

EXPOSURE

THE MELBOURNE
CAMERA CLUB MAGAZINE

End of Year 2010 Competition Images

President's Report

My Photographic Journey - Greg Hotson



VOLUME 29, NUMBER 1
JANUARY - FEBRUARY 2011

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Best People Print (H. McConnell Trophy)
 Marg Huxtable *Wicker Baby*



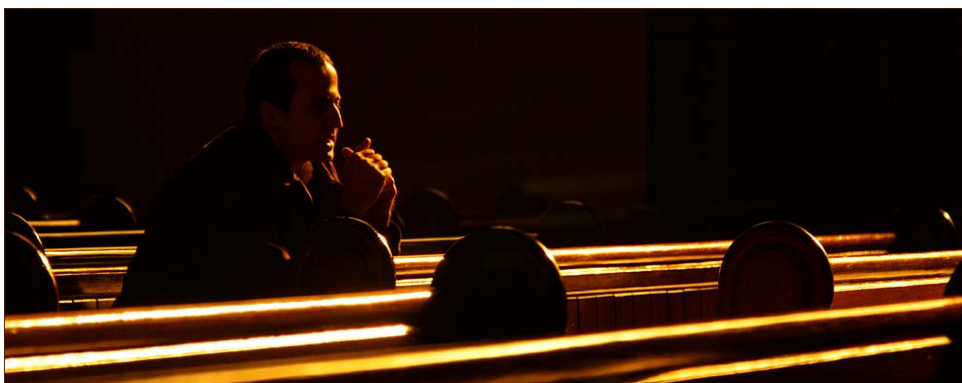
**Michaels Camera, Video & Digital
 Best Monochrome Print**
 Ian Bock *I Love Photography*



Best Nature Print
 Sandra Eichler *Bad Mood*



Camera Clinic Best Nature EDI
 Sandra Eichler *Ladybug*



Camera Clinic Best Photojournalism EDI
 Phil Marley *Open house prayer*





Best Figure Study Print
Dr Geoffrey Smith Trophy
 John van Hirsell *Cara*



Best Photojournalism Print
Darren Bennett *The Waiting Room*



Best Open Print
Darren Bennett *Holy Acres*



Camera Clinic Best Creative EDI
 Shane Booth *Gums x 3*



Michaels Camera, Video & Digital Best Colour Print
 Sandra Eichler *Curious*



The Bockey

Barbara Butler *Miss M*

The Bockey is an award initiated by Ross Penny several years ago to be awarded for the entry in the End of Year Competition that the judge considers the entrant had most fun or enjoyment making.

This, of course, is a difficult criterion as one does not know of the frustration that may have occurred, and with digital programs these days how easy other effects may be.

In past times, posterised prints or slides were generally held in high regard as it was a very difficult and time consuming process involving many multiple exposures and waiting for the film to be processed. One had little idea of the final result as each colour in the result had to be exposed by a separate exposure.



Today, posterisation is not common – it is too easy and there are many other filters that give better results.

Two of these are the two photos of dancing egrets by Gary Richardson.

Ray Huntley's print of him helping himself was also a front runner as was John Spring's *Pyalong Moonrise*.

However Barbara Butler's *Miss M* was the award winner. A picture of a girl

making a pastel picture on a blackboard of the scene in the background.

As with most 'manipulated' images, the idea is a most important part of the photograph.

I guess the extra attraction this photo has for me is that I have made several unsuccessful attempts to do the same thing back in my film days.

Ian Bock



Best Photo Essay Print

Barbara Butler *Dancing for Joy*

President's Note

Jo Beilby

Welcome all, to 2011!

This year is to be a landmark year in the history of the Melbourne Camera Club. With our 120th anniversary fast approaching, plans and preparations are afoot to make the day truly memorable. Stay tuned for more information and look out for ways you can become involved.

In other news, I was recently contacted by Youth Connect, a non-profit organisation that aims to help youth in the south-eastern suburbs of Melbourne. They are looking for keen, friendly and helpful volunteers to assist with a new programme that teaches basic photographic skills to their clients. For more information, or to

volunteer a few hours, contact me or check out the noticeboard for more details.

The Members' Print Exhibition is fast approaching and we are hoping to see many of your beautiful images. For more information please contact Adrian Roy.

