

EXPOSURE



THE MELBOURNE
CAMERA CLUB MAGAZINE

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The Child's Eye at BIFB
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My Photography

Gail Morgan



Beach kites

When I first joined Melbourne Camera Club I was asked what sort of photographs I took. My answer was landscape. It probably should have been landscape and travel photography.



Docklands view

I joined MCC to improve my skills particularly in use of editing tools such as Lightroom and Photoshop. What I did not expect was the expansion of the types of

in photography but my interest grew with my first digital camera several years ago. It was a small point and press of low quality. From this I progressed to various Canon point-and-shoot cameras and in 2005 my first Canon DSLR camera. I have upgraded regularly and I am currently using a Canon 5D Mark III with GPS which goes everywhere with me.

Our location in Docklands is great for photography, from the still reflections first thing each day to sunsets and regular firework displays. As there is always something interesting happening on the harbour my camera tends to



Coles Bay

photography I would enjoy.

I have always had a mild interest in photography but my interest grew with my first digital camera several years ago. It was a small point and press of low quality. From this I progressed to various Canon point-and-shoot cameras and in 2005 my first Canon DSLR camera. I have upgraded regularly and I am currently using a Canon 5D Mark III with GPS which goes everywhere with me.

Our location in Docklands is great for photography, from the still reflections first thing each day



Polly Woodside



Hamilton Island - race week



New Years Eve fireworks

MCC goes to VIGEX

Marg Huxtable

On 4 June, fifteen Melbourne CC and Camberwell CC members took the 9:00am train to Geelong. Arriving about 10:15am, a short stroll took us to the Geelong Performing Art Centre opposite the Gallery for coffee and cake. After viewing the VIGEX exhibition as well as other photography and art exhibitions on show at the Gallery, and catching up with Gillian Turner,



Jim, Gillian and Lief



MCC and CCC Members at VIGEX at the Geelong Art Gallery

a volunteer at the Gallery and former MCC member John Watts, who brought a photography group of students to view the exhibition, we headed back across the road for a light lunch. We then made our way to the

station to catch an afternoon train back to Melbourne. All agreed it was another enjoyable and social mid-week outing.

Photos by Marg Huxtable.



V-Line to Geelong from Southern Cross Station

Ballarat International Foto Biennale Fringe Festival, 2013 - MCC Youth Exhibition

Jo Beilby

Students from the MCC Photographic Youth Group (trained at Southern Cross Grammar by Past President Jo Beilby), have put together an exhibition of their best photographic works for inclusion in the Ballarat International Foto Biennale Fringe Festival, 2013.

It all began two years ago, when BIFB Coordinator and fellow Melbourne Camera Club member Carolyn Buckley, viewed the children's first exhibition at the MCC. Carolyn approached Jo and asked the children to prepare a collection of images for the next BIFB. And so we did!

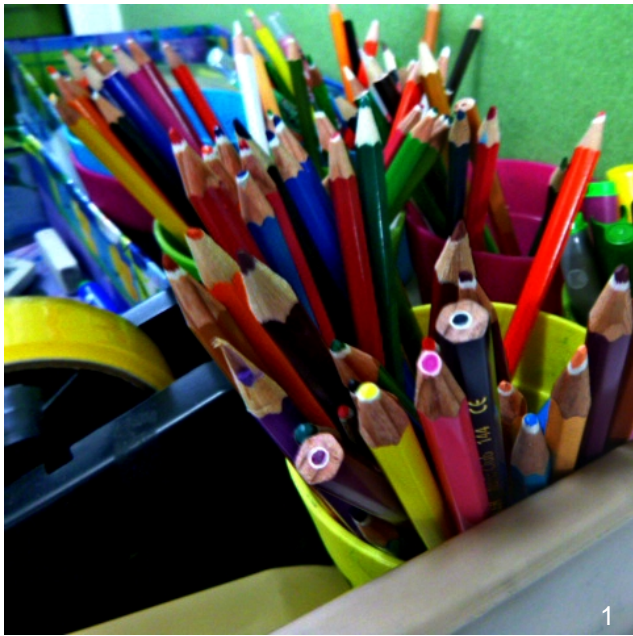
Entitled *The Child's Eye*, the exhibition includes images from Asia, the UK and Australia, and incorporates a diverse range of genres. While the children were learning to shoot, they were accompanied by many of their parents, many of whom shared their child's love of photography - so we have included an opportunity for the parents (and the teacher!) to exhibit a few images too.

