

EXPOSURE



The Melbourne Camera Club Magazine

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Early Women Photographers in the Melbourne Camera Club

Alan Elliott



A formal portrait of Dorothy Dunn

Our club was originally called 'The Working Men's College Photographic Club'. The name was changed to 'The Melbourne Camera Club' when the College closed its photography school in 1919.

The Working Men's College opened in 1886. Right from the start the name of the college was misleading because women students were admitted too. About 4% of the students enrolled in the first year were women, but this quickly rose to about 40% in 1890.

The College was essentially a night school, which opened a way for the poorer classes to gain skills and thus improve their lives. The photography course was started under the leadership of Ludovico Hart in 1889. Women had long been employed in photographic studios, but only as colourists and re-touchers. The new photography course at the College opened the way for women to be trained as

professional photographers alongside their male colleagues.

In 1891, at Hart's suggestion, a College photographic club was formed. Under the College constitution all clubs, including The Working Men's College Photographic Club, were obliged to accept both men and women. This was a revolutionary step. Outside of the College, virtually no club would entertain the idea. For example, The Amateur Photographic Association of Victoria was an exclusively male domain with only associate membership extended to women.

The early records of our club have not survived, so we do not know what proportion of members were women. From the slender evidence that we have it would seem that about 10% were women in the early 1890s. We do have accurate figures for 1898, when 11 of the 101 members were women. Annual subscriptions, which included the use of the darkroom and chemicals, were 10 shillings for men and 5 shillings for women; it was recognised that women's wages were far lower than men's.

For a short period, there was a sister club exclusively for women, *The Victorian Ladies Photographic Association*. The VLPA was formed in 1908 at the Working Men's College as a counterpart of the WMPC. Most of its members were also in the WMPC. Miss Agnes Thompson for example, was the President of the VLPA and also was very active in the WMPC. However, the Hon. Instructor was James Aebi, and the Lanternists, as projectionists were called, were both men.

James Aebi wrote, in 1907 '*Lady photographers have ... entered into the sphere of the practical photographer, and have proved themselves at least equal to their male competitors. Indeed, the female operator has naturally a great advantage. This is specially manifested in child photography*'. What Aebi failed to mention, probably because it never occurred to him, was that women in professional studios had to work twice as hard for half the pay of men doing the same job.



'Melbourne's Centenary'. E.P. Jennings-Smith

The earliest period for which we have substantial records of our own club is the 1897/8 year. Whilst all members were entitled to enter the usual club competitions, there were sections reserved for women. The prizes were provided by several of the men. In 1899, Mr Glover's prize for the best photograph of flowers was won by Mrs Hughes after a close contest. A report said: *'The winning picture was beautifully lighted and would have made an excellent carbon picture'*.

Unfortunately, we know little about our early members. Our club did, in fact, collect prints of outstanding work but at some time during a shift to new clubrooms they were thrown out. We have few portraits of members, and what we know of their work is through poor quality reproductions in magazines. Some workers are only names to us – Miss Reid, Mrs Hughes, Miss A. Bearpark, Miss Thompson, Miss Izzard for example, often we don't even know their first names.

The women members were, of course, very active on the social side, providing supper as required and no doubt washing up



*Grace Lock, the second woman
President of the club*

too. Women members enthusiastically supported the regular photographic outings, and were on occasions to be found out in the country-side under adverse conditions which kept the men at home.

By one of those wonderfully unexpected coincidences we are able to reach right back to the first years of the last century when the Archives Group was contacted by Kelvin and Ruth Freeman. Their mother, whose maiden name was Dorothy Dunn, was possibly the first woman to gain a Certificate of Merit in the School of Photography at the Working Men's College in 1909. She was a member of the Victorian Ladies' Photographic Association and was almost certainly a member of our club as well.

After graduation, she worked as a relieving photographer in studios in the city,



Landscape, Ruth Hollick

as well as in Sydney, Adelaide, Launceston, Bendigo and other places. We have a beautiful portrait of the lady herself, as well as several of her pictures. However, on her marriage in 1919 she dropped photography completely.

Ruth Hollick was a well-known professional photographer from about 1910 until the 1950s, and was a club member from 1926 to about the mid-1930s. She studied painting at the National Gallery School from 1902 to 1906 but rather than taking up painting for a living, a shaky career for anyone, she turned to photography without any formal instruction. She relied on her own creative instinct and artistic training. After a period

of itinerant work in the country she opened a studio in her home in Moonee Ponds. In 1918 she moved to 163 Collins Street and was, in the 1920s, one of the leading photographers in the city. For several years during the Depression, when our club was in dire financial straits, Ruth offered her studio for club meetings. Ruth exhibited widely in Australia and overseas, winning many awards, including a Silver Plaque in *The Amateur Photographer Inter-Colonial Competition* in 1928.

