

# EXPOSURE

THE MELBOURNE  
CAMERA CLUB MAGAZINE



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President's Report  
Maggie, Marg and Jim collect Austrian Gold  
Our Orotone Prints  
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Monthly Competition Results

VOLUME 28, NUMBER 6  
NOVEMBER - DECEMBER 2010  
PRINT POST APPROVED PP340742/001



# A New Zealand Ski Trip with a new camera!

Charles Kosina



*The top of the six-seater chairlift at Treble Cone. In the background is Lake Wanaka and the glacier fed Matukituki River that comes from the Mount Aspiring National Park.*

New Zealand is a great place to visit any time of the year, but for me

Wanaka, to me, is the most beautiful place in the South Island. It has the lovely lake and mountain backdrop but is not overrun by thousands as is Queenstown a bit further south.



*Arrowtown street*

winter time is the preferred season. So, on Friday 13th August I set off for Christchurch armed with my new Canon EOS 550D (more on that later). An overnight stay at the airport hotel, and then I flew down to Wanaka the next morning. I could have hired a car in Christchurch and made the 5 hour drive down, but the one hour flight was very tempting. It also gave me a great view of the Southern Alps on the way down.

But before that I bought a prepaid SIM card for my mobile phone at the airport. This is the best way to keep in touch, and for the \$30 that the card cost I also had 100MB of data allowance. Don't even think about using international roaming with your phone, the costs, especially for data are horrendous.

four wheel drive car is highly recommended. To this end, I hired a Subaru Outback at Wanaka. This was perfect for the conditions, but being a second hand import from Japan, had a couple of interesting anomalies. The GPS had a very clear map, but all text was in Japanese. And their FM radio band is at a lower frequency to the Australian and NZ band, overlapping by just 1 MHz. In this I had but one lousy station to listen to!

But all that was of little consequence. I don't need any maps of the area as I know it well. I was there to ski the slopes, be overawed by the views and hopefully take lots of stunning photos. And on all these counts I succeeded.

On the first full day I was in Wanaka, I did not ski, but opted instead to go for a drive to Queenstown via the Crown Range Road and back via the "low" road. At the foot of the zig-zag road coming down from the range is the historic town of Arrowtown. This used to be a gold mining centre but is now full of expensive boutique shops and restaurants. The gold now passes from the pockets of the tourists to the shop owners!

Then on to Queenstown only a short distance further. This is probably the most famous town in the South Island and well worth a visit. On the way back I went via the famous bungee jumping Kawarau Bridge. Let me hasten to add that I had no intention to take the 43 metre leap. At \$175 for about 30 seconds of sheer terror, it is not my idea of fun, but obviously for those I saw taking the leap, they thought otherwise!

*(Continued on page 4)*



*The Southern Alps from Treble Cone summit.*

# President's Report

Jo Beilby

## Happy Season's Greetings to All!

Well, what a wonderful year it has been – so much achieved and so many photographic nights enjoyed! Thank you to all for making 2010 at the Melbourne Camera Club so rewarding.

With preparations for our End of Year Exhibition well and truly underway, I can say that the quality of members' work and growth in our photographic ability is truly remarkable. My compliments to all!

Special thanks are due to our End of Year Exhibition team who have ensured a seamless experience for all and an indisputable highlight to our photographic year.

## Now for a sneak peak into 2011...

John Spring has generously volunteered to coordinate the Club Programme assuming the helm from Andrew Gyopar who is now busy brewing a new baby with his wife, Sarah. Congratulations Andrew and thanks for your work for the MCC. We wish you and Sarah the best of luck!

Members should find the new Club Programme enclosed with this issue of Exposure – make sure you grab your copy to stay up to date on all that is happening at your Club.

## Exhibitions Team

John is also heading up a new Exhibitions Team that will bring to you a thoroughly organised and prepared

Exhibition Calendar for 2011. Any exhibition requests should be directed towards the new link on the website or to John Spring in person. Thanks John for all the work you are doing!

## New Board

I would like to take this opportunity to inform members of the highly successful and cohesive work of the new Board. Your elected directors are tireless in their work for the Club. I would like to personally commend all of them for exceptional attitude, team focus, and prompt and diligent work. Thank you all!

## Competitions Committee

Our newly formed Competitions Committee has met several times tackling the tough issues and making recommendations to the Board. Thank you to Nicole Andrews (Chair) and all members for their meticulous work which I am sure all observed reflected in the End of Year process improvements. Stay tuned for advice of Promotions in January 2011.

It is almost unbelievable but yet again another very successful, hectic and enjoyable photographic year has come to pass. Stay safe and happy as you farewell 2010 and welcome in 2011!

Season's Greetings to all!

## A Note from the Treasurer

Members should have received their subscription notices by now.