From day one, the MCC/Southern Cross Grammar photography course, identified considerable differences between child and adult photography. Images produced by children are honest, uncultured and lacking in pretension. They are fascinated by the subjects of their world; things we barely notice as adults - coloured pencils, patterns in wooden paths, the spikiness of dying grass. The exhibition seeks to illuminate the unique points of view children bring to the art and, in so doing, breach the wall between adult and child understanding.

We hope to see you in Ballarat for the Youth Exhibition! Join us for drinks and canapés at our official opening 11am-1pm on Sat 17 Aug.

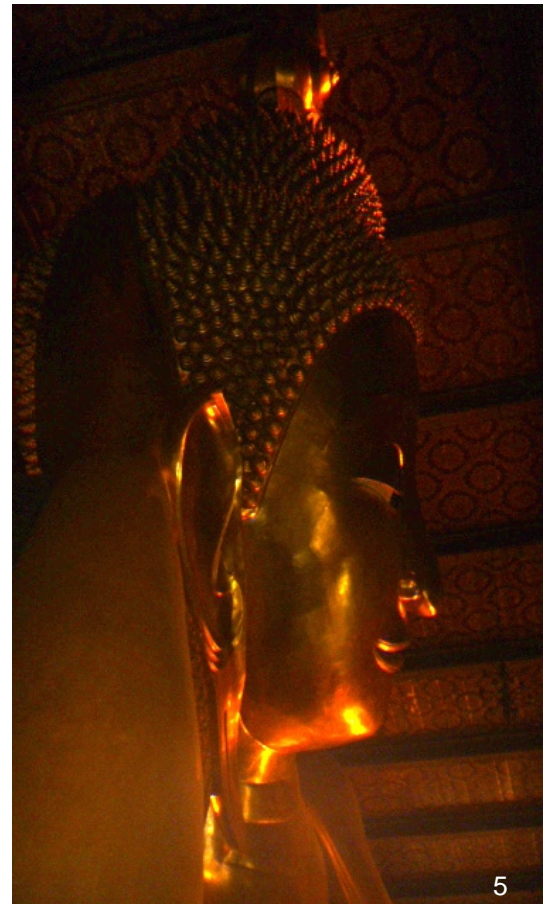
The Child's Eye - Ballarat Library, 178 Doveton St, North Ballarat - 17 Aug- 15 Sept 2013
Opening hours: Mon-Fri 9.30-6.00;
Sat 9.30-1.00; Sun 1.15-4.00.

See photos on next page



**Ballarat
International
Foto Biennale
Youth Exhibition
Photos
*The Child's Eye***

- 1 Writing equipment
- 2 Carols 357
- 3 Painting with light
- 4 Seal
- 5 Buddha
- 6 Glasses
- 7 Untitled



The New Melbourne Camera Club

Peter Walton

Someone once said: "When all is said and done, more is said than done".

Sadly that's true of many organisations, but I'm pleased to say that it no longer applies to the New Melbourne Camera Club ... things are changing.

The current board has been busy pushing ahead with much needed initiatives that will help drive the club forward. You told us in the member survey we conducted earlier this year about things you'd like to see changed.

We listened.

We'll soon have a new website that will not only look better, it will be far more user friendly. We're not quite there yet, but thanks to the many suggestions from members and the efforts of our newly appointed webmaster Alan Harper, it's well under away.

Alan wants to make it easier for members to enter their images into our monthly EDI competitions, and for the winning entries to be online almost immediately after the results are known.

The new site will feature a new club logo, the design of which will shortly be finalised. Also, the site will reside on a more stable server that will be less prone to drop-outs.

We've now established a more efficient studio, darkroom and gallery booking system with one point of contact. One person, Selby Markham will handle all the bookings, his email is:

mcc-bookings@melbournephoto.org.au

An updated key register is being organised to improve our building security, and the much needed building repairs and maintenance program is now being fast tracked. Every effort will be made to keep any temporary disruptions to a minimum while the work is being done.

Members are telling us they want to be kept up to date sooner about board decisions, so we've created a new role to assist with this. A minutes secretary or "scribe" to help the club secretary. This function will be handled by Kristina Arnott with help when required from Joanne Rinaldi.

And we want to know what **you** are thinking ... so please continue to tell me, or other board members about any ideas you think would help make this a better club. Only by keeping up with current and future trends in photography, and meeting the needs of our changing membership can we stay on top of the game.

