

EXPOSURE

THE MELBOURNE
CAMERA CLUB MAGAZINE



My Photography with Rub Gullen
Canada and Alaska with Frances Egan
Competition Results

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My Photography

Rob Gullen



Unlike many at the Melbourne Camera Club my involvement in photography is relatively recent. Like most people, I have taken photographs throughout my life, often with interest, but the outcomes have been mixed and most would fit into the box of being an expressive record.

My lifetime hobby, passion and indulgence has been cooking. But about five years ago at dinner with a friend, we were sharing some photographs, briefly, not the “*now it is Tuesday and we had lunch*” type....., I thought that my photographs were better than his, but some of his friend’s photographs also on show were far better than mine. I realised then that I had no real understanding of photography. Unlike my understanding of food where, when I eat in restaurants or at friends, I can appreciate the time and the effort that the chef has gone to in the preparation and presentation and whether I have the skill or equipment to achieve the same outcome, in photography, I had no idea if I could achieve the same outcome or,



if I could, how. All I knew was that his photos were noticeably better than mine.

So I started on my mission - for me to produce photos with the same level of skill and understanding as my food. I started by eliminating variables (i.e. taking away excuses) new camera D700, new lenses Nikkor 2.8 24-70mm and 2.8 70-200mm, new

software Lightroom - not CS5. Later I purchased a new printer Epson 3880. I undertook a number, if not most, of Les Walkling’s weekend courses that weren’t directly related to Adobe Photoshop. I also undertook a picture-framing course and bought a matte cutter, and last year I joined the Melbourne Camera Club. So now I have few excuses.

My photography is not yet up with my food but I am closing the gap to the extent that a couple of friends have warned me off photography as they don’t want it to interfere with my food. I am indeed fortunate in that I do not have to make a living from taking photographs - like my interest in food, my interest in photography can be an indulgence, not weighed down by commercial pressures or turn-around times - and whilst I am engaged in paid work, I can afford, within reason, to indulge. I rationalise such indulgences by saying to myself

that I don’t belong to a golf club or own a boat.

Like my food, my photographs are my representation of what I have seen or read or experienced, with my interpretation of cultures, of colours, of shape and form, composition and presentation. Flavour is a strong influence in food – hot and strong and dominant or nuanced and subtle: to me emotion is equally as strong an influence in photography.

A constant set of questions I ask myself is: Why am I working on this photograph? Why did I take it? Why should I keep it? What am I trying to evoke? What does it evoke in me? What would I want other people to take away from it? Am I achieving what I want out of it?

The more I talk to other people who take photographs, the more I realise that most are asking themselves the same questions, albeit often in different ways.

Photographers that I particularly like and who influence my work are people such as Steve McCurry, Yann



Arthus-Bertrand and David Rennie. I admire Bill Henson’s work but much of it turns me emotionally cold. Annie Leibovitz has post production at a high level but a lot of her work evokes nothing in me. I can empathise with the work of Matt Irwin in the way he tries to capture the moods of Melbourne and similarly with Ebrahim Khadem Bayat, an Iranian photographer who took the location shots for the saraban cookbook by Greg and Lucy Malouf. I do however also enjoy the large print work of Thomas Struth because of the questions his photographs, at a large scale, pose about human behaviour, activity and achievement. And two Ansel Adams books sit beside my bed.

The Melbourne Camera Club has over the past year exposed me to a range of photographic styles and

representations and particularly to the vagaries, inconsistencies and subjectiveness of what is called “Judge Lotto”. But I have learnt an enormous amount from the print competitions, from the speakers, by looking at other members' work and by listening to and trying to understand the various interpretations and judgments. I am slowly mastering the art of colour management and printer profiles. I have tried, but haven't coped with, the EDI competition - what to me looks good on my screen and in print, looks overexposed and desaturated when projected. But above all I have learnt that there is no right or wrong in a

