EXPOSURE

THE MELBOURNE
CAMERA CLUB MAGAZINE

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Crystals
Monthly Competition winners

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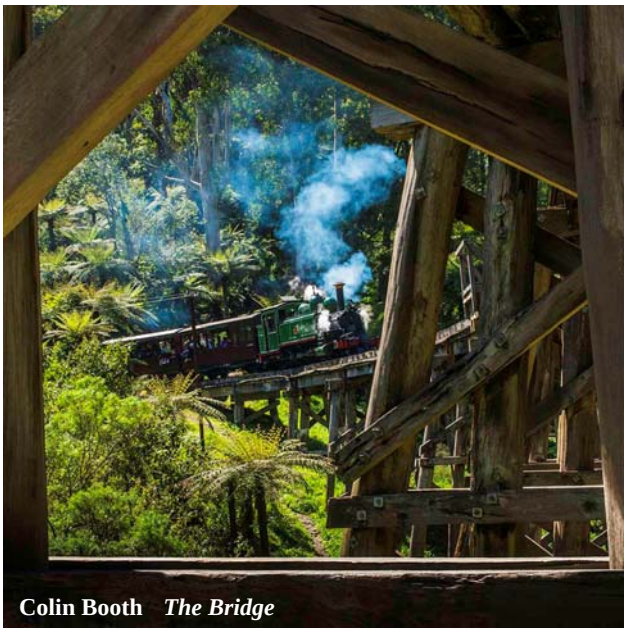
VAPS 2014 Interclub Competition - MCC EDI Entries