A moment of truth is fast approaching. At the next AGM on October 3rd our financial members will be asked to vote for the people they think should be entrusted with the job of steering our club in the right direction. I'd like to see more women on the board to create a more even gender balance. Women see many things differently to men and they can offer different perspectives.

When you're making the important decisions on October 3rd I hope you'll ask yourself: which of the candidates are most likely to contribute to the club in a positive way and put the interests of the club first.

These are vital decisions.

AGM Notice

The next Annual General Meeting of the Melbourne Camera Club will be on the 3rd of October, 2013 starting at 8 pm.

Exposure

We welcome articles on travel, image processing tips, photos and anything else that may be of interest to photographers. Please send to:

mcc-exposure@melbournephoto.org.au
Deadline for Sept-Oct issue
is Sept 30, 2013

The Melbourne Camera Club

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CLUB CONTACTS

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Photographic Lighting Group

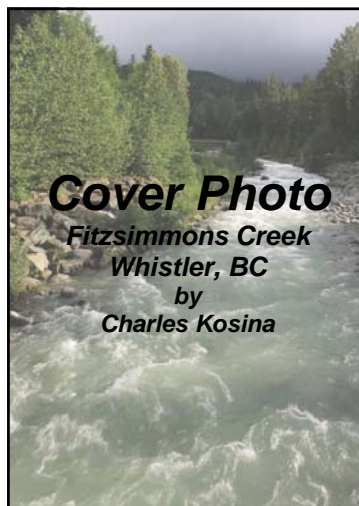
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Website Photos - David Purdue
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Exposure Editors

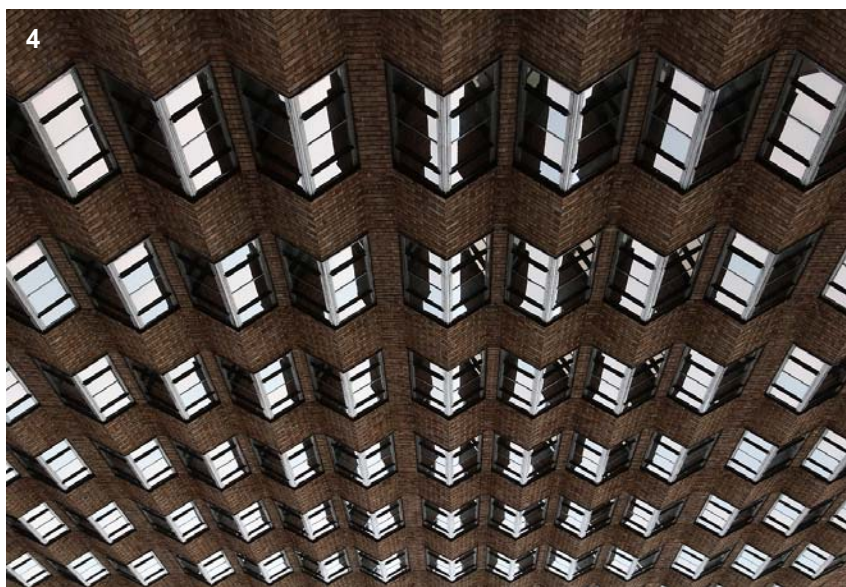
Phil Marley and Charles Kosina
mcc-exposure@melbournephoto.org.au



Cover Photo

Fitzsimmons Creek
Whistler, BC
by
Charles Kosina

MCC VAPS 2013 EDPI Entries



- | | | |
|----|----------------|-------------------------------|
| 1 | Marg Huxtable | <i>Heavy</i> |
| 2 | Alan Donald | <i>Blue Mist</i> |
| 3 | Joshua Reuveni | <i>Spiritual</i> |
| 4 | Phil Marley | <i>Inversion</i> |
| 5 | Ken Warburton | <i>Three Bares</i> |
| 6 | Ray Huntley | <i>Handrail</i> |
| 7 | Steve Spencer | <i>Life goes by in a blur</i> |
| 8 | Joshua Reuveni | <i>Melbourne alive</i> |
| 9 | Marg Huxtable | <i>Fearless Threesome</i> |
| 10 | Jane Clancy | <i>Snails on the move</i> |
| 11 | Jane Clancy | <i>India</i> |





- 12 Gary Richardson *How many more*
 13 Judi Mowlem *Mud flats from above*
 14 Ray Huntley *On the Stairs*
 15 Martin Clancy *Strath Creek*

**VAPS Print entries will be in the
next issue of Exposure**

MCC entries in the VAPS Interclub Competitions 2013

Overall Club Results (aggregate points of top ten scores per club): MCC came equal 21st in EDPI on 105 points and equal 14th in Prints on 109 points.

