

EXPOSURE

The Melbourne
Camera Club Magazine



TDPG Exhibition
Simple Lighting Aids for Close-up Photography
President's Report
Are there any kids my age in the club?
Monthly Winners

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Traditional Darkroom Printmakers' Group

*Images from the 15th Annual TDPG Exhibition
"Multiples" 20th - 23rd August, 2015*



Peter Tredrea *The Worker*



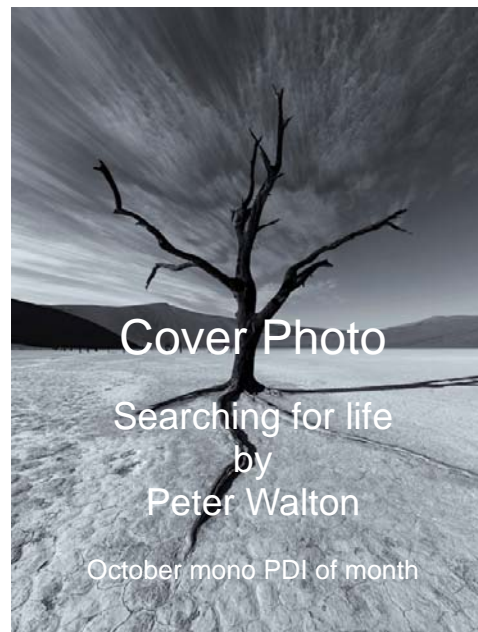
Tina Thomson *The Dressing Room*



Simon Grant Manchester Unity



Joyce Po Li Knot



Cover Photo

Searching for life
by
Peter Walton

October mono PDI of month

My Photography as a Visitor to the MCC

*I met two friends, they took me to see,
Melbourne Camera Club and
their photography.*

*I thought this exciting, I thought it would be,
All listening eagerly to the 'spruker',
you see.*

*I learned and I listened, and it gave
me great glee
That I would never join or have
judgement on me.*

*I saw the greatest, I saw the blurred
I saw the pictures of dear little birds.*

*The mountain ranges, the snow and the lake,
Not one more picture could I just in take.*

*I learned of the thirds, the halves
and the rest,
The diagonals, the straights, the ones
they thought best.*

*I did not agree with what judgement
was given,
I thought the photographer was
otherwise driven.*

*But month after week and week after years
I sat and I saw, watching non winners' tears.*

*So to visit I do and every week they say
"Have we any visitors, visiting today".*

*I sit quietly there hidden at the back,
And thank God that I am not running
on that track.*

*Straighten the horizon, do not shirk,
Don't take pictures of other people's work.*

Stick it in your album 'ode to thee'.

BCW

Simple Lighting Aids for Close-up Photography

by Peter Tredrea



A few examples using ring flash

The image above, a small section from the adjacent photo, provides a record of the characteristic doughnut shaped reflection characteristic of ring illumination.

Where no specular reflections occur (the other images) this is not a problem.

In all the images, the background tends to be dark, a characteristic of a front lighting system.



The major camera manufacturers provide a wide range of lighting accessories for macro and small subject photography but unless the user has deep pockets or a benevolent

This discussion note describes an example of each.

Light Emitting Diode (LED) Ring Flash

For many years, the ring-flash has found application in several areas of photography and with its characteristic lighting can be used in close-up photography. In the past, the electronic flash has been the lighting source of choice in ring flash and related designs.

The Nikon R1C1 Close-up Kit sells for \$1200, while the Canon MT-24EX Macro Twin Lite Flash (shown on left) sells for \$1,000.

Recent developments in the area of Light Emitting Diode (LED) design have allowed low cost ring flash modules to be produced with several useful properties. The unit selected for this discussion (bottom left) was purchased from China 12 months ago and a check on E-bay as this note was drafted confirms its continued availability at \$50 (including postage).

The continuous, quality light available from the ring of LED lights

has a few advantages over the flash based systems. The provision of continuous light for composition and focussing is convenient. It should be noted that at close ranges, the light source is relatively strong allowing fast shutter speeds and small apertures.

These all contribute to quality imaging. A further feature of the modern digital camera is its ability to maintain good image quality at higher ISO settings. This feature can be utilized to advantage with LED lighting.

