

EXPOSURE

THE MELBOURNE
CAMERA CLUB MAGAZINE



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Chasing animals in Kruger and Namibia

Mark Smith



Sand dunes, Namib Desert

Flying from Johannesburg to Phalabowra on the edge of Kruger National Park South Africa, we picked up our hire car and drove through the

wanted to get better images of landscapes, animal portraits and animal behaviour so planned to spend more time in a wider range of environments.

As we drove the 75 km to Mopani Camp, the first of our 3 fenced camps (high, electrified fences to keep the predators at bay), our excitement rose with sightings of buffalo, elephants, giraffes and impala.

In Kruger NP you can either self-drive between dawn and dusk or go on a Parks-

compound gates are closed to others, use some tracks unavailable to the general visitor and have drivers that know how to find game and (usually) provide an educative running commentary.

This is a plus for photography because you get close to a wide range of animals to photograph and learn about life histories and behaviours, knowledge which can enhance the composition of photographs. But these drives are not designed for dedicated photography with obvious downsides such as other passengers obstructing your view or moving about in the vehicle making shooting at slow shutter speeds difficult.



Common impala

Park gate to begin 10 days of committed wildlife watching and nature photography.

Kruger NP is a huge park of 19,485 square kilometres in area (about 360 km long and on average 65 km wide) in the low lying savannahs of north-eastern South Africa. My wife, Marilyn, and I had been to Kruger 2 years earlier but it only whetted our appetite for more. This time we

run drive. There are advantages with the Parks-run drives as they go out before dawn and dusk when the light is best, leaving before or returning after the



Lilac-breasted roller



Deadvlei clay pan

Self-drives in the middle of the day gave us more freedom to watch and wait for your prey such as a common impala amongst the herd, a pretty lilac-breasted roller in a mopane tree or the rare glimpse of a leopard emerging from the grass. The downside was the often extreme highlights and shadows and washed out colours which I didn't mind as they depicted the harshness, heat and haze of the African bush.

I researched the type of equipment best for African wildlife photography and took a couple of camera bodies, five lenses, some filters, spare batteries and cards, a bean bag, monopod and heavy duty tripod and a laptop. What did I use the most? In the end 90% of my shots were with the Canon EF 100-400 mm L-series f/4.5-5.6 on my

Canon 7D body resting on a bean bag or hand held. Most of the time I shot in shutter speed priority at 1/300 to 1/400 per sec, adjusted ISO to get the desired F-stop (depth of field) and left on the autofocus and high speed continuous shot settings.

I found my composition and focus were helped by adjusting the autofocus points to match the situation. I knew a longer lens, say a 500 mm with option of an extender, was ideal but it was out of my price range to buy or to rent.

I am glad I took the laptop rather than my smaller, lighter pad as the quicker downloading and processing of raw files, followed by back up on external (safety) drive, was always rushed at night when bed was calling.

To get out of the car and stretch the legs we did a few dawn guided



Kudu suckling young

walks with armed Park's rangers. With the steady flow of instructions to 'keep close and don't lag behind' and 'to keep quiet' meant it was hard to focus on photography, especially when we came within 30 meters of a pride of lions just after a kill or quickly



Clay pan, Etosha National Park



Quiver tree



Silverback Jackal

retreated behind rocks as a white rhinoceros walked towards us.

From Kruger we met up with friends in Namibia to spend two weeks exploring desert country. Namibia's terrain is mostly high plateau with the Namib Desert along the west coast and Kalahari Desert in the east.

We travelled from Fish River Canyon in the south to Etosha National Park in the far north near the Angola border. We mostly self-drove

red dunes. Our stay was only brief but shots of the massive dunes in the dawn light and a dead tree in the Deadvlei clay pan nearby were rewarding. On our last evening I noticed a silverback jackal

ancient-looking quiver tree, Namibia's national tree, against the twilight sky.

Our next stop, after 600 km of rough road and two flat tyres, was the Sossusvlei area in the southern part of the Namib Desert. The area is famous for salt and clay pans surrounded by high

scrub and mopane woodland, supporting a large variety of wildlife. Visiting in the dry season meant we were able to park our vehicle close to the animals as they lined up and jostled for a drink at the various springs and waterholes.