Tuck Leong *Snow Daisies Landscape*

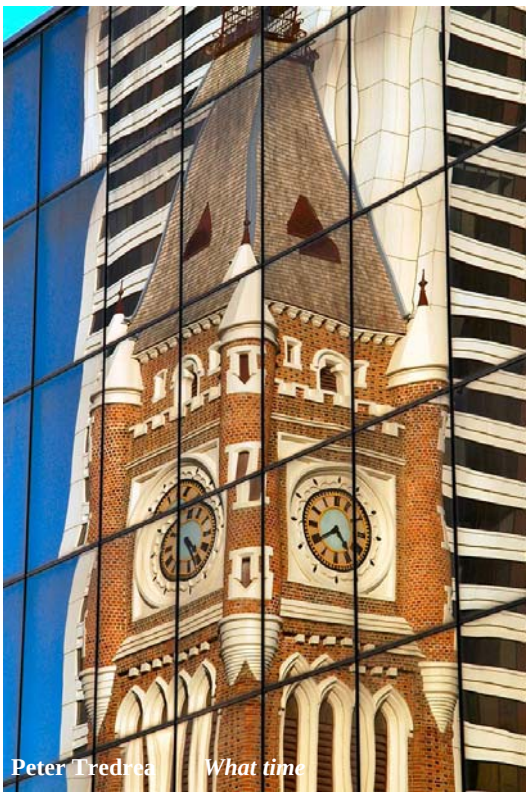
Charles Kosina *Cathedral Mountain BC*



Colin Booth *The Bridge*

George Chan *Icy Cubes*

Jane Clancy *Tasman Glacier Gold*

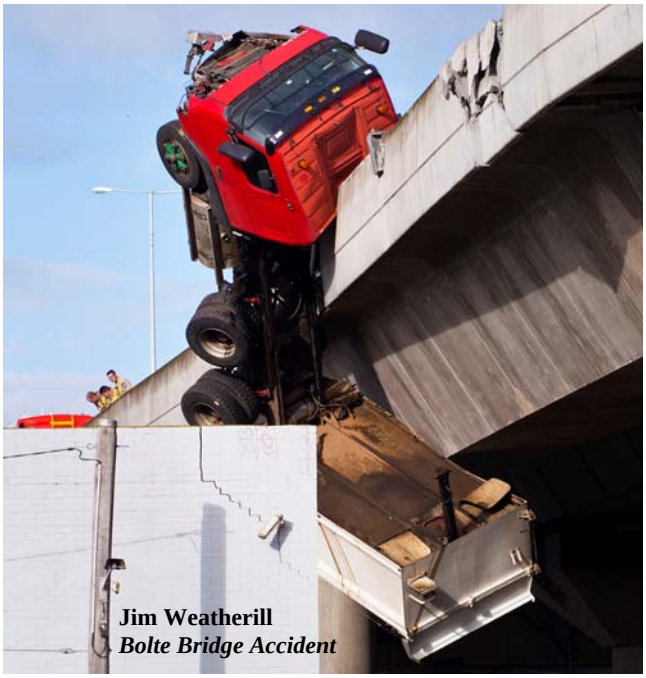


Peter Tredrea *What time*

Martin Clancy *Triangles*

Jane Barnes ***Red Tail Delight***

John Jovic ***Docklands***



Jim Weatherill
Bolte Bridge Accident

Robert Fairweather ***Shipwreck***

More MCC VAPS photos on page 10

Cover Photo
Untitled
by
Ray Brooks

Frances Egan ***Pumping Iron***

Joanne Rinaldi ***Smoking Street of Agra***

How I did it - *Triptych*

Karin Kowalski

I looked at the set subject for March 2014 and asked “What on earth is a triptych?”. Something to do with the number 3 no doubt!

I had recently purchased Lightroom 5 and “The Adobe Photoshop Lightroom 5 Book for Digital Photographers”. Hmm, not very good at following instructions in a book, but let’s try.

The book provided some guidance, but most of the work was just trial and error. And that’s pretty much how I do things. I was near the very end and hit a wall. Thank you Greg Hotson for giving me the secret key to the last bit.

So, here are the instructions.

Select three photos in Lr that you want to put into your Triptych and do the usual post processing including borders if you want the photos to have borders in the final product.

Open the Print screen from the tabs at top-right.

Select "Triptych" in your Template Browser (on the left side) and then at the top-right select "Custom Package" option under Layout Style. Now drag and drop in your three images.

You can select an image cell in the layout and drag the corner or side edge of the cell to change its shape, drag the cell from within the cell to move the cell around the layout or drag the image within the cell to show a different part of the image.

For background colour, select “Page Background Colour” in the menu on the right (scroll down until you see the Page menu to see this item): tick the box and click on the square to the right of the box to give you a selection of colours. Remember, trial & error.

When you are happy, click on “Create Saved Print” in top right hand corner. In fact, click on this every so often so you save the document. I learned that from experience.

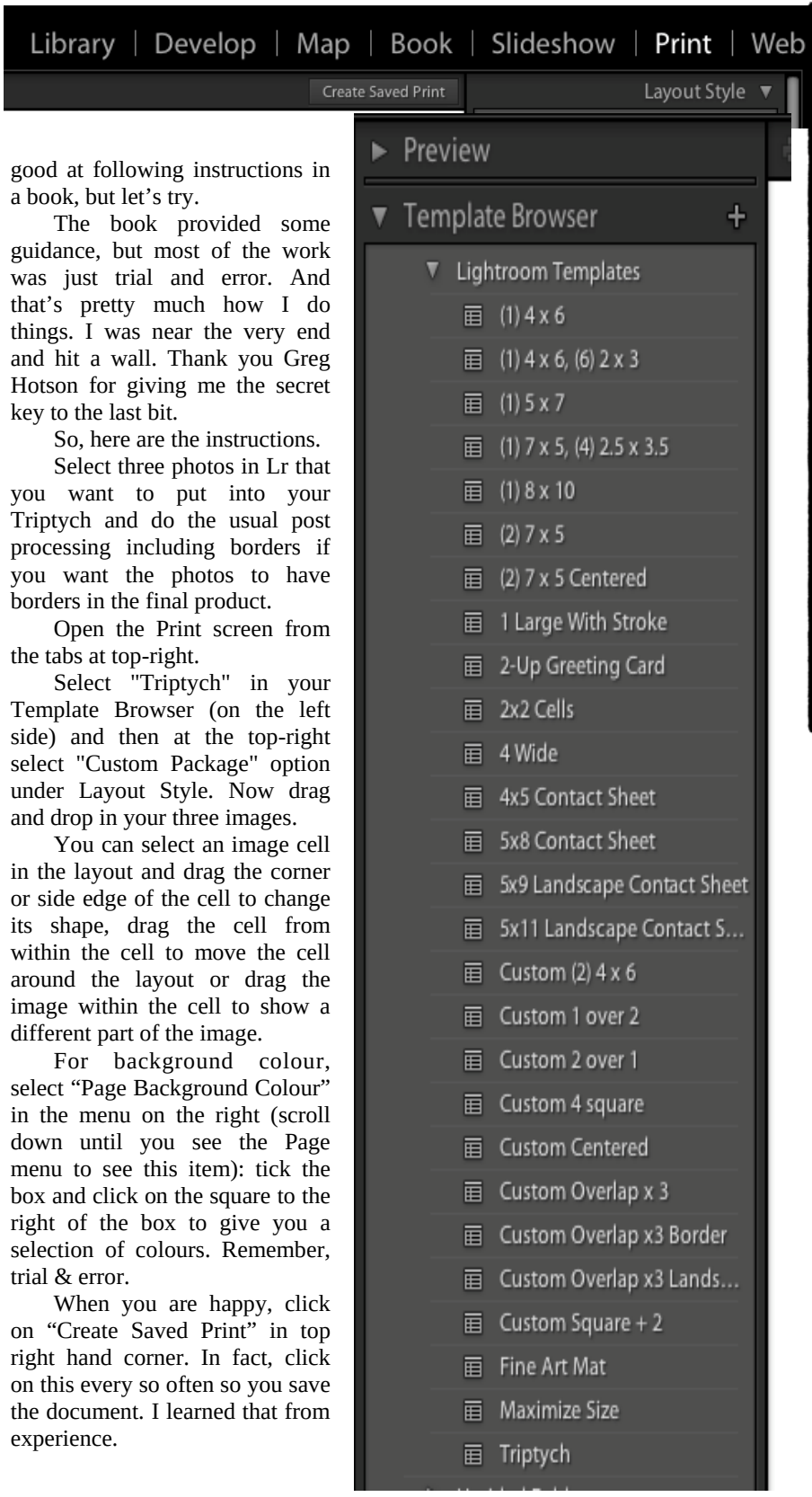
And voila, you have a triptych.

