

# EXPOSURE



THE MELBOURNE  
CAMERA CLUB MAGAZINE

To Everest Base Camp  
President's Report  
My Style of Photography from  
Ken Warburton and Kathryn Hocking  
Monthly Competition Results

VOLUME 32, NUMBER 2  
MARCH-APRIL 2013

PRINT POST APPROVED PP340742/001



# Everest Base Camp for Photographers

Robyn Webb



*To build these picturesque villages, all material has to be carried in by yaks or humans. There are no roads at all!*

*On 7<sup>th</sup> February Robyn gave a presentation at MCC "To Everest Base Camp with camera". This was so well received that I prevailed upon her to write an article as well. This is a trek that few of us would be able or willing to do! CK*

**T**here are many reasons to go to Everest Base Camp. The physical journey is one; another is the scenery and mountains, which just keep on going up. Then there are the serious mountaineers, trekkers and travellers. I just thought it was a good idea.

The trek is 14 days there and back, a bit longer if you do a circuit with Gokyo Lakes or other peaks. It starts at Lukla, at approximately 2500m above sea level and ends at Everest Base Camp, and the summit of Kala Pattar, at 5545m. It's not for the faint-hearted, but worth every step.



*The rugged landscape at the top of the trek is devoid of any vegetation*



*Tengboche Monastery*



*At 5360 metres elevation there is only about half the oxygen as there is at sea level. And the temperature was also well below zero.*



*A brief resting place along the Khumbu glacier*





*Did not rent horse!*

It's in the eastern part of Nepal and you get there via Kathmandu. Nepal is a poor country. With only small pockets of industry, tourism and aid are the main sources of income, and the government hierarchy the biggest expense.

The religion in the eastern part of Nepal is Buddhist, while the rest is Hindu or Tibetan Buddhist. Buddhism is more of a philosophy than a religion, and the Nepalese have blended both beautifully. They are humble, gentle and sincere people and rip-offs are limited to taxis and souvenirs, and then are rare. As in many third world countries, you need to watch your food and not drink the water. Also get used to squat toilets. On the trek, they were either my only choice or best choice. But it didn't take me long to get used to them.

Health-wise, you need to be fit. Endurance and low breath rate are essential for the low oxygen and high altitudes. Otherwise you will suffer from exhaustion and risk being helicoptered out of the area. Altitude plays a major part in the trek from two days in, and I took the medicine



*My trip was Lukla-Phakding-Namche Bazaar-Tyengboche-Dingboche-Dughla-Lobuche-Gorak Shep then EBC and back basically the same way.*

Diamox which helped.

Logistically, you can get there by hiring a guide or going with a group. Some teams go together, but it is recommended that you don't walk alone, for the same reasons that you don't go into the middle of the Australian bush alone. An accident or injury without someone to assist

could prove fatal.

Equipment can all be bought or hired in Kathmandu, however, while my clothes were all wool, I noticed that the clothes in the hiking shops were mostly nylon or acrylic. I arranged a guide from a Melbourne and Kathmandu company who was called Chandra, a local Nepali, 20 years old who had trekked Everest Base Camp 7 times. I felt quite the colonial, but he made a great model for my photos.

I kept photographic logistics very simple. I have a Panasonic Lumix DMC-FT2 which is a small, ruggedised travel camera and has lots of auto modes which work well after I have learned what they do. I still miss the manual controls, but the Lumix did a great job. The images were sharp and the battery lasted well, and I could fit the camera in my pocket, which was great for candid shots during the day. Many of my photos were snaps while I was walking – of people, scenery, plants and of course the mountains. The scenery was spectacular and having a camera handy allowed me to capture sights and incidents spontaneously. It also made it easier at high altitudes because of the exhaustion brought on by the altitude. For everything at high altitude, the easier it was the better.