If you can, please pay before the 31<sup>st</sup> of December and take advantage of the \$20 discount.

Members who joined in October/November 2009 will have a small amount owing to bring their subscriptions in line with the calendar year.

The \$20 discount still applies.

Members who joined early in 2010 will similarly receive a small credit.

Those who joined later in 2010 will not receive a notice until they have been members for 12 months.

Provisional members who attended the August 2010 course, this is the last *Exposure* that you will be posted. The special offer to join the club for \$80 for 12 months will expire at the end of February 2011.

*Ian Bock Hon. Treasurer*

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### Photo Discussion Group

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*The road up Treble Cone. There are hardly any guard rails so don't fall off the side. No trees to stop you! And going downhill is first gear almost all the way.*

*(Continued from page 2)*

The rest of my trip was to the two ski fields, except for one day when the weather was awful, and I took a drive to the Mt Aspiring National Park.

For those of you who are not ski enthusiasts, and that is probably most of the MCC, I won't bore you with the statistics of the mountains. You can Google them readily. But basically, there is not a huge development on their ski fields compared with Australia. Cardrona has only four major lifts and TC has but two. But this lack is more than made up by the slopes of all varieties.

There is everything from easy beginner green slopes to the terrifying near vertical double black chutes between huge boulders at TC. As it turned out, this was not a particularly great year for NZ snow. There was adequate cover top to bottom, but sadly none of the deep powder that I was hoping for. However, on most days, the weather was superb, with blue skies and little wind.

And one other feature I liked, is the fact that the snowboarder infestation over there is only about



*No shortage of sheep in New Zealand*



*One of the Treble Cone summits*

10%, compared with probably more than 50% here. You have to be a skier to appreciate this!

Whilst Cardrona has spectacular views, these are nothing like those from the top of Treble Cone. On one side is the vista of Lake Wanaka with mountains behind. The other side takes a bit of effort to get to. The top chairlift stops about 100 metres in elevation below the summit. The only way up is to take off your skis, carry them and trudge up the steep slope in deep snow to get to the summit ridge.

This took me about 25 minutes and believe me, it was hard work. Despite the  $-5^{\circ}\text{C}$  temperature, I and all the others who went on the climb

were perspiring heavily by the time we got to the top. But the view - wow! Range upon range of snow covered mountains quite inaccessible by any other means but by helicopter. Needless to say, my camera was extremely busy the whole time.

So, back to my EOS 550D.

The impetus for the new camera was this trip and I thought a more modern camera was justified. After much searching around, the choice was between a Panasonic G2 and the Canon 550D. The G2 is one of the new "micro four thirds" sensor cameras. It is very compact, with a 12MP sensor and articulated screen. And the two lenses cover 28-400mm focal length. It will also do 720p video.

The 550D has an 18MP sensor, there is a wider choice of lenses and the cheapest 2 lens kit is 18-55 and 55-250

mm (equivalent in 35 mm terms to about 28-400 mm focal length) which is essentially identical to the G2. Video is full 1080p HD at 30 fps, but it does not have an articulated screen! This was a big sticking point as that is a feature that I find extremely useful.

In terms of price, there is not a huge difference between the two, the G2 camera being a bit cheaper.

It was a knife edge decision, and I came very close to buying the G2. So why did I choose the Canon? I decided that if I wish to have an articulated screen, I can still use my Fuji Finepix 9100. This is now more than three years old, but still takes good photos. And apart from that feature, the Canon



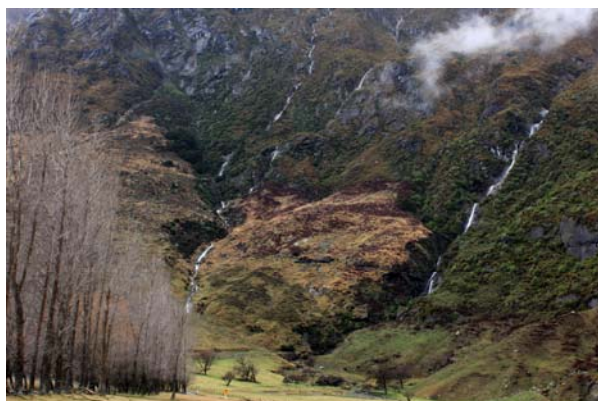


*The mountains beyond Lake Wanaka*

specifications far exceed those of the Panasonic. The full HD video is a big plus, even though that is a feature that I don't use much. The main use for this could be in action photography where the best frame could be selected. With a resolution of 1920x1080, this is more than adequate for using in EDI. The weight and bulk of the Canon with the shorter lens is a bit more than the Panasonic, but not greatly so.