EDPI scores

Gary Richardson	<i>How many more?</i>	14 and Merit Award
Marg Huxtable	<i>Heavy</i>	12
Jane Clancy	<i>India</i>	10
Jane Clancy	<i>Snails on the move</i>	10
Martin Clancy	<i>Strath Creek</i>	10
Alan Donald	<i>Blue mist</i>	10
Ray Huntley	<i>Handrail</i>	10
Judi Mowlem	<i>Mudflats from above</i>	10
Joshua Reuveni	<i>Melbourne alive</i>	10
Ray Huntley	<i>On the stairs</i>	9
Marg Huxtable	<i>Fearless threesome</i>	9
Phil Marley	<i>Inversion</i>	9
Joshua Reuveni	<i>Spiritual</i>	9
Steve Spencer	<i>Life goes by in a blur</i>	9
Ken Warburton	<i>Three bares</i>	9

Print scores

Ken Bretherton	<i>Yosemite</i>	12
Jane Clancy	<i>Storm clouds</i>	12
Marcus Varik	<i>Pink</i>	12
Peter Walton	<i>Survivor</i>	12
Martin Clancy	<i>Painted trees</i>	11
Leif Andersen	<i>Hanging kelp - King Island</i>	10
Neil Brink	<i>Isthmus Bay - Tasmania</i>	10
Gail Morgan	<i>Cable Beach sunset</i>	10
Jim O'Donnell	<i>After the fire</i>	10
Guy Toner	<i>Killing time</i>	10
Ian Bock	<i>The gallery</i>	9
Annette James	<i>Snow deer</i>	9
Gary Richardson	<i>Forgotten stage</i>	9
Jim Weatherill	<i>Walt Disney Building, LA</i>	9
John Parkinson	<i>Bunker Bay</i>	8

Audiovisual scores - Open

Robert Fairweather	<i>Bungle Bungle</i>	14 and Merit Award
Phil Marley	<i>Japan impressions</i>	13

Audiovisual scores - 321

Barb Butler	<i>Finding Mr Rickets</i>	15 and Merit Award
Charles Kosina	<i>New Zealand</i>	14

Bad Photoshop

David Gilliver

Photoshop is an incredibly powerful tool and it probably seems there is no limit to what it can do. Unfortunately, the power of this tool can be intoxicating and if you're not careful you can easily take a good photo and turn it into a visual nightmare. You could say that with great power comes great responsibility.

I recently saw some images where a photographer had done a fairly simple digital replacement of a background in a portrait. He took a decent stab at it but my first reaction was to think "that's fake" and now that's what I remember most about the photo, which probably wasn't his intention.

This is because our brains are sophisticated image analysers. For every waking hour of the day, our brains process complex visual information received from our eyes and turn that into a 3D understanding of what we see. If you want to fool a brain, you have to create an image that looks as realistic as possible. If you're going to create an image by blending multiple photos, there's a few things you need to watch out for...

Perspective

If you had a photo with someone posed in the right side of the frame, you're going to be viewing them from their right side. If you then cut them out and placed them in a similar photo on the left side of the frame, you'll still see them from their right but now their positioning means you should be viewing them from their left. The same applies if you photograph them from above and paste them into a scene which was shot from below. There has to be some consistency to the perspective of the elements for the image to make sense.

This doesn't just mean shooting from a consistent direction. It also means the photos need to have a similar focal length - a person shot with a goofy fish-eye lens is going to look weird pasted into a photo that was shot with a zoom lens that creates a flat-perspective.

Lighting

You can't just put different elements together if they've been lit differently.

For example, you might choose to use a sunny outdoor scene as a backdrop. That scene will have clear, harsh shadows in a particular direction. Anything new you place in that scene digitally would need to have similar harsh lighting that's coming from the same direction. If your background was shot in the orange glow of sunset, you'll also need to consider matching that lighting colour. Any variation to that would need to make sense - maybe your foreground element is under a shaded covering just in front of your outdoor scene. Maybe you have a secondary light source lighting your foreground.

