

Double Exposure II (2017) Worklog: Fran McFadzen, photographer; Lynn Zelmer, printmaker

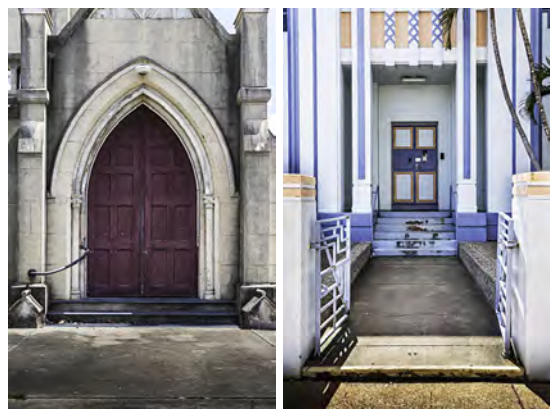
Fran and Lynn had not met each other before so at their first meeting they looked to find a common interest. They strolled through Lynn's house looking at some of his photorealistic modelling and digital images. Fran mentioned of a series of doors she had taken in Vietnam because they were so different from here. Then their discussion moved to another of Lynn's works – a landscape of Mount Morgan which had been modified from an image, cut into layers, and decoupage into a three dimensional work within the picture frame.

Now they had a starting point for working together. "It should be something architectural, something three dimensional, something that can be framed on a wall". It should start from the images of the photographer and be built into so much more with the skills and talents of the printmaker.

Fran offered to take some door photos around Rockhampton, and send some of the Vietnam doors to Lynn. They had their topic in common.



Two of Fran's many Hanoi door photos (above), and two of her Rockhampton doors (below), she also had some Vietnamese countryside and Rockhampton laneway images



MI Morgan 'watercolour' manually on computer



MI Morgan, computer posterised

Mount Morgan Mine decoupages using several Photoshop 'artistic' techniques combining both photo segments and computer manipulation.



Chinese Garden – Vancouver 2013: one of a series of Lynn's 'Memories' images using photo montage and computer manipulation techniques.



Two of our initial (and rejected) trial images using the archway from a Rockhampton ex-church and a

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rural Queensland scene. The second image frames a rural Vietnam scene.



Lynn's shot of the Quay and Denham Streets ex-bank which provided Fran's shot of the archway and door for our triptych series "Double Exposure – Rockhampton and Hanoi".

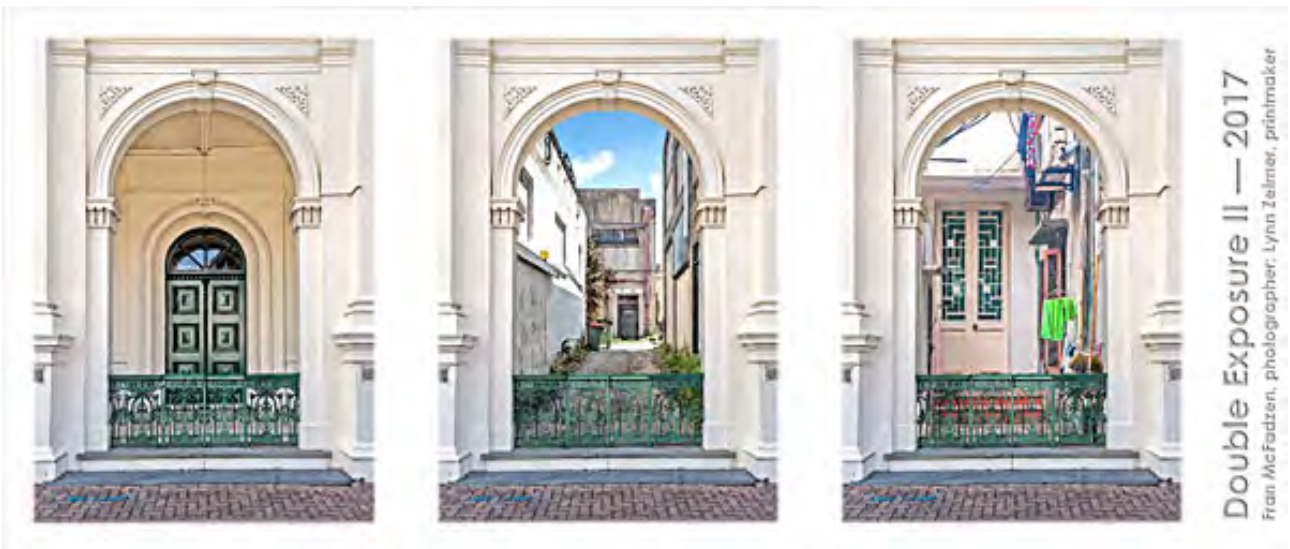


The hardest part of developing the images was the removal of the scene behind the gate to allow the various background images to show through.

Because of the differences in resolution involved, this step had to be done twice, first for the roughly A4 and smaller images and again for the larger promotional poster images. Each time required more than a 10 hour day's work on the computer.

The initial triptych images were roughly A4 sized and were easily rescaled for the smaller components (greeting cards and medium triptych cards) required for sales items. However at the completion of these images Lynn decided to see if it would be possible to upsize the images to promotional poster size using the maximum printing width of Big Colour Works' two common poster materials he had been using for his museum interpretive materials. The result was two sets of three individual images: 90cm x 120cm on "pull up poster" vinyl media and 135cm x 180cm on "outdoor poster" paper media. These will be displayed around Rockhampton to promote the Exhibition.

Finally, our exhibition contribution will include limited edition versions of the triptych and decoupage images, the "mass market" triptych card editions and a selection of Fran's limited edition photographs that inspired the printmaking.



The final triptych "Double Exposure – Rockhampton and Hanoi" as a single image with the ex-bank door on the left, view through to Quay Street lane in the centre and view through to a Hanoi residence on the

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right. This single image was printed in two different sizes and could be folded to create cards for mailing. The centre laneway scene is the basis of Lynn's eight layer, hand cut decoupage.



Detail from large (137cm x 183cm) promotional poster showing image posterisation.

Note: Most images in this log have been resized in Word for ease of presentation, thus may appear less sharp than their originals.