If you don’t want to make any more changes, scroll down on the right side to find the “Print Job” menu select "JPEG File" under the 'Print to' option.

Then click on “Print to File” in bottom right corner and name the file and choose where to save it.

Now, if you want borders around the outside of your triptych, you need to import back into Lr and run it through (in my case) NikColor FX pro using the Image Borders template.

There are many more templates you can play with, so have a go.



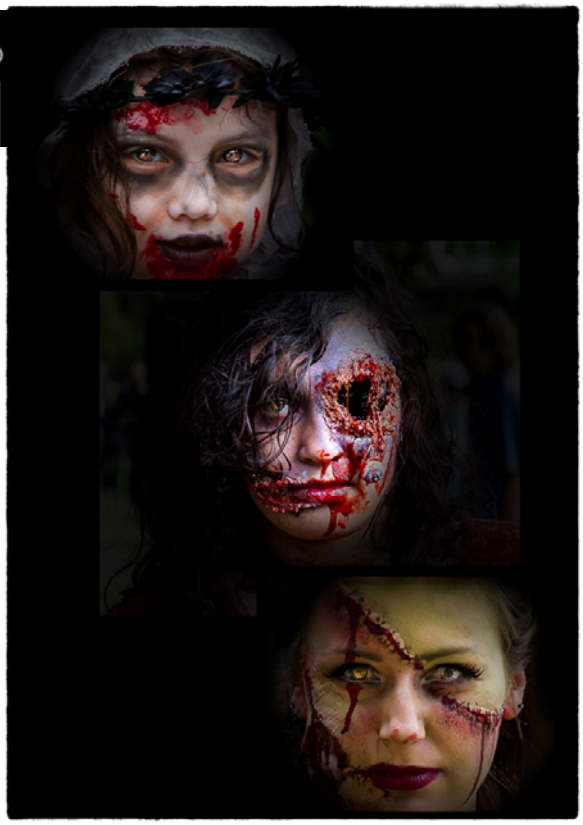


Photo 1: Zombies do get older

Photo 2: Zombie hunters – sadly, they stop zombies from getting older

President's Report

Lesley Bretherton

Dear Club Members, the Board has now met twice since the AGM in October and we have been able to plan for the coming year. We intend to increase our social media profile and increase contact with the local community by holding an Open Day in February to showcase club activities. We are also working on producing a business-sized card for all members to hand out to other prospective members. The Board is also investigating clothing with the club logo, which will be great for donning when members are out and about.

The program committee is working hard towards producing an exciting Thursday club night program interspersed as usual by the print and EDI competitions. We will continue the Introductory Photography course in February with Ria Ganis, a professional photographer and member of MCC who has experience in teaching photography, offering to take over this course. Gary Richardson will act as course coordinator and will support Ria: we thank both Gary and Ria for their generosity.