Miss E.P. Jennings-Smith joined the club in 1924 and came second in the Junior Section Aggregate the next year. In 1926 she won the Junior Section and received the

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*An untitled image by the first
woman president, Dr Dorothy Newton*



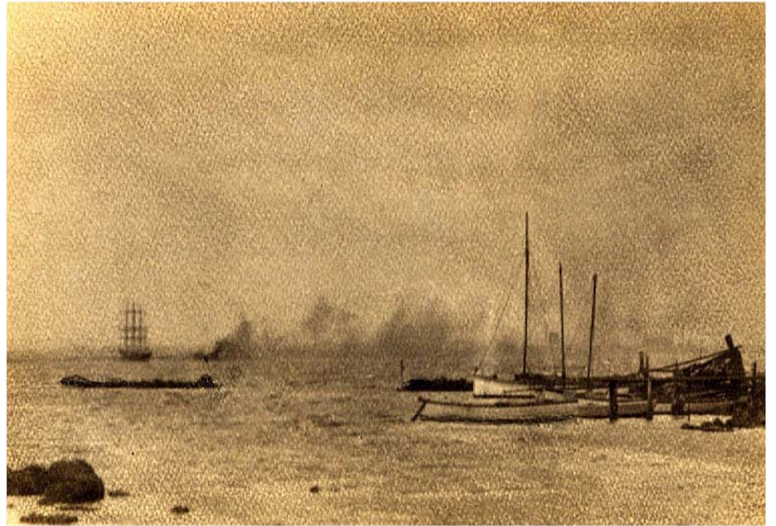
'Waiting for Godot' Zillah Lee

(Continued from page 3)

club's Silver Medal and a Special Certificate. In 1928 she won the Senior Section Aggregate by a comfortable margin to receive the Club's Gold Medal and Special Certificate.



A charming nursery image, Ruth Hollick



'The Moorings'. E.P. Jennings-Smith

Miss M.C. Shingleton won the Junior Aggregate Silver Medal in 1932, when women took more than half of the awards, and she won the club's Gold Medal in 1933 but, unfortunately, we know nothing more about her.

Then followed a long period when our club had few women members. Marion Thomas was on Council in 1942, Miss G. Mooney won the portraiture section of the half-yearly competition in 1945, and in 1947 Mrs J.R. Hopkins won an award at the First Exhibition. A Miss Wilkinson was on the Council in 1950 and Joyce Holmes joined the club in 1954, we have two of her pictures in the Permanent Collection.

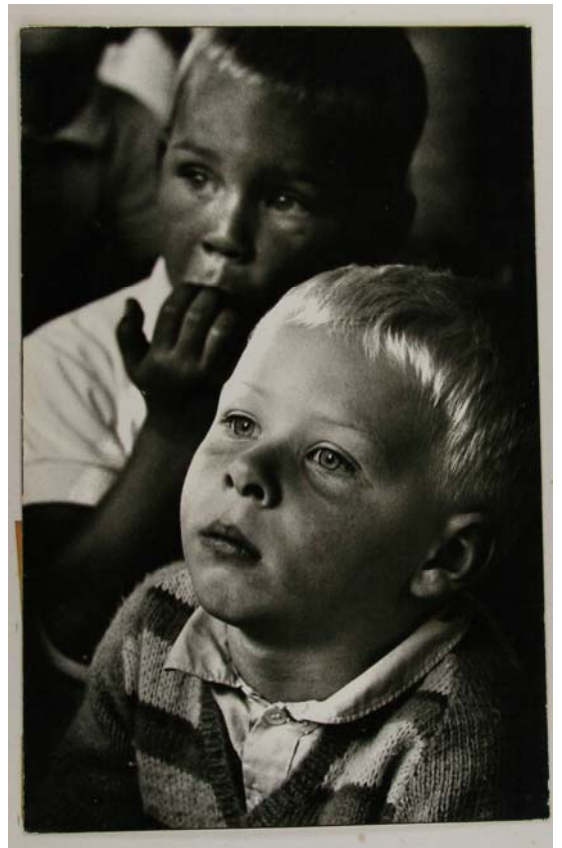
Zillah Lee joined in the late 1950s and became prominent in club competitions and in local and overseas salons. She won many awards and was in demand as a judge and speaker. Her great interest was in nature work although she also was successful in pictorial work and in stage photography.

It was not until 1965 that our club elected its first woman President, Dr Dorothy Newton.

Dorothy joined in 1956 and was soon on Council and taking out awards in club competitions, as well as in national, and international, exhibitions. She worked

entirely in colour slides. Dorothy also judged at the Melbourne International competitions run by the club.

It seems appropriate to conclude this story with our first woman President, but we must also mention the second of our two women presidents, Mrs Grace Lock. Grace was in her 50s when she took up photography. She served on the club council for several years, and was President in 1974. Grace must have been the most highly honoured woman photographer in Australia. Her awards included the highest honour which the Royal Photographic Society can bestow - Honorary Fellowship of the RPS.