Tripods are really only handy for photographing sunrises, of which I saw two, and for these, it's just as easy to lean your camera against another object or take photos freehand. Camera shake was a problem in the shade, and the light on the mountains differs somewhat, as much



*The swing bridges were sturdy enough for yaks*

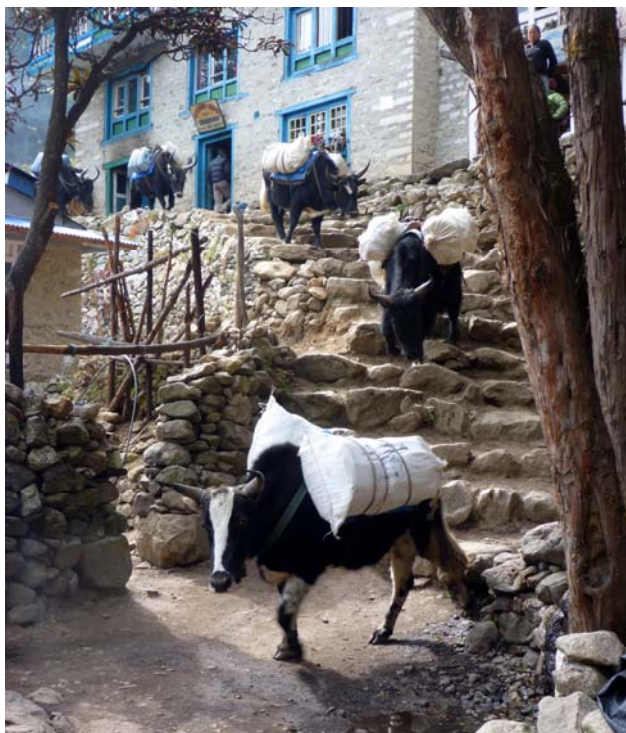
of the mountains is in shade and doesn't get direct sun. I used a minimum shutter speed setting for these.

The mountains were spectacular: the height, terrain, plants and ruggedness. However, I always tried to photograph them with some context to show their size, usually with some foliage in the foreground, a path or line leading into the photo and the mountain at the back. It also created depth and movement in the photos, as opposed to a flat image with nothing to move your eye. The plant-life changes dramatically through the walk from



*Sherpa taking a well deserved break*





*Yaks always have the right of way!*



*On the trail*

lush bushes and trees, to plains and then rubble and ice above the tree line and I used my auto and macro modes to capture the big and small.

The other things on the path are trekkers, sherpas, locals and yaks. Yaks are like big, grumpy cows with horns, so giving way was compulsory, always on the high side if you can. Sherpas made great photos: it was difficult when they were walking, but great when they stopped for a rest. I always asked first, and they were happy to oblige. Other trekkers are both a blessing and a nuisance, but I could never get away from them so I just took photos regardless of where they were. They were good for showing the path and the comparative

size of the mountains, and were good to talk to as well, just not so good when they slowed me down or got in the way of a good photo. There were several people that I met again at different times on the trek.

Accommodation is in guest houses, or tea houses as they call them. The rooms contain 2 single beds with a blanket each and a padlock on the door. They all assume that you have a sleeping bag and are staying for one night, which is usually the case. It's also expected that you have all your meals in the tea house, but they all have the same menu and prices, so it's not hard. Just watch the meat higher up, as everything is carried in by sherpa or yak without any

refrigeration. The traditional meal of Dhal Baat, rice, lentil soup and curry, is a good protein meal, otherwise eggs and other foods are available.

There's really only 3 or 4 filters that I would consider for photographing along Everest Base Camp: a UV (for general glare), polarising, skylight, and a grey graduated (for sunrises). The sunrises are spectacular as the light is intense on the snow on the peaks, and time is of the essence. I also took photos of the photographers to show the scale of the mountains yet again.

The culture, religion and local life are the other things to photograph on the way. There are rocks with Buddhist prayers at frequent intervals on the trek, written in 'Sherpa language', according to Chandra. Also there is a monastery at Tengboche, three days into the trek. The local houses are made of stones and have colourful woodwork. Some modern technology exists, but only electricity and solar power.

The trek back down is just as enjoyable as the trek up, and doesn't feel like a repetition. The views are different, and of course you can do the trek to Gokyo Lakes instead of the same trek back. Finishing, back in Lukla, reminded me of finishing a great book – it was a great journey but was a bit sad to finish. But at least, I'm a lot fitter now than when I started.

*(See more photos on front cover and page 11)*



*Bhuddist prayer flags*

## President's Report

February saw another sell-out "Introduction to Photography" course with 42 people participating. Some of those who missed out this time are counting on being part of the next course, which will be running again in August this year.