A building subcommittee has now been formed and will prioritise work needed on the clubrooms so that full advantage can be taken of the scaffolding required for the restoration. We welcome input to the 'wish list' for any improvements you identify. We are also planning a social weekend away during 2015, probably around June/July. Places for accommodation will be restricted so get in early when the details are released.

As the holiday season nears we hope to see everyone at the end of year social. Please come and support fellow members on the awards and social night on December 11th. Supper will be 'potluck' so bring a plate and a bottle to share. I look forward to seeing you all there and to a productive new year. Best wishes for 2015.

Photo 3: Does this foot go with this head? Nothing to do with zombies although it does include dismemberment of a body. I'm still amazed this entry actually received a Highly Commended. Go figure!!

Thank you also to the members who I bugged at various stages while I was developing my competition entry.

[Ed: Karin's image *Does this foot go with this head?* won a Highly Commended in the March EDI Set Subject *Triptych* competition]

The Melbourne Camera Club

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Something More

Sharon King

It's almost time for the club to close the door on 2014 and time for us to reflect on our challengers over the year and our goals for next year. The break is a great way to spend your time out in the field preparing for 2015.

Some of you may practice your technical skills with the camera, others may spend the hours adopting application techniques. I aim to achieve both, with an additional element just to spice things up. The element is emotive!

In challenging myself, I have asked two questions. How can I capture the emotion I am feeling or witnessing at the time I am taking the image? And how can I ensure this feeling is replicated to my audience?

The approach is to understand my audience, as it will assist me in selecting an emotive target for each image.

There are three main groups of how people initially 'see', before they move onto other emotions and before their eyes create an image. To find out which group best suits you, you need to ask yourself three questions:

1. Do you feel first before you see?
2. Do you think first before you see?
3. Do you hear first before you see?

Each question can be linked to an image.

Enhancing the mood of the image by use of light, shadows, color, depth and expression will create an image manifesting feelings.

Images with hidden secrets or visual clues will marvel your audience to deliberate on their own visual or transformative experience.

Tunes and narrations empower the image and lead the audience on a spontaneous adventure, the sounds cleverly planned to engage visual imagery.

The very best photographs are not just pretty abstractions of color and texture, but are images that engage our curiosity and perhaps teach us something new about the world.

What is your 'something more' that you will work on in 2015?

Rock Water Light

Sense of Place

Ship and Tug

My favorite gadget

That little extra

Joanne Rinaldi

I have my camera gear packed and ready for a photography trip. So what is in my camera bag?

Canon 60D, three of my favorite lenses, a flash, tripod (that I hardly ever use!), two reflectors and that little extra…my GoPro.

I find taking my GoPro for that extra shot can make it rather special after I upload my photographs for the day. My GoPro has no LCD screen, therefore I don't know what I actually have until I upload it to my laptop. Although it's more often a miss than a hit of a shot, I am enjoying the extra challenge.

My first photo here is taken under a tree in autumn and, with the fisheye effect the curves make it rather appealing.

I planned the second photo by placing the GoPro under the tree on the ground facing up. I took a few photos hoping to catch the sun behind the branches and it worked.

The third photo I took advantage of the abandoned bridge with all its wooden beams. I came in very close in the center and this is what I got.

My final photograph was after my coffee break at a country café. I found this friendly greyhound outside and literally placed my GoPro in his face - yes, he licked it, and I missed that shot!

As you can see, it's that little extra I get with my GoPro. They may not be "competition" shots, but it's the challenge and fun that I enjoy, and hope to encourage you to do the same.

