

EXPOSURE

The Melbourne Camera Club Magazine



My Photography - Teng Tan
My Photography - John Jovic
President's Report
Darkroom Blog - Joyce Po Li
Monthly Winners

VOLUME 35, NUMBER 3
MAY-JUNE 2016
PRINT POST APPROVED 100003035

My Photography

Teng Tan



Photo 1 Lady of the Lanterns

Although my working life was in the applied sciences, my first love was art and I was fortunate to be mentored by a passionate high school art teacher grounding me in composition and other important aspects of art. Leading lines, negative space, repetition, chiaroscuro, colour harmony, colour contrast (but no so-called "rule" of thirds) became features to take in when visiting art galleries.

I adopted the digital format in 2006 after borrowing a compact camera from my daughter during our trip to China. With my work background in the sciences, I found the digital workflow intuitive. Since then of course travel whenever possible continues to provide novel subject matter (if one avoids famous icons), such as *Lady of the Lanterns* (Hoi An, Vietnam) (Photo 1) and *Supertree Wonderland* (Singapore) (Photo 2).



Photo 2 Supertree Wonderland (Singapore)

Web). It was through this group that I was invited to participate in a group exhibition in 2009 held in Catanzaro, in the southern region of Calabria, Italy. My major interest then was urban geometry and abstraction with my invited photo in this genre. Projects during this time include *Stacked Chairs*, which typify the genre. (Photo 3). One unexpected bonus from the site was international requests for photo usage which resulted in

licences being issued. A major one in 2009 from a law firm in Brussels for an extended period of use provided adequate funds for a new Canon 5D Mark II.

When not working on a project, I roam Melbourne's streets and lanes endeavouring to

Joining the Flickr photo sharing site soon after acquiring my first dSLR, the Canon 400D, in 2007 I was able to network with a group of internationally dedicated and serious photographers despite the low signal-to-noise (treasure-to-trash) ratio in such a large open forum (reputedly the largest in the

see architectural geometry (Photo 4) with occasional attempts at the more challenging genre of street photography. Public stage performances also attract, e.g. at Federation Square which hosts annual ethnic group events many of which feature colourful dancers in traditional costumes. Sometimes the ethnic spectators present more interesting subjects and *Girl with a Gold Earring* (Photo 5) was one such instance. She was an Ethiopian spectator who caught my eye at the Ethiopian Festival at the Square. She was quite happy to be photographed without posing and the final studio-like finish was effected by post-processing.

More recently I have dipped into "staged" model-focused photography

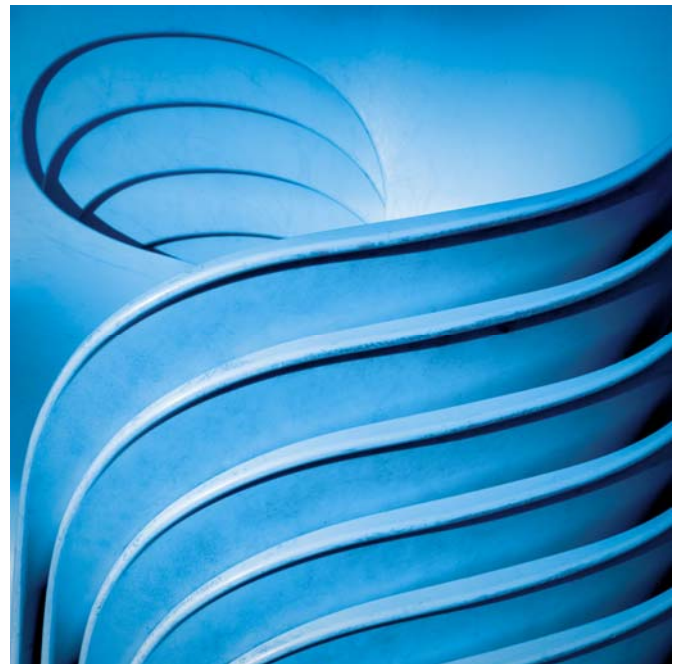


Photo 3 Stacked Chairs

with teams comprising models, makeup artists (MUAs) and stylists among others, exploring fashion and social themes. Through networking in social media sites like Facebook, such teams with amateurs or those starting out in their specialities are amenable to collaborating on a TFP (time for photos) basis. After embracing harsh dramatic light emphasising graphic geometry in the urban-scape, it was a refreshing change to focus on the soft light generally favoured here. Some projects completed include *Grieving Widows* (Photo 6) shot at my local Brighton Cemetery. Having first experienced shooting there at night