Lighting is made even more complicated by the fact that light bounces off surfaces. If you place somebody near a white wall, you can expect some light to bounce off that wall to light them. If you have shiny or mirrored surfaces, you have reflections you need to consider. How a single light bounces around a scene can be horrendously complicated as you ponder how the different objects reflect light onto each other.

Depth of field and the focal plane

As with lighting and perspective, you also need to make sure that images you blend together have a consistent depth of field. At first glance, that seems like an easy problem to solve: make sure you only blend images shot with the same aperture. Unfortunately, it's not that simple.

This is because depth of field is the result of your aperture setting *and* your distance to your subject. A wide open aperture of f/2.8 in a macro photo has a much narrower different depth of field than a landscape shot at f/2.8. You can't simply blend those two photos together and expect it to look good.

While your depth of field has to be consistent, it also has to be based on a single, common focal plane. If you shoot a person at f/2.8 so that you get their eyes in focus but their nose and ears out of focus, you can't then place behind that a background scene which is sharp (even if it was shot at f/2.8). Just as you can't take a photo focussed at different distances simultaneously, digitally creating an image that ends up with multiple distinct focal planes is nonsensical.

You could try to simulate depth of field effects by carefully using some digital blurring but even that can be difficult to do naturally, especially if your backdrop scene has depth such that objects closer to the camera need to be less blurred than objects further away. There is software out there that can fake depth of field but to do it properly it needs to understand the positioning of all of the elements in an image. The physics of it are reasonably complicated.

So...

If you've thought about the issues above, you can probably work around them by carefully planning each shot to achieve the visual consistency you need. You might shoot each photo with the same lens at the same aperture in the same lighting conditions. You might shoot with a tripod to manage perspective issues and you might ensure you focus at the same distance in each photo.

Note that those things have little to do with your Photoshop mouse-button-pressing skills. You need to think of all of these things long before you start up any computer software to 'finish' the image.

If you've gone to the effort of doing all those, I have one final suggestion: why don't you just shoot it for real? It takes a lot of effort to fake reality (just see the technical credits of any Pixar film). If you shoot it for real, you don't have to worry about any of the problems I've described here - you can simply let your camera and physics do all of the work for you. As a bonus, your camera and physics will let you do it over and over and over again with completely consistent results. Most importantly, you minimise the chances of someone looking at your photo and thinking "something about this seems fake". It's also worth considering something photographer/printer Ctein once said in one of his online columns:

"If someone already likes your photograph, how hard you worked doesn't matter. If they don't, telling them how hard you worked is not going to change their mind."

Monthly Competition Scores to July

A Grade Open Prints			
	June	July	Total
Gary Richardson	eee	chh	47
Frances Egan	ehc	eee	39
Ian Bock	eec	eee	30
John Mallett	eee		27
John Spring	eee	eee	27
Margaret Huxtable	eee	eee	22
John Parkinson	eee	eec	22
Annette James	ehc	eec	21
Jane Clancy	eec		18
David Ellis	ehc	eeh	16
Leif Andersen	eee	ec	15
John Van Hirsell			12
Peter Walton		ecp	10
George Chan		eeep	8
Ray Huntley			3
Charles Kosina			3
Tuck Leong			3
Judi Mowlem		ee	2

B Grade Open Prints			
	June	July	Total
Ken Bretherton	eec	eec	36
Guy Toner	eec	cch	36
Robert Fairweather		ech	29
Toby Frost	ehp	eee	29
Kathryn Hocking	eeep	eee	29
Joanne Rinaldi	eec	ecc	26
Ken Warburton	eee	eee	24
George Chan	eec		22
Sharon King	eeh	ecc	22
Gail Morgan	eee	eeh	22
Robert Norman	ee		20
Jim O'Donnell		eec	19
Martin Clancy	eec		18
Bharath Ramalingam	eee		17
Barry Hogan	eee		16
Gary Leete		eec	13
Shelly Black		ech	11
Sidney Buchbinder	eee		8
Andrew Gower	eee		6
Markus Varik			6
Simon Beaven			3
John Callahan			3
Bob Haytez			3