And finally, please remember to finalise your entries for the 120th commemorative book. Submissions close February 28th, 2011. You can find more details elsewhere in this edition of Exposure.

I hope everyone is well rested and looking forward to a fabulous year ahead. See you at the Club!

Cheers

JO

Queenie Gatt Award to John Spring



Charles Gatt presenting award to John Spring

Nomination for the award

John Spring has been a part of Melbourne Camera Club for very many years. Although currently he has the role of Co-ordinator of the AV Group, John is always ready to jump in when a job needs to be done.

When recently there was need for a new Program Co-ordinator it was John who stepped up to the plate. When there was a problem with the lighting fixtures it was John who organised what work needed to be done and gathered together the helpers to do it.

He took on the job of documenting the "Pictorialism to Modernism" presentation for posterity, and was co-organiser of the TDP and Projected Image Exhibition. When MCC hosts events for other organisations such as VAPS and APS exhibitions and competitions it is John who is ever ready to assist, often providing his own equipment, to make sure everything is run smoothly.

I think John would be a worthy recipient of the Queenie Gatt Award for 2010.

Members' Print and EDI Exhibition

March Sat 5th and Sun 6th 2011 12-5pm

We strongly encourage all MCC members to participate in the 2011 Members' Exhibition, to be held the first weekend in March. The Exhibition is for all skill levels and is a terrific opportunity to have some of your work on display for your family and friends to enjoy, as part of a major public exhibition.

YOU MUST DO TWO THINGS

1. Enter some photos in the Exhibition!

All members are encouraged to submit up to 10 prints and/or 10 EDIs. You don't have to enter 10 prints or EDIs - if you only want to exhibit a few photos, that's absolutely fine. The format requirements are identical to the monthly competitions. Prints need to be delivered to the clubrooms. EDIs must be submitted through the club website - see details which will be posted on the website shortly. All entries need a title and the

worker's name, so complete an entry form and label your prints and use appropriate EDI filenames to allow your work to be identified. The **deadline for entries is Thurs 24 February** (the night of the Feb EDI competition).

2. Tell all your family and friends!

We need your help to promote the Exhibition as widely as possible. And to get your family and friends to see your work on display! So tell everyone about it. Send an email round your friends and family and your work colleagues. Put a note up in your local library. Help us get as many people as possible to see our Exhibition and your work in it.

Exhibition Themes

"Open" and "Give me the night"

The Melbourne Camera Club

ACN 004 344 549 ABN 79 004 344 549

CLUB CONTACTS

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EDI Competition

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Librarian

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Website Photos - David Purdue

mcc-photos@melbournephoto.org.au

My Photographic Journey

Greg Hotson



McLean Falls, New Zealand

I have had an interest in the arts, and photography particularly, from a young age. I was around eight when I was given my first camera – an Agfa 110 format camera that, while now seeming overwhelmingly rudimentary, with hindsight was the germination of a long and ongoing passion.

It was in high school around the age of 13-14 that I was introduced to more serious photography using my Dad's Canon FD system with a few prime lenses. It was in high school that I began to learn and experiment, particularly with black and white photography and the excitement of the darkroom. Despite my inherent interest, I must admit there was no real theme or continuity to that photography, but that would change.

During my time at university studying Architecture, the faculty contained a well-equipped darkroom and of course an immersion in the arts more generally. It was a good mix of photography for me at the time – study, taking photos of a new area, and of course study – invariably design studio assignments. It cannot be said that printing was a particular strength, but it was nevertheless something from which I gained great satisfaction.

These times now almost seem an anachronism – perhaps the last of a generation that grew up with manual focus cameras, black and white film, darkroom printing and slides.

Through my late teens in the mid nineties until six years ago, I shot primarily with Canon EOS equipment – a 50e, later upgrading to an EOS 3 and increasing kit of lenses and accessories.

It wasn't until I started to broaden my horizons travelling, locally and internationally, that I became a more serious photographer – with much more focus and intent. What was I looking for? It remained a work in progress.

In those early days, upon returning from each trip, there would be literally dozens of rolls of slide film to be developed at the conclusion of each journey. I closed my eyes about the cost – just TAKE THE PICTURE.

