

# EXPOSURE



THE MELBOURNE  
CAMERA CLUB MAGAZINE

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VOLUME 29, NUMBER 4  
JULY - AUGUST 2011

PRINT POST APPROVED PP340742/001

# An Experiment in Creative Photo Processing

Gary Richardson



Figure 1

Since winning the Charles du Rieu trophy for best print in the 2010 End of year competition, I have been asked many times how I created “Dancing Egrets”. The answer is the Photoshop plug-in Fractalius.

My first introduction to Fractalius was through the website of Arthur Morris (<http://www.birdsasart.com>), a noted American bird photographer. He had shown images that had been created with colleague Denise Ippolito. Fractalius is available from Redfield Plug-ins:

<http://www.redfieldplugins.com>, costs US\$39.90, and works on 8 bit images in the 32 bit windows version of Photoshop.

The cover page shows a final version of my image “Blooming Lotus” which has been reformatted to fit the A4 size. A version of “Blooming Lotus” was displayed in the April print competition, and later received an acceptance in the Warragul National.

This image uses many more steps and multiple processing of Fractalius to come up with the final image compared to “Dancing Egrets”. What follows is a description with screen shots of how the image was produced

Selection of the underlying image is crucial; it should have a central focus with few if any spectral highlights in the background which could otherwise cause a distraction. The original image (figure 1) has a number of bright highlights in the background; these have been cloned

out. I also cropped the image to the shape and approximate size that would be required to reduce the time for Fractalius to process the image.

The first round of processing is shown in figure 2. I wanted more of the original detail to show through,

shortcut shift+ctrl+alt+E. The next processing is shown in figure 3. The opacity was again lowered and a layer mask added to reduce the effect on the leaves. Curves and levels layers were added with layer masks, to adjust the colours and brightness of the foliage.

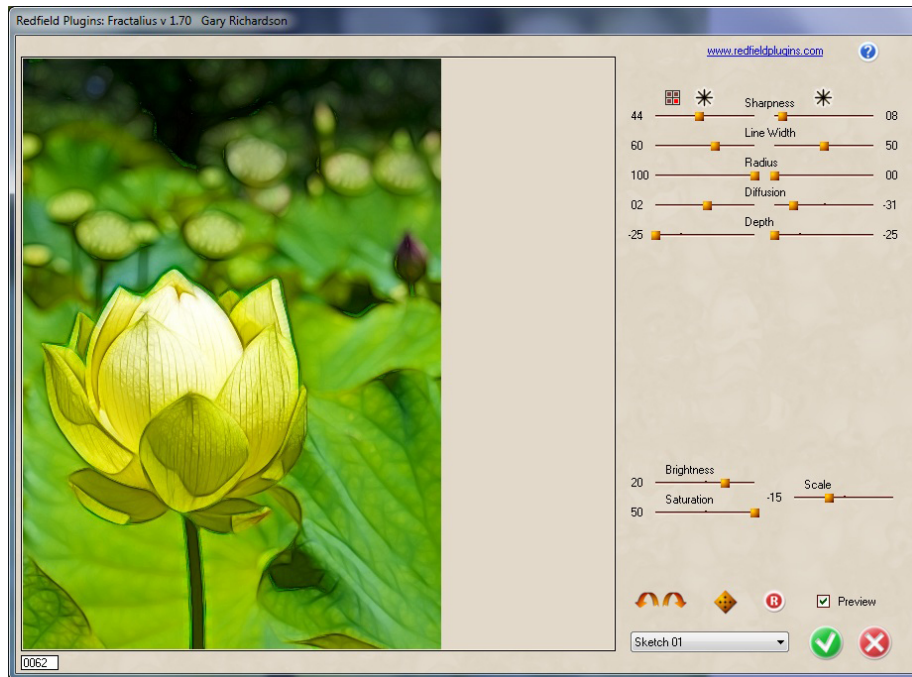


Figure 2

so the opacity was reduced to 65%. Still not happy with the image, it needed further processing. You could flatten the layers, or create a flattened layer at the top of the stack using the

Shift+ctrl+alt+E to again create a new base layer on which to work with a third processing of Fractalius (figure 4). Further levels and hue/saturation adjustments made to adjust the

