

EXPOSURE



THE MELBOURNE
CAMERA CLUB MAGAZINE

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BRIEF - NEW WORK

- New entry
- Extended foyer
- DDA compliant 6-person lift
- Connection to upper foyer
- New male and female toilets
- Air conditioning to main auditorium
Four large console split units
(compressors under stairs)
- External stairs
- New kitchen, first floor

Heritage Victoria Permit Issued

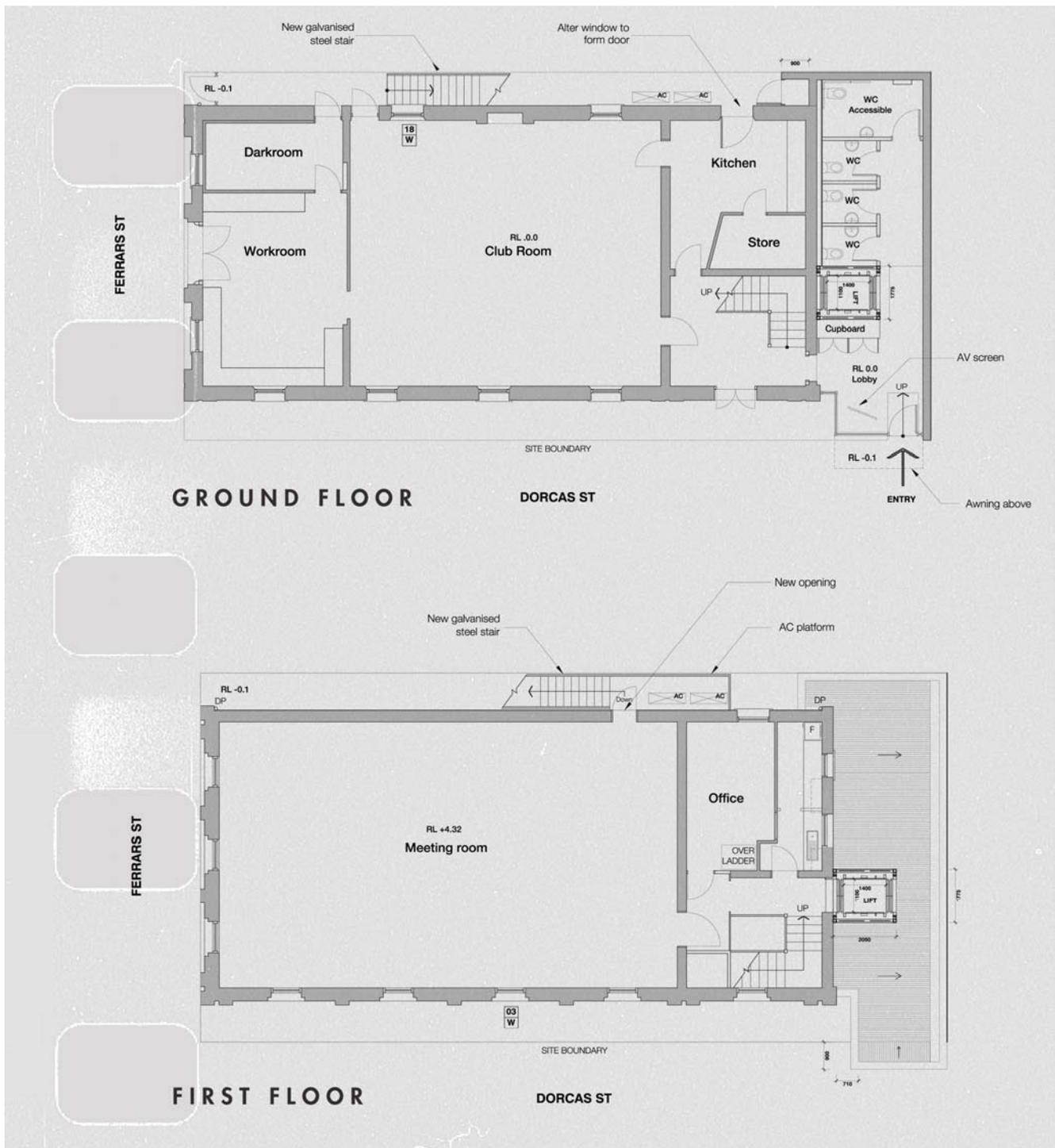
On Friday 11th September, we received a letter from Executive Director of Heritage Victoria, Tim Smith, advising us that Permit application P23181 had been granted. This means that the original proposal as approved by the board and submitted by our architect has been approved. The new entry is approved forward of the existing building as we originally applied for.

