC/ED APS (2007-2011). She also organised the International Gala of AVs in 2008, organised Autumn and APSCON National Judging Sessions from 2008 to 2013. This shortlist of her achievements is just that, a shortlist with far too many to list on this nomination.

Barbara has been involved with organising or presenting many lectures and is an esteemed judge of audio visual competitions. Her club membership extends to the Ivanhoe Photographic Society, Melbourne Camera Club, Australian Photographic Society and the Royal Photographic Society.

Barbara's continued contribution to the world of audio-visual art have made her a worthy nominee for the AV-Medallion.

Editors' report for 2014

Phil Marley and Charles Kosina (somewhere in Europe, I think it's Prague today)

It's been another good year for our club magazine *Exposure*. We continue to be well supported by members willing to write articles and share their photography and photographic expertise with us all.

We continue to produce six full issues a year, essentially on schedule for the monthly print competition every second month. Many are international editions, put together by Charles somewhere exotic overseas. And we continue to enjoy the support of our board for what remains one of the club's most expensive activities - for which we are very grateful.

We remain strong believers that Exposure is a major asset of our club - something we should be very proud of. It forms a significant part of our annual record of activities. It also records changing styles of our members' photography over the years and the changes in technology that increasingly affect how we do our photography.

Who would have thought, even five years ago, that we would run an annual competition for members in publishing photobooks. We will certainly capture this and other significant events in our club's life in future issues of Exposure.

As always, we welcome comments on what we *do* include in the magazine and welcome any and all suggestions of other things we *should* consider including in the future.

Phil is correct, I am working on this in Prague! Distance is not an issue as long as one has a good Internet connection.

Charles

August Mono EDI of Month   Kelvin Rowley
The Persuader

September Mono EDI of Month   Ray Brooks   *Untitled*

2014 End-of-Year Competitions

Entries for the 2014 End-of-Year Competitions close on Thursday 6 November at 9.30pm. For details, see:

www.melbournephoto.org.au/end-of-year-competition

September Mono Print of Month   Ken Bretherton   *Brisbane Ranges Cloudscape*

September Colour Print of Month   Robert Norman   *Shark Bay*

September Colour EDI of the Month   George Chan *The right moment*

August Mono Print of Month   John Spring *Gums in fog Mt Macedon*
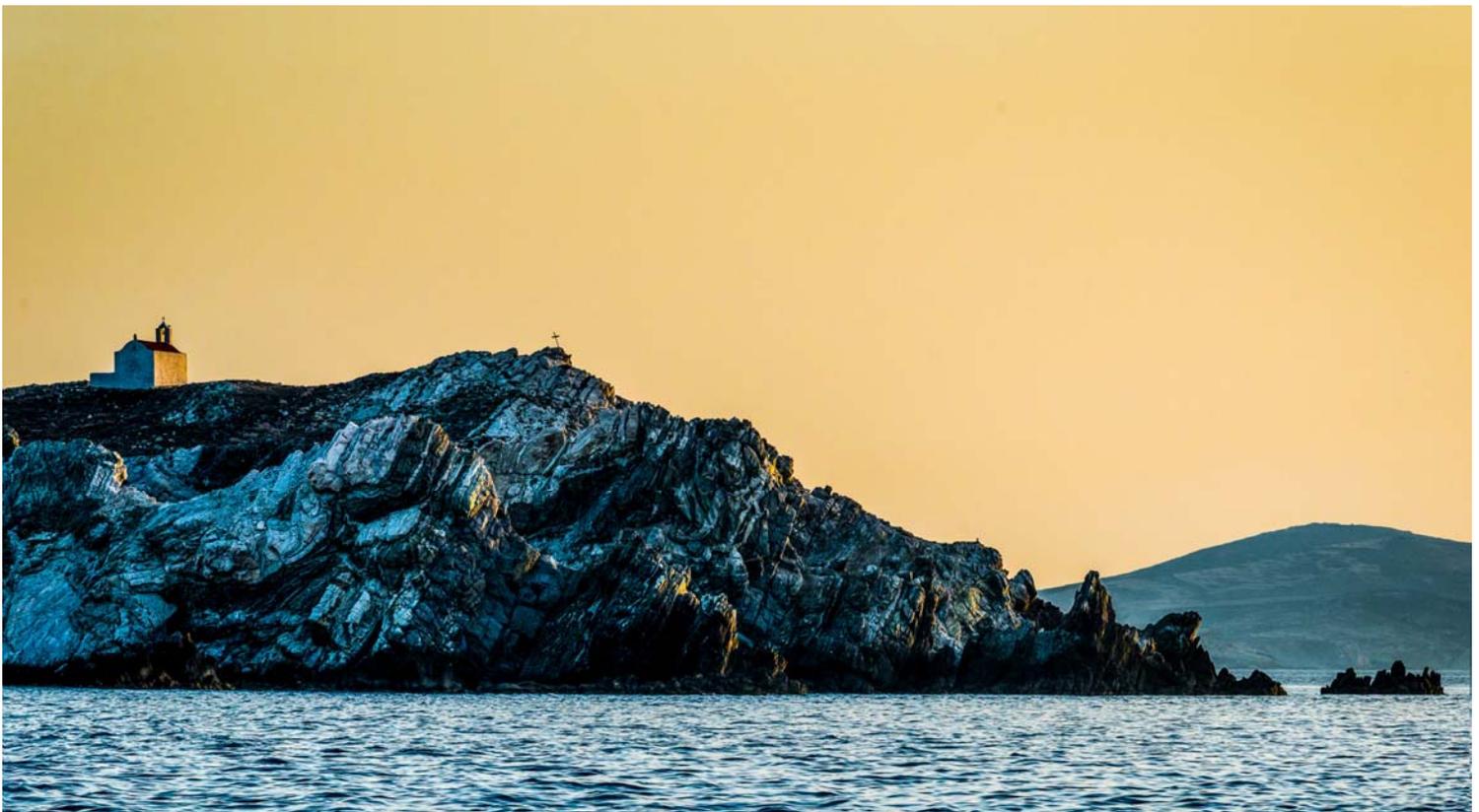
August Colour Print of the Month   David Ellis *Island near Mykonos - sunset*

## Monthly competition scores - note from the Editors

With this issue of Exposure, we propose to discontinue our previous practice of including results of the previous two months of monthly comp entries. Preparing these results for publication has been a substantial undertaking each time, and it has created concerns with members when we make errors. The on-line scores on the club's website remain the authoritative source for current scores and have the added advantage for EDI entries that the commended and highly commended images can be viewed. For the latest results, please refer to the comp scores webpage at:
http://www.melbournephoto.org.au/competition-scores

August Colour EDI of Month   George Chan   *Galloping down hill*

June Colour Print of the Month   David Ellis   *Guggenheim Bilbao*