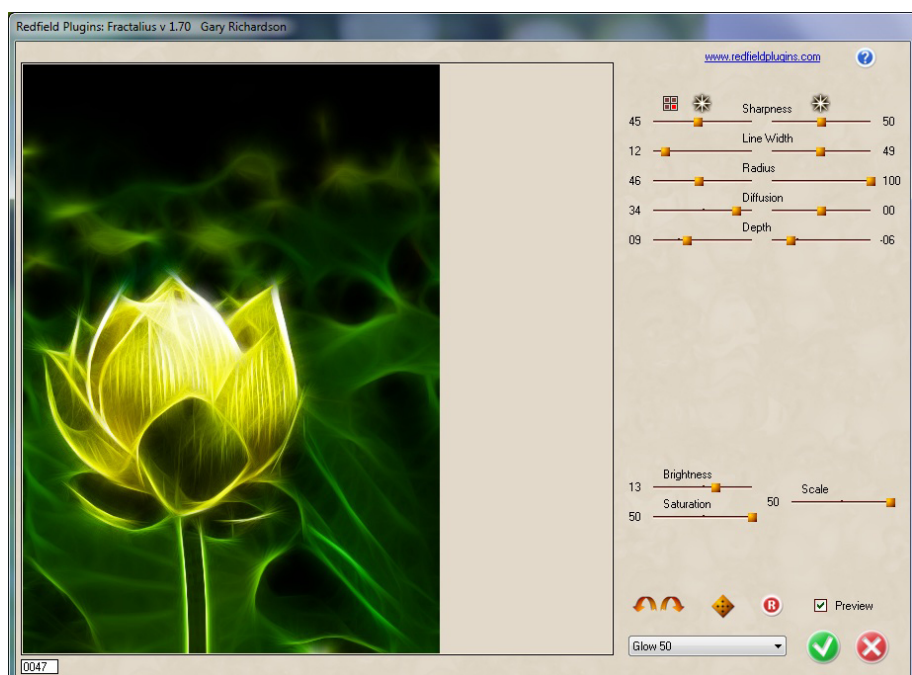


Figure 3



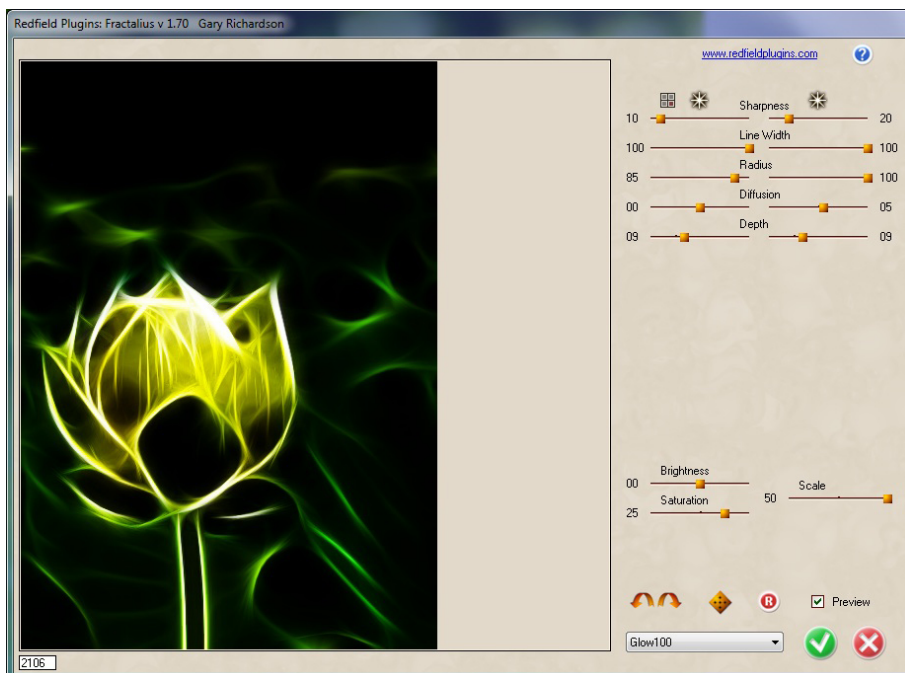


Figure 4

background foliage. Shift+ctrl+alt+E to again create a new base layer, to which a gaussian blur is applied.

The effect is controlled with a layer mask using the gradient tool so that it appears that a narrow depth of field from a wide open lens has been achieved. Finally a brightness/contrast layer was applied to accentuate the veins in the foliage.