Photo 4 Architectural Geometry

through a Flickr group specialising in night photography in Melbourne, I have been fascinated by the dramatic nocturnal atmosphere in that setting. The interesting light at dusk has also been exploited on location in a gardens setting at the Royal Botanic Gardens, using portable flash (speedlights) usually operated by the MUA who often stays to double as photographic assistant.



Photo 5 Girl with a Gold Earring

During my working life I managed to exercise some right brain activity after hours and follow my



Photo 6 Grieving Widow

then I have worked there on my own exploring studio figure work with models contacted from network groups in Facebook and specialised sites such as Model Mayhem, exploring the complex aspects of studio lighting (Photo 7). I am particularly interested in the graceful movement of dancers, both in costume e.g. classical ballet (Photo 8), burlesque (Photo 9), and artistic nude (Photo 10) as well as the athleticism of acrobats (Photo 11).

One area I am exploring more of is compositing (montage) verging on the realm of fantasy. Further to my successful entry, *Ophelia*, in

interest in the human form by joining a group of artists (professional and amateur) in life drawing sessions in the 1980s and this has been rekindled on joining the Club after becoming aware of the Club's adequate studio through the Portrait Group. Since

the Club's 2015 end of year Creative PDI competition, one project I hope to work on is combining previous projects on artistic figure work with images from *Grieving Widows*. A prototype is *Spectral Bride* (Photo 12). This approach seems less controversial now and furthermore by nominating oneself as *photographic artist* rather than photographer, one could well avoid criticism from purists.

Workflow-wise I'm afraid it's more post- rather than pre-visualisation. After acquiring more than 150K images, image retrieval has become problematic. In the meantime the extant images are a potential source



Photo 7

for future montage work. In colour work I have been much influenced by the doyen of the Lab colour space, Dan Margulis, being much seduced by the quality of colour in that space. Monochrome obviously follows from the initial interest in geometry where tonal contrast seems paramount. I shoot in raw and develop in Lightroom often followed by refinements in Photoshop. Silver Efex Pro (now that it



Photo 8 Classical Ballet



Photo 9 Burlesque dancer



Photo 10 Artistic nude



Photo 11 Acrobat



Photo 12 Spectral Bride

is available free from Google) gets called upon sometimes.

I am grateful to the Club, the first and sole camera club I have joined, for its amenities and especially its competitions. The latter have fostered discipline in conventional composition, attention to technical detail and insight into the nuances of genres, bearing in mind the subjective nature of judging art. The fresh approach by members within these requirements is both remarkable and inspiring. One also hopes to be informed, as a member of the National Gallery of Victoria, of developments in the other fine art (and more esoteric) sphere, the (curated) gallery establishment as exemplified by the works of Cindy Sherman, Jeff Wall, Gregory Crewdson, and locally Bill Henson, among others.

My website is still a work in progress slanted to potential expressions of interest from staged photography individuals: www.TanImagery.com.

I would like to thank Frances Egan and especially Greg Hotson for the valuable introduction to the Club's competitions, David Purdue for demonstrating specialist studio equipment and editor Charles Kosina for his kind invitation to contribute this article.

[Ed: Teng was MCC Photographer of the Year for 2015 and promoted from B to A grade in January 2016]

President's Report

Lesley Bretherton

There is considerable talent in the Melbourne Camera Club and this has been borne out yet again by success in recent international and state competitions. Jim O'Donnell and Jim Weatherill organised a club entry to the Trierenberg Super Circuit and as a result Melbourne Camera Club won a gold medal as one of 16 best digital file clubs: many thanks to Jim and Jim for taking on this time consuming job.