So, where to buy a new camera? If you look on the Internet, there are several sites that offer excellent prices. But there is a catch! Many are in places like Hong Kong, and those in Australia are classed as "grey importers" also sourcing their stock from China or other overseas places. Warranty is a major consideration, and whilst this is offered, it generally means returning the camera to the supplier, which can be costly and cumbersome.

But, armed with a good price quote from an Internet supplier, I managed to get a good discount price from one of the big Melbourne camera retailers.



*Some of the many waterfalls along the road to Mt Aspiring National Park.*



*The historic Cardrona Hotel is on the Crown Range Road at the junction of the road to Cardrona ski field. What was once a derelict building has been rebuilt with a modern inside keeping the original facade.*

One of the sticking points is that of changing lenses in what can be difficult conditions. Certainly not recommended on a chair lift. But on the snow surface and in the fine conditions on most days this proved not to be a problem.

Most of my photos I took with RAW+JPEG. This gave me the option of going through the photos rapidly once

transferred to the computer, and then processing the RAW images of the best ones.

An extremely useful feature of the 550D is the image display with histogram on the screen. Also, if any areas of the image are clipping (overexposed) this shows up as flashing black areas on the screen. So I could immediately retake the shot with the appropriate compensation.

After a week at Wanaka, I flew back to Christchurch for a couple of nights in that beautiful city - this was exactly two weeks before the earthquake. On the Saturday night I followed the progress of the Australian election on ABC News Radio (via the Internet).

Far more interesting was exploring the city the following day, there is so

much to see and being so compact, most of it can be done on foot.

So where do I take the camera on its next adventure?

Well, I have booked a trip to Vancouver and Whistler in February 2011. I have been there in the past, but this was before I started serious photography. And for those of you who have been there, you will know that the Canadian Rockies are truly awesome.

Picking the photos for this article was a difficult job. There are many more, and you can find them at: [www.redbubble.com/people/charlesk](http://www.redbubble.com/people/charlesk)



# Maggie, Marg and Jim pick up Austrian Gold

*Jim Weatherill*



**W**hen the invitation from the Trierenberg Super Circuit arrived at our club, everyone, including us, thought “fat chance” of going. Our 2010 Gold Medal success in the Mixed

Austria. Fortunately they all spoke English, as 85% of official proceedings were in German.

The foyer contained an exhibition of prints. Australia’s representation was limited – but we did identify work by Peter Dwyer (Frankston CC), John and Jacqui Llatse (Geelong CC) and Eric Fisher (Alice Springs).

When we entered the dining hall we were presented with our Gold

Medal by a very attractive young lady in equally stunning gown (see the photo!). When the formalities started all the winners were invited onto the stage in groups of 10-15, where the MC Chris Hinterbermaier interviewed two or three from each group. Maggie Smith represented the MCC, and with the cameras rolling she spoke for some minutes on photography in Australia while Maggie and a selection of accepted images by successful Australian workers was projected on to the three big screens behind the stage.

Our visit to the 2010 Trierenberg Super Circuit Gala Dinner will remain a very special event in a lifelong interest in photography.



Category for Clubs meant that the Melbourne Camera Club received an invitation to the winners’ Gala Dinner. This was to be held in Linz, Austria in October. Then we realized, that, on that date, our trip to Turkey would be drawing to a close and, as Linz is a lot closer to Istanbul than Melbourne, maybe we could go.

The Austrian organizers cooperated by expanding the invitation from two to three representatives from our Club; so we said yes to this once in a life-time opportunity.

The Gala Dinner was a pretty special event. Invitations were restricted to the winners so we were in the company of some very good photographers. We had a truly international table comprising photographers from Bahrain, Qatar and





Members' EDI Exhibition

Mieke Boynton - Self portrait (L) and As the dark descends on Marigu Billabong (R)

## Obituary

**Kevin Power, past Club Secretary, EXPOSURE Editor and founder of the Club's initial Digital Photography Group on the Internet know now as Passion-for-Pixels.**

*John Spring*



Cancer finally caught up with Kevin and he died Sunday August 21<sup>st</sup> 2010

Kevin will be remembered for his ground breaking initiative in late 2000 in forming the Melbourne Camera Club's Digital Photography Group as part of the Internet's Yahoo Groups. Initially it was like an advanced visual bulletin board but eventually transformed and became the *PASSIONforPIXELS* (P4P) web site that still exists today.

At one stage there were over 10,000 people across the globe registered for the P4P website. Unfortunately Kevin's health took its toll on his ability to manage the P4P website and the Club Council removed him from this role. I was unhappy with how and why this happened, even though there were compelling technical and health reasons for change. Kevin was The Melbourne Camera Club's *EXPOSURE* magazine Editor for seven years between 1994 and 2000. He also took on a Council position (now called the Board of Directors) as Hon Secretary for several years (1997-99) while he was still working full time for the Premier

and Cabinet in Spring St. In 2001 he was the initial Digital Group coordinator. Twice the Club's Special End of Year "Queenie Gatt award" was made to Kevin for his long Editorship of *EXPOSURE* and also for his initiative of the MCC Digital Group on the Internet.