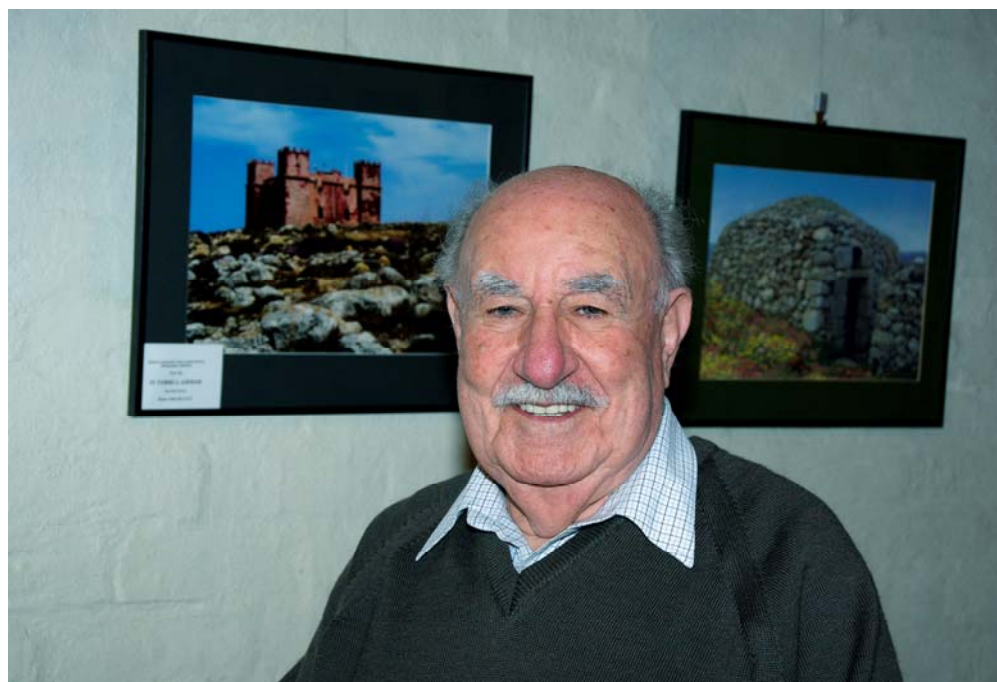
For anyone looking for a guide on how to start producing creative images using filters, blurs or plug-ins, I can recommend Denise Ippolito's website, <http://deniseippolito.smugmug.com> and her ebooks, "A guide to creative filters and effects" and "A guide to pleasing blurs".

Images of the Fractalus window reproduced with permission.

## VALE Edgar Gatt

(8/6/1922 - 1/7/2011)

*Ian Bock*



Society. He attended many VAPS and APS conventions.

Edgar successfully entered club, National and International exhibitions, eventually becoming a well-known judge and speaker at camera clubs. For this he was awarded SSVAPS and SSAPS by the Victorian Association of Photographic Societies for services to Victorian Photography.

Edgar was initially a B&W worker but also worked in colour transparencies. When digital photography became readily available (meaning giving acceptable results) Edgar took it up and printed his own prints. He held a retrospective exhibition at

MCC in 2007, a one-man exhibition with the Maltese Society and exhibited in many other club exhibitions and also with the Royal Photographic Society.

Edgar was awarded a life membership of Melbourne Camera Club at the club's 120<sup>th</sup> anniversary in April 2011.

Members were saddened to hear of the passing on the 1st July of Edgar Gatt, a former President of our club.

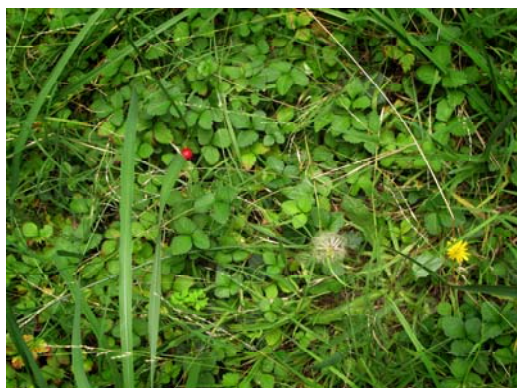
Edgar was born in Malta (1922) and educated in Malta and London. He then practiced as a doctor in Malta, UK and Rhodesia before migrating to Australia in 1966. Joining the Melbourne Camera Club in 1975, he was elected to the Council serving in several positions in the

1980-90s and was president in 1994-95. He was a member of the Australian Photographic Society and served on the committee of the VAPS and as president for 2 years and editor of its newsletter for many years.