The annual VAPS convention was held in Albury on the 4th-5th June 2016. Congratulations to all who had images selected for the interclub competition and to Marg Huxtable who gained a merit in the Print competition and to Susan Brunialti who received a merit in the EPDI competition. Congratulations also to the AV group who won the VAPS Interclub Perpetual Trophy for the Open Audio Visual Section. Bob Thomas was placed first in the Open AV section for his AV entitled 'Genesis'. Sue Rocco and Barb Butler also scored well and were awarded second and third for their 3.2.1 AVs.



The Melbourne Camera Club Audio-Visual Group also competes with two UK clubs each year and this year gained first place in the annual 3-way International Audio Visual Competition between Cardiff-Wales, Wantage-UK and Melbourne-Australia so once again congratulations to all who contributed award winning AVs to this competition.

The program committee, in particular Gail Morgan, has taken note of the results of the survey last year and organised seminars and workshops on Lightroom with David Harradine. The seminar at the clubrooms was well attended and the more personal workshops held at David Harradine's studio filled very quickly. More of these workshops and seminars will be offered in future so please let the committee

know what you would like to hear about and who you would like to run them.

A successful club weekend away was held at Lorne in May. After an 'indoor picnic' dinner on Friday night we managed an amazing sunrise shoot Saturday morning at the swing bridge followed by a well-deserved brunch at the nearby café. A photo shoot at a local cottage in the Otway's was followed by an afternoon at the Erskine Falls. Dinner was held at the Grand Pacific Hotel and next morning, with threatening rain, the group visited Edge Gallery. Overall the weekend was very enjoyable and we will be organising another weekend away towards the end of the year.

The building works are moving forward and we now have the architectural plans out on tender and are waiting for quotes. We hope that at least some of the works will begin after August and this might mean some temporary disruption to club activities for short while. Just a reminder that the air conditioning fund is still open so if you are able please donate, and thank you to all who have donated so far – we now have over \$7000.

Exposure

July-Sept Issue

The deadline for the next issue is August 31

mcc-exposure@melbournephoto.org.au

Following the recent decision of the Board, which was announced in the last issue, Exposure will start its new quarterly format from the next issue, which will be for July-Aug-Sept.

MCC 2016 AGM

The 2016 Annual General Meeting of the Melbourne Camera Club will be held at the clubrooms at 8.00pm on Thurs 29 Sept 2016. This will include election of Board positions.

Anyone interested in helping the club and joining the Board should discuss what is involved with current Board members and ensure they are nominated by the due date on the forms when they are put up on the notice board in the upstairs clubroom.

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

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

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-ed-comp@melbournephoto.org.au

Audio Visual Group

John Spring
mcc-audiovisual@melbournephoto.org.au

International Competitions

Jim O'Donnell
mcc-clubentry@melbournephoto.org.au

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

Peter Tredrea
mcc-privacy@melbournephoto.org.au

My Photography

John Jovic

Since before I'd even heard of the painter Jeffery Smart, whose style is one of carefully composed urban landscapes, I've strived to understand composition in images. In many ways my own photography is simply the practice of this one component of the craft. However a well composed picture without content, meaning or a story is little more than a pretty picture and there is no shortage of those.

In recent years I've found myself drawn to documenting the changing suburb that I live in. The State Government's push to raise urban density has meant that older suburbs with large blocks are in the sights of developers. Some suburbs are changing at an alarming rate. In my own suburb there are streets that have been almost entirely re-developed with only small numbers of original homes left. Such extensive development drains the suburb of any of the original character which drew people to live there in the first place. I've tried to capture this change through triptychs showing the same view over a long period, in some cases several years. This is an ongoing project with no shortage of subject matter.

I've always admired Brutalist architecture, before I even knew what it was. Brutalist architecture typically exposes the raw materials it's made from, such as raw concrete. Maybe my appreciation of Brutalism was inevitable having been born in Yugoslavia where this architectural style was very popular. The style is often dramatic and bold and is often disliked, or even hated, being considered cold and drab, which it can be. But I find beauty in it and am trying to document certain Brutalist buildings.