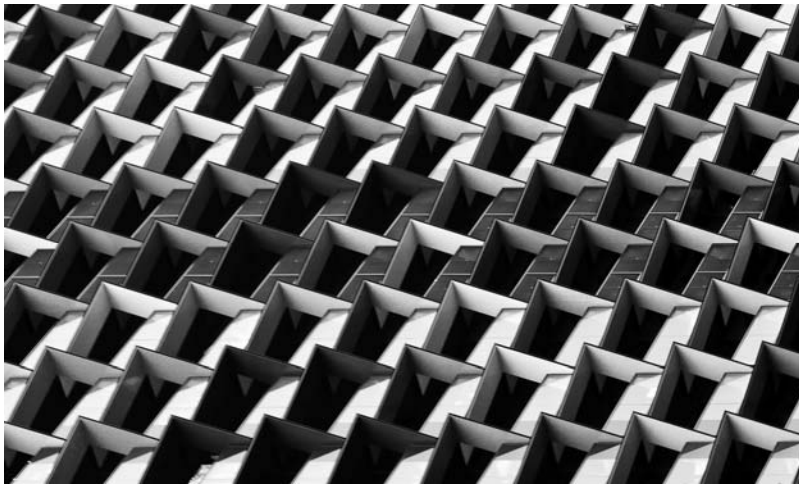
Novice Grade Open Prints			
	June	July	Total
Rob Gullan	ehh	ccc	33
David Beardsley	eee	eec	31
Neil Brink	eee	eec	23
Alan Harper	ecc		23
Chetan Kumar			21
John Fullard	eee	eee	15
David Runci	eec	eec	13
Colin Booth	eee	eeh	10
Gabby Del-Castillo			7
Ben MacGeorge			6
Joseph Maher			6
Muzo Emeklier			3
Linda Herd			3
Cameron Burgess		c	3
Wolf Dauschitz			2
Liz Blackburn			1
Sidney Buchbinder			1
Brenton Clark			1
Alan King			1
Colleen Nordstrum			1

A Grade Open EDI			
	June	July	Total
Mark Smith	eeh	eee	40
Gary Richardson	eee	eeh	37
Marg Huxtable	eee	eeh	36
Ray Huntley	eeep	eeh	33
Alan Donald	eee	eec	31
Joshua Reuveni	eee	eeh	30
John Spring	eec	eec	30
Tuck Leong	eeh	eec	29
Kelvin Rowley	eee	eec	28
Martin Clancy	eec	eec	25
Phil Marley	eee	eee	24
Ian Bock	eee	eee	22
Charles Kosina	eee	eec	22
Jane Clancy	eee	eee	21
David Purdue	ech		20
Sue Block		eec	16
Annette Donald	eee	eee	14
Leif Andersen	ee		12
Annette James	eeh	eec	12
Nicole Andrews		ech	9
George Chan		ech	9
Peter Walton		eeh	7
Barbara Butler		ec	5
John Parkinson			3

Set Subject EDI			
	June	July	Total
Bharath Ramalingam	c		16
Tuck Leong	h	c	14
Joshua Reuveni	e	h	14
Ken Warburton	e	e	14
Marg Huxtable	e	c	12
Joanne Rinaldi	e	h	12
Gary Richardson	e	c	11
Alan Donald	e	e	10
Rob Gullan	e	e	10
John Spring	e	e	10
Martin Clancy	h	e	9
Robert Fairweather		h	9
Barry Hogan	e	e	9
Ian Bock	e	h	8
Kelvin Rowley	c	e	8
Jane Clancy	e	e	7
Dmitri Illarionov	e	e	5
Charles Kosina	e	e	5
Mark Smith	e		5
George Chan	e	c	4
Sharon King	e	e	4
Karin Kowalski			4
John Morgan	e	e	4
Nicole Andrews		c	3
Simon Beaven		e	3
Jim O'Donnell			3
Peter Walton		c	3
Sue Block		e	2
Sheryl Opie		e	2
David Purdue	e		2
Guy Toner		e	2
Andrew Ammendola			1
Leif Anderson			1
Vanessa Bieri			1
Barbara Butler			1
John Godfrey			1
Jacqueline Goss	e		1
Tori Haeusler	e		1
Linda Herd	e		1
Annette James		e	1
Chetan Kumar			1
David Runci		e	1