Edgar was a member of several other camera clubs including APPS and the Royal Photographic

# Shooting Wild Things or an Expedition into the Wilderness

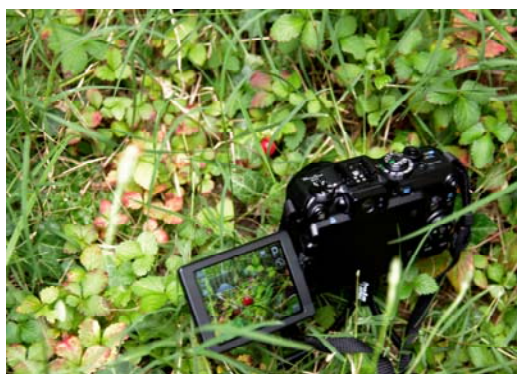
Ian Bock



*The happy hunting ground*

*To see a world in a grain of sand,  
And a heaven in a wild flower,  
Hold infinity in the palm of your hand,  
And capture it forever  
On a chip of silicon.  
(With apologies to William Blake)*

A gardener I am not so there is an area in my backyard that exercises its



*On target*

freedom to do as it wishes. One area, in particular, has an outcrop of wild strawberries if you care to look past the clover, the dandelions, the couch grass and trails of ivy.

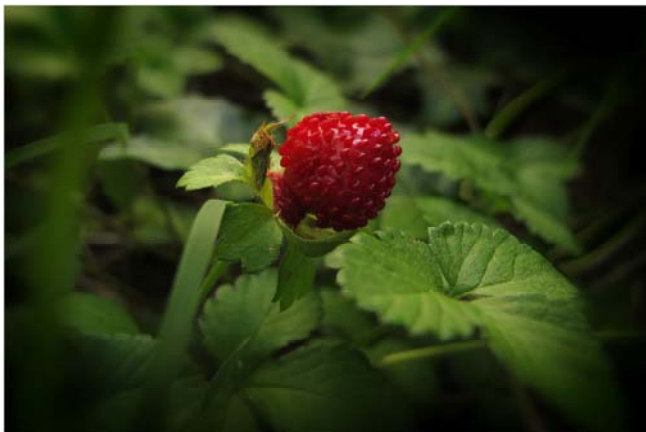
I had purchased a Canon G11 to fill the gaps where I now find the DSLR too heavy and cumbersome or in areas not very friendly to photographers - no one believes I'm serious with the G11, perhaps just a bit more eccentric than snap-happy teenagers with their mobile phone/

camera/etc. Two of the wonderful things about the G11 are an articulated viewing screen and a very close macro facility. On this morning, looking for photographs, I ventured out along the side fence looking for wild strawberries -- those bright red spheres hiding under the green jungle.

It was overcast -- wonderful soft light. I set the camera on overcast white balance, aperture-priority (f2.8 for minimum depth of field), 100 ISO and wide angle macro. Down on my knees and the hunt begins. On finding a possible quarry I would part some of the intervening foliage and make my approach with the camera, lining it up carefully in the sights, (automatically) adjusting the range and gently pressing the trigger - a slight click and the trophy was mine.

Back inside, I prepared my trophy. Careful selection of my quarry meant little more preparation was needed - just a minor crop and vignette to darken and further blur the corners. Of course life is never as simple as this. Three times I have been on this expedition: many of my shots failed - focus on the wrong point, bleached grass or other bright areas in the background, or simply not as good as my best shot.

So for zero expenditure I obtained a couple of pleasant hours enjoying my favourite pastime and perhaps several winners.



*The trophy*

## Printing on Metal

Alan Elliott

[Print2Metal presented to the club's Digital Group earlier this year]

There are several websites devoted to making inkjet prints to metal. In theory it is undoubtedly an extension of the Orotone process but using modern materials and techniques. There seems to be two basic methods.

### 1. A transfer method.

Make a positive inkjet print on a special type of plastic sheet, press the ink side onto a prepared surface of aluminium sheet then peel off the plastic.