There was plenty of opportunity for shots of animals on the edge of the pan or drinking at waterholes. Patience was rewarded with some different action shots, such as a kudu mother suckling her baby or young male impalas 'play' fighting.

Before flying out of the capital,



Young male impalas play-fighting



Leopard

when exploring the various parks we visited but at some spots also used the local 4-wheel drive tours, similar to those in Kruger.

The Fish River Canyon is the largest canyon in Africa (160 km long, up to 27 km wide and 500 m deep) and second largest canyon on earth after the Grand Canyon in the USA. We stayed near the rim of the canyon and tried to capture the dry, rocky vastness at dawn and dusk. My favourite shot was taken on the plain above the canyon, the silhouette of an

proved to be our favourite destination, staying at Okaukuejo and Dolomite Camps over six days. This 22,912 sq km park is dominated by a vast clay central pan surrounded by a number of different plant communities, from grassy plains, acacia

skulking below our cabin and I quickly took a shot with little preparation. The resultant blurry image is one of my favourites and a friend suggests that I must have (unknowingly) been channelling the renowned Ernst Haas.

Etosha National Park in northern Namibia

Windhoek, we asked each other to recall our favourite photo opportunities on the trip. I was excited about going through the images that looked promising on the quick downloads but equally I was eager to see some of the not-so-great images; such as the lion feeding on zebra in near dark or rare sable antelope partially hidden by long grass or the even rarer southern ground hornbill, one of the only 1500 birds left in the wild, too far away to get a sharp image.

Yes! I want to get back to Africa, maybe with a 500 mm lens next time.



Waterhole, Etosha National Park

President's Report

Peter Walton

The Melbourne Camera Club ... established 1891. So much history, and so many changes in the world of photography since it all began. But as they often say: "The only thing that's constant is change".

The biggest change of all would have to be the Digital Revolution. It changed almost everything about the way we do photography ... but it hasn't diminished our need to understand and master light and composition, the realm of the true photographic artists. Some things never change.

But photographic artists now need technology to bring it all together. Digital has made it mandatory for us to get our heads around image processing. Back in the film days we needed our darkrooms ... today we need our "lightrooms". So now we're now seeing courses on Lightroom and Photoshop popping up "everywhere". I anticipate that before long the MCC will be increasing its offering of regular hands-on tutorials to teach members about the various image editing programs that are out there.

The MCC now has a new website ... or more accurately, one that's "under development". Our new webmaster Alan Harper is adamant that all good websites are constantly under development "because they need to be" in order to reflect the constantly changing status of an active organisation.

Alan is working hard to get the successful competition entries up on the website as soon as possible after each month's results are known, and is hoping to automate it for EDI entries in the new year. He's also keen to get feedback from members with suggestions about improving the look and feel of the site. It's a work in progress ... as is a new club logo, which should soon be on the website's homepage.

Another change. Thanks to the printer we use for our Exposure magazine, each issue can now be produced in full colour. The editors are keen to receive words and pictures (mono or colour) from members for upcoming issues. If you've just returned from a trip with some interesting images and have a bunch of words to accompany them, or you've been experimenting with some new (or old) techniques, and would like the

results to be published in Exposure, contact Phil Marley or Charles Kosina. Their email address is: mcc-exposure@melbournephoto.org.au

Did you know that the MCC has an excellent library of photographic books and magazines? I didn't realise just how extensive it is until I took a closer look recently. I was impressed to see such a wealth of valuable material that MCC members are free to access. There's everything from historical old BJ Almanacs to very recent Photography Annuals. And it's all about to be given a major makeover courtesy of our new librarian John Jovic. He's going to create an online index of everything that's in the library. Soon you'll be able to search them on our website.

Our New Member Orientation Program (NMOP) has been very successfully managed by Simon Beaven. It was encouraging to see 25 new members at the most recent NMOP meeting, a record I believe. There was a buzz of enthusiasm and numerous new members took the opportunity to enter their prints into the following night's print competition where several of them picked up awards.