The permit covers the extension works, the lift, the air-conditioning works to the original building and the replacement external fire stair. The Parapet Rectification works are not included under this permit as there is an earlier permit in place. We have now commenced the detailed building permit and construction drawings.

A building surveyor and structural engineer have been appointed and soil tests for the lift and foundation work should be done in the coming weeks.

As the existing land survey is 140 years old it is necessary to have a check survey done especially as we are building on the boundary on three sides.

We are continuing to move forward and I expect things to now start speeding up a little with the biggest hurdle now out of the way. On site works are now scheduled for commencement in early 2016.



President's Report

Lesley Bretherton

We have just held the 125th AGM of the Melbourne Camera Club and I welcome two new directors to the board – Tina Thomson and Peter Tredrea. All other positions were filled unopposed so no election was held. The 2016 board members are: Lesley Bretherton, President; Ian Bock and Peter Tredrea, Vice-Presidents; Gary Richardson, Treasurer; Gail Morgan, Secretary; Colin Booth, Mark Devaraj and Tina Thomson, directors. Alan Harper retired as a director and we thank him for his contributions to the board and especially for his work on the website over the past two years.

I would like to thank all the coordinators of the interest groups for their work in promoting their specialties. A more detailed report from each coordinator is included as an insert with this edition. In particular we thank Dion Chapman and the portrait group subcommittee, John Spring and the AV subcommittee, David Gilliver who leads the Photographic Lighting group, Selby Markham as the coordinator of the Traditional Darkroom Printmakers and club Booking Officer. Kelvin Rowley leads the Digital Editing group, and Simon Galbally and Gail Morgan lead the Photo discussion group. We have created a new position, that of Studio Manager, and we thank David Purdue for accepting this position which we believe will be an asset to the club. We particularly thank our club archivist, Alan Elliot, for his enormous contribution to the club in maintaining our invaluable collection of photographs.

I would also like to thank the editors of Exposure Magazine, Phil Marley and Charles Kosina. The board is committed to retaining a printed version of Exposure but we will need to consider how best to fund the magazine and will be consulting club members about this in the near future.

We also thank the competition subcommittee led by Jim Weatherill, and the program subcommittee led by Barrie Bunning and Gail Morgan. The program subcommittee put together a great program this year with excellent national and international speakers. The evening with Julieanne Kost, international photographer and Adobe Specialist, being a highlight. The photo book competition was ably coordinated by Ian Bock and presented something of a challenge. We intend to change the format of this next year so that it is an open competition and hope this might attract more competitors. Members can present a photo book of any size, and print quality and these will be judged according to artistic merit.

The Introduction to Photography course continues to be fully subscribed soon after it is advertised and Gary Richardson deserves a vote of thanks for taking on the coordination and much of the teaching into this club activity, which makes such a major contribution to club income. The board has been working to increase our social media profile and Susan Brunialti maintains our Facebook page, which has over 1000 likes.