### 2. Direct printing.

Coat aluminium sheet with an even layer of a preparation which will absorb inkjet ink. Then put the sheet through an inkjet printer.

Method 1 can be done on metal of any thickness. Method 2 needs metal flexible enough to pass through an inkjet printer. The examples displayed suggest that Print2Metal use method 2.

From what we were told Print2Metal then coat the print side with a UV cured polymer. This must be where the 200 deg heat they claimed is applied to the print, (probably an exaggeration).

Ultra-violet cured coatings are widely used in industry. UV-cured coatings can be formulated up to 100% solids. This high solids level allows for the coating to be applied without the need to dispose of solvent vapour. UV coatings can be formulated to a wide variety of gloss ranges, are done on an industrial scale, and can be applied via most conventional coating machines. I suspect that Print2Metal apply the coating by hand.

The reason I asked the question about anodising is that paints and inks don't adhere well to aluminium. Anodising which puts an extremely thin film of aluminium oxide on the surface is one way of providing a key. Both methods given above coat the aluminium sheet both to provide a key and to absorb the ink.

## Get involved!

Why don't you stand for election for a position on the club Board? Elections will be held on 15th September at the MCC AGM, so ask current or previous Board directors what the Board does, and get nominated! Nominations open 4th August and close 1st September - see the nominations notice on the notice board at the clubrooms.



# President's Report

Joanne Beilby

**G**reetings All!  
My, hasn't the time flown! Here we are in August already, with the Club AGM just around the corner and another year nearly over.

I am happily able to reflect on the achievements of this year with considerable satisfaction. The Club has done well to work together to build rapport among members, consolidate succession planning, attract considerable sponsorship support from Epson and the Bendigo Bank and diversify both income generation and interest group endeavours. Many people have been involved in achieving these goals and our sincere thanks are extended to all.

It is easy to forget that the efforts of a handful make most volunteer organisations undeniably valuable community assets. This year we have been reminded of our charter and have made part of our focus to reach out to the broader community promoting inclusive opportunities and inviting others to share with us in the joy of photography. I feel we have been extremely successful and look forward to more endeavours, especially the Traditional Darkroom Printmakers' Exhibition to be held shortly.

In the previous edition of Exposure I challenged you to see things from another point of view. In this edition I seek to remind you that you are unique. Your perspective is one of kind. Be individual with the stories you tell with your photographic art. Tell us something different. In the judging of photographic art, the key to great photography always recognises uniqueness and resonance.

But what does this mean exactly? Some assert four key criteria: grabbing power, holding power, wit and longevity. Others look for creative capture, emotion and originality. Great

photographic art, and art in general, is centred on individuality that resonates with others and illuminates the human condition.

Modern physics and chemistry are the photographer's tools of expression but they are also the knowledge that elucidates the universal elements of which we are all composed. You and I, like all matter, were born in the heart of a dying star, many millions of years ago. You are a star child! Every molecule, every atom, every proton, was forged in the furnace of a supernova. But what we have in common is also what sets us apart – no other star child is put together exactly like you. Show your unique vision to the world!

As another Club year draws to a close, I ask you to reflect on the contributions of the Interest Group Co-ordinators, Special Project Managers, Assistants and Club Directors. I know you will join with me in thanking them for an outstanding effort in supporting the building of a stronger MCC. Are you someone with fresh ideas to contribute?

Our club needs dynamic, energetic and generous individuals to work together as a team for the next club year. Perhaps this is something you would like to consider. Nominations for board positions open this week – I hope to see your name there!

With the wonderful promise of a bumper mango season, winter draws to a close. I know I am looking forward to some warmer times out and about with my SLR. I extend my best wishes to all fellow star children for the remaining months of 2011. Let your light shine!

Happy photographing! JO



Photo from new members outing on 31 July. See more photos on page 8

## The Melbourne Camera Club

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# Snow Monkeys (Japanese Macaque)

A visit to Snow Monkey Park - February 2011

Maggie Smith

These fascinating photogenic monkeys can be found in the wild only in Japan. Next to humans they are the most northern living primates. They inhabit the mountainous districts of Honshu where for a few months there is



*A winter garden in Shibu Onsen*

a lot of snow and the temperature can drop to -10C. This is their natural environment which is why they are called snow monkeys. It can be difficult to see them in their natural habitat because of the steep mountains and forests.