'Admiration' Grace Lock



May monochrome PDI of the month Teng Tan *Brown Study*



May colour print of the month Kees Zonneveld *Autumn Splash*



Ian Bock's Sixty Years

To other members of MCC it seems that Ian Bock has been around forever. Well, it's not far wrong. Here he is at the VAPS Conference receiving his medal for being sixty years in photography clubs in Melbourne.

Congratulations Ian!

The Melbourne Camera Club

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SHOOTING FIREWORKS

David Gilliver

While my main interest is photographing people, a nuttier passion I have is photographing fireworks. It started out as just another photographic challenge but these days it's turned into a slightly strange obsession.



Yes, this is a photo of some fireworks

Generally speaking, if you know how to use a camera then fireworks photography isn't particularly difficult to do. You don't need an expensive camera or lens. You just need a basic understanding of the settings, which are usually something like this:

ISO 100

aperture: f/8 - f/16

shutter speed: bulb

The main trick is using the bulb mode to open the shutter and then close it after capturing one or more explosions. You use the aperture to control the brightness and you use the shutter speed to determine how many explosions you capture. If the exploding shells are coming out white rather than coloured, you're letting in too much light. You need to close down your aperture to stop the over-exposure. If you want to capture more explosions, keep the shutter open for longer, but don't open it for too long or you'll get overexposure as the explosions get piled on top of each other.

Of course, you shoot fireworks on a tripod because you're typically shooting with shutter speeds that exceed 1 second. You would normally connect a remote cable release to the camera so that you can minimise any camera shake as you press the shutter button.

However, as you've probably noticed, my fireworks



A dragon head, an early experiment

photos don't look like traditional fireworks photos.

My experiments with fireworks photography started at the Melbourne Moomba Festival in 2009. I was with a friend having fun photographing a James Reyne performance, just before the fireworks were due. Normally we would make sure we left the main stage about 15 minutes before fireworks launch time, giving us time to find a good spot and set up our tripods. On this occasion, we were enjoying the music a little too much and we threw that rather sensible plan out the window by staying until the end.

This meant that we only had a couple of minutes to rush off and set up for the fireworks. We didn't have time to get out our tripods, so we both sat down and attempted to hand-hold our cameras with as little movement as possible. As I was doing this, with only marginal success, it occurred to me that, rather than fighting the unintended movement, what would happen if I added movement deliberately? Could breaking the conventional rule produce something interesting?

On that first occasion, I shook the camera, jerked it and waved it about in a figure of eight pattern. Most of the images were pretty crappy but a couple of them were strangely quirky. Maybe doing weird things was worth exploring?

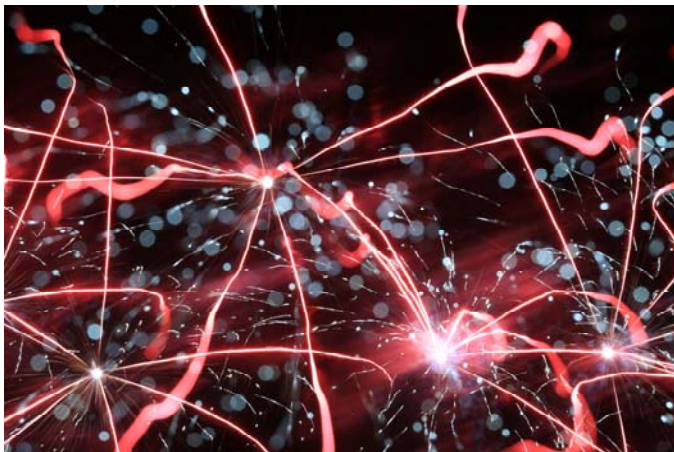


Changing the focus while the camera is fixed on a tripod

At subsequent fireworks events, I decided to try taking it further. I tried playing with the zoom dial during the exposure, to give me light patterns streaking out from the centre. I then started playing with the focus dial starting with the image in focus and turning it out of focus as the fireworks shell exploded. I later tried holding the focus ring steady while rotating the camera around the lens axis, effectively changing the focus while creating a spiral effect.

My lens choice for shooting fireworks had now changed. Whereas previously I'd shot with wide (eg. 17mm or 24mm) lenses now I was shooting with a telephoto lens around 100mm. I was deliberately placing myself close to the fireworks so that I could point my camera up and ensure I didn't get any background objects (buildings, etc) in the shot. The goal was to keep things abstract and weird.