The Strengths

- Focussing and composition are assisted by the continuously available light
- Lighting “in the round” can provide an attractive shadow free image
- Adapters are provided for a range of lens filter sizes
- Can be used with ambient light to provide deep shadow lighting
- Low cost
- When used with a stand, optimum lens and camera settings can be used



supporter, these can be out of reach for most of us. Thanks to the “free trade agreement” between Australia and China, several lighting accessories can be purchased at reasonable cost.

With a little imagination, it is also possible to build a few accessories that are both useful and very low in cost.



Flash-and-mirrors system

The components of the system are shown prior to assembly. Key item is the primary reflector made from 3 mm MDF and covered with chrome gift wrap to provide the light splitting mirror function. .



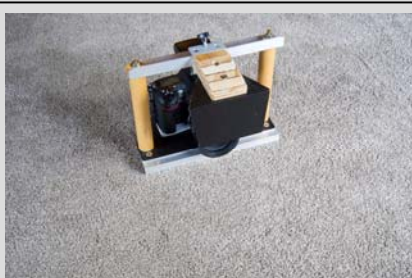
A Nikon SB400 flash unit is used in this example. The “pop-up” flash provided with the camera can also be used to further simplify the system. The advantage of this configuration is the separate power source in the SB400 eliminating the demand on the camera’s battery.



Camera-flash unit is mounted in a simple frame made from two lengths of broom handle and a few scraps of aluminium. The relationship between the flash and the two mirrors is important and determines the direction of the reflected light.



The primary reflector is mounted on the frame to split the light from the flash to the left and right of the camera. In this example, the flash unit can slide along the top rail to allow different levels of light to the left and right of the object.



Reflected light strikes the diffusion reflector on the right and illuminates the subject from a large area with some light passing behind the subject and improving the overall modelling effect.

Weaknesses

- Front lighting while good at the image plane falls off for the



Reflected light strikes the diffusion reflector on the right and illuminates the subject from a large area with some light passing behind the subject and improving the overall modelling effect.



The reflector on the left completes the lighting source. These were manufactured from a car dash-board heat protector. Equally effective lighting is provided by white card or a coloured reflector if a change in light source colour is required.



The diffusion reflectors are attached to the broom handles with small wood-working clamps.



Looking towards the camera provides a “subject-eye-view”. The flash light is diverted to the diffusion reflectors and provide a large, soft light source. None of the direct light from the flash strikes the subject.

background resulting in generally dark backgrounds

- Currently, the LED sources are moderate in their light output limiting the use of optimum settings when hand held

Cheap flash and a few mirrors

If the cost or characteristics of the LED ring light are not desirable an alternative lighting approach can make use of the sophisticated flash unit built in to many modern digital cameras. The “pop-up” or simple shoe mounted flash units have been developed with very effective “through-the-lens” exposure control systems allowing metered lighting in a wide range of applications including fill lighting.

The equipment has been designed to make use of these features and provide soft side lighting similar to studio soft boxes but at near zero cost and with the added advantage of portability allowing applications in the field. The sequence of photos on the left describes the lighting unit and is based on a Nikon D7100 APS-C DSLR and Micro-Nikkor 60 mm lens. The flash gun is Nikon’s simplest, the SB400.

Materials used in this example were sourced from Bunnings and a local Two-Dollar Shop.

Aluminium angle and aluminium plate were used in the frame. Hardwood is also OK in this task. Instead of a threaded rod to connect the components together, the system can be glued and/or screwed for a simpler but more permanent structure.

None of the above is critical to the task.

Discussion

In service, the unit is reasonably compact and suitable for field photography. Several of the images on the next page were taken at the Royal Botanic Gardens, Cranbourne.

From experience with the unit, the following is worth noting:

1. Although the “broom handles” were intended to be the grips for the system, access to the camera controls is better achieved by using the right hand on the camera in the normal manner. The Mk IVb version better accounts for this need.

2. Automatic lighting control, in this example Nikon’s servo control of the SB400 flash by the D7100 camera, will always be a compromise between correct exposure and the effective grey levels of

(Continued on page 6)

the subject. Experience has shown that fixed lighting systems (studio flash, this flash system and in fact most photography) are often better served by using fixed flash output settings.