It's encouraging to see so many new faces at the club, a reminder that there's an increasing demand for photographic knowledge. Some joined following their good learning experience at the Intro course. Others have said they joined because "it seemed like a good idea". Whatever their reasons, we welcome them and trust they'll benefit from their involvement in this very active club.

I would like to acknowledge the good work of Simon Beaven and the way he provides such encouragement to the new members, many of whom have already demonstrated their talents by entering monthly competitions. I'm confident that among our new members we'll end up with several converts from the "point and shoot" approach to photography, to the "think and shoot" approach.

It seems our five minute show and tell idea is catching on. In a move aimed at fostering closer relations with other clubs, John Spring organised a combined event that saw three Frankston camera club members and three MCC members each giving ten minute show and tell presentations. First at the Frankston club, and again the following week at Melbourne. It was good to see and learn from each other, and it encourages us to look and think beyond our current boundaries.

The recently held all day Audio Visual Workshop was a very successful and well attended event. Professional AV maker Dean Reynolds shared his skills and experiences with over forty AV enthusiasts from city and country camera clubs. Participants were supplied with comprehensive notes and copies of Dean's keynote presentations. The workshop tutorial was organised by the AV Group's John Spring & Barbara Butler. It's anticipated that this successful format will lead to other similar specialist workshops & tutorials.

Another very successful event was our all day digital printing workshop conducted at our clubroom by technical specialists from Epson,

Kayell and Canson Paper. Much of the perceived "black magic" about inkjet printing was laid bare. As with the AV workshop held the week prior, this workshop was also attended by numerous members from other clubs as well as MCC members.

After 25 years of research and writing by our club's archivist Alan Elliot, his biography "Ludovico Hart - The Complete Photographer" has now been finalised. The book documents the life of the man who founded the Melbourne Camera Club back in 1891. Our board has agreed to publish the current edition and a printer has been signed up for the printing of a short run of the hard cover book. It contains over 120 pages of text and photographs. The book's launch has been scheduled for Thursday June 6<sup>th</sup> at our clubrooms.

Arrangements are also being made for the book to be ordered and delivered over the internet in a way similar to the club's 120 year celebration book. Congratulations to the many members who have contributed to this project, especially the author Alan Elliott, the editor Bev Lewis, and John Spring the project manager.

And finally a reminder. This year's VAPS Convention is getting close ... May 25 and 26. This time Melbournians won't have far to travel as it's being held at Brighton Grammar School. This is a great event for learning and networking with other photography enthusiasts. The closing date for registration is April 23 and further information is available from the convention secretary Lorraine Holden (03) 9557 7951 Email: [LH@northern-ortho.com.au](mailto:LH@northern-ortho.com.au)

As always there's lots to keep us all creatively occupied.

Good shooting Peter Walton

### Exposure Editors

Editor in Chief - Phil Marley  
Technical Editor - Charles Kosina  
with assistance from Bernadette Wilson

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](mailto:mcc-exposure@melbournephoto.org.au)

Deadline for May-June issue  
is 31 May 2013

## The Melbourne Camera Club

ACN 004 344 549 ABN 79 004 344 549

### CLUB CONTACTS Clubrooms

Corner of Ferrars and Dorcas Streets,  
South Melbourne  
Phone 9696 5445  
PO Box 1180, Sth Melbourne 3205  
[www.melbournephoto.org.au](http://www.melbournephoto.org.au)

#### President

Peter Walton

[mcc-president@melbournephoto.org.au](mailto:mcc-president@melbournephoto.org.au)

#### Secretary

David Purdue

[mcc-secretary@melbournephoto.org.au](mailto:mcc-secretary@melbournephoto.org.au)

#### Treasurer

Gary Richardson

[mcc-treasurer@melbournephoto.org.au](mailto:mcc-treasurer@melbournephoto.org.au)

#### General Questions

[mcc-info@melbournephoto.org.au](mailto:mcc-info@melbournephoto.org.au)

#### Portrait Group

David Purdue and John van Hirsle

[mcc-portrait@melbournephoto.org.au](mailto:mcc-portrait@melbournephoto.org.au)

#### Studio Bookings Officer

David Gilliver

[mcc-studio@melbournephoto.org.au](mailto:mcc-studio@melbournephoto.org.au)