*Cuddling monkeys*

A troop or society of these monkeys has nearly three times the number of females and children to adult males. The males become solitary adults but even after joining a new troop will move on from group to group. The adult females and their children are the basis for the matrilineal society. At night they sleep in trees holding each other or sitting alone and

the sleeping sites change daily. During the day they search for food, rest or play. The adult male is 12-15kg and the female 8-13kg. Their body temperature is 38.6C, higher than a human. Their life expectancy is 25-30 years. They are a protected species but are widely regarded as pests particularly when they come down from the mountains to the villages in the winter looking for food.

They can be observed in the wild at the natural habitat of Jigokudani (Hell Valley) Snow Monkey Park where they 'chill out' in the hot springs. Each monkey has a different face, but after watching them for a few days it becomes easier to distinguish one from another. They identify each other by their eyes. If you are a regular visitor they are able to recognize you even if you change your clothes. The monkeys at the park do not fear humans. You are advised not to carry any food when visiting the park and not to try to touch any of the monkeys.

A charming place to stay and spend some time visiting the park as well as bathing in hot springs and absorbing the culture is in the lovely traditional village of Shibu Onsen. There the Matsuya Hotel is a 200 year old traditional ryokan. The hosts Keiko or Tomi will drive you each day to the start



*Hell Valley - looking down from Jigokudani Snow Monkey Park*

of the walking track to the snow monkeys. There is a regular bus that will take you back to the ryokan.



*I will pretend I'm asleep - this is the third day she has poked that camera at me*

Travelling to see these delightful creatures was an amazing experience. It was certainly worthwhile staying a few days rather than just a fleeting one day visit.



*I'm not sharing this with anyone*





*I'm not sure this is the best hairstyle for you*



*Maggie and the monkeys*



*Not far to go now*



*Oooh yes - that feels good*



*Room service at Matsuya Hotel*



*Where's the sauna to dry off?*



# In Celebration of Frank Sharp

23 Oct 1920 - 30 May 2011

Phil Marley



Club members were greatly saddened to hear of the passing of Frank Sharp on the 30th May.

Frank was a member of the club for over 30 years, having joined in February 1979. He was born and grew up in the outskirts of Brisbane, spent part of the war stationed on Dunk Island on secret radar duties and then studied electronics at the University of Queensland, before working for the Australian Broadcasting

Control Board. He relocated to Melbourne in 1971 and from 1979-1983 contributed to the planning of the restoration of Darwin following Cyclone Tracy. He married Nola in 1978, after the death of his first wife Mary.

His great passions were his family, Australian native plants (he created an award-winning native garden at his Surrey Hills home and was an active

member of the Society for Growing Australian Plants), his photography, and porridge - a daily indulgence for almost 90 years!

Frank made significant contributions to the club's 'new' South Melbourne clubrooms, purchased in August 1979, through designing and planting the back garden and barbeque area. He was a keen landscape photographer and participated in many club competitions and exhibitions. He won Champion Colour Print at APSCON in 1992 and also a silver medal at the RASV. His 1985 photo of the Swiss alps called *Alpine Beauty* was one of only 32 colour plates included in *A Century Exposed*, the 1991 limited-edition book celebrating the club's first 100 years. He held a retrospective, public exhibition of his work at the clubrooms in May 2007, jointly with Nola.

He was presented with Honorary Membership of the club on 7 April 2011 on the occasion of the 120th anniversary of the foundation of the club. This was the last time he attended a club meeting, but he was adamant that he would receive this significant honour in person. We will miss him.



Many thanks to Mal McKay for organizing the new members outing to Docklands on 31st July. It was a great success.

Photos by John Spring.





Darren Bennett      *Car lover*  
June Mono Print of Month



Darren Bennett      *Misty waltz*  
July Mono print of Month



# Monthly Competition Scores to July

EDI - A Grade			
	Jun	Jul	Total
Boaz Lahav	pee	eee	42
Darren Bennett	eee	hee	37
Phil Marley	eee	cee	34
Rob Featonby	eee	pce	33
Charles Kosina	eee	eee	27
Marg Huxtable	hee	hce	27
John Meir	eee	cee	25
Ray Huntley	eee		25
Sandra Eichler	h	e	24
Annette James	cce	cee	23
Ian Bock	cee		23
John Spring	eee	eee	22
Norman Blaikie	hee	ee	22
Leif Andersen	eee		19
Nicole Andrews	cee	eee	19
Carolyn Buckley	cee		14
Rachel Ferris			12
Maggie Smith			10
Jim Weatherill			9
David Jacobs			8
Debashis Talukdar			6
Ping Pan-Frew	e	e	5
Barbara Butler	eee		3
Judi Mowlem			2