3. Where the subject (native flowers in the following examples) is positioned in a central position relative to the reflectors, manual power settings can be accessed from the cameras menu and provide a consistent source of light regardless of the brightness of the subject. This manual flash power control is a feature common to most cameras although it can be buried in the menu system.

4. When using an electronic flash at less than full power (can be very low in this system), the duration of the flash (controls subject and camera movement) can be very brief. The Nikon system is typical of most and quotes a flash duration of around 1/1,000 second at full power and proportionately shorter times at lower power settings.

Most of the Cranbourne images were taken at 1/8th power resulting in a flash duration of approximately 1/10,000 second.

5. Where background light contributions are small, these high flash speeds can effectively freeze most unwanted movements.

As an exercise in support of this discussion note, the lighting unit was used at the Royal Botanic Gardens, Cranbourne on the 11th of November last. An overcast day provided ideal support lighting and a gusty wind tested the systems ability to freeze unwanted motion.

For most of the images, a 105 mm Micro-Nikkor was used. ISO settings did not exceed 800 and the camera was generally operated at 1/200th sec at f/16 to f/32. Since many of the images were approaching a magnification of 1:2, the effective apertures were in the range f/22 to f45.

Observations

1. Light from the reflectors has been diverted to the sides of the flowers creating a natural balance.

2. Some of the light is available to illuminate the background further improving the overall effect.

3. Some of these objects were moving at the time of exposure.

The brief flash duration has effectively arrested the motion.

4. Colour balance from the flash is well controlled and was set to the simple flash setting available in most cameras.

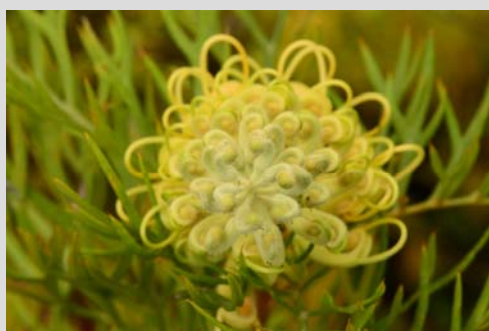
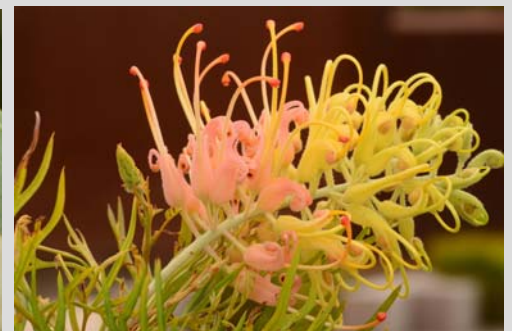
Conclusion

With a few woodworking skills, and a local Bunnings and Two Dollar Shop, the lighting management tool described in this note can match and potentially outperform more expensive systems. The control of lighting in the field allows users to access a wide range of native and exotic plants in situ presenting the photographer with an increased variety of photo opportunities.

The use of a macro (Nikon = Micro) lens in this class of photography introduces many new

photographers to this little recognised but flexible and high performing class of lens.

In its simplest form, with the “pop-up” flash as the primary light source, the cost of the system is minimal. Further practical improvements have been made to the lighting unit and will be described in future notes.



President's Report

Lesley Bretherton

Dear MCC members and friends,
Some updates on the club renovations from the building subcommittee. The buildings foundations were uncovered and as expected are bluestone with a 50mm overhang. Soil tests were also as expected with no serious issues detected. The architect has instructed his draftsman and briefed the engineer to draw up detailed drawings of the building works. We have appointed a building surveyor with Heritage experience from a reputable firm who will be responsible for issuing the building permit. Since the earlier permit drawings were submitted it is apparent that storage capacity is still lacking particularly for our valuable and historic photographic archive.

A meeting with Heritage Victoria indicated that they would look favourably on a second story storage area out from the upstairs kitchen so with this in mind the architect was asked to sketch up a proposal, which was circulated to the archive committee at their recent presentation night. They indicated that the proposal met their needs and as the additional cost is estimated to be relatively minor, board approval was given to have this storage area included in the final construction drawings and tender documents.