#### Darkroom Co-ordinator and Booking Officer

Selby Markham

[mcc-darkroom@melbournephoto.org.au](mailto:mcc-darkroom@melbournephoto.org.au)

#### Introduction Photography Course

Simon Beaven

[mcc-courses@melbournephoto.org.au](mailto:mcc-courses@melbournephoto.org.au)

#### Traditional Darkroom Printmakers Group

Selby Markham & Tim Kohlman

[mcc-blackandwhite@melbournephoto.org.au](mailto:mcc-blackandwhite@melbournephoto.org.au)

#### Digital Group

Kelvin Rowley

[mcc-digital@melbournephoto.org.au](mailto:mcc-digital@melbournephoto.org.au)

#### Print Competition Steward

Shelly Black

[mcc-compcommittee@melbournephoto.org.au](mailto:mcc-compcommittee@melbournephoto.org.au)

#### EDI Competition Steward

David Purdue

[mcc-edi-comp@melbournephoto.org.au](mailto:mcc-edi-comp@melbournephoto.org.au)

#### Audio Visual Group

John Spring

[mcc-audiovisualgroup@melbournephoto.org.au](mailto:mcc-audiovisualgroup@melbournephoto.org.au)

#### International Competitions

Maggie Smith

#### Photo Discussion Group

Simon Galbally

[mcc-photodiscuss@melbournephoto.org.au](mailto:mcc-photodiscuss@melbournephoto.org.au)

#### Librarian

Scott Heim

[mcc-library@melbournephoto.org.au](mailto:mcc-library@melbournephoto.org.au)

#### MCC Website

Manager - Patrick Jackson

[mcc-webmaster@melbournephoto.org.au](mailto:mcc-webmaster@melbournephoto.org.au)

Website Content - Kim Thorogood

[mcc-webcontent@melbournephoto.org.au](mailto:mcc-webcontent@melbournephoto.org.au)

Website Photos - David Purdue

[mcc-photos@melbournephoto.org.au](mailto:mcc-photos@melbournephoto.org.au)



# My Photographic Style

Ken Warburton



*Delicate Arch, Arches National Park, Utah*

**M**y photographic style? It is assorted, diverse or even eclectic. Having grown up on Kodak Instamatic cameras with those very hot (ouch) expensive flash bulbs, generally my photography was of family, family events and/or vacations. Very much a point-and-shoot

approach that continued on stepping up to a serious Pentax film camera with interchangeable zoom lens and flash. Impressive gear but teenage children continued to wince.

In 2007, with a digital camera in hand, I attended an Introduction to Photography course where I was to

first learn about ISO, aperture (light, depth of field) and shutter speed. The other important take away was composition. Shooting through the viewfinder; seeing what the camera sees.

As an avid traveller most of my photography is travel, landscape and nature.

As a judge you would summarise it as “photos of record”! Not a bad thing if it helps remember, even reminisce, later in life.

As an executive, the camera was often used to capture and share whiteboard doodles, product images and manufacturing QA issues. All helping with focus.

Every six months or so I would participate in a Nikon Mentor Series 3-day weekend trek to force myself to shoot and to benefit by learning from professionals. Tony Corbell, for example, challenges



*Golden Gate Bridge, Fort Point, San Francisco*





*Dona, mother of the bride*

his students to photograph the alphabet seen as shapes in objects ("A" framed by the legs of a chair), nature ("T" a vine on a trellis),

landscapes ("S" curves in a road) etc, as an aid to "seeing". The consistent message was to compose in-camera, "to see".

Our first bride asked me to shoot her wedding in 2010. This required a change in mindset branching now into wedding and portrait photography. A challenge, a little scary and fortunately a success.

My approach since 2007 had been to compose in-camera, crop and add colour/vibrancy, including as an MCC member in 2012. The monthly print and EDI competitions are fun; they force you to shoot / compose, you learn from fellow photographers and, yes, even from some judges.

This year brings new opportunity. To successfully compete monthly I now have to enhance my style with the post production assistance of Photoshop Elements, Lightroom etc. With a personal bias toward colour, as I develop, mature and become more sophisticated (family members doubt



*Orchid, Opryland, Nashville*

this possibility) I will even explore black and white. Stay tuned.