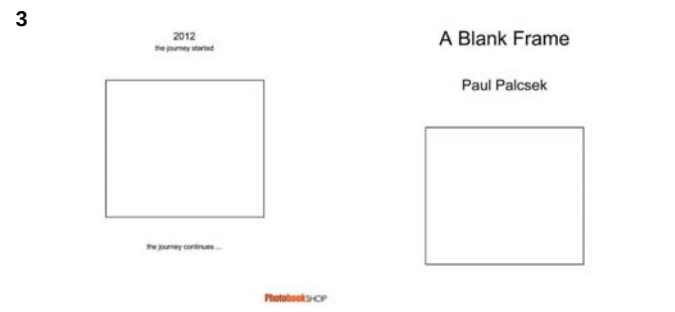
Pilot Photobook Competition

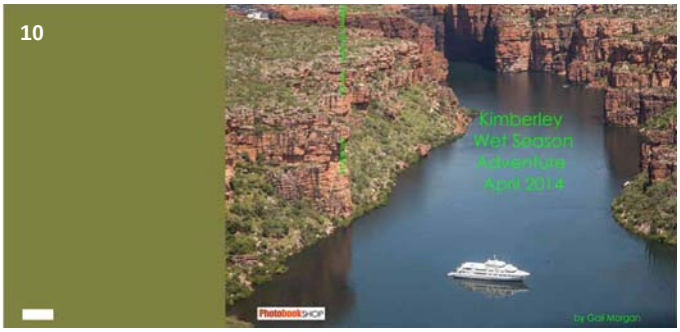
John Spring and Phil Marley

During 2014, the Club ran a pilot photobook competition for members, in conjunction with PhotobookShop: www.photobookshop.com.au

The pilot commenced on 22 May and included a free whole-day seminar presentation on 31 May by Peter Thomas (CEO of PhotobookShop), Greg Hotson and John Spring on how to use the free software to create a photobook and guidance on the competition rules. The pilot allowed members to purchase a voucher to obtain two copies of a 40-page photobook (e.g., a proof copy and a final copy) for $50. Final books had to be uploaded for printing by 31 August and a presentation night was then held on 18 September when final books were revealed and comments and scores from three judges were presented.

The MCC pilot was one of two being run concurrently across town, the other being with the Macedon Ranges





Photographic Society. Their final presentation night was held on 2 September.

A website with answers to Frequently Asked Questions (FAQs) about the PhotobookShop voucher, competition and technical help on the software and on uploading the final book was established and, for those interested, is still available at: http://www.melbournephoto.org.au/content/photo-book-competition-2014-pilot. The web page was maintained specifically in relation to the pilot competition and members' questions and answers and provides a range of advice on how to produce a photobook.

The judging criteria for the assessment of the book content and the front and back covers were:

Relevance to the three award categories approved by the Club Board (Participatory, Commended and Highly Commended)

Subject matter of the book

Strength and quality of the photography and any supporting graphics

Editing, sequencing and whether or not there is a 'story'

The page layout(s)

The appropriateness and attraction of the cover design

Creative impact

The three Judges agreed on between MCC and PhotobookShop were:

Barbara Butler - a representative of the Melbourne Camera Club with experience in making photobooks

Matt Irwin - an industry representative and professional photographer with experience in making photobooks

Peter Thomas - an experienced representative of PhotobookShop, the sponsoring printing company

Ten final books were received from MCC members for judging. Another ten people registered to participate in the competition and purchased vouchers, so could have produced photobooks for the competition, but did not end up submitting a final book for assessment. Three award categories were approved by the Club's Board - Highly Commended, Commended and Participatory. Where, after discussion, the judges' decision was not unanimous, the competition rules provided for a count-back process to break any deadlock.

The results were:

Highly Commended

1. Robert Fairweather *Namibia*
2. Marg Huxtable
   Wild Things, You Make My Heart Sing

Commended

3. Paul Palcsek *A Blank Frame*
4. Ian Bock *Suddenly 80*

Participatory

5. Kevin Rowley
   At the Dawn of Humanity - Lake Mungo
6. Reuben Glass *Alaskan Journey*
7. Raelene Marshall *Memories Dreams Reflections*
8. Lesley Bretherton *Ingrid Walks New York April 2014*
9. Bob Morgan *Metallic Sculpture*
10. Gail Morgan
    Kimberley Wet Season Adventure April 2014

More VAPS 2014 EDI Entries

Toby Frost ***Mani***

Mark Smith ***Lighthouse spirals at Pt Hicks***

A review of the two competition pilots is now being undertaken with the Macedon Ranges Photographic Society. PhotobookShop, as the sponsoring printer, contributed a great deal of resources to the two pilots and will be contributing to the review and a discussion paper. Club members who wish to submit comments about the MCC pilot should forward them to Club's secretary at:

mcc-secretary@melbournephoto.org.au

We thank all those who participated in the pilot and those who helped run the competition, especially John Spring, Greg Hotson, Barb Butler, Matt Irwin, Peter Thomas and PhotobookShop.

How I did it - Crystals

Ian Bock

I have long been fascinated with abstract and experimental photograph, partly because of the beautiful and striking images that can be produced. The other reason is the enjoyment I get from the manipulations required and the challenge of obtaining a desired effect.