The work of the building subcommittee during the year deserves special mention and Bob Morgan, Colin Booth and Greg Hotson have been planning the much needed renovations to the clubrooms so that full advantage can be taken of integrating the new renovations with the parapet restoration works. Bob, as coordinator of this subcommittee, will report to you in more detail in this issue but briefly Heritage Victoria has granted a permit for the proposal as approved by the board and submitted by our architect, (Michael Taylor), incorporating a new entry to the club rooms, new toilets, air conditioning and an elevator to the gallery level. These alterations will make club functions much more accessible to all members. We will be carrying out these works at the same time as the parapet rectification works, which of course are covered by a permit and Heritage Victoria grant obtained by the previous board. The renovations in the coming year might interfere with some club activities in the short term but we will try and minimize any disruption.

I would personally like to thank all board members for their work over the past year: Ian Bock, as Vice President has great knowledge and wisdom on all aspect of the club and is an invaluable board member. Gary Richardson does a huge amount of work for the club in looking after the finances, acting as company secretary, and coordinating the introductory photography course. Grace Blake ably carried out the role of secretary for the first part of the year but had to resign for personal reasons. Gail Morgan has been working hard in this position in the second part of the year, as well as

(Continued on page 4)



Artist's impression of new entry

The Melbourne Camera Club

ACN 004 344 549 ABN 79 004 344 549

CLUB CONTACTS

Clubrooms

Corner of Ferrars and Dorcas Streets,
South Melbourne
PO Box 1180, Sth Melbourne 3205
www.melbournephoto.org.au

President

Lesley Bretherton
mcc-president@melbournephoto.org.au

Secretary

Gail Morgan
mcc-secretary@melbournephoto.org.au

Treasurer

Gary Richardson
mcc-treasurer@melbournephoto.org.au

General Questions

mcc-info@melbournephoto.org.au

Portrait Group

Dion Chapman, David Purdue and David Gilliver
mcc-portrait@melbournephoto.org.au

Club Facilities Booking Coordinator

Selby Markham
mcc-bookings@melbournephoto.org.au

Introduction Photography Course

Course Coordinator
mcc-courses@melbournephoto.org.au

New Member Orientation Coordination

Frances Egan and Greg Hotson
mcc-newmember@melbournephoto.org.au

Traditional Darkroom

Printmakers Group
Selby Markham
mcc-blackandwhite@melbournephoto.org.au

Digital Editing Group

Kelvin Rowley
mcc-digital@melbournephoto.org.au

Print Competition Steward

Shelly Black and Frances Egan
mcc-print-comp@melbournephoto.org.au

PDI Competition Stewards

Robert Fairweather and Ken Bretherton
mcc-edi-comp@melbournephoto.org.au

Audio Visual Group

John Spring
mcc-audiovisual@melbournephoto.org.au

International Competitions

Vacant

Photo Discussion Group

Simon Galbally
mcc-photodiscuss@melbournephoto.org.au

Librarian

Peter Tredrea
mcc-library@melbournephoto.org.au

Photographic Lighting Group

David Gilliver
mcc-lighting@melbournephoto.org.au

MCC Website

Website Content
Gary Richardson and Gail Morgan
mcc-webcontent@melbournephoto.org.au

Program Coordinator

Gail Morgan
mcc-program@melbournephoto.org.au

Exposure Editors

Phil Marley and Charles Kosina
mcc-exposure@melbournephoto.org.au

Building Committee

Bob Morgan, Colin Booth and Greg Hotson
mcc-building@melbournephoto.org.au

Privacy Officer

Gail Morgan
mcc-privacy@melbournephoto.org.au

How I Dit It - *ElectriCity*

Kelvin Rowley



I must confess that I felt both a bit guilty when my image **ElectriCity** received a Highly Commended award for the set subject “Creative” in July 2015. It was more the result of experimentation than of creativity.

I’d downloaded the latest plug-in from Topaz Laboratories, called **Glow**. To work out what it did, I selected three or four pictures and played around with them. I consciously chose images that were distinctly uninteresting.

The original image for **ElectriCity** was taken from the Eureka Tower on a hazy autumn day. Flat and dull, it had barely survived the initial culling process - just what I wanted on this occasion.