A ubiquitous photographer of all genres, I look for uniqueness, contradiction, humour and /or irony.

Today, photography for me is fun, a learning experience and a challenge with my unique photographic style still TBD.

*(See more photos on page 12)*



# My Style of Photography

Kathryn Hocking



Melbourne

I have always been interested in photography. I have been a member of the MCC for just over a year. I decided to join after doing the excellent 'Introduction to Photography' course which inspired me to explore my enthusiasm for photography further. After spending last year entering the print competitions for the first time in Novice Grade, I now find myself in B Grade, albeit initially reluctantly!

My family and friends know they don't have to worry about having a camera with them when I am around! Even though they loudly complain about having to be in photographs, I know deep down they do not mind, especially when moments are captured that become very special later on - particularly when a family member passes away. Photographing my family and friends and their children is something I really enjoy. My dogs also feature heavily in my photographs.

Landscapes are my real passion.

I love experimenting with new techniques such as HDR. I really like 'straight out of the camera' photography and try not to manipulate photographs too much, but my neighbour and fellow MCC member Toby Frost has encouraged me to see the value of a little more saturation and 'tweaking' of the final image. In fact, our respective partners are glad we have 'found' each other, as they no longer have to pretend to be interested when we talk photography!

I am enjoying my time as a member of the MCC and have met very knowledgeable people who are more than willing to share ideas and tips with a newbie, for which I am grateful. I will keep entering the competitions, take the feedback and hope to keep improving!

(See additional photo on page 11)



Pinnacles

Chasing sunrises and capturing an area at its best in the early morning or late afternoon light is wonderful and it is a great experience watching the world come to life first thing in the morning. However, I am interested in many areas of photography and



Teapot



Toora





**March Mono EDI of Month**     Robert Fairweather     *Portland Sand Dunes No 2*



**March Mono Print of Month**     Guy Toner     *Smoko - Sienna*



**February Mono EDI of Month**     Kumar Chetan     *Powerline*



**Feb Mono Print of Month**     Barry Hogan     *Emu*

## Promotions for 2013 Monthly Competitions

At its meeting on 24 January 2013, the Board approved the promotion of the following members for the monthly competition grades for 2013. This issue of Exposure includes articles from a couple of the newly promoted members and we hope to have further articles from others in future issues.

### *Prints - Promotion to A Grade*

Jane Clancy  
Frances Egan  
Greg Hotson  
John Mallett  
John Parkinson

### *Prints - Promotion to B Grade*

Toby Frost  
Andrew Gower  
Kathryn Hocking  
Gail Morgan  
Bubbles Segall  
Ken Warburton

### *EDI - Promotion to A Grade*

Sue Block  
Jane Clancy  
Martin Clancy  
Alan Donald  
Annette Donald  
Joshua Reuveni  
Kelvin Rowley  
Mark Smith



# Monthly Competition Scores to March

A Grade Open Prints			
	Feb	Mar	Total
Frances Egan	eep	cch	19
John Mallett	ech	eee	12
John Van Hirsell	ccc	eee	12
Gary Richardson	eec	eeh	12
Ian Bock	eee	ech	12
Jane Clancy	eeh	eee	10
John Spring	eee	eeh	10
Annette James		ecc	7
John Parkinson	eee	eee	6
Leif Andersen	ee	eee	5
Ray Huntley	eee		3
Margaret Huxtable		eee	3
Tuck Leong		eee	3

B Grade Open Prints			
	Feb	Mar	Total
Ken Bretherton	eec	eeh	12
Robert Fairweather	eec	ecc	12
Kathryn Hocking	eec	eeh	12
Barry Hogan	eep	eee	11
Robert Norman	ch	ee	10
Guy Toner		ecp	10
Martin Clancy	eee	eec	8
Toby Frost	eee	eec	8
Jim O'Donnell	eee	eec	8
Bharath Ramalingam	eee	eec	8
Ken Warburton	eec	eee	8
Gail Morgan	eee	eee	6
Joanne Rinaldi	eee	eee	6
Markus Varik		p	6
John Callahan	eee		3
Bob Haytez		eee	3
Shelly Black	ee		2
Simon Beaven	e		1