For various reasons Simon has unfortunately had to pull back from these duties. I would like to thank him for his sterling efforts over the past two years. I'm pleased to advise that from here on two of our rising stars, Joanne Rinaldi and Frances Egan will be sharing this important role.

By the time you're reading this report the long awaited MCC building repair program should have begun. An architect with close links to Heritage Victoria has been appointed to coordinate the most urgently needed works to remedy problems that old buildings like ours develop over time. It's likely that by early in the new year scaffolding will be erected around parts of the building. Our grand old home is a great facility ... we must look after it.

Exposure

We welcome articles on travel, image processing tips, photos and anything else that may be of interest to photographers. Please send to:

mcc-exposure@melbournephoto.org.au
Deadline for Nov-Dec issue
is Nov 24, 2013

The Melbourne Camera Club

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MCC VAPS Print Entries 2013



Jim O'Donnell *After the fire*



Gary Richardson *Forgotton stage*



John Parkinson *Bunker Bay*



Leif Andersen *Hanging the Kelp - King Island*



Neil Brink *Isthmus Bay Bruni Island*

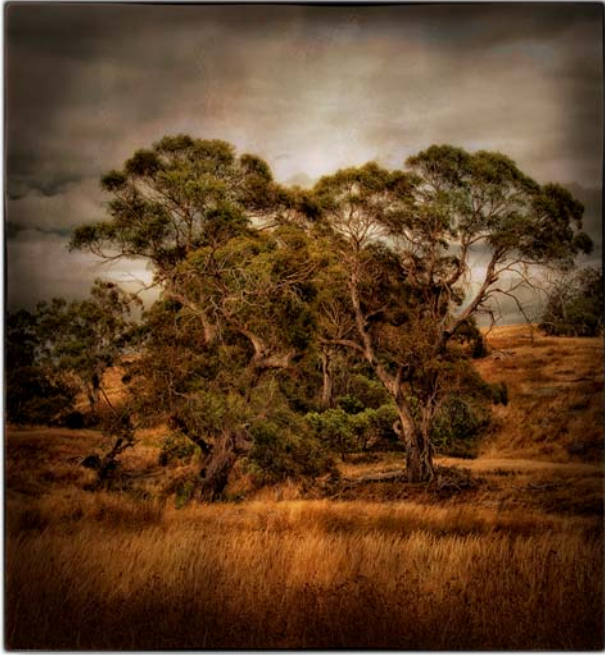




Guy Toner *Killing time*



Jane Clancy *Storm Clouds Approaching*



Martin Clancy *Painted Trees*



Ian Bock *The gallery*



Annette James *Snow deer*



Jim Weatherill *Walt Disney Building LA*

More VAPS photos on page 11

My new directions for photography

George Chan



visual description have been used to record, report and inform. People prefer to see things with their eyes. I also believe that photography is art because "Is PHOTOGRAPHY art?" may seems a

in Hong Kong to work on a project using photographs without words, to communicate to the viewers and to illustrate my new direction and approach to visual art, with dynamic motion to show the activity, also showing a specific idea in diverse manner.

I am just a hobbyist and started photography when young, in the 1950s, but my interest stopped ten years later in the pursuit of my medical career. Somehow I picked up again in 2001, due to my frequent sightseeing tours especially around China, and

pointless question today. This question reflected the search for ways to fit the mechanical



acquiring of my first digital camera Nikon 990. The quick development of digital technology saved me spending time in the darkroom.

I am happy at my rekindled interest. Photography is being used to communicate and its unique powers of

medium into the traditional schemes of artistic expression. While it is too soon to define the characteristics of the photographic style of today, one common denominator, rooted in tradition, seems in the ascendancy: more and more people are turning to photography as a medium of expression as well as of communication.

After years of busy life as a medical practitioner, I am now retired and mainly living in Australia. In 2011, I had a chance to stay

Double-decker Tram Photographic Project

Double-decker trams were once popular in some European cities, like Berlin and London, and in parts of Asia.

Double-decker trams were common in the United Kingdom until 1950s. Some can still be seen at the National Tramway Museum, but they are still in service in Hong Kong. Hong Kong tramways Limited has been operating tram services in Hong Kong since 1904.