Back in February this year I had a long phone discussion with Kevin on the very day that his Oncologist confirmed that he had terminal cancer and maybe just 4 to 6 months to live. Or as Kevin light-heartedly repeated in subsequent eMails to me; till "...the fat lady sings....".

He was so matter of fact and accepting of his very close demise that it was a great comfort for me to keep in contact with him. Kevin was getting on with the time he had left putting all his affairs in order and continuing to eMail chat and post photos especially on the Red Bubble website, where current day Club members may know him from.

But his "Passion for Pixels" digital photography approach on the Internet was a crowning legacy to the MCC and amateur photographers in general.

The Melbourne Camera Club and photography are poorer for not having Kevin and his (our) Digital Photography Web Site. He was a true leader in this field. I always enjoyed his photography and company. He leaves no family that I am aware of.

I will miss him; another great Club member goes to that big Camera Club in the Sky.

VALE - Kevin

## Slides for Competition

*Ian Bock*

It was good to see the EOY slide competition had a good entry this year. However it also showed that there was a need to list the requirements for entering slides into a competition, any competition, as some entries did not fully comply.

The slide must have your name and its title written legibly on it together with a thumb spot at the lower left corner when viewed in the hand the right way around. (It's called the thumb spot or just the spot as, when you hold in your right hand with your thumb on the spot, the slide is correctly oriented to put in the projector.)

The spot should be clearly visible.

It should have a number which agrees with the number on the entry form.

The slide should be in a plastic mount – cardboard mounts which were discontinued about 20 years ago are too liable to cause a projector jam.

Glass mounts are also acceptable but less common today.

Reversing a slide to improve the composition is OK if there is no writing, etc, that gives it away. If the back of the slide mount is not white it should be re-mounted. The front of the slide mount should be white which reduces the heating of the slide by the projector lamp. Ideally the back of the mount should be grey or black to reduce flare in the projected image.

Cropping a slide is also acceptable but avoid cropping two adjacent sides – you should have got closer to your subject. Do not have two rounded corners and two square corners.

If possible centre the slide in the mount after cropping.

The best masking material now generally unavailable is aluminium foil carefully cut – it is perfectly opaque and gives a nice sharp edge. Use sticky tape to fix it outside the image area.



# Our Orotone Prints: how were they made?

Alan Elliott

At the exhibition *From Pictorialism to Modernism* held in the clubrooms last April the two Orotone images attracted much attention.<sup>1</sup> This process (also known as Goldtone, Doretone or similar variants) was adopted by a number of photographers in the USA in the early 20<sup>th</sup> century but found limited use elsewhere. Orotones made in Australia are rare. The only known examples are held in our Permanent Collection.<sup>2</sup>

An Orotone image consists of a positive print on glass, backed with a reflective layer, usually gold or silver paint. The most prolific exponent was the American photographer Edward S. Curtis (1868-1952) who devoted his life to documenting the way of life of the North American Indian, culminating in a superlative 20 volume publication. He also sold individual photographs made by the Orotone process. His procedure was never fully revealed but a collector has given an outline of it.<sup>3</sup>

The *Goldtones*...are enlarged photographs printed on a specially sensitised glass called Seed Dry Plates, manufactured by Eastman Kodak Company.<sup>4</sup> After development they were toned in a gold toning solution, and then backed on the emulsion side with a fine gold powder in a specially prepared vehicle. The brilliance of the gold reflecting through the print gave the Goldtone an aura unmatched by any other photographic process.

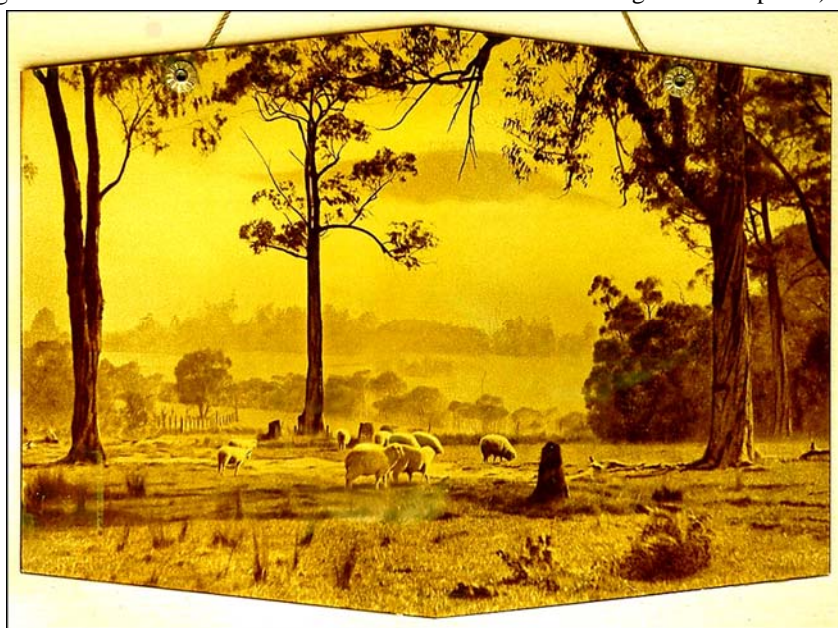
The 'fine gold powder' seems to have been a copper alloy rather than real gold as evidenced by spots of green corrosion product (characteristic of copper compounds) seen on some of his pictures. The vehicle for holding the gold powder was, almost certainly, a solution of cellulose nitrate in isoamyl acetate.<sup>5</sup>