Topaz Laboratories have developed plug-ins that create really distinctive effects. I’ve checked out the free trial version of each Topaz program as they

came out, and I did this with **Glow**.

I already have filters that do a great job of adding soft focus and glamour glow to images (my favourites are in Nik’s **Color Efex Pro 4**). I wondered how the folks at Topaz could possibly beat them.

When I ran through their presets, I was taken aback. **Glow** was not what I’d expected. Essentially, **Glow** manipulates highlights and edges, adding brilliant lighting and liquefy effects as well as glow to create a whole gamut of artistic effects.

The images it created seemed a throwback to the psychedelic sixties, and I had never been a fan of Dr Timothy Leary. I thought “I’ll never use this!”

However when I started playing with the sliders and winding back to more

subdued settings, I was able to create more pleasing effects – some with more painterly or HDR-style looks, but with a mysterious touch of luminosity. As I mucked around, from time to time I saved an image for later contemplation.

ElectriCity was one of these. Everything here was overcooked, but for once I decided that this worked. Perhaps it reminded me of Buck Rogers comics rather than of LSD experimentation.

This image was not the result of a purposeful creative process. It was more the outcome of an experimental, random combination of slider settings. Still, it was dramatic, and I thought it would be interesting to get some feedback, so I decided to put it into the competition.

[Kelvin’s *ElectriCity* won a Highly Commended in the July PDI Set Subject ‘Creative’ - Ed]

(Continued from page 3)

contributing in many other ways to club functioning. Colin Booth has contributed many hours of his time to help maintain the physical environment of the clubrooms and we thank him for that. Alan Harper has put a great amount of work into the website and we thank him for his contribution over the past two years as he retires from the Board. Mark Devaraj has increased the club media profile and is an experienced board member. Neil Brink was also a worthy director but resigned in July when he shifted house to northern NSW.

A major focus for the board in the coming year, which is the 125th anniversary year for the Melbourne Camera club, will be celebrating this anniversary and researching ways of increasing income to maintain the club into the future. We also have other projects on the agenda. The front end of the website needs updating and reorganizing. If any members have expertise in IT and are able to help with website maintenance we would love to hear from you. We are aware of the antiquity of the PA system and will be working towards a better solution for this problem. Workshops in

post-processing are needed so that members are able to follow up on the skills learnt in the introductory photography course with instruction on post-processing using Lightroom and/or Photoshop. Gail Morgan and the board are constructing a survey so we can gather information from members on how we can further improve services, club amenities and collegiality: please participate when this is sent out. We welcome constructive comments and criticisms so the board can attend to any issues of concern that members might raise.

How I Did It - *Blowing a gale*

Susan Brunialti

In May this year, I attended my first VAPS convention and sat spellbound viewing the work of key note speaker, Julieanne Kost. In particular, I was captivated by her creative and experimental photography, with her ability to represent a world that felt familiar and yet had an element of abstraction.

The drive home from Bendigo provided the opportunity to experiment with my photography and try the creative technique illustrated by JK: panning on trees. I am interested in landscape photography and, with my new-found interest in abstraction, was keen to experiment.

I needed to set my camera on a slow shutter speed to achieve motion-blur in the image. Then from the passenger seat, travelling at 100 km/h on the freeway to Melbourne, I started panning on trees. With the camera to my left eye, I would look forward with my right eye through the windscreen, scanning the landscape for trees.

When I spotted trees of interest, I would quickly swap my focus in



the view finder, wait for the tree and pan. The results were swirling foregrounds to the left and a background sweeping to the right, typically with a single tree in focus. Shooting in RAW, all processing was completed in Lightroom.

Technical details: Canon 6D, 50mm prime lens, 1/20s @ f/11, ISO 100.

Adjustments made in Lightroom: decreased highlights, medium contrast, increased clarity and vibrance and applied colour priority vignette.