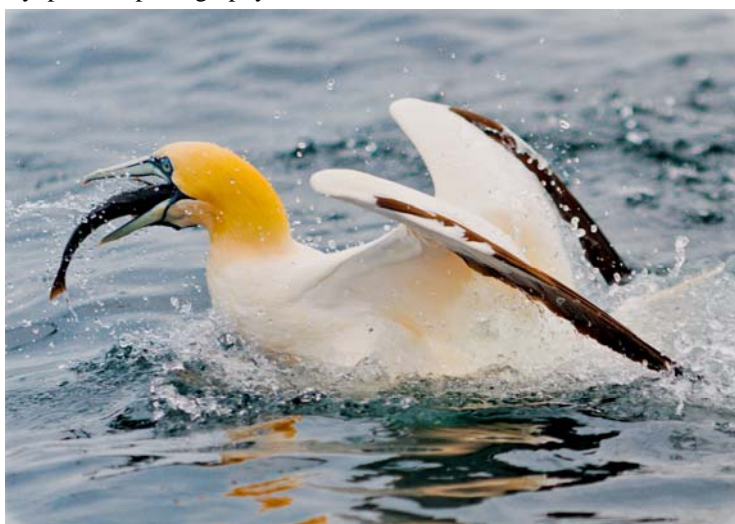
form, much to the disagreement of a friend who as a painter dismisses photography as a lesser form of expression. It is ironic that other painters use my photographs as a basis for their paintings and in their completed work I see my representation, my balance, my colours and my composition and interpretation.

I am also fortunate that I live in a large apartment building with a concierge reception desk. I have a standing arrangement to exhibit at least two larger photographs (420 mm x800mm) on a grey wall behind reception with a change over every 2-3 weeks. The feedback that I get directly from the other residents or through the concierge staff has been most valuable, quite fantastic and a source of much car park, foyer and dinner discussion. This form of exhibition has pushed me further to consider the construct of larger photographs and their impact when singularly displayed in large spaces.

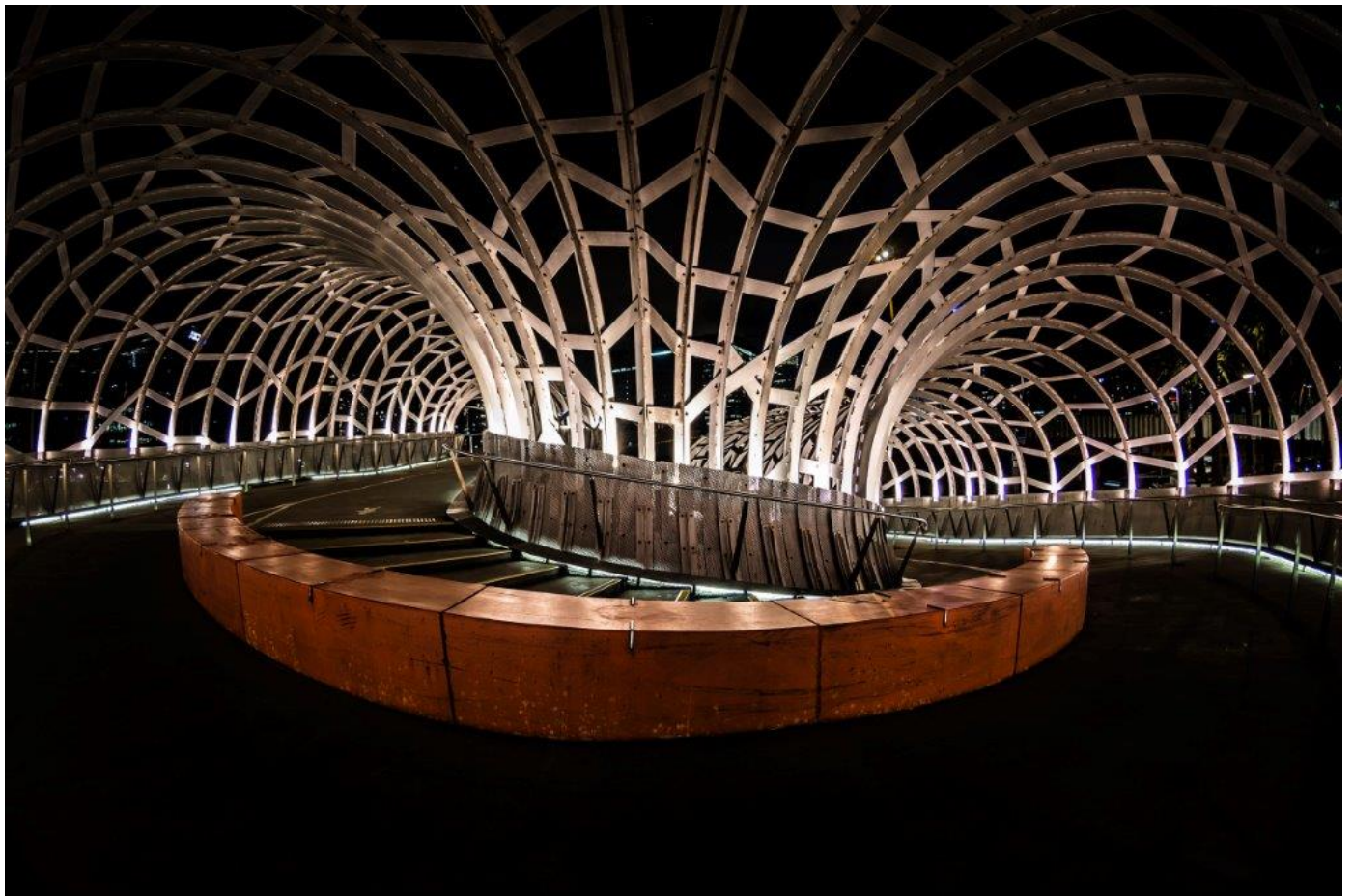
And no, I rarely take photographs of my food, even though I have a library of beautiful cookbooks from which to draw inspiration.