The first Australian worker known to have used the process was J. Peat

Millar, the author of an article in a popular monthly photography magazine in 1917.<sup>6</sup> While simple in theory, care was needed to make a satisfactory product. Millar outlined the steps needed to make a good image. He recommended starting with the Austral-Standard plate made by Kodak Australia. A thin but full range positive with a low fog level was essential because the viewing light had to pass through the emulsion and then after reflection from the backing

In September 1924 professional photographer and club member Cyril Stevens gave a talk to our club in which he described his so-called Doretone process, which was virtually identical with the Orotone process. He too, emphasised the need to avoid any trace of fog, and pointed out that the negative must be reversed in the enlarger to make a correctly orientated print.

He recommended slow fine-grain plates (but did not specifically mention Seed plates).



No Title. No date [probably 1930s]

Cyril Stevens

layer, pass through the emulsion layer once again. For the same reason, high quality glass was essential. The image was often toned, usually sepia, then coated with gold paint.

In 1919 Seed plates (as used by Curtis) became available in Australia. The virtues of these plates were extolled in a Kodak advertisement.<sup>7</sup>

"A New Plate — the Austral Seed: For many years American photographers...have enthused over the special qualities of Seed Plates...We are pleased to announce that these are now being made in Kodak's Australasian works, and we commend them to those workers who desire the best in the market., and are prepared to pay a little higher price to get it. Austral-Seed Plates are guaranteed to be coated on new glass; are very thickly coated, containing an unusually high percentage of silver...They give great latitude in exposure, with ample density and freedom from fog. The "Seed" Plates are now available in all regular sizes, and we urge users to give them a fair trial. The results are sure to delight them."

He gave the formula of a developer based on metol and hydroquinone, rather like Kodak D19. Sepia toning of the image was carried out in the conventional way by bleaching followed by treatment with sodium sulphide. After washing and drying the emulsion side was coated with gold paint. The most satisfactory paint he found was "Our Favourite" gold enamel. At his lecture Stevens "showed some beautiful examples of the Buchan caves, which were much admired, being of large size and photographically perfect". The report added that 'the gold paint gave a sparkle and life to the pictures which was very attractive'. These images have not been found.<sup>8</sup>

One of our pictures is an Australian landscape on a hexagonal plate measuring 12 by 16 inches. On the back is a label identifying Stevens as the maker. The other image, although not signed is almost certainly by him as it is a portrait of his friends, the Dehn family. This image is on a conventional 12 by 15 inch glass plate.

The family portrait shows some streaking of the gold paint which may have been the result of brush marks, whereas in the landscape the gold paint is quite uniform—as if it had applied by flowing on, or possibly by spray. The landscape has a protective layer of paint over the gold layer whereas the portrait does not. The portrait is probably an experimental effort whereas the landscape is clearly a finished product





*The Dehn Family [No date] Cyril Stevens (attrib)  
George and Matilda Dehn with daughter Hilda.  
George was a former president and secretary of our  
club. The picture was taken in the mid-1920s.*

made for sale. The fact that the landscape is presented in a stretched hexagonal shape, and with eyelets fitted to holes drilled in the glass to take a cord, shows that more than photographic skill was required to make it. Possibly the plate was shaped and drilled before the light-sensitive coating was applied but no advertisements for commercially made plates of this type are known to me. The picture was intended to be used as a wall hanging without a frame in the then popular art-deco style, which was seen as elegant, functional, and modern. The process is appropriate for the subject matter, and the sun-lit landscape positively glows. It is an image not easily forgotten. Contemporary literature extolled the depth or stereoscopic effect of Orotone, but of course the effect cannot be compared to true stereoscopy.

Gold powder has long been used as a paint pigment but, as its cost is usually prohibitive, most commercially available 'gold' paints are based on an alloy of copper with about 10% to 30% zinc—that is, a type of brass. Confusingly, some of these pigments are advertised as 'bronze' (an alloy of copper and tin).