Having those slides returned was in many ways similar to the darkroom, enormous anticipation and excitement would build, until opening those cases and spreading the slides across the light table, loupe in hand. The trip could be relived many times over and lessons learned – I became much more critical, technically absolutely, but also to develop a story of that journey. What was there? What was missed? Was it a detail, the time of day, did it signify what I felt and what that journey represented?

And perhaps at that point – the end of film photography in the mid noughties – that the romanticism ends, but the journey continues. Travel.

In essence, it is what I call *“the road less travelled”* that is my overwhelmingly passion – from a holistic perspective (not just

photography) – historically, culturally, environmentally, and particularly politically – to broaden the horizons and see how much of the rest of the world lives and breathes. The more remote, isolated and less influenced or affected by western culture or development, the more engaged I become.

It is only at these times, on extended breaks for four or five weeks at a time, that I can find the time and, more particularly, the focus that a busy working life overwhelmingly intrudes upon. These journeys are almost certainly without phone and email. It is a wonderful immersion and isolation.

I would not like to think of it though as ‘travel photography’ although most of the work that I produce is undeniably that, encompassing local people and their cultures, architecture, landscape and wildlife photography. The aim is to represent a summation of the experience. I would go further and say that it is the portfolio of images that tells the story, not a few ‘hero’ shots or the postcard view (though these are often important to the story too), and needs to be honest. Cropping and basic image adjustments are really about the extent that I am prepared to manipulate any image.

My indulgence (and it is certainly that) has extended across many trips to Europe, North and Central America, Asia, Antarctica and extensively throughout Australia.

More locally, I have done some very limited commercial work – principally architectural, but also involving some corporate functions and for a regional local government. It keeps me interested in photography – I often need to have a ‘project’ – and provides an impetus to find the time.

Joining the Melbourne Camera Club in 2006 was about two things – getting to see how and what other people are doing with their photography (both members and guest speakers – often the most interesting for me are those that diverge in to some wonderful tangential areas – and where it is about the journey or image, not the equipment used to take it), and to obtain some critical



Cuba, Chevy dawn



Conical hats, Ngpali Beach, Burma

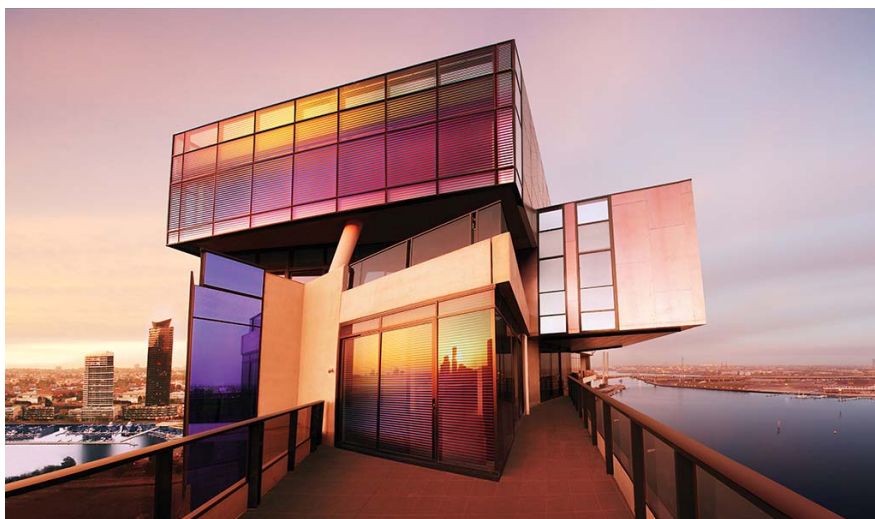
feedback of some of my images through the monthly print competitions.

Like many others, the advent of digital photography has radically changed 'the process' of photography, but the excitement of coming back from a day's shoot and opening those images, albeit on a screen instead of the light table, remains

20D and currently a 1DsII and 5D – both of which I have owned for around five years. I have found no need to update, as these provide a level of image quality and control with which I remain very pleased. Despite the age of my 'old' cameras, I am a bit of a gadget person – buy it once and but it right. Lenses, tripod, monitors, printers, accessories, the

lot. Image quality will almost always take priority over weight. Those heavy tripod and lenses are almost certainly going to be lugged with me.