This photographic project seeks to capture the life of these hard-working vehicles. Their large, beautifully





decorated bodies travel regularly along the bustling Hong Kong streets, and are so integrated into the lives of the people that these gentle giants go by almost unnoticed. In addition to



highlighting their sometimes surreal beauty, this series aims to examine their movement through this hectic metropolis and the way they co-exist with the people of Hong Kong.



To illustrate the many ways in which trams are a part of the city's landscape, this series includes pictures taken from a number of different angles and in a variety of lighting conditions. The pictures were also taken with motion to highlight the dynamic movement of the trams and the people. The motion was recorded as much as possible with camera techniques, sticking to the concept of using slow shutter speed and camera movement, with minimal computer manipulation.

I am lucky that this project won me the award of a Fellowship from the Royal Photographic Society of United Kingdom. The project also had been awarded a FIAP Gold Medal in 2011 from Gran Tolle Colline International Salon in Italy, and also TFSF Medal from TURKIYE FOTOGRAF SANATI FEDERASYONU in Turkey 2012.



Alan Elliott's Book Launch



Robin Williams, Alan Elliott and Gale Spring

The biography by Alan Elliott OAM on the Melbourne Camera Club's 1891 founder Ludovico HART (c.1836 – 1919) was launched on Thursday August 1st 2013 by Professor Dr Robin Williams along with a HART photo exhibition which was opened simultaneously by Associate Professor Gale Spring.

The A4 size hard cover 120 page book was available for \$20 purchase at the book launch from the PhotoBookShop printers. There are continuing opportunities with the

PhotoBookShop printers for the club to have other projects and perhaps a members photo-book competition.

The 36 Hart exhibition images covering the period 1850s to 1890s were specially printed by Teds Lab and matted by Gary Leete at Frame Co. The images included 24 images taken by Ludovico Hart for the trustees of the 1880 Great Melbourne International Exhibition for which the now Royal Exhibition Building was originally constructed in 1879. Hart's 1880 images were sourced from high quality scans by Museum Victoria of the images that made up large 'presentation' books of the great 1880 Melbourne International Exhibition.

Ludovico Hart under commission to the International Exhibition Trustees made the 12"x10" wet plate images and printed all the images for inclusion in the official Exhibition books presented to various organising officials and politicians. One special copy was forwarded to Queen Victoria. As part of the preparation to reprint Harts images several of the 1880 Melbourne Exhibition presentation books at Museum Victoria, the State Library and the Royal Historical Society of Victoria were located and viewed to determine

technical and 'colouration' criteria for the reprinting.

The Club has been most generous in publishing the book and sponsoring the Hart exhibition images costs. Ludovico Hart has been restored by this book biography and set of images to be one of the first teachers and most influential and competent photographers in early Melbourne. From the whole exercise the Club's Permanent Collection of Photography has been enriched with the addition of the 36 exhibition Hart images taken in the 1800s wet plate era by the Melbourne Camera Club's founder Ludovico W Hart.

John Spring

Photos by Gary Richardson



Monthly Competition Scores to September

A Grade Open Prints			
	Aug	Sep	Total
Gary Richardson	ech	eee	59
Frances Egan	eec	eeh	51
Ian Bock	eee	eeh	40
John Spring	eee	eeh	37
John Mallett	eee	eee	33
David Ellis	eep	ecc	31
John Parkinson	eec		27
George Chan	ehh	ecc	26
Annette James	eee		24
Margaret Huxtable			22
Jane Clancy			18
Leif Andersen		ee	17
Peter Walton	eec		15
John Van Hirscl			12
Ray Huntley			3
Charles Kosina			3
Tuck Leong			3
Judi Mowlem			2

B Grade Open Prints			
	Aug	Sep	Total
Ken Bretherton	eee	ehh	50
Toby Frost	chp	eec	48
Guy Toner	eee	eec	44
Robert Fairweather	eec	eep	42
Kathryn Hocking	eec	eee	37
Joanne Rinaldi	eee	eec	34
Ken Warburton	eee	eec	32
Sharon King	eec	eee	30
Gail Morgan	eec	eee	30
Bharath Ramalingam	eeh	eec	29
Jim Odonnell	eee	eee	25
Robert Norman	ec		24
George Chan			22
Martin Clancy			18
Barry Hogan			16
Gary Leete	eee		16
Shelly Black		e	12
Sidney Buchbinder			8
Andrew Gower			6
Markus Varik			6
Neil Brink		eee	3
Simon Beaven			3
John Callahan			3
Bob Haytez			3