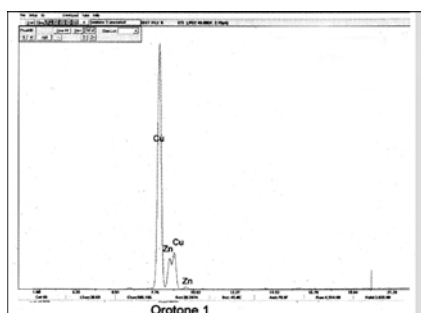
*Examining the front face of the landscape image with the portable XRF instrument*

Could the gold pigment of our images be identified by a non-destructive technique? A promising approach would be examination by X-ray Fluorescence Spectroscopy, but most laboratory instruments cannot accommodate large samples. However, portable XRF units are now available and are being used for the examination of documents, art-works and the like, but there are few such

instruments in Australia.

Fortunately, through the assistance of Deborah Lau of the CSIRO Manufacturing and Materials Technology Laboratories, I was given the privilege of having our Orotone images examined by XRF

First we looked at the portrait of the Dehn family. When examined by

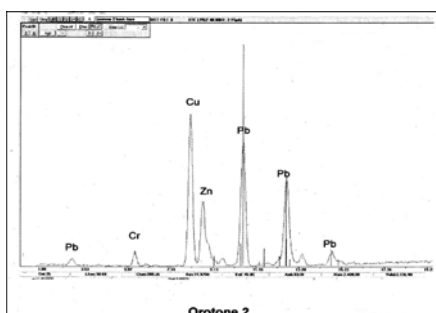


means of the Bruker Keymaster ED-XRF instrument the gold coloured paint on the back gave strong spectral lines characteristic of copper and weaker lines for zinc, but no gold was detected. The test demonstrated that the pigment is a copper-zinc alloy, i.e., a type of brass. Roughly, (and assuming that there was no other source of either element) the composition of the alloy is shown to be about 85% copper and 15% zinc.

The landscape picture posed a greater problem. Because of the presence of the backing paint it was not possible to get direct access to the target layer. Attempts to detect the golden layer through the glass in the highlight areas failed because of interference from the glass. Turning the plate over

and examining the back surface gave strong signals for copper, zinc and lead, and a weaker signal for chromium. The most likely interpretation of these signals is that the X-ray beam penetrated through the protective paint layer to the target layer, thus giving signals from both layers of paint. This indicated that the pigments of the protective paint contained a substantial amount of lead (probably lead chromate and other lead compounds) and that the gold-coloured layer contained a copper-zinc alloy, i.e. brass, as before. Again, assuming no other source of either metal the "gold" alloy consisted of about 70% copper and 30% zinc. Gold itself was absent. Interestingly, when the pictures are compared side by side, a distinct difference in the hue of the gold backing is evident. The XRF results are shown below.

Acknowledgement: The assistance with this project by CSIRO Australia and Ms Deborah Lau is gratefully acknowledged.



<sup>1</sup> The portrait of the Dehn family was donated to the club in 1999 by Val Gibbon, a niece of George Dehn, a former president. The landscape was acquired for the club by Ian Bock at an auction at an art supplies shop in September 2007.

<sup>2</sup> See also Exposure for June/July 1999 and March/April 2001.

<sup>3</sup> R.H. Kirilin, *The Goldtones of Edward S. Curtis*, website.

<sup>4</sup> Eastman Kodak purchased the business and formulas of the M.A. Seed Dry Pate Company in 1902.

<sup>5</sup> In the literature there are references stating that the gold powder was mixed with banana oil for application to the image. Banana oil is a common name for isoamyl acetate – a liquid with an odour reminiscent of bananas. On evaporation isoamyl acetate leaves no residue and thus would be useless as a binder. However in the USA the name was also applied to a solution of cellulose nitrate in isoamyl acetate and this would have been a suitable vehicle for the gold powder.

<sup>6</sup> J. Peat Millar, *Something Novel for Camera Workers. The Australasian Photo-Review*, Jan 1917. Millar made Orotone prints but none are known to have survived.

<sup>7</sup> *The Australasian Photo-Review*, September 1919.

<sup>8</sup> Melbourne Camera Club Notes. *The Australasian Photo-Review*, September 1924.