Novice Grade Open Prints			
	Feb	Mar	Total
Chetan Kumar	c	cch	14
Rob Gullan	eeh	eee	10
Neil Brink	eec	eee	8
Gabby Del-Castillo	eeh		7
David Beardsley		eeh	7
Alan Harper	eee	eee	6
Ben Macgeorge		ec	4
Muzo Emeklier		c	3
John Fullard		eee	3
Liz Blackburn		e	1
Sidney Buchbinder		e	1
Brenton Clark		e	1
Colleen Nordstrum		e	1
Alan King		e	1

A Grade Open EDI			
	Feb	Mar	Total
Marg Huxtable	hhe	cce	18
Kelvin Rowley	cee	hce	14
Martin Clancy	cce	cee	12
Mark Smith	eee	pee	11
Ian Bock	hee	eee	10
Phil Marley	eee	cce	10
Joshua Reuveni	cee	cee	10
Gary Richardson	cee	cee	10
John Spring	eee	hee	10
Tuck Leong		ccc	9
Jane Clancy	eec	eee	8
Alan Donald	cee	eee	8
Annette Donald	cee	eee	8
Ray Huntley	eee	cee	8
Charles Kosina	cee	eee	8
David Purdue	eee	cee	8
Leif Andersen	ce	ee	6
Sue Block	eee		3

B Grade Open EDI			
	Feb	Mar	Total
Bharath Ramalingam	hee	cee	12
Guy Toner	cee	hee	12
Ken Warburton	cee	cce	12
Robert Fairweather	eee	pee	11
Robert Norman	ce	he	10
Joanne Rinaldi	cce	eee	10
John Godfrey	hce		9
Neil Brink	eee	cee	8
Rob Gullan	cee	eee	8
Barry Hogan	eee	cee	8
Chetan Kumar	pee		8
Dmitri Illarionov		hee	7
Karin Kowalski		cce	7
John Morgan	eee	eee	6
Sheryl Opie	eee	eee	6
Andrew Ammendola	cee		5
Bob Hayter		cee	5
Sharon King	ee	eee	5
Kristina Arnott	eee		3
Simon Beaven	eee		3
Sidney Buchbinder		c	3
Jim O'Donnell		eee	3

Points Scoring System			
Entry (no award)	e	1 point	
Commended	c	3 points	
Highly commended	h	5 points	
Print/EDI of the Month	p	6 points	
(5 for highly commended plus 1 extra)			

Set Subject Prints			
	Feb	Mar	Total
Ken Bretherton	h	e	6
Ken Warburton	e	h	6
Robert Fairweather		h	5
Marg Huxtable		h	5
Martin Clancy	c	e	4
Rob Gullan	c	e	4
Bharath Ramalingam	c	e	4
Gary Richardson	c	e	4
Annette James		c	3
Joanne Rinaldi		c	3
Ian Bock	e	e	2
Jane Clancy	e	e	2
Barry Hogan	e	e	2
Gail Morgan	e	e	2
John Spring	e	e	2
Shelly Black	e		1
Toby Frost	e		1
Jim O'Donnell	e		1

Set Subject EDI			
	Feb	Mar	Total
Bharath Ramalingam	p	e	7
Barry Hogan	c	c	6
Joshua Reuveni	h	e	6
Gary Richardson	e	h	6
John Spring	e	h	6
Ken Warburton	c	c	6
Jane Clancy	e	c	4
Rob Gullan	c	e	4
Marg Huxtable	e	c	4
Joanne Rinaldi	e	c	4
Mark Smith	c		3
Martin Clancy	e	e	2
Alan Donald	e	e	2
Robert Fairweather	e	e	2
Kelvin Rowley	e	e	2
Andrew Ammendola	e		1
Simon Beaven	e		1
Vanessa Bieri		e	1
Ian Bock	e		1
John Godfrey	e		1
Sharon King		e	1
Charles Kosina	e		1
John Morgan	e		1
David Purdue	e		1