In a group of photographers at a fireworks event, I would stand out from the crowd. I wouldn't have a tripod, I'd be shooting with a lens normally used for portraits and during the display, I'd be turning and bobbing about and wrestling with the camera. My technique was strangely



Taking a shot out of focus during the exposure



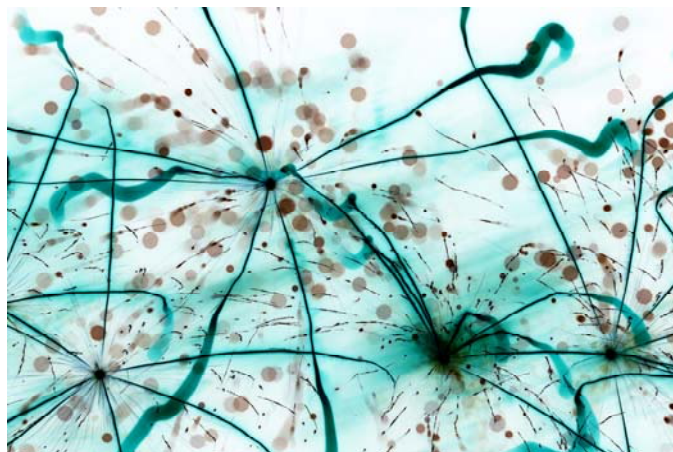
Adding a bokeh kit

physical in a way most photography isn't.

With some basic screw-it-up techniques figured out, I started looking for new ideas I could incorporate to create a wider variety of abstract photos. At some point I stumbled across some bizarre fireworks photos taken by Canadian photographer [David Johnson](#). He was starting shots out of focus and he'd then pull the shot into focus as the shell



This shot is almost 3-dimensional because of the focus change during the exposure



Inverting the colours

exploded. With his camera fixed on a tripod, this approach resulted in images resembling flowers with clean geometric shapes. While I was closely tracking shells as they were launched, he was shooting with a wider lens. In an explanation of his technique, he mentioned he was using a neutral density (ND) filter so that he could choose wider apertures, resulting in larger out-of-focus "blobs".

From this I took the ND filter idea and I started putting my camera back on a tripod. However, I decided I wouldn't keep the camera fixed like he did. Using a basic Manfrotto tripod head with 3 independent direction adjustments I would lock down one axis while leaving the other two free to move. This allowed me to keep tracking shells as they launched but it helped keep the camera steady during the exposure of the explosion. On some occasions when a series of shells launched to a consistent height, I would lock down the camera completely to eliminate any wobbling.

Recently, I've started playing with adding a shaped bokeh kit to the front of the lens. This has little affect when the shot is in focus, but out-of-focus parts of the image take on the shape of the kit cutout. I was now able to incorporate star shapes in my weird photos.

My current technique involves using a 85mm lens with an ND8 filter (3 stops) mounted on a semi-fixed tripod. I have one hand pressing the shutter button and moving the camera while my other hand is playing with the lens focus ring. There's no need for a remote cable release.

Fireworks consist of a standard set of chemicals for different colours so I frequently try different white balance settings to expand the colour palette. It's also fun to try flipping the colours in post to generate "negative" images on white backgrounds.

The number of "keepers" from shooting a display can vary wildly: I get best results with less frantic displays that give me time to track individual shells. My success rate is

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Pulling a shot into focus as a shell explodes

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usually 0-20% of the shots taken - yes, sometimes it's a waste of time. I don't usually edit the images in any way. This generally means no cropping, no colour tweaking and no-retouching. When I've shot at smaller apertures I have occasionally had images showing sensor dust spots so I've been forced to edit those slightly.



I didn't notice the faces in this shot until a friend pointed them out to me

Photography can be an addictive pastime: every time you get a good shot, you just want to rush out and do it again. I suspect I will get bored with shooting fireworks at some point but for now I'll keep trekking all over town in the hope of getting some new and interesting weird photos to add to my collection.

*You can see more of David's fireworks photos at:
<http://fireworks.gilliver.net>*



March colour print of the month Ken Bretherton *Aurora at Tromlo*

VAPS INTERCLUB MELBOURNE CAMERA CLUB ENTRIES

AV OPEN:

Holding On, Letting Go Barb Butler
Thomas Mitchell at Mt Macedon 1836 John Spring

AV 3.21:

Mykonos, an all too brief view David Ellis
South Island, New Zealand Charles Kosina

PRINTS:

Chrome Cube	Kees Zonneveld
Iceberg Jokulsarlon	Lesley Bretherton
Craig, Royal Mail Hotel, Hungerford	David Ellis
Mates	Jim O'Donnell
Aurora, Tromso	Ken Bretherton
The Vines	Gary Richardson
The Flying Dutchman	Ian Bock
Terpsichorean Leap	Teng Tan
The Night Train	Peter Walton
Little House in the Woods	Jane Clancy
When the Elderly Lady Sings	Jerzy Alexander Lau
Under Pressure	Frances Egan
Life's not easy in Udaipur	Jim Weatherill
Perching Order	Marg Huxtable
Julie	Neil Cunningham

EDI:

A Dangerous Game	Judi Mowlem
Canadian Grey Wolf B&W	Neil Brink
Dragonfly	Kees Zonneveld
Ghost Flight	Alan Donald
Invisible Bridge Victim	Karin Volz
Juvenile Whooper Swan	Annette Donald
Midnight Jokulsarlon	Lesley Bretherton
Mirror Pond	Peter Walton
Monize Monochrome	Andre Bellaire
Mood and Mist	Jane Clancy
Old Melbourne Gaol	Teng Tan
Seeking Divine Intervention	Marg Huxtable
Shadow Puzzle	Susan Rocco
Sunset Flight	Jane Barnes
Three Ants	Tuck Leong

Cover Photo Double Trouble



April colour PDI of the month
Marg Huxtable



May mono print of the month David Ellis
Westfield Centre, Twin Towers Site, New York

President's Report

Gary Richardson

Congratulations to Barbara Butler (1st place Open AV), Jane Clancy (merit EDPI), John Spring (merit Open AV) and Kees Zonneveld (3rd place EDPI) for their awards in representing the MCC in the VAPS Interclub. Other members who received awards representing other clubs included Martin Clancy and Ruth Burleigh. Overall, MCC won the Interclub Perpetual trophy for open Audio Visual, the EDPI competition, and was 6th club in the prints. Ian Bock also received his year bars for 60 years of membership of camera clubs.

Our program team of Tuck Leong, Kyffin Lewis, John Parkinson and Reuben Glass have arranged some inspiring speakers over the past months. Speakers have included Craig Wetjen, Anthony McKee and Sally Brownbill, as well as member presentations from David Gilliver and Greg Hotson. Well done team.

Our competition nights have however suffered from a fall in numbers of members participating. My own experience has been that it is not about picking up awards (although it is nice when it happens), it is about hearing the feedback on your images to help you improve. Come on then, get involved.

I have reported to Thursday meetings and in the weekly eMCC following Board meetings, the issues being discussed or decided. In summary:

It has been decided to proceed with works to make the building safe and watertight by restoring the balustrade, fixing gutters and other works, while scaffolding is in place.

A Future Directions sub-committee has been established to develop and recommend proposals to the Board for advancing the Club.

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May colour PDI of the month Nicole Andrews *Fluidity*

The Mid-Week Outing

Sue Rocco



Ian Bock by Jim Weatherill

What's On? Have you ever wondered about those mid-week outings in our programme every month?

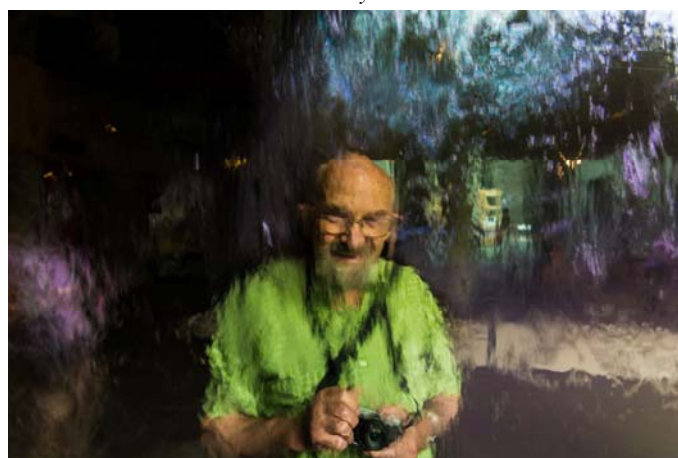
It has been said that it is a group of 'oldies', but we don't know who they mean. We are a lively, charming group who enjoy each other's company and welcome new-comers. Several members of the group have used the term 'like-minded people' to describe their enjoyment of the activity. So apart from the coffee, the photography

and the lunch, there is a lot of photographic talk and a wonderful opportunity to show off new equipment!

A representative from either Camberwell or Melbourne chooses the activity for each month. Jim O'Donnell is our representative and he does a great job. We do have a bit of a routine, Monash Gallery for our first meeting each year with lunch at the Wheeler's Hill pub. We get down to Warrigal for their exhibition, to



Block Arcade by Sue Rocco



Another Bockey by Colin Booth



National Gallery Of Victoria by Jim O'Donnell

Ballarat for the 'Archies' and to Bendigo too. We love to go by train. Recently the day was enlivened when one of our group got left behind, by his wife, on the station at Geelong! But we spend time with our cameras around and about the city and environs too.

'For me, the Mid-Week Outing has become an important part of my photographic life. It is good fun to catch up on a regular basis with the participants, the social aspect of the group is as important as the photography. The coming together of participants from the two clubs in a non-competitive environment adds to the enjoyment.'

Jim Weatherill

'The reasons I continue with the group are, firstly the agreeable company of like-minded people, also we get to visit places that I probably would not think of, or have the opportunity to visit. As when we were given access to the roof of the now empty police building in St Kilda Rd.'