photograph, it's not black or white but has 254 shades of interpretation in between. I have also come to more vocally present photography as an art



Rob was promoted to B grade in the monthly print competition at the start of 2014 - Ed



March Colour Print of Month

Kathryn Hocking

The Web



March Monochrome EDI of Month



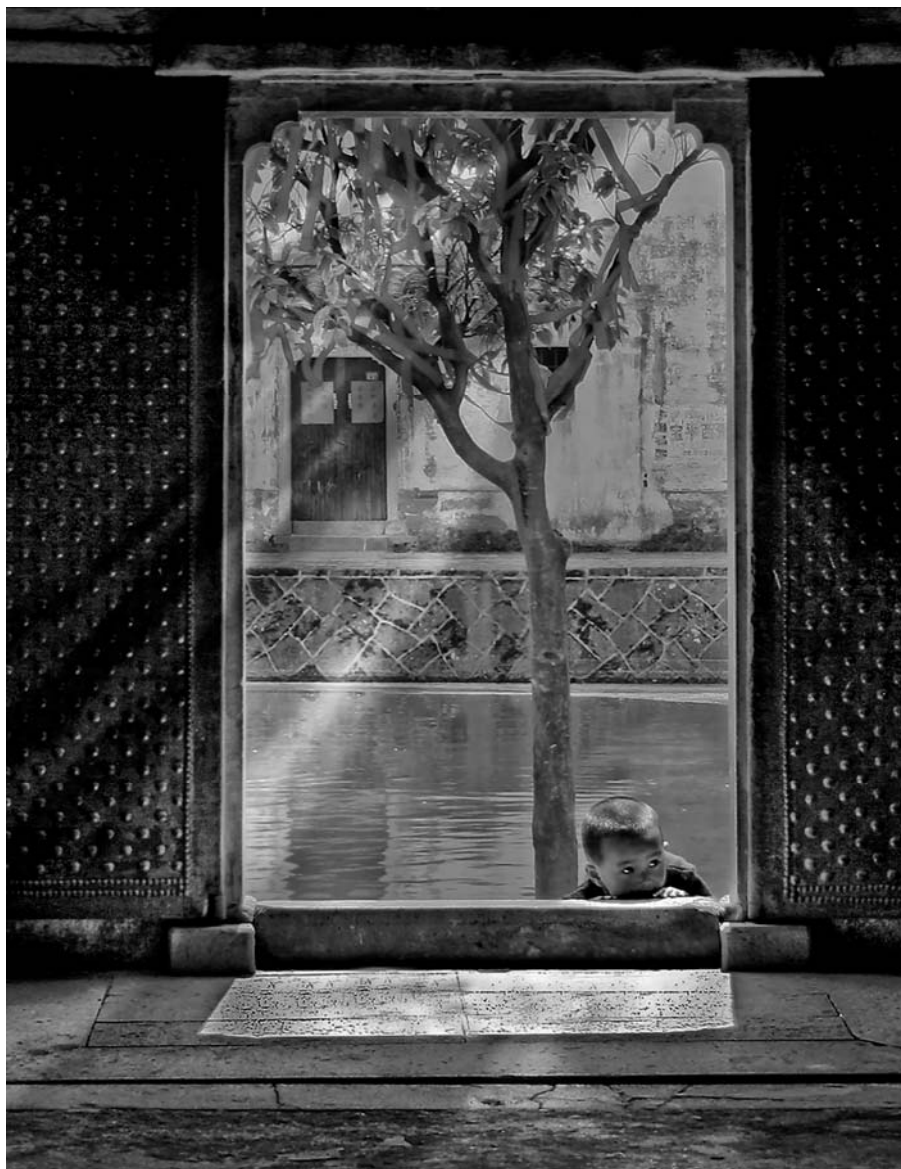
George Chan

Triptych - food hunting



The Special General Meeting on Thursday 3rd April elected Barrie Bunning (seated) as President

Photo by John Spring



March Mono Print of Month George Chan *Hide and Seek*



Ian Bock with Andrew Chapman after receiving their OAM medals
Photo by Ian's daughter, Helen

The Melbourne Camera Club

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Canadian Rocky Mountains and Alaskan Odyssey

Frances Egan



Lac Beauvert at Fairmont Jasper Park Lodge Resort, Alberta

My 85 year old mother who gets around with a walking frame booked to go on a 22 day trip to Canada and Alaska by herself in August/September 2013. Knowing that she would not be able to cope on her own I asked if she would like me to accompany her and she jumped at the offer.

It was an APT organised tour comprising a bus trip around Canada and a cruise up the Alaskan inside passage, so stops for good

photographic opportunities were minimal and most of my shots could only really be described as quick snapshots. The scenery throughout the trip was absolutely breathtaking, and many of the rivers were an amazing turquoise which is the result of rock powder that is caused as the ice melts.

We started our tour in the quaint city of Victoria, British Columbia, and

walking through. There are numerous themed gardens but I found the tranquillity of the Japanese Garden particularly soothing.

We headed across the Georgia Strait for Whistler where I experienced spectacular panoramic views of Whistler and Blackcomb mountains as I zipped backwards and forwards above the lush forest floor on five



Butchart Gardens near Victoria on Vancouver Island



Lake Louise, Alberta

the first morning saw us rising early for our drive out to Butchart Gardens for breakfast and a stroll around a multitude of amazing floral gardens. As our group was there so early it meant we had the opportunity to take photos before the general public were permitted to come in and ruin our shots by