# Monthly Competition Scores - Final

A Grade Open Prints		
	Oct	Total
<b>Darren Bennett</b>	<b>pc</b>	<b>67</b>
Gary Richardson	cc	52
John Van Hirsell	ee	36
Norman Blaikie	ee	34
John Spring	he	32
Ray Huntley	he	32
Marg Huxtable		29
Annette James	ce	28
Charles Kosina	cc	22
John Meir	ce	22
Avice McConnell		19
Maggie Smith		16
Mieke Boynton		16
Ian Bock		14
Jason Mather		14
Jim Weatherill		12
Nicole Andrews		12
Barb Butler		2
Edgar Gatt		2
Nino Xerri		2

B Grade Open Prints		
	Oct	Total
<b>Sandra Eichler</b>	<b>cc</b>	<b>58</b>
Rob Featonby	ce	41
Leif Anderson	he	26
Greg Hotson		24
Ray Farrugia		20
Mal McKay	ce	17
Eugene Pitulice		10
Tony Davidovski		8
David Dyett		7
Judy Mowlem	he	6
Selby Markham	ee	6
Kim Thorogood		2
Stewart Barker		1

C Grade Open Prints		
	Oct	Total
<b>Debashis Talukdar</b>	<b>pc</b>	<b>67</b>
John Mallett	ce	28
Ian Holdsworth	hc	26
Donna Zempel	ce	24
Rachel Ferris	ee	24
Robert Fairweather	ee	16
Joanna Beilby		14
Tim Kolhman	ce	14
Ronald Jore		9
Chelone Wolf		6
Alec McKaskill		4
Shane Booth	c	4
Fiona Williams		2
Vyt Garnys		2
Colyn Rankin		1
John Callahan		1

Set Subject Prints		
	Oct	Total
<b>Darren Bennett</b>	<b>hc</b>	<b>47</b>
Debashis Talukdar	cc	38
Gary Richardson	ee	37
Rob Fentonby	cc	36
John Spring	ee	34
Sandra Eichler	cc	30
John Meir	ce	28
Annette James	he	26
Ian Bock	ce	26
Marg Huxtable		24
Donna Zempel	ce	20
Nicole Andrews	e	19
Maggie Smith		14
Mieke Boynton		14
Robert Fairweather	ee	14
Scott Heim	e	14
Charles Kosina		11
Joanna Beilby		11
Avice McConnell		10
Eugene Pitulice		8
Rachel Ferris		8
Selby Markam	ee	6
John van Hirsell		5
Jim Weatherill		4
Judi Mowlem	ce	4
Leif Anderson	c	4
Vyt Garnys		4
Barb Butler		3
Jason Mather		3
Colyn Rankin		2
Ronald Jore		2
Tony Davidovski		2
Chelone Wolf		1
Terry Piccinin		1

Set Subject EDI		
	Oct	Total
<b>Nicole Andrews</b>	<b>ee</b>	<b>39</b>
Darren Bennett	pe	37
Rob Featonby	e	35
Annette James	ce	33
Sandra Eichler	ce	32
Annette Donald	ee	31
Debashis Talukdar	ce	29
Donna Zempel	ee	26
Ian Bock	he	24
John Meir	ee	24
Alan Donald	ee	22
John Spring		19
Rachel Ferris		19
Mieke Boynton		18
Charles Kosina	e	15
Robert Fairweather	cc	15
David Jacobs		12
Maggie Smith		12
Marg Huxtable		12
Barbara Butler		10
Judi Mowlem	hc	8
Sheryl Opie		7
Carolyn Buckley		6
Simon Galbally		5
Andrew Gyopar		4
David Purdue		4
Jim Weatherill		4
Leif Andersen		3
Reuben Glass		2

A Grade Open EDI		
	Oct	Total
<b>Rob Featonby</b>	<b>e</b>	<b>46</b>
Darren Bennett	hh	45
Nicole Andrews	ce	41
David Purdue	ce	35
John Meir	he	32
Norman Blaikie	ee	32
Rachel Ferris	ee	31
Charles Kosina	ce	30
Phil Marley	cc	30
Boaz Lahav	hc	28
Annette James	ee	26
John Spring		22
Ian Bock	ee	19
Marg Huxtable		18
Mieke Boynton		16
Maggie Smith		13
Barbara Butler		10
Leif Andersen		10
Jim Weatherill		8
Andrew Gyopar		6
Carolyn Buckley		6
Stephen Paul		2

B Grade Open EDI		
	Oct	Total
<b>Sandra Eichler</b>	<b>ee</b>	<b>47</b>
Debashis Talukdar	he	42
Donna Zempel	ce	31
Annette Donald	ce	30
Alan Donald	he	28
Robert Fairweather	ce	21
David Jacobs		18
Sheryl Opie		18
Simon Galbally		14
Nino Xerri		12
Judi Mowlem	hc	8
Mal McKay	ce	8
Alan Knoepfler	e	5
Kim Thorogood		2
Reuben Glass		2
Raymond Copley		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)		