Marg Huxtable

'I enjoy the camera club outings for the camaraderie of like-minded enthusiasts. It gives me a chance to visit interesting



Ready To Go - Docklands by Frances Pham



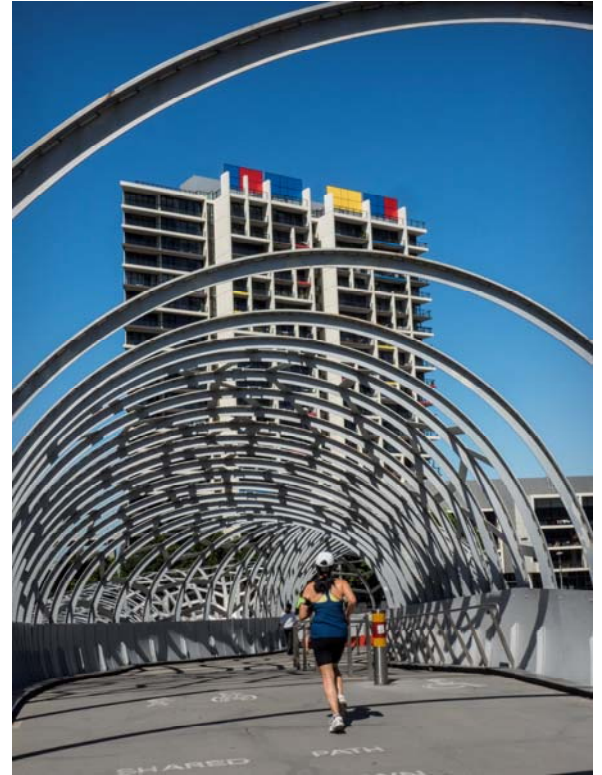
View of Shrine by David Dyett

locations around Melbourne and country regions which provide many photographic opportunities. When we visit provincial cities we usually travel by rail which makes for a relaxing journey. We also enjoy a convivial lunch where we discuss the outing and the latest photographic trends.'

David Dyett

We always welcome new participants. We don't all go every time and when members travel in winter for warmer or more exotic climes we welcome them back enthusiastically without recriminations.

Come along one Tuesday, you will be welcome and you will enjoy it, I guarantee.



Webb Bridge by Jim Weatherill



Williamstown by Jim O'Donnell



Penguins by David Dyett



Hemmed-In-Landscape by Paul Palcsek

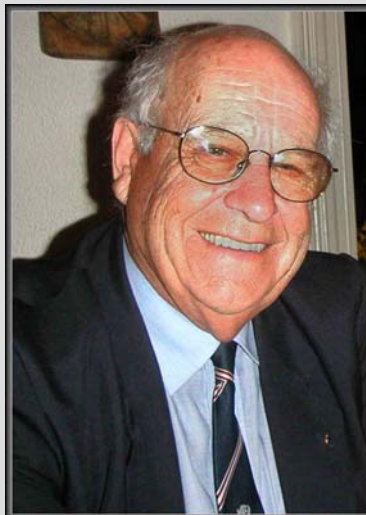
Jack C. Andrews **EFIAP, ESPIAP, Hon. FAPS** **April 17th 1929 to March 18th 2017**

John Spring

A passionate amateur photographer and member of the Melbourne Camera Club from 1966 until recently, Jack Andrews was the administrator you wanted on the executive Council - now the Board - of the club. Jack was on the Council for many years - several times as Vice President - during the 1970s when the clubrooms were in Lygon Street Carlton. He was the Master of Ceremonies at the official opening of the Club's South Melbourne building, by the patron of the Melbourne Camera Club, Premier of Victoria the Hon. Rupert Hamer ED. MP on March 1, 1980.

A teacher and school principal until retiring in 1987, Jack was twice President of his local Frankston Camera Club in the 1950s and 60s. He was President of the Australian Photographic Society in 1968/70, and the founding chairman of the APS nature division in 1962/3, setting up the APS Nature Notes with Bill Johnson.