different Ziplines. Whistler is renowned for its mountains and snow skiing, but once the snow melts the skiers are replaced by daredevils on mountain bikes hurtling down gnarly root strewn tracks.

We travelled to Alberta where mum surprised me in Jasper by choosing a Harley ride as her optional



Moraine Lake in the Valley of the Ten Peaks

tour. The staff at Jasper Motorcycle Tours were fabulous with her, and you couldn't wipe the smile off her face as the boys dressed her up in leathers and placed her in the side car ready for her ride. The driver took me along as a pillion passenger to accompany mum, which was a bonus for me.

My optional tour in Jasper, which came highly recommended by Charles Kosina, was a pleasant boat trip on Maligne Lake out to Spirit Island. I ran

to the lookout point and took some hurried snapshots because 10 minutes is all you are given before you have to reboard and head back.

At the Columbian Icefields mum and I clambered up into a massive Brewster Ice Explorer. It's specially designed for glacial travel and transports people onto the



Frances at Athabasca Glacier on the Icefields Parkway, Alberta

extraordinary Athabasca Glacier. We then wound our way through the spectacular scenery of Alberta to Lake Louise where we were all blown away by its natural beauty. Lake Louise owes its vibrant colour to fine rock particles called rock flour, created by the shifting of the Victoria Glacier. These particles are suspended in the glacier water and reflect a bright turquoise colour.

Nearby Peyto Lake is unique and was well worth the visit with its wolf shape and pristine aqua marine blue water. On our way to Banff we stopped at the glacially-fed Moraine Lake to see the Valley of the Ten Peaks. It was then up, up and away on the Banff Gondola to the top of Sulphur Mountain where we were rewarded with sensational views of six Rocky Mountain ranges.

A very early rise had us heading off to the Banff Railway Station to



The bikie gang at Jasper



The massive Brewster Ice Explorer, specially designed for glacial travel.



Rocky Mountaineer at Banff, Alberta

board the famous Rocky Mountaineer for our two-day train trip to Vancouver. Our Gold Leaf