Plans will have to be resubmitted to Heritage Victoria but as the extension is hidden behind the lift-well, we expect Heritage Victoria will approve this proposal in a timely fashion. Of course all the proposed building works are subject to cost and will go out to tender in the New Year.

Thanks to all who participated in the recent program survey and provided comment on the future of *Exposure*. The results will be collated and presented to the Board in January and reported in the next edition of *Exposure*. Gail Morgan

has worked hard on these projects and we are grateful for her input. If you have any further comments on either of these issues please let Gail or myself know. We are very happy to have members' input.

The Board is keen to even out the gender ratio in the club and so we are planning some activities around International Women's Day, which is held on the 8th March each year. The focus of the celebrations around the world ranges from general celebration of respect, appreciation, and love towards women to a celebration for women's economic, political, and social achievements.

The International Woman's Day theme for 2016 is 'Make It Happen' so that is what we are aiming to do in 2016. Tina Thomson is taking the lead on this so please help her showcase the past and present female talent in the club. Melbourne Camera Club has a history of including women and thanks to Alan Elliot and the archive committee it was pleasing to see an even balance of work from male and female photographers in the recent archives exhibition.

The club is in a healthy position in term of numbers of members but we want to offer more photographic activities to retain and recruit younger members and so we will be planning activities to attract this age group - for example, photographic walk arounds and weekends away. We are also exploring the possibility of full day workshops focusing on post-processing for both new and experienced members.

We have the social and awards night on December 10th. I am looking forward to congratulating and celebrating the achievements of club members, and reporting back on the results in the next edition of *Exposure*. I wish you all a safe and happy Christmas and a very healthy and exciting 2016.

Best Wishes, Lesley

Next Exposure

The 2016 January - February issue of *Exposure* will have all the End of Year results and winning images. It promises to be an excellent roundup of the year's work.

There will still be room for additional material so don't be shy in sending your articles and photos in.

Deadline is 20 January, 2016

Exposure Editors

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

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

Board Liaison with Special Interest Groups

Peter Tredrea
Peter.tredrea@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

Are there any kids my age in the club?

Selby Markham

Two years ago I wrote a report for *Exposure* on an exercise with media students from the Elisabeth Murdoch College (a state school) in Langwarrin. David Dyett and I, supported by volunteer club members, had the students shoot a roll of film, develop that roll of film and then print selected negatives. We repeated that exercise in September this year with the EMC current Year 11 media students. The title of this article reflects questions asked by some of those students.



The workshop group on the second day

"Loved the feeling of unknown, of not knowing what your photos look like and if they worked. Also having the three men walking around with us, there if we needed help was really good and nice". (from a student reflection report)

There were four club members looking after the students over the two days – David Dyett, Peter Tredrea, Barrie Bunning and myself. The average age across the four of us would have been about 74. This did not faze the participants but it did cause them to ask where they might fit in – should they be interested in joining. Are there any kids my age in the club?

"But while others were developing their finals, the rest of us were able to use a studio camera and do two photos each, I was first so I was able to move props and people around to make the flash hit their faces a certain way. It was hard but

fascinating by the way the camera flips the image so if you see someone facing to the left through the camera there actually facing right". (from a student reflection report)

These students belong to the generation that has been completely computer-driven. It is also the generation that is now becoming more interested in 'retro' things. There is plenty of speculation about why this is happening but when you see the way the Langwarrin students have become entranced by the technology of the film camera and have revelled in the hands-on intimacy of analogue printing, you can see some indications. The fact they have to load the camera; they have to get inside the camera provides a sense of involvement that cannot come from a digital camera. The way an image evolves in the developing dish offers another level of involvement well beyond the ink-jet printer experience.

"As soon as we arrived in the morning we were greeted by the smiling faces of Selby, David and Peter greeting us with open arms to the Melbourne Camera Club, ready to share their venerable experience in the art of film photography with our eager class" (from a student reflection report)

Aside from my obvious feelings for analogue photography, I see the Langwarrin students and their teachers generating some questions that are at the core of the club's future. Some of these questions are about how we use resources, some are about how we charge for services while others are about membership. But the core question is about the level of involvement of club members in the broader activities of the club.