Novice Grade Open Prints			
	Aug	Sep	Total
Alan Harper	eec	ech	37
Rob Gullan	eee		36
David Beardsley	eee		34
David Runci	ech	eec	27
Neil Brink			23
John Fullard	eee	eee	21
Chetan Kumar			21
Colin Booth	eec	eec	20
Linda Herd	eee	eee	9
Gabby Del-Castillo			7
Ben Macgeorge			6
Joseph Maher			6
Cameron Burgess			3
Muzo Emeklier			3
Liz Blackburn			1
Sidney Buchbinder			1
Brenton Clark			1
Alan King			1
Colleen Nordstrum			1

A Grade Open EDI			
	Aug	Sep	Total
Gary Richardson	hee	eeh	51
Joshua Reuveni	ecp	eec	45
Ray Huntley	cee	eec	43
Mark Smith		eee	43
Alan Donald	eee	eeh	41
Kelvin Rowley	eec	eec	38
Martin Clancy		ccp	37
Marg Huxtable			36
John Spring	eee	eee	36
Jane Clancy	cec	eec	33
Phil Marley	eee	eee	30
Tuck Leong			29
Ian Bock	eee	eee	28
Charles Kosina	eee	eee	28
Sue Block	eec	eee	24
George Chan	cch	eee	23
Annette Donald	eee	eee	20
David Purdue			20
Annette James	e		13
Leif Andersen			12
Barbara Butler	eh		11
Nicole Andrews			9
Peter Walton			7
John Parkinson			3
Robert Norman			2

Set Subject EDI			
	Aug	Sep	Total
Bharath Ramalingam	e	p	23
Joanne Rinaldi	h	e	18
Ken Warburton	e	c	18
Gary Richardson	h	e	17
Joshua Reuveni	e	e	16
Tuck Leong	e		15
Alan Donald	c	e	14
John Spring	c	e	14
Robert Fairweather	e	c	13
Martin Clancy		c	12
Jane Clancy		h	12
Marg Huxtable			12
Ian Bock	e	e	10
Rob Gullan			10
Barry Hogan		e	10
Kelvin Rowley	e	e	10
Mark Smith		h	10
George Chan	c	e	8
Sharon King	e	c	8
Charles Kosina	e	e	7
Dmitri Illarionov		e	6
Karin Kowalski	e	e	6
John Morgan	e	e	6
Sue Block	e	e	4
Guy Toner	e	e	4
Nicole Andrews			3
Simon Beaven			3
Linda Herd	e	e	3
Jim O'Donnell			3
David Runci	e	e	3
Peter Walton			3
Barbara Butler	e		2
Sheryl Opie			2
David Purdue			2
Andrew Ammendola			1
Leif Andersen			1
Vanessa Bieri			1
John Godfrey			1
Jacqueline Goss			1
Tori Haeusler			1
Annette James			1
Chetan Kumar			1
Robert Norman	e		1

Set Subject Prints			
	Aug	Sep	Total
Ken Bretherton	c	c	26
Ken Warburton	e	e	18
Gary Richardson	e	e	16
Frances Egan		e	15
Joanne Rinaldi	e	p	13
Marg Huxtable			13
Bharath Ramalingam	e	e	11
Robert Fairweather	e	c	11
John Spring	e	e	10
David Ellis	h	e	9
Rob Gullan			9
George Chan	e	h	8
Jane Clancy			8
Gail Morgan	e	e	8
Jim O'Donnell	e	e	8
Ian Bock	c		7
Martin Clancy			6
Leif Andersen			5
Sharon King	e	e	4
John Parkinson	e		4
Linda Herd	e	c	4
Annette James	e		4
Cameron Burgess			3
Barry Hogan			3
Robert Norman	c		3
David Runci		e	2
Shelly Black		e	2
David Beardsley			1
Neil Brink		e	1
Sidney Buchbinder			1
Wolf Damschitz			1
Toby Frost			1
Reuben Glass			1
Andrew Gower	e		1
Kathryn Hocking			1
Charles Kosina			1
John Mallett			1
David Meller			1
Judi Mowlem			1
Guy Toner		e	1
Peter Walton	e		1