Set Subject Prints			
	June	July	Total
Ken Bretherton	c	h	20
Ken Warburton	e	e	16
Frances Egan	h	c	14
Gary Richardson	h	e	14
Marg Huxtable	e	c	13
Rob Gullan	e	e	9
Bharath Ramalingam	e		9
Jane Clancy	c		8
Robert Fairweather		e	7
John Spring	e	c	8
Martin Clancy	e		6
Gail Morgan	e	e	6
Jim O'Donnell			6
Joanne Rinaldi	e	e	6
Leif Andersen		c	5
Ian Bock	e		4
John Parkinson	c	e	4
Cameron Burgess		c	3
David Ellis		c	3
Barry Hogan	e		3
Annette James			3
George Chan	e	e	2
Sharon King		e	2
David Beardsley		e	1
Shelly Black			1
Sidney Buchbinder			1
Wolf Damschitz			1
Toby Frost			1
Reuben Glass			1
Kathryn Hocking			1
Charles Kosina			1
John Mallett			1
David Meller		e	1
Judi Mowlem		e	1
David Runci		e	1

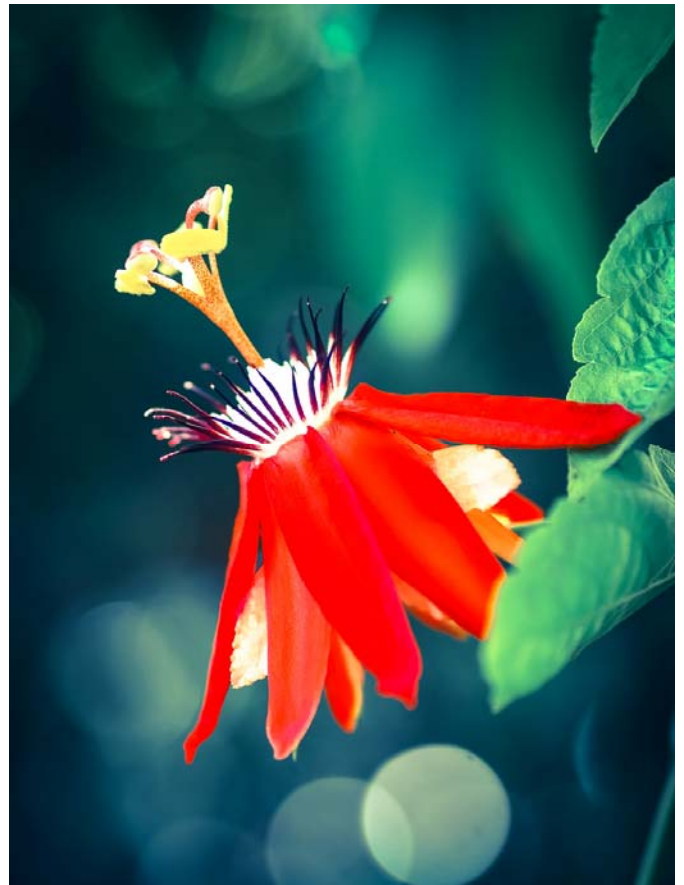
B Grade Open EDI			
	June	July	Total
Ken Warburton	eeh	eec	34
Chetan Kumar	ecp		33
Joanne Rinaldi	eee	ecp	33
Guy Toner	eee	ech	32
Sheryl Opie	eee	ehp	31
Bharath Ramalingam	eeh		31
Barry Hogan	eee	ech	26
Dmitri Illarionov	eec	eee	25
John Morgan	eee	ecc	24
George Chan	eeh		23
Sharon King	ech	eee	23
Robert Fairweather		eee	22
Rob Gullan	eec	eee	22
Karin Kowalski	ee	eee	22
Robert Norman			17
Simon Beaven		eec	14
Neil Brink			11
Linda Herd	eec		11
Alan Harper	eee		10
John Godfrey			9
David Runci	eee	eee	9
Jim O'Donnell			6
Andrew Ammendola			5
Bob Hayter			5
Kristina Arnott			3
Sidney Buchbinder			3
Nino Xerri	eee		3



June Mono EDI of Month

Ray Huntley

Shades



June Colour EDI of Month Chetan Kumar

Singapore



June Colour Print of Month

Kathryn Hocking

Waiting



July Colour EDI of Month

Sheryl Opie

Language of Steps

Mornington Peninsula Outing - 2 July, 2013



The Archibald Prize portraits were exhibited at the Mornington Peninsula Gallery. As you can see, quite a few members from MCC and Camberwell attended, and a good lunch was had by all at Mornington Kirk's Hotel.

And there were photo opportunities nearby as well.

Photos by John Spring



July Mono EDI of Month

Joanne Rinaldi

Empty Ski Lift





July Colour Print of Month

George Chan

Angry sea



June Mono Print of Month Toby Frost *Hippos*



July Mono Print of Month Peter Walton *Cradle Mountain tarn*