One area of interest is the photography of transparent materials placed between two polarising filters. This ranges from the brilliant colour obtained from several layers of cellophane or of transparent adhesive tape, of plastic materials (for example the containers that photographic filters come in) and crystals of some chemicals. There have been quite a number of references to the photography of crystals using polarised light but most of them require a microscope or other equipment not readily available to most amateur photographers. Here I describe a method yielding good results with a minimum of equipment and using only one chemical common to all darkrooms - photographic hypo or hydrated sodium thiosulphate.

Equipment:

Growing the crystals between glass slides results in crystals which can be adequately photographed at life size using a a macro lens or macro setting on some cameras. You will have to use manual exposure and may have to use manual focusing. Almost any light source will be adequate provided it does not generate too much heat: I am using a 12 Volt LED lamp. You will have to set your White Balance to the light used.

Polarising material:

Two polarisers are required, one on each side of the crystals. The one on the camera side should be the one you use normally and should be circularly polarised or it will affect focusing and metering. The second polariser should be between the crystals and the light diffuser. If it is circularly polarised it must be the correct way round – with its front towards the crystals.

The Crystals:

I have had the most success with hydrated sodium thiosulphate crystals (photographer's hypo). Place several small hypo crystals between two glass slide mounts and place them on top of an upturned iron. Set the iron on a low setting and switch it on. In less than a minute the crystals will melt. Remove the glass/hypo sandwich and clamp the glasses together with wooden clothes pegs until the hypo crystallises. The hypo should not bubble - if it does it will not give good crystals. The hypo will sometimes supercool in which case crystallisation can be initiated by touching a crystal of hypo to where some of the molten hypo has squeezed out at the edge of the glass.

Now look at the crystals with a polarising filter on each side of the slide. If the thickness of the crystals is not too great you will get a wonderful display of colour that will change as one of the polarisers and/or the crystals are rotated. You can even photograph the crystals as they grow which usually takes about a minute after it starts, depending on the room temperature. Make sure the polarisers

(Continued on page 11)

Some Chemicals Suitable for Crystal Patterns

	Melt Process	Evaporation Process	
Ascorbic Acid		Yes	Dissolve in methylated spirit
Benzoic Acid	Yes		Melting point 127 °C
Citric Acid	Yes		Melting point 153 °C
Epsom Salts		Yes	Dissolve in water
Hypo	Yes	Yes	Dissolve in water, melts at 49°C

(Continued from page 10)

do not touch anything that is hot as this can destroy their ability to polarise. The glass/crystal sandwich is well protected by the glass and will keep for many years.

Other crystals may be used and it is possible to dissolve crystals in a solvent and let it evaporate. A thin layer of the concentrated solution of the material is placed on the glass and left in a dust-free place for the solvent to evaporate leaving the crystals behind.

I have tried a number of chemicals using both the melt process described above and dissolving the crystals in a solvent (water or methylated spirits) and letting the crystals form as the solvent evaporates. The colour effect only occurs with a few chemicals and then only if the crystals are very thin.

This usually means small crystals requiring a microscope to photograph them. Hypo crystals are the only ones that I have succeeded in obtaining these colour effects that can easily be photographed using simple equipment and are not excessively toxic. Photographic hypo is a safe chemical to handle but if you plan to experiment with other chemicals make sure you check out their safety, especially if you plan to use the melt method. Watch out for flammability and fumes that could be given off while heating.

The property of the crystals or other material which causes the colours is called "birefringence". The colours are caused by the material rotating the angle of the polarised light slightly and in particular, rotating different colours by a different amount. The second polarising filter then is able to remove some colours and allow others to pass through.

In the Computer:

It is easy to combine these images with other images in Photoshop or other program. If you wish to do some more reading on the subject, the following references are recommended:

"*Here's How Book of Photography*" Volume II, page 397. "Colourful Crystal Patterns Using Polarising Light" (from the Tenth Here's How). Eastman Kodak Company.

"*More Joy of Photography*" Page 242 Eastman Kodak Company.

October Mono Print of the Month David Ellis *NGV Australia Shadows*

Exposure Editors

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Phil Marley

Technical Editor
Charles Kosina

Deadline for January-February issue is 25 January, 2015

We are always on the lookout for articles and photos from members. In particular, tell us about your favourite gadget, or a piece of software that you have found useful.

In our "How I did it" series we would like to see what you did to produce your final image.

October Mono EDI of the Month Colin Booth *Nude*

Working Bee

Some of the people at the MCC working bee on Sat. 29 November.

Photo by John Spring

October Colour EDI of Month Jane Clancy *White Swan*

October Colour Print of Month Judi Mowlem *Blue Windows*