".... this really gave me an insight into the accepting and open nature of the Melbourne Camera Club and the fact that their purpose is definitely not to make money, they simply love photography and want to share that love for their art with everybody they can because each member has such a

deep pride in what they do and how they do it, finally I was developing my photo with David, watching his careful and precise movements framing the paper only reinforced his knowledge of this art, there was nothing like seeing my photo come to life in front of my very own eyes, it was really something else that I've never experienced before, sure I can take a thousand high-res photos on my camera and edit them to perfection on the computer but there was a sense of pride and effort that I felt when I developed my print, the emphasis on taking care and time with our work was quintessential and something I doubt any of us had experienced before our trip to the Melbourne Camera Club which kind of symbolises the Club itself, something unique you can't get anywhere else, a feeling of involvement, so thank you to Selby, David and Peter for all their effort and devoting their time to us." (from a student reflection report)

Emily, the media teacher for this year's group, was so overwhelmed by what we had to offer that she asked if she might tell the media teacher network in the south-east of Melbourne about what the MCC can provide. She also said that we should be charging more than we have done.

But what would happen if this group of teachers were more than happy to pay to access our skills and resources? We would be quickly overwhelmed because there are too few members who volunteer to help with these things – ask Gary about the Introduction to Photography course.

Emily also asked whether we



Studio portrait of colleague with friend

would be able to provide access to students next year should some students choose to do an analogue photography project for Year 12. All I could say was that I would have to ask the powers that be. The club has provision for ordinary, concessional, and honorary life and honorary members plus the ill-defined associate member category. Students can fit in the Concessional category but this assumes that they are buying into all of the rest of the club activities.

About four years ago Jo Beilby, the president at the time, ran a general photography course for a private primary school in the area. The culmination of this course was the participation of the kids in our World Pinhole Photography Day workshop. Shane and I, plus some external helpers, coped with their enthusiasm for a novel and challenging experience (only equalled by the interest of their parents). Oscar and Charlie could only just see over the edge of the darkroom sink but they focussed in on everything that was going on.

The seemingly obvious point of this anecdote is that running photography courses for kids does provide a basis for the future. That basis lies not only with the kids but also with their parents.

This year's 15th Annual Exhibition by the Traditional Darkroom Printmakers Group produced another informative exercise. A member of the local Ukrainian Jewish community happened by. She was overwhelmed by the prints on display and was totally enamored with Nigel Smith's Afghan Camera. She rushed off to call in some friends, and to retrieve a bottle of wine. A small party ensued. A local family dropped in and their delightful little girl also sat for Nigel. A little later on, an engineer who had worked with Ian Bock, dropped in after market shopping and asked after Ian.

We are a part of the South Melbourne community yet we seem to do little to engage with that community.

From the October meeting of the TDPG comes a different look at future directions. The topic was "Your favourite or most interesting camera and what it can produce" and there were the obvious classic cameras, but Margot brought in her white Holga 120



Margot tells us about her Holga

and her Diana green plastic. I do admit there was the odd gasp. The point she made was that this was a very different approach to photography, supported by a number of publications and web sites, but, at a personal level, it had encouraged her to buy her Hasselblad. Is there a wider photographic community we can attract? Workshops on fun cameras? Courses geared to upgrading hardware?

What am I on about?

I am not someone who is in the younger age profile of the club. I am mainly interested in the arcane world of analogue photography. My film cameras range from those produced in the early 1900s to classic SLRs from the 1980s, whereas my digital activity is based on a Canon G11. Why should I care about where the club might go? Why should I continue to irritate people by espousing ideas that are future oriented?

I go back to the question asked by the Langwarrin kids: "Are there any kids my age in the club?"

This question can be made broader by asking, for prospective members: Are there people and activities in the club that correspond to me and my interests?

What worries me is that we cannot answer that question because we do not know. We do not know what interests current members have. We do not know what members can offer as expertise & experience. We do not know why members leave. We do not know why visitors might not stay. We do not know why there is a

poor retention rate from the intro to photography course.

In essence, I see the MCC is an inward looking club driven by values that are, most probably, not future-oriented. I suspect that this is partly driven by an inherently competitive photography ethos, which I admit I do not find interesting or challenging.