Most recently I've been documenting the Footscray Psychiatric Centre, arguably one of the most powerful examples of the Brutalist style yet which seems little known in Melbourne. Black and white images seem to express the mood of these buildings better than colour. Unfortunately the resulting images are not really camera club competition-worthy however I'm hoping that awareness of such buildings can help to preserve them in the future. The time is coming for such buildings to be appreciated and protected by Government but some buildings will be lost and all that we'll have left is pictures. As they say, take a picture, it'll last longer.

[Ed: John was promoted from B to A grade in Jan 2016]



Foxes left to dry on fences



Automotive action shot from my days working for car magazines. This was done with the camera attached to the car and with a very long exposure whilst the car moved forward.



People photographing themselves



A triptych showing the change taking place in our suburbs



National Archives in Canberra (Brutalist)



Roof top car park at night



Detail of Footscray Psychiatric Centre (Brutalist)



Black and white flower



*Detail of Total House in Russell St, Melbourne (Brutalist)
The building was listed on the Victorian Heritage Register in 2014*

Speaking of Grain - Darkroom Blog Chapter 1 - Split-grade printing

Joyce Po Li

There's a happy illusion when first starting out in the darkroom that one is entering a world of scientific stability where, by simply following a sequence of procedures, you will reliably arrive at a well-printed photo. In theory this remains true, but in practice the variables of each stage start mounting, until options outnumber decisions by at least 2 to 1.

A number of photographers in the TDPG group of the Melbourne Camera Club have taken a liking to split-grade printing in its seemingly paradoxical combination of skillful precision and low demand for skill. That is, you can go a long way towards a well-balanced darkroom print* with a simple set of procedures, your eye, and without so much reliance on luck. (*A well-balanced print is many things, but of relevance here are primarily tonal range, exposure, and contrast, in other words the things that have to do with creating light and dark on the paper.)

The first thing to note is that split-grade printing will not work on all papers - it must be multigrade. Those who habitually read included instructions will know that today's bog standard darkroom paper, Ilford Multigrade, comes with technical notes fielding a chart that indicates the sensitivity of the paper to different frequencies of light. Hence what looks to be a blunt and straightforward sheet of light sensitive

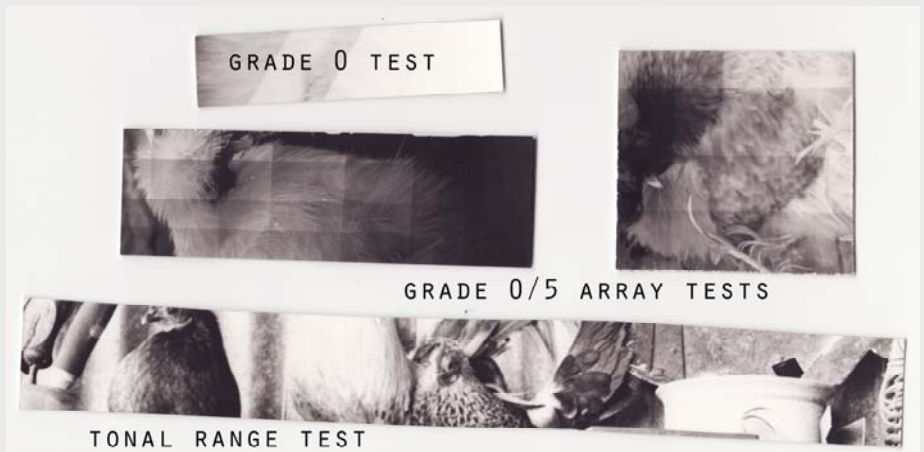


Fig 2 Example of 3 tests - grade 0 test strip, test array, & single strip across tones

paper is in fact multilayered, literally, as the paper has layers of sensitive emulsion responsive to different frequency ranges of light.

Managing the light access to each of those layers is done by changing the mix of two key light frequencies typically using filters on the enlarger, ranging from 00 to 5 in "grades" that read visually as **contrast**. The photographer's artistic drama of split-grade printing starts by throwing away all of those filters except for 0 and 5. (It's a potentially bold move, but due to the expense of all equipment, this defiant gesture tends to be softened to leaving unwanted filters in their packet in the drawer quite neatly, just in case.)