[Sue's *Blowing a gale* won a Commended award in the July EDI Set Subject 'Creative' - Ed]

How I Did It

*Man imitating
'Lady taking a poop'*
Mark Smith

I was in the National Gallery of Victoria attending an exhibition that included a novel bronze sculpture by David Shrigley, 'Lady taking a poop'. I noticed a photographer squatting down to take a shot and couldn't resist capturing it on my phone (Samsung S4). The final image, using in-phone Gallery app, was a tighter crop and applied 'Sketch art' from the 'Effects'. It's not very sophisticated but the phone was handy and the cartoon-like effect, I think, suits the novelty of the situation.

[Mark's image *Art imitating life* won a Commended award in the July EDI Set Subject Competition 'Creative' - Ed]



MCC VAPS Print Entries

Yes, it is a long time since VAPS but we just have not had these available till now, or the space for them. The score given for each image is on the right side of caption.



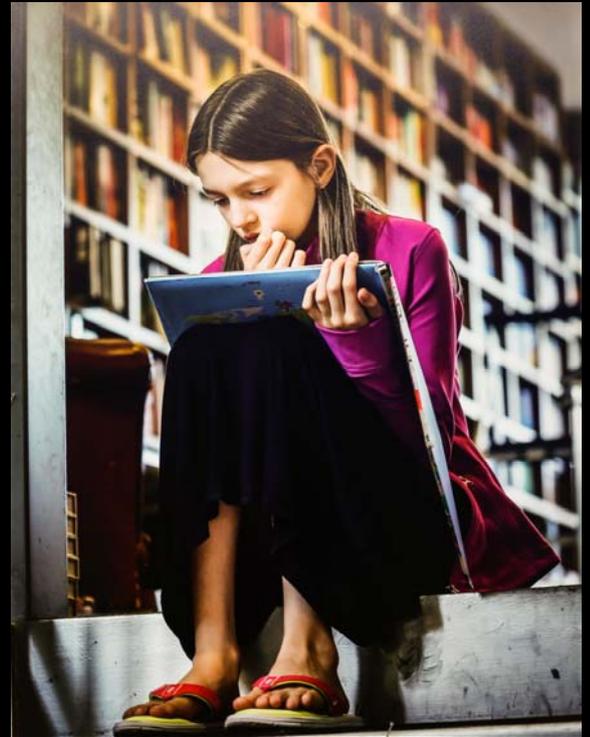
Guy Toner *Dog in a pond* 10



Brian Seddon *Lake District Walk* 14



Daryl Lynch *The lock* 11



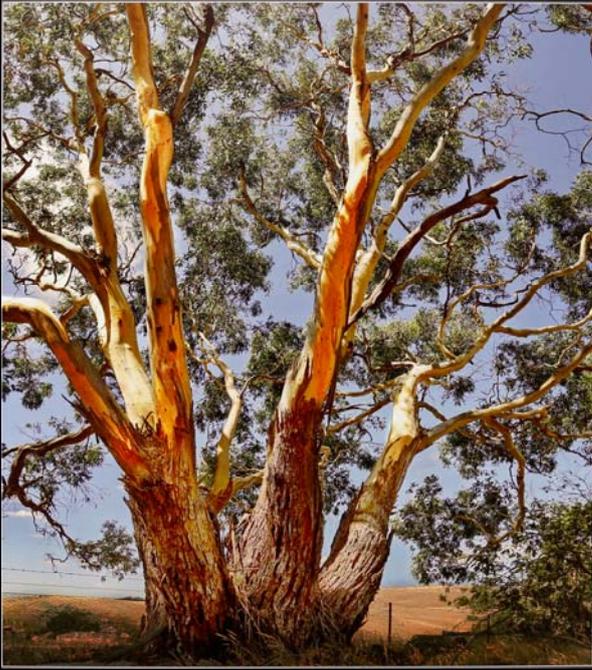
David Ellis *Looking after the future* 12