Let me further suggest that the club is not attempting to tune into the 21st century concept of the mobile and unstructured photographer. Some members have commented upon the lack of social media-driven events. I have no affinity for social media-driven events but I clearly see where they are coming from.

So what is needed?

Coming from a background in social science and applied social consulting, I believe that the club needs to build a stronger sense of community. The members need to be made feel that the club is their club through consultation and involvement. A sense of collegiality can be engendered by group activities that are about the group as club members. I see the efficacy of informal get-togethers that have some relevant action agenda - action relevant to the development of the club.

I see value in having a "buddy" system whereby members deliberately talk to visitors to any club or special interest group meeting in an attempt to find out what would encourage them to become a member. This may tell us how to better tune or current offerings and what is lacking in them.

I also see value in attempting to widen our thinking on the type of courses and community involvement programs we might offer. What about "Introducing kids to ways and means of getting great shots from their phones" or "Getting the most from my plastic camera?" or "The experienced travel photographer walks you through good technique with your point-and-shoot for your next holiday". But, again, we have trouble getting anyone to help with the current main course. The Darkroom Basics Course is a different matter.

We need to explore the ways in which we can zoom back and get a wider view rather than continually zooming in on current views.

How I did it - Forest Impression

Tuck Leong



Back in the film days, I used to experiment with multiple exposures and movement images. It was easy once the film-release button at the bottom of camera was depressed; one is able to expose multiple shots on the one frame. The ISO 25 and ISO 50 films allowed use of very slow shutter speeds especially when the light level was low.

The efforts with my first digital SLR were not successful as the lowest ISO was ISO 200. Slow shutter speeds were not possible even within a forest on overcast days. The

image "Forest Impression" was an early attempt that did not really achieve the effect I wanted.

It was after using Photoshop for a few years that I thought of emulating the motion achieved on film on the original image. I cannot remember whether it was Photoshop version 3 or 4.

The process was as follows:

I first roughly selected the lower portion (the ground) with the lasso tool and feathered it. I saved the selection then applied motion blur to the lower portion.

I then made a new layer (Shift + Option + Command + E), loaded the selection, inverted it, and feathered the selection to apply to the upper section. I applied a vertical motion blur to the upper portion to suggest a motion with the camera.

I then added a mask with white fill. With a small soft brush and black selected, 50% opacity, I brushed the foreground tree to reveal the original state of the tree.

[Tuck's image won the July Best Colour PDI award and a highly commended in the Creative set subject - Ed]

On-Line Competitions

Charles Kosina

There are numerous photographic competitions on the Internet, some with fabulous prizes. But most have entry fees, some of which can be substantial.

One exception to this is the local one run by the Camera House group, called Photo Friday. Each Friday a set subject is announced and you can enter in as many photos into this competition as you like. The weekly prize is usually a good quality compact camera or



recently a GoPro. There are also ten \$20 print vouchers each week to be won.

I was fortunate enough to win a Canon G9X compact camera with my entry of Patricia Lake in Alberta, Canada. The set subject of the week was "Blue and Peace".

Many other on-line competitions offer similar opportunities to get our images seen by wider audiences.



October mono print of the month Teng Tan *Rapt-dancer*

Last Word

This is the last issue of the year and we would like to thank all contributors to *Exposure* in 2015. Without you there would not be much of a magazine.

Putting together *Exposure* every two months does present a few challenges. One of the major ones is finding a cover image. Most MCC members take photos in landscape mode, portrait mode ones are few and far between. But we have always managed to find a suitable photo. This issue is a first in that we have a monochrome image rather than a colour image on the front cover. It is such a striking image that well deserves its place.

Other tasks are chasing up monthly winners' images and asking members to produce articles. There is a wealth of talent in the club, many travel to exotic places so that, like it or not, travel articles do appear very often.

The "My Photography" and "How I did it" features give an insight into different photographic styles and are of great value in disseminating ideas.

We wish you all the best for the festive season and look forward to another exciting year in the ever evolving art of photography.

Phil Marley and Charles Kosina

End of Year Judging

We thank the judges of the MCC 2015 End of Year Competitions. They were Gillian Turner, Paul Robinson, Peter Myers and Darren Bennet. With the huge number of entries, this was a mammoth task, all done in one day.