B Grade Open EDI			
	Aug	Sep	Total
Chetan Kumar	ecc	cch	51
Joanne Rinaldi	hcc	eeh	51
Bharath Ramalingam	pce	eec	46
Guy Toner	ehe	eeh	46
Ken Warburton	eee	eee	40
Sheryl Opie	eee	eec	39
Barry Hogan		eeh	33
Sharon King	eee	eec	31
Robert Fairweather	eec	eee	30
Dmitri Illarionov		eec	30
John Morgan	eee	eee	30
Karin Kowalski	eee	eee	28
George Chan			23
Rob Gullan			22
Robert Norman	ee		19
David Runci	cee	eec	19
Linda Herd	eee	eee	17
Simon Beaven			14
Neil Brink			11
Alan Harper			10
John Godfrey			9
Jim O'Donnell			6
Andrew Ammendola			5
Ray Brooks		eec	5
Bob Hayter			5
Kristina Arnott			3
Sidney Buchbinder			3



August Colour EDI of Month Bharath Ramalingam *Launceston & Crossroads*



August Colour Print of Month Toby Frost *Pencils*



August Mono EDI of Month Joshua Reuveni *Lola*

More VAPS Print Entries



Peter Walton *Survivor*



Markus Varik *Pink*



Ken Bretherton *Yosemite*



September Colour Print of Month Joanne Rinaldi *Feeding Down-Under*



September Mono Print of Month Robert Fairweather *Bodie Mining Junk*



September Colour EDI of Month Bharath Ramalingam
View from the Heaven



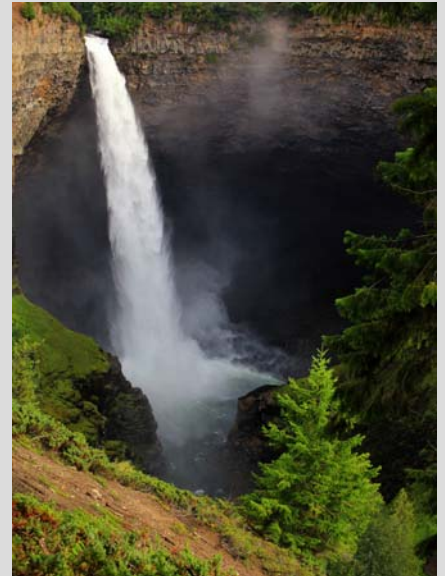
September Mono EDI Month Martin Clancy
Trees above the mist

Waterfalls

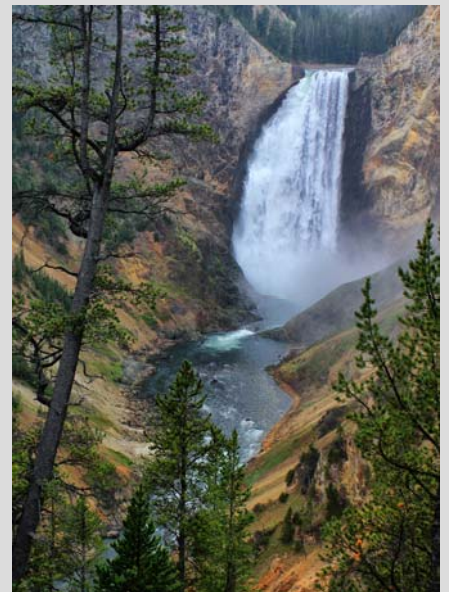
We have a space to fill so these are just two out of about 5000 photos I took on the recent trip to Canada and USA. The USA part was with the Ian Rolfe/Peter Walton photographic tour in Montana and Wyoming.

See also my article on the Canada trip in October issue of Northern Landscape Magazine at : <http://www.northernlandscape.org/elli.html>

Charles Kosina



Helmcken Falls, British Columbia



Lower Yellowstone Falls, Wyoming