EDI - B Grade			
	Jun	Jul	Total
Stephen Spencer	hee	hee	29
Greg Aumann	ee	eee	22
Joshua Reuveni		hee	22
Mark Warrender	cee	hce	22
Simon Galbally		cee	22
Nino Xerri	eee		21
Robert Fairweather	eee		20
Sheryl Opie		eee	17
Donna Zempel	hee		16
Robert Norman	c	ce	12
Ewen Wilson	cee		10
Frances Egan			9
Nick Psomiadis			7
Perica Separovic			6
Christian Habisreutinger	eee		3
Kei Ho			2
Simon Beaven		e	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)		

Prints - A Grade			
	Jun	Jul	Total
Darren Bennett	phe	hee	62
Gary Richardson	hee	hee	34
Norman Blaikie	eee	cce	30
Ray Huntley	cee	hce	30
Margaret Huxtable	cee	hee	28
Ian Bock	eee	cee	27
Judi Mowlem	hcc		27
John Spring	eee	pee	23
Charles Kosina	cee	ee	22
Jim Weatherill			22
Rob Featonby			22
Leif Andersen	eee	ee	21
Sandra Eichler			20
John Meir		eee	19
Avice McConnell	hee		13
Annette James		cce	12
Maggie Smith			12
Peter Walton			11
Debashis Talukdar			10
Edgar Gatt			5
Nicole Andrews		e	4

EDI - Set Subject			
	Jun	Jul	Total
Sandra Eichler	e	c	14
John Meir	c	h	13
Nicole Andrews	e	h	12
Rob Featonby	c	e	12
Charles Kosina	e	h	11
Darren Bennett	h	e	11
Ian Bock	e		11
Joshua Reuveni		e	10
Mark Warrender		c	10
John Spring	e	c	8
Leif Andersen	e		8
Maggie Smith			8
Simon Galbally		e	8
Marg Huxtable	e	e	7
Annette James	e	e	6
David Jacobs			6
Greg Aumann	e	e	6
Jim Weatherill			6
Robert Norman	c		6
Barbara Butler	h		5
Perica Separovic			5
Robert Fairweather	e		4
Nino Xerri			3
Ping Pan-Frew	e	e	3
Rachel Ferris			3
Stephen Spencer	e	e	3
Debashis Talukdar			2
Ewen Wilson	e		2
Frances Egan			2
Nick Psomiadis			2
David Purdue			1
Judi Mowlem			1
Kei Ho			1
Ray Huntley			1
Sheryl Opie			1