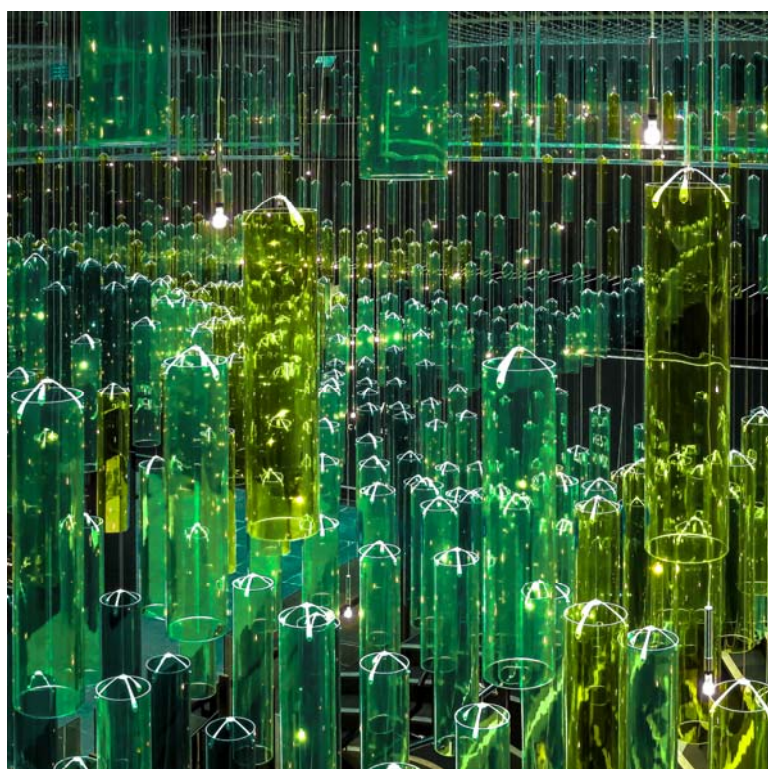
Many awards for his photography and organisational skills came Jack's way: 1967 - AFIAP; 1971 - ESFIAP; 1972 - EFIAP; 1973 - APR



Recognition Medal; 1974 - Hon. FAPS; 3-Star PSA rating, with over 150 acceptances plus numerous other awards and achievements

I remember Jack mostly for his Kodachrome landscapes with backlit sheep, so popular as part of the Melbourne Camera Club photo-trade-mark, in that era. The affectionately named 'rat pack' of happy

(Continued on page 13)



February colour print of the month Kees Zonneveld *Green Gravity*



April mono print of the month Paul Palcsek *Maranoa Canopy*

(Continued from page 12)

and engaging late-dining photographers in the club's Lygon Street era included Hawkie, Roberts, Griffio, Jarman, Greenie, Geoff and others. All were accomplished, multi-award winning photographers.

Jack, and those mentioned above, were in demand for judging locally and at interstate Nationals, requiring numerous car 'expeditions'- there were a great many more National Competitions and Exhibitions then than there are today. It was an exciting time, tripping off with the senior club members to a photographic salon judging. Helping the competition stewards for a weekend judging event. The club's newsletters and APR magazine of the time attest to the involvement and successes, of Jack, his wife Sylvia, and many others in our club.

Jack and Sylvia were both masters of the rural landscape. Kodachrome slide film in his Nikon cameras was a favourite combination. They travelled extensively overseas in later years and more recently adopted new digital Nikons for recording their adventures. An example of Jack's backlit sheep landscape can be seen in the club's 1991 book 'A Century Exposed – A Hundred Years of The Melbourne Camera Club'.

In 1977 Jack was Vice president, and Sylvia was also on the Club Council, important support for me in my first term as Club President. Both have remained friends ever since. It is with a heavy heart that I say farewell to a great supporter of the Melbourne Camera Club and an accomplished photographer and friend. To Sylvia and his whole family we send our condolences. Another memorable photographer and personality for that great camera club in the sky.

R.I.P. Jack Andrews.



March mono PDI of the month Ken Bretherton *Docklands*

(President's Report - Continued from page 9)

A Social Media Policy and guidance paper has been published.

The implications of changes to Working with Children legislation, and child safety standards have been reviewed. As a result, it has been determined that the Club can no longer accept young people under 18 years of age into courses, or provide activities specifically for that age group.

Membership is the lifeblood of any club. The Future Directions subcommittee has been looking into ways of encouraging new members. The first of these initiatives, Sunday photo-walks, has begun. These are open to members and visitors. Bringing in new members is great, but we want to see all of you back participating at the Club. See the meeting details in "What's On" on the website or through eMCC, pick something that you think might interest you and come along.



March mono print of the month Neil Cunningham *Julie*



April colour print of the month

Kees Zonneveld

Railway Rumble



April mono PDI of the month

Nicole Andrews

Company

Shadow Puzzle How I did it.... sort of.

Sue Rocco

One of the potential short articles suggested to me when I took over the editorship of Exposure, was information about images which were of interest to judges and members.

When my abstract 'Shadow Puzzle' got selected as mono of the month I wasn't at the meeting, but I am told that the judge was curious about it. This made me think that I might write about how it had evolved.

The original was taken through the verandah blinds on a blazing afternoon before Christmas in central NSW where my daughter has a farm. The shadows and images produced by the ornamental grape-vine and the garden outside gave me a happy opportunity for photography. Other shots presented more attractive compositions but I kept coming back to the curious shapes in this one.