Lastly and ultimately, photography remains about the print. The presentation, the paper, the texture, is another way to



Dock 5

unchanged. The conversion for me came in 2004 – where I felt the balance changed, and acquired a full frame EOS 1Ds. I have never shot with film again. Ever.

From an equipment perspective, I have progressed through the original Canon 1Ds,

express a feel of the journey. There is great satisfaction with the control available from home, adjusting and tinkering to get it just right. I like nothing more than a quality black and white inkjet print on a beautiful cotton rag paper.

While the process of photography is overwhelmingly 'for me' – my journeys on 'the road less travelled' are an opportunity to share a vignette of places with family and friends who are unable or unlikely to ever see such places – perhaps through perspective, interpretation, distance or progress. That is my passion.



Taking flight

Changes to Monthly Competition Rules for 2011

Nicole Andrews

During last year a Competition Committee was formed to make recommendations to the Board on, among other matters, competition rules.

In this regard, the Competition Committee met prior to Christmas and made several recommendations to the Board regarding the monthly competitions. The key changes amongst those recommendations are listed below:

1. That entries for Open competitions (both print and EDI) be increased to a maximum of three images and the "set subject" competition be reduced to one image. While not changing the maximum total number of images the committee felt that this change would:
 - Provide greater opportunities for those who might struggle with a particular set subject in any given month.
 - Encourage members to push the envelope a little with their images if allowed up to three in the open section.
2. That C Grade be renamed "Novice Section". The rationale for this recommendation was that the renaming would:
 - Assist new members to self select the most appropriate grade to enter when joining the club.
 - Encourage new, but experienced, members to look at B grade.
 - Provide greater certainty to inexperienced photographers that they would be competing against photographers at a similar level of expertise.
3. That prints in the Novice Section be limited to a maximum size of 8 inches by 10 inches (20.3 x 50.8cm) including mount. The Committee felt that this change would:
 - Be less intimidating for those new to photography.
 - Encourage more experienced photographers to move to B Grade to explore larger formats.
 - Provide more of a level playing field for those new to photography.

(Continued on page 11)

End of Year 2010 Results

EDI

EDI of the Year 2010 (sponsored by Silhouette App)

Gary Richardson *Fire in the Sky*

Landscape

First

Gary Richardson *Fire in the Sky*

Highly Commended

Darren Bennett *Wish I had a Haircut Like That*

Shane Booth *Deadwood Arch*

Jim Weatherill *Pink Lake*

People

First

Marg Huxtable *Cambodian Waif*

Highly Commended

Darren Bennett *The Answer my Friend*

Darren Bennett *The Things I have Done*

Nature

First

John Spring *Beetles*

Highly Commended

Leif Andersen *Dragon*

Photojournalism

First

Jim Weatherill *Tea Pick Up*

Highly Commended

Darren Bennett *Signature Shot*

Marg Huxtable *Waiting their Turn*

Creative

First

John Spring *Pyalong Moonrise*

Highly Commended

Gary Richardson *Flight*

Rachel Ferris *Autumn*

Open

First

Phil Marley *Me and my Shadow*

Highly Commended

Darren Bennett *The New World*

Rob Featonby *"GTS"*

Marg Huxtable *Let the Light Shine*

Slides

Slide of the Year 2010

(sponsored by Bond Imaging)

Amberlouise Hart *A Private Moment*

Landscape

Highly Commended

Shane Booth *The Guardian*

Nature

Highly Commended

Kerry Monro *Jackal*

Open

First

Amberlouise Hart *A Private Moment*

Highly Commended

Kerry Monro *Cameleon*

Shane Booth *Yanathen Falls*

Prints

Print of the Year 2010

(sponsored by AIPP)

Gary Richardson *Dancing Egrets*

The Bockey

Barbara Butler *Miss M*

Land, Sea or Cloudscape

(Charles Seymour Trophy)

First

Ray Huntley *Misty Catani*

Highly Commended

Shane Booth *Pretty Valley Storm*

Judi Mowlem *Hong Kong Windows*

Gary Richardson *Nuga Nuga Storm*

People (H. McConnell Trophy)