Briefly, the split grade printing process involves exposing the same

negative once at grade 0 and once at grade 5 onto the same sheet before proceeding with development stop fixing and so on. For what reason this madness, you may ask? By doing this double exposure, the times for each layer can be tuned to give a contrast ratio in near infinite increments and thus more finely tuned than offered through the "presets" of the filter grades.

The basic method:

1. Set the enlarger for grade 0. Do a test strip across a dark section of the projection, where it will print light. As usual, mask for different exposure times to be represented in the same strip. Look at your test strip and select a time that gives the best fit for highlights, showing the tiniest amount of tone rather than none. Don't worry about the pale appearance of the darker tones as that will be resolved in the next part.

2. Leave enlarger set for grade 0. Select a part of the projection that is light, where it will print dark, and set up a test strip unmasked. Print for time selected following grade 0 test strip. Reset enlarger for grade 5. Continue on the same test strip masking as usual for multiple times. This will show the gradual increase of tone in your shadows. The best time will be the earliest instance of black.

3. A print using one exposure at Grade 0 and one at Grade 5 using your selected times will have the tonal range from the depth of your selected black to the lightness of your selected highlight. Sometimes it is worth testing the combination using a strip across a range of tones before committing to a full print.



Fig 1 Filters and dials for managing contrast grades



Fig 3 Example of split grade print

Potentially, this means you could arrive at a print with good tonal range, specifically suited to your (imperfect) negative after two test strips. A common modification is to create a

split grade test array, which creates an x/y axis of grade 0 vs grade 5 times and resembles a grid rather than two linear strips. With some experience backing analysis, this could further reduce

testing for exposure and contrast to one test print.

There will likely remain a number of things that cannot be resolved without further interrogation of the print/negative especially if there are sections that benefit from different relative exposure. This can happen when your image contains portions of both sunlit and shaded areas because the contrast inherent in the negative is uneven.

However, all in all split-grade printing demonstrates benefits of precision, technical simplicity and efficient use of time and material resources, and can make a negative with high or low contrast workable.

Vale - Ray Huntley

My memories of Ray - a well respected Club photographer (1930 - 2016)

John Spring



Ray Huntley passed away Saturday morning (28 May 2016) after a long and debilitating illness.

Ray was around photography when I started at Melbourne Camera Club and it moved to Lygon St Carlton premises in the early 1970s.

He was an original member in the 1970s of the activist photographers 'SPECTRUM Photo Group' with others, notably Fred Curtis who was also an ex-President of MCC.

Ray was at this time with the Ivanhoe Camera Club but came across to South Melbourne and MCC in 2008. For many years Ray competed every month in the MCC print competitions and I remember

most his simplified architectural images - very good, especially the compositions and tones.

Ray and wife Delma helped out with catering at MCC functions and others especially the AV Nationals and worked on the back yard gardening and keeping it a pleasant area.

In more recent years Ray involved himself with organising the monthly Tuesday

outings that MCC shares with the Camberwell Camera Club.

Ray was a quiet and unassuming man and some would be surprised to hear that he was a trombone player.

Our best wishes and sincere condolences go to his wife Delma and family. Ray's wishes were for a private cremation.

For more about Ray's photography see his web site at:

<https://1x.com/member/oscar/about/VALE> Ray - another good photographer goes to the Great Camera Club in the sky.

VAPS 2016 Interclub MCC Participant scores

Overall club rankings were based on the top 10 scores per club in each category.

Open prints

MCC 7th equal out of 47 clubs (Southern Suburbs Photographic Society came 1st).