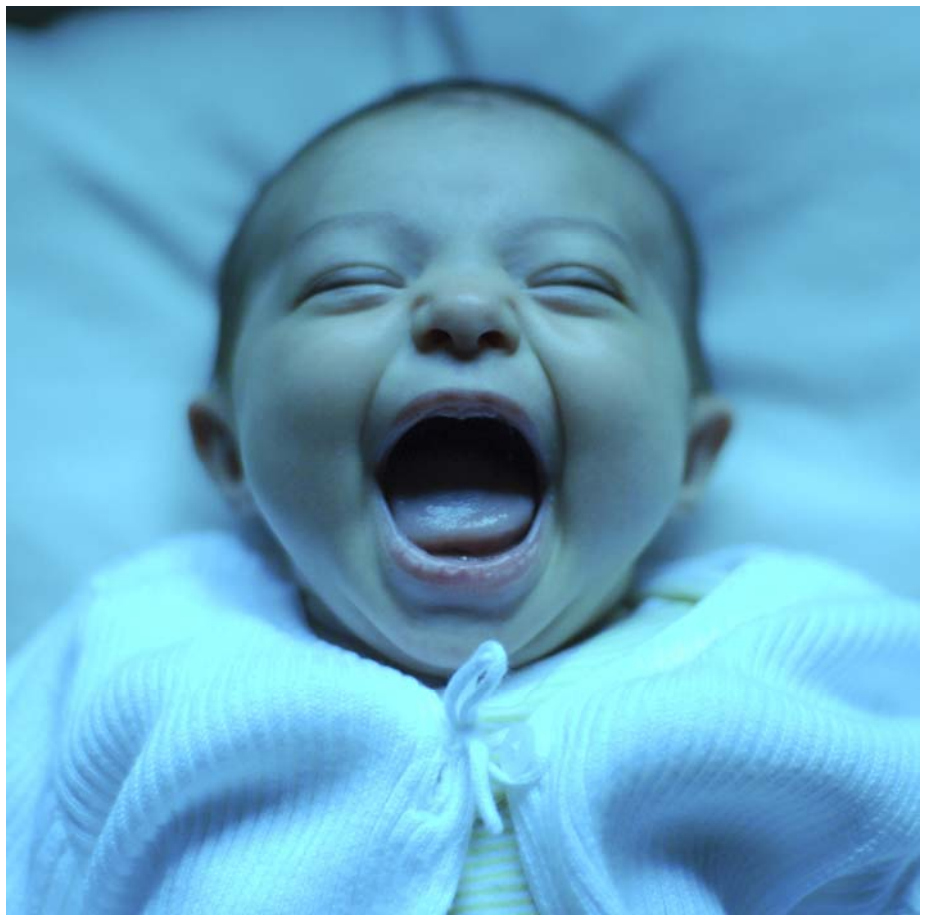
Prints - B Grade			
	Jun	Jul	Total
Ian Holdsworth	hce	hce	42
Mal McKay	cce	cce	36
Greg Aumann	eee	cee	30
John Mallett	eee	eee	25
Ray Farrugia	eee	cce	25
Eugene Putilice	cee		23
Robert Fairweather	eee		22
Tim Hughes	cce	hee	22
Nino Xerri		eee	18
Steve Spencer	cce	eee	18
Christian Habisreutinger	ph	cee	16
Donna Zempel			14
Robert Norman	he	he	13
Greg Hotson			9
Daryl Lynch			8
Jameel Kaderbhai			6
Simon Galbally			6
Selby Markam			5
Rachel Ferris			2
Shane Booth		ee	2

Prints - Set Subject			
	Jun	Jul	Total
Darren Bennet	e	p	21
Gary Richardson	e	h	14
Eugene Putilice	h		12
Frances Egan	e	c	12
Lief Andersen	e	h	12
Robert Featonby			12
Sandra Eichler			12
John Spring	e	e	10
Judi Mowlem	c		9
Marg Huxtable	e	h	8
Greg Aumann	e	c	7
Ian Bock	c	e	7
John Meir		e	7
Steve Spencer	e		7
Charles Kosina	e		6
Peter Walton			5
Robert Fairweather	c		5
Debashis Talukdar			4
Ewen Wilson	c		4
Jim Weatherill			4
Nick Psomiadis			4
Ray Huntley			4
Bubbles Segall			3
David Dyett			3
Ian Holdsworth	c		3
John Mallett	e		3
Mark Warrender			3
Nicole Andrews	e		3
Annette James		e	2
Avice McConnell	e		2
Christian Habisreutinger	e	e	2
Maggie Smith			1
Selby Markham			1
Shane Booth		e	1
David Thompson		e	1





*John Spring receiving his colour print of the month for July award from judge Tuck Leong.  
(Photo by Bernadette Wilson)*



Christian Habisreutinger *Joy of Life*  
June Colour print of month

Prints - Novice Grade			
	Apr	Jul	Total
Frances Egan	hcc	hce	48
Bubbles Segall	eee	eee	21
Simon Beaven	e	he	12
Ewan Wilson	eee		8
Gary Leete	cce		7
Tim Kohlman			7
David Thompson		hee	7
Shelly Black		cce	7
Raelene Marshall			6
Nick Psomiadis			5
Scott Heim	e		5
John Parkinson		h	5
Edwin Tuazon		h	5
Kirsty Ryan		eee	3
Kei Ho			2
Mikaela Rodriguez		e	1
Kathryn Hocking		e	1
Harry Ostipin		e	1



Robert Fairweather *Ginger*  
VAPS 2011 Print Entry



Rob Featonby *A lot of stars*  
July EDI of Month





John Spring      *Rock Pool Face*  
 July Colour Print of Month



Boaz Lahav      *Moth*  
 June EDI of Month