First

Marg Huxtable *Wicker Baby*

Highly Commended

Darren Bennett *Somethings You*

Darren Bennett *Never Told Me*

Robert Fairweather *Ginger*

Figure Study

Dr Geoffery Smith Trophy

John van Hirsle *Cara*

Nature

First

Sandra Eichler *Bad Mood*

Highly Commended

Nicole Andrews *Monitor Lizard*

Maggie Smith *Patterns in the Sand*

Photojournalism

First

Darren Bennett *The Waiting Room*

Highly Commended

Sandra Eichler *Coverage Needed*

Judi Mowlem *Sleeping Alone*

Creative

First

Gary Richardson *Dancing Egrets*

Highly Commended

Annette James *Morning Coffee*

Annette James *in Spring Street*

Ian Holdsworth *Reach for the Sky*

Open

First

Darren Bennett *Holy Acres*

Highly Commended

Darren Bennett *Freddy Ford Skin*

Jim Weatherill *Patterned*

Print Essay

First

Barb Butler *Dancing for Joy*

Highly Commended

Barb Butle *State of Decay*

Special Set Subject After Monet

First

Annette James *Mariene at Licola*

Highly Commended

Robert Fairweather *Monet's Garden*

Michaels Camera Video and Digital Awards

Slides

First

Amberlouise Hart *A Private Moment*

Monochrome Prints

First

Ian Bock *I Love Photography*

Highly Commended

Darren Bennett *A Place to Call Home*

Colour Prints

First

Sandra Eichler *Curious*

Highly Commended

Darren Bennett *Some Things You*

Never Told Me

Camera Clinic EDI Awards

Landscape

Shane Booth *Deadwood arch*

Nature

Sandra Eichler *Ladybug*

People

Darren Bennett *The Answer my Friend*

Photojournalism

Phil Marley *Open house prayer*

Creative

Shane Booth *Gums x 3*

Open

Phil Marley *Me and my Shadow*

Aggregate Trophies

Photographer of the Year (sponsored by Canon) - Darren Bennett

EDI: Open "A"

First **Rob Featonby**

Second **Darren Bennett**

Third **Nicole Andrews**

EDI: Open "B"

First **Sandra Eichler**

Second **Debashis Talukdar**

Third **Donna Zempel**

EDI: Set Subject

First **Nicole Andrews**

Second **Darren Bennett**

Third **Rob Featonby**

Prints: Open "A"

First **Darren Bennett**

Second **Gary Richardson**

Third **John van Hirsle**

Prints: Open "B"

First **Sandra Eichler**

Second **Rob Featonby**

Third **Leif Andersen**

Prints: Open "C"

First **Debashis Talukdar**

Second **John Mallett**

Third **Ian Holdsworth**

Prints: Set Subject

First **Darren Bennett**

Second **Debashis Talukdar**

Third **Gary Richardson**

120th Commemorative Book

Jo Beilby

FINAL CALL

Final submissions are sought for the MCC 120th anniversary commemorative coffee table book of members' photographs.

Unlike the previous book, "A Century Exposed", this book will be non-historical in nature and focus content on a snapshot of what members are shooting now.

The project was conceived by MCC President Jo Beilby and developed by Greg Hotson as a collaborative project. Together they form an experienced and talented team dedicated to bringing a diversity of photographic opportunities to members of the Club.

All MCC members are invited to submit up to two photographs in each of the five themes of the book: Open, Photojournalism, Black and White, Melbourne, and Nature.

Specifications:

Image size: Minimum of 2000 pixels on the long side

Sharpening: Capture sharpening only

Colour space: sRGB

File type: Maximum quality jpg. (NO PSD, TIF or similar please. No limit on file size however.)

You must also ensure that you hold the copyright and model release where appropriate.

Please download an entry form from the MCC website and complete and submit it with all entries.

Members will be able to pre-order their book to ensure their copy.

Submissions are closing now so burn your images to CD and sent to the MCC or leave with Jo or Greg at the Club. No further submission will be accepted after February 28th, 2011.

Thank you to our End-of-Year Competition Sponsors

We wish to warmly thank the generous sponsors of awards in our 2010 End-of-Year Competitions.

Michaels Camera Video and Digital, CameraClinic, Canon, Silhouette, AIPP and Bond Imaging.

End-of-Year Competition Judges

We sincerely thank our hard-working judges for all their important work in assessing the entries.