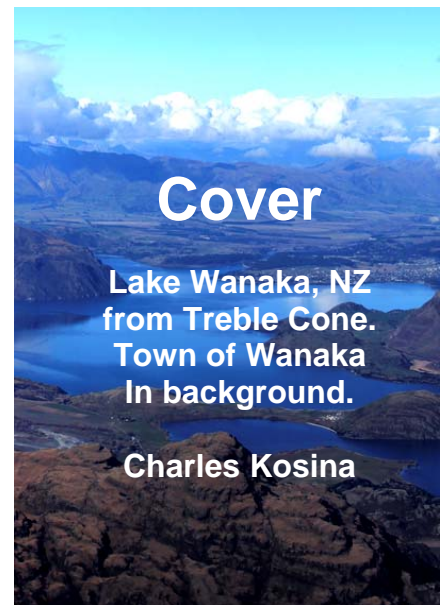
**Congratulations**

To the winners and all those who have entered the monthly competitions during the year.





Darrenn Bennett      *This ol' house*      October monochrome print of the month



## Cover

Lake Wanaka, NZ  
from Treble Cone.  
Town of Wanaka  
In background.

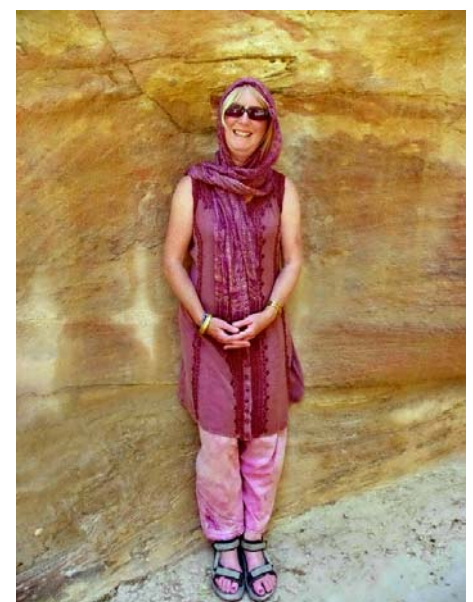
Charles Kosina



### From Members' EDI Exhibition

Above: Geoff Muscutt  
*Bush fire approaches*  
and

Below: Gillian Turner  
*Remains of cave homes*



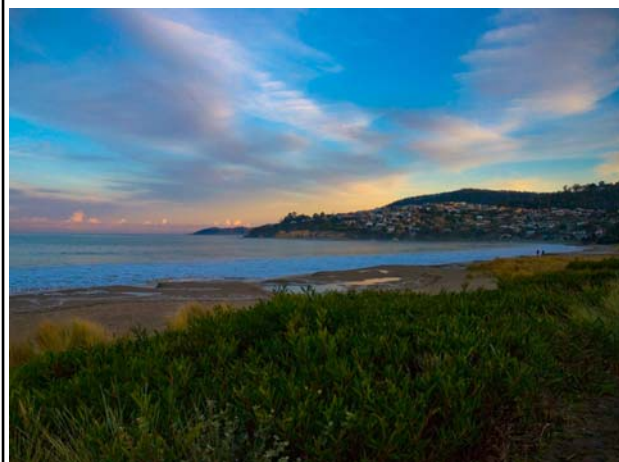
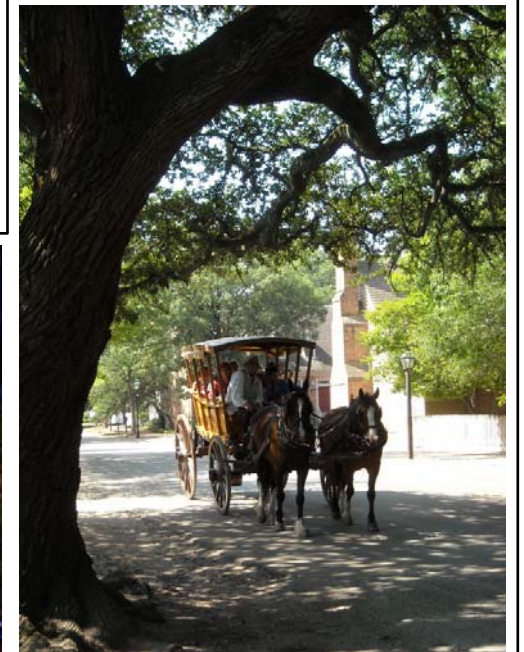




Debashis Talukdar *Cape Woolamai Pinnacles at sunset* October colour print of the month



Darrenn Bennett *The Answer my friend* October EDI of the month



### From Members' EDI Exhibition

A number of interstate past and present members submitted images to the EDI Exhibition held recently. Here is a sample of their work together with a self portrait.

Above: Tom McMahon  
*Williamsburg, USA*

Top left: Peter Hunter  
*End of the Eastern Freeway*

Left: Lin Amooore  
*Blackmans Bay Beach, Tasmania*

See also pages 7 and 11