**February Colour Print of Month**    Fran Egan    *The Phoenix Rises*

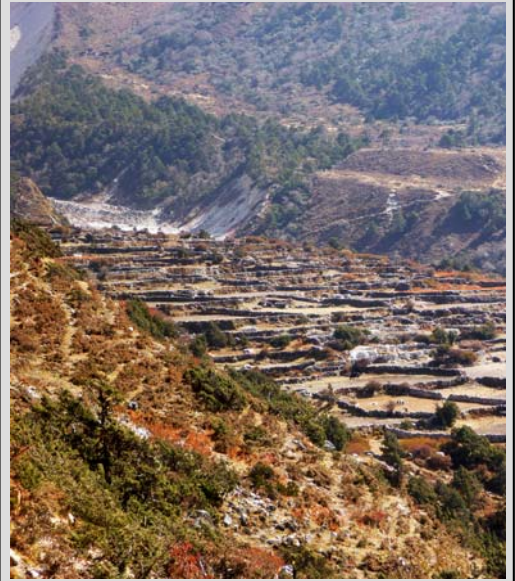


**March Colour EDI of Month**    Mark Smith    *First Light at Sixteenth Beach*

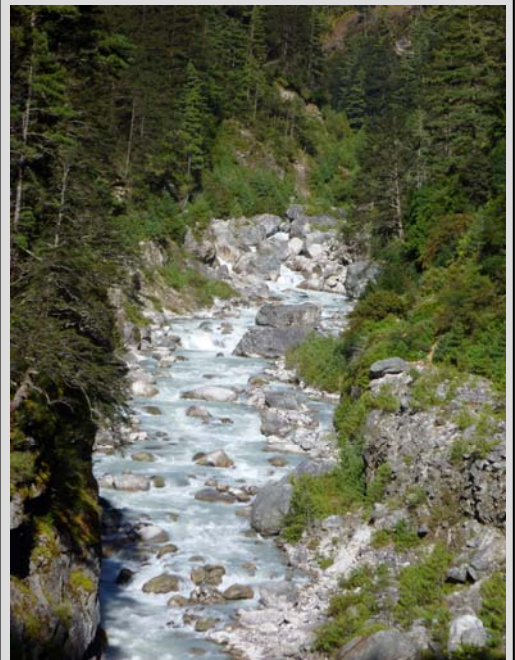


*Blue Tree by Kathryn Hocking—see article on page 8*

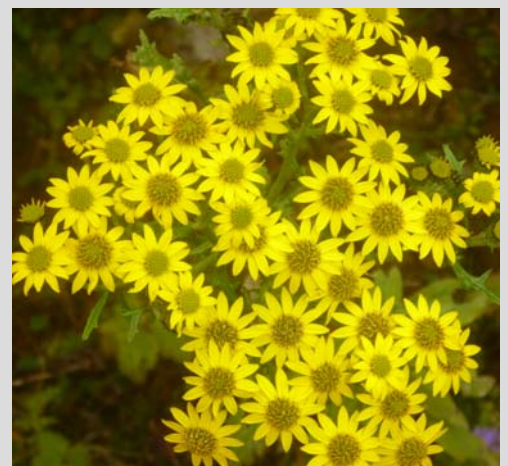
**More Photos from Robyn Webb**  
See article on pages 2-4



*Terraced hillside*



*At lower altitudes were lush green forests and mountain streams.*



*Alpine flowers*





**March Colour Print of Month**   Markus Varik   *Scandinavian Muse*

**More Photos from Ken Warburton**  
*See article on pages 6-7*



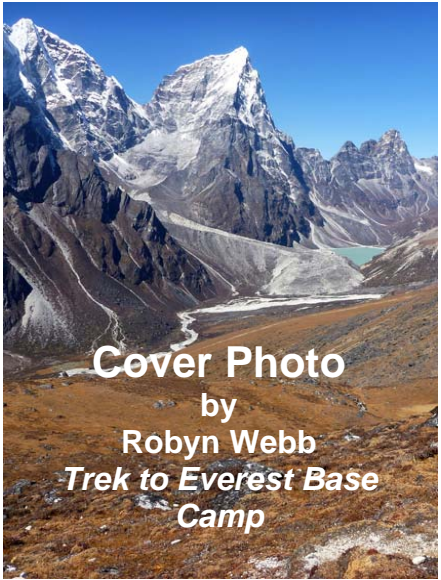
*Lake Michigan, Milwaukee*



*Dubrovnik*



**February Colour EDI of Month**   Bharath Ramalingam   *Quack Walk*



**Cover Photo**  
by  
Robyn Webb  
*Trek to Everest Base  
Camp*