Brownen Casey, Tuck Leong, Paul Robinson, Jean-Claude Roland and Jan Burt.



Print Special Set Subject - After Monet

Annette James *Mariene at Licola*



Camera Clinic Best Landscape EDI

Shane Booth *Deadwood arch*

2010 EOY Audio Visual Awards

Open

First - Sponsored by Camera Clinic

Ray Huntley *Architectural Shapes*

Highly Commended

Barb Butler *Lament of the High Country*

Ray Huntley *At the Water's Edge*

321 AV

First

John Spring *Escape 321*



Camera Clinic Best People EDI

Darren Bennett *The Answer my Friend*



Best Nature EDI
John Spring *Beetles*



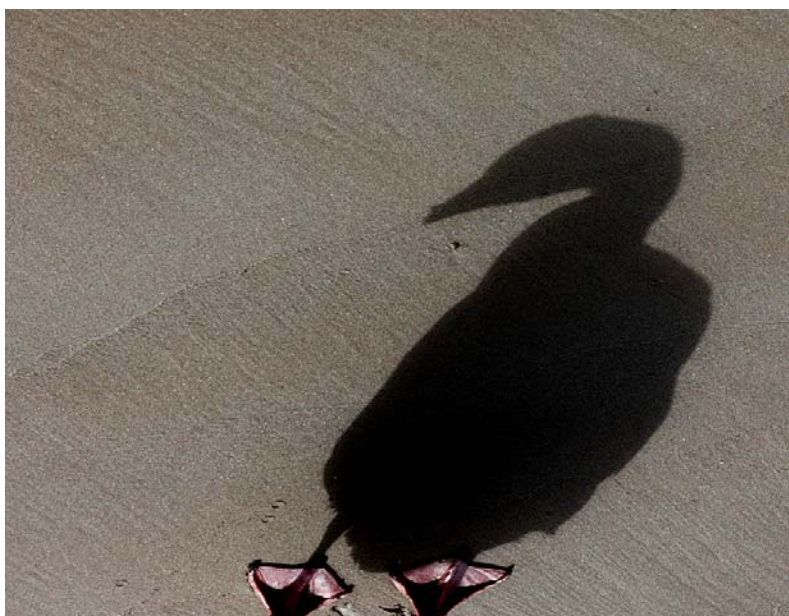
Best People EDI
Marg Huxtable *Cambodian Waif*



Best Creative EDI
John Spring *Pyalong Moonrise*



Best Photojournalism EDI
Jim Weatherill *Tea Pick Up*



Best Open EDI and Camera Clinic Best Open EDI
Phil Marley *Me and my Shadow*

Thanks Ian

Our thanks go yet again to Ian Bock for supplying all the winning image files for this issue. Ian has been doing this year after year and we are much indebted for his effort.



**Best Open Slide and Slide of the Year Sponsored by Bond Imaging
Michaels Camera Video & Digital Best Slide**
Amberlouse Hart *A Private Moment*



Best Landscape Print (Charles Seymour Trophy)
Ray Huntley *Misty Catani*



*Jo Beilby presenting awards to
(top to bottom) John Spring, Jim
Weatherill, Ray Huntley, Phil
Marley and John van Hirsell.*

(Competition Rules - Continued from page 7)

4. That prints for A grade, B grade and Set Subject be limited to 16 inches by 20 inches (40.6 x 50.8 cm) including mount. This change was proposed with the intention of:

- Ensuring enough room for display of all images on popular competition nights.
- Assisting the judge who might find it difficult to judge a greater range of image sizes.

- Provide consistency with APS which will allow members to use same images in national competitions.

A further proposal from some members on making an exception for size on panoramas was discussed at the club during January and ruled out.

The above recommendations have been accepted by the Board and will be implemented with the first competition nights in February 2011.



Print of the Year - sponsored by AIPP
Gary Richardson *Dancing Egrets*



*Jo Beilby presenting awards to:
 (top to bottom):
 Darren Bennett
 Sandra Eichler
 Gary Richardson*
And below is some of the food enjoyed at the End-of-Year Social Night



Best Landscape EDI and EDI of the Year 2010 sponsored by Silhouette
Gary Richardson *Fire in the Sky*