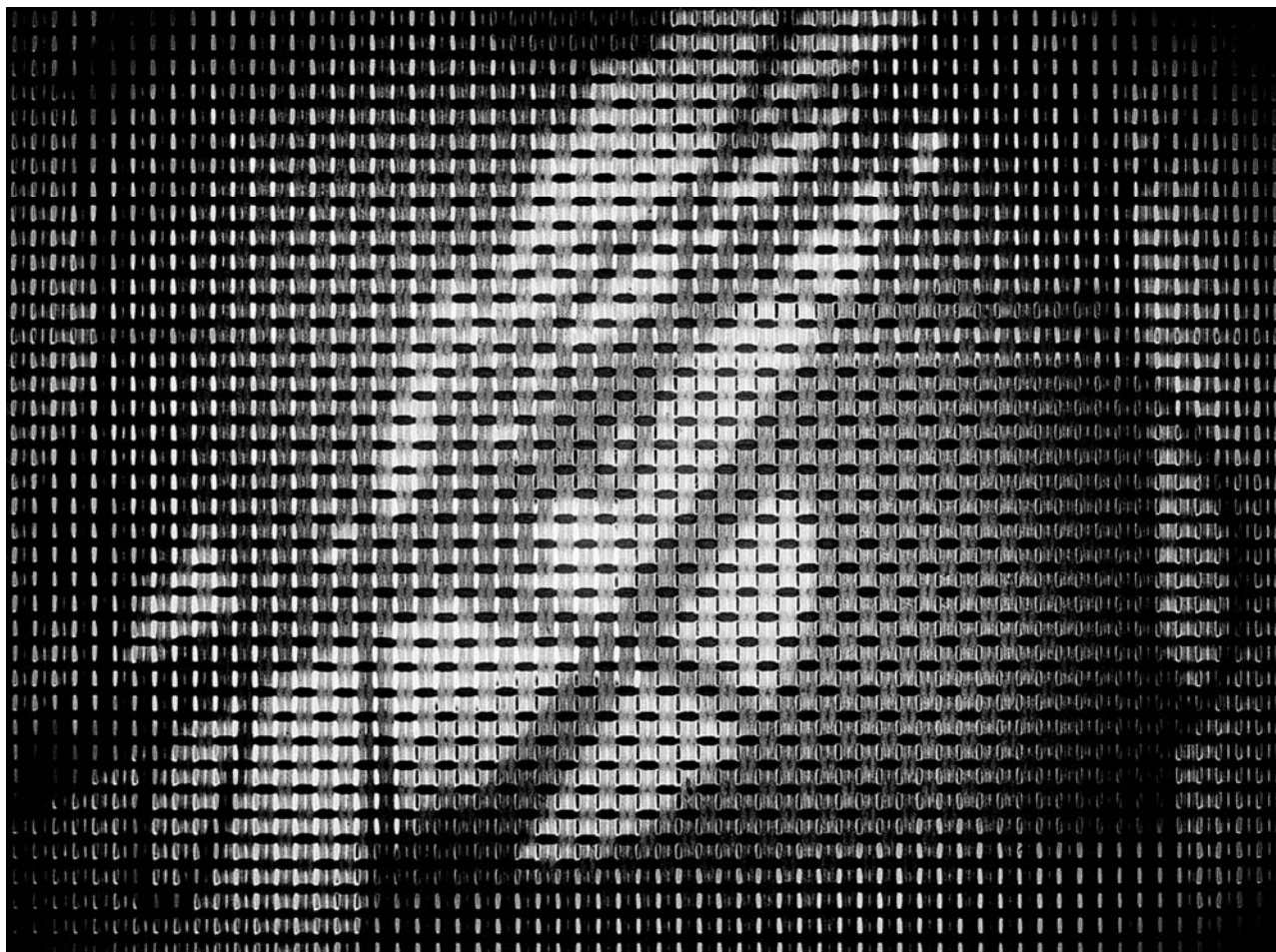


Original image

I would love to give you screen shots indicating my process, as I have seen others do. Alas, I have never made notes. I never know what I have done, it's all imagination, Photoshop play and a vague instinct when I have gone too far. I do keep progressive copies though!

So, I just spent a half-hour trying to reconstruct what I had done. Basically, it was pushing structure in Nik – something I can never resist, and the weave of the blind popped nicely when I did it. Then a bit of 'wet rocks' or perhaps 'high contrast' in Silver Efex Pro 2, with various slides pushed here and there. A softish vignette and then, I suspect, the circular GF in Camera Raw filter for luck. I didn't even give it a title, I just wanted to fly it to see what others thought. Isn't that what we all do?

Really, computer software is a great source of fun and entertainment for we retirees!



February mono PDI of the month

Sue Rocco

Shadow Puzzle



February mono print of the month

Lesley Bretherton

Sea stacks near Vik in Iceland



February colour PDI of the month Peter Walton *Mirror Pond*



March colour PDI of the month Susan Brunialti *White Night on the Yarra*