Photos by Gary Richardson

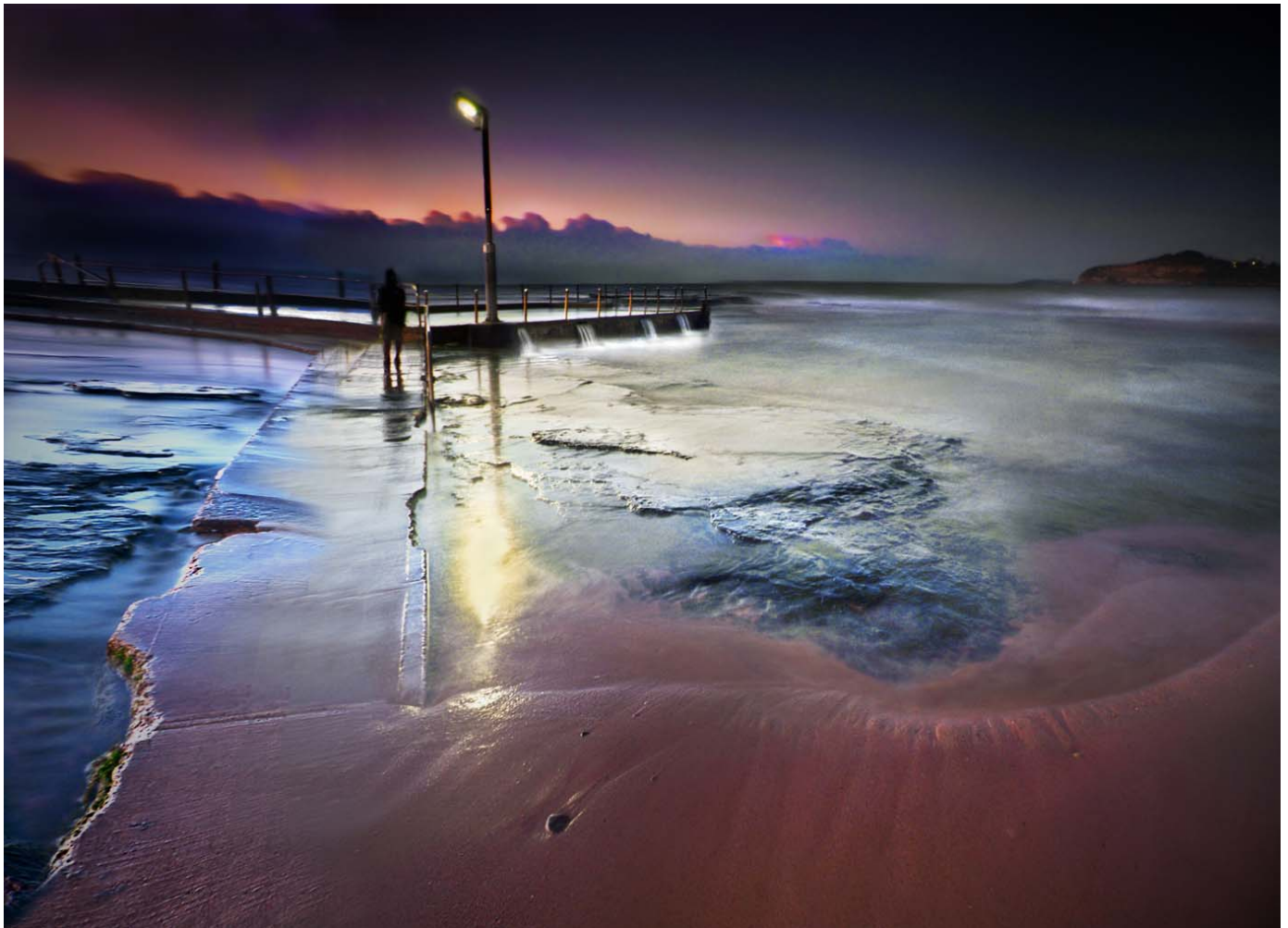




October colour print of month

Marg Huxtable

Two Men and a Dog



October colour PDI of the month

Ray Papulis

Mona Vale Pool 17