Gary Richardson *Wanaka Dawn* 14



Jim O'Donnell *Decorations* 10



John Spring *Cobaw Ridge Tree* 10



Ken Bretherton *White pocket tree, Arizona* 9



Neil Brink
Lummi Island crab fishing shack 12



Judi Mowlem *South Beach Babe* 10

*More VAPS entries
on page 9*



Marg Huxtable *Walk on By* 9



Jim Weatherill *The Water Carrier* 11

Flower Photography

Charles Kosina



Photo 1 - Natural environment



Photo 2 - With black card background

I am primarily a landscape photographer, so when it comes to macro photography or flower photography I am somewhat out of my depth.

However, in a recent brief trip to Western Australia there were not all that many opportunities for great landscapes, but there were many wildflowers as well as cultivated flowers. The former were at the Wireless Hill Park in Melville, a suburb of Perth. The Kangaroo Paws were at their peak there and in great profusion. The cultivated flowers were tulips at Araluen Park in the hills near Perth.

But two main problems presented themselves. Firstly it was very windy which meant I had to use a high ISO to get exposure time down to prevent motion blur. Secondly, although there were lots of lovely flowers, it was difficult to isolate them from the very messy background. I tried selecting the background and then blurring and darkening it, but this was only partially successful.

Photo 1 shows a typical example of a natural shot with some background treatment, quite a nice specimen, but spoiled by a messy background. The idea that I came up with may not be new, and would possibly horrify the purists, but gives a much better result. On a subsequent visit, I brought along a flat black card. By placing this behind the flower I produced what I would call a flower "portrait". The flower is completely isolated from the background. Photo 2 is the result.

It certainly shows all the details of a perfect kangaroo paw, but it has a somewhat artificial look. However, we now have a big advantage and that is that it is very easy to select the dark background accurately using the Magic Wand tool in Photoshop. And then, use Select Inverse and ^C to copy the flower onto the clipboard.

I then decided to find a natural looking background to place behind

flower. A couple of days later we were photographing tulips at Araluen Park, some 35 km south east of Perth. And this is where I found a background that I could modify by blurring, darkening and altering the hue to give something that looked natural. The selected flower on the background gives the result in Photo 3.

Flower photography is a specialized art, and something I have little experience in. Having better equipment would also help. With my camera, I can't really go past f/11 to improve depth of field as diffraction blurring starts to occur. A full frame, or even better, a medium format camera with macro lens will give better results as the aperture can be wound down to f/16 or f/22 to give a much better depth of field.



Photo 3 - Flower on natural blurred background

More VAPS Entries from page 7



Ray Brooks *Hope* 11



Ria Ganis *The dance ends* 10



Neil Cunningham *After the fire* 8



Cover Photo
by
Frances Egan
On your marks

*Colour print of month for
September
Set Subject - "Diptych"*

Exposure

November-December Issue

*The deadline for the next
issue is November 21*



August mono print of the month Neil Cunningham *Adonis Triumphant*



August colour PDI of the month Kelvin Rowley *A family meal*



September mono print of month Lesley Bretherton *Bhutanese farmyard*



August mono PDI of the month TengTan *Overarching*

2015 End of Year Competitions

Entries for the Melbourne Camera Club 2015 End of Year Competitions will be accepted in the following sections:

Print

Projected Digital Image (PDI)

Audio Visual

Special Subject

Print Photo Essay

New Member Novice Print

Closing date is:

9:30 pm on Thursday 5 November 2015

Sections and themes:

Print and PDI
Open
Photojournalism
People (including portrait & figure study)
Creative
Landscape
Nature
Special Subject -Print and PDI
In the City of Melbourne

In addition there is a Print Photo Essay, New Member Novice Print, and Audio Visual Open and 3.21. For full details see the club website.



September mono PDI of the month

Peter Walton

Exploring Namibia



August colour print of month Lesley Bretherton *Monument Valley sunrise*



September colour PDI of the month Tuck Leong *Snow Monkey's Family*