Individual print scores:

Marg Huxtable

<i>Beauty Knows No Age</i>	15, Merit
Frances Egan <i>Je T'aime</i>	14
Teng Tan <i>Terpischorean Leap</i>	14
David Ellis <i>Frankie, Loch Sport</i>	13
Judi Mowlem <i>Nature Study</i>	13
Peter Walton <i>Exploring Namibia</i>	12
John van Hirsell <i>Helmet Head</i>	12
Jane Clancy <i>Essentially Neave</i>	12
John Spring <i>Day's track</i>	12
Jane Barnes <i>A moment captured</i>	11
John Parkinson <i>Rest Break</i>	11
Joanne Rinaldi <i>Rich Man's Tots</i>	11
Brian Seddon <i>Gunbower Fog</i>	11
Neil Cunningham	

<i>Adonis Triumphant</i>	10
Tina Thomson <i>Mira</i>	10

Open projected images

MCC 3rd out of 47 clubs (Geelong Camera Club came 1st). Individual scores:

Susan Brunialti <i>I see you</i>	14, Merit
Frances Egan <i>It's mine</i>	13
Peter Walton <i>Roundup</i>	13
Jane Barnes <i>Morning Glory</i>	13
Teng Tan <i>Ophelia</i>	13
Annette Donald	
<i>Lake Eildon foggy morning</i>	12
Joanne Rinaldi <i>This fish</i>	12
Marg Huxtable <i>On her way out</i>	12

(Continued on page 11)



The Flying Dutchman

Over two years ago, one of the postal folios I was in had a set subject "Silhouettes". I had previously purchased two brass filigree ships about 10cm high at an Op Shop for about \$3 and decided they would make a good subject.

I photographed them against a white background and copy/pasted them onto a photo of waves and another of a sunset. This became my entry.

While searching for photos for a

book I am preparing, I found this photo and decided that more could be made of it.

I improved levels and density of the waves and then applied a Photoshop plug-in called Fractalus (see article by Gary Richardson in Exposure July 2011).

I then applied a graduated mask so the plug-in only affected the upper part of the photo.

On the left is the original version and on the right is the final version titled "The Flying Dutchman".



April color PDI of month

Wikipedia gives the following comment on my title.

"The Flying Dutchman is a legendary ghost ship that can never make port and is doomed to sail the oceans forever. The oldest version dates to the late 18th century. Sightings in the 19th and 20th centuries reported the ship to be glowing with ghostly light. In ocean lore, the sight of this phantom ship is a portent of doom."

Ian Bock



April colour print of month

Lesley Bretherton *Mulafossur Waterfall Faroe Islands*





June mono print of month Teng Tan Nude

(VAPS 2016 Continued from page 9)

Tuck Leong	<i>Rock Flow</i>	11
Toby Frost	<i>Secret Falls</i>	11
Robert Fairweather	<i>MONA</i>	11
Jim Weatherill		
	<i>Welcome to my country</i>	11
John Jovic	<i>A problem no more</i>	10
Robert Groom	<i>Water, oil, wood</i>	10
Karin Volz	<i>No comment</i>	10

Audio Visual

For the overall Audio Visual competition, MCC was placed first and holds the Interclub Perpetual Trophy Audio Visual for 2016.

Audio Visual Open

There were 14 entries: 1st place went to Bob Thomas representing MCC for "Genesis". Sue Rocco had 2nd place and a merit representing Caulfield Photographic Society and Jane Clancy 3rd place representing Essendon Camera Club. Individual scores: Bob Thomas - Genesis - 18.33 - 1st. Robert Fairweather - Royal Melbourne Botanic Garden - 13.33.

Audio Visual 3:21

There were 15 entries: 2nd place went to Sue Rocco representing MCC for "Three, Four, Open the Door" and 3rd place to Barbara Butler for "Survivor". Individual scores: Sue Rocco - Three, Four, Open the Door - 17.00 - 2nd; Barb Butler - Survivor - 16.67 - 3rd.

Three images that represented MCC in the VAPS interclub competition have been selected to represent Victoria in the Australian Interstate Photographic Competition: one print - *Beauty Knows No Age* by Marg Huxtable - and two projected images - *Welcome to My Country* by Jim Weatherill and *I see you* by Susan Brunialti.



May mono PDI of month Lesley Bretherton Road to Namafjall



May mono print of month Teng Tan *Park mist*



April mono print of month Peter Promnitz *Summer on the Danube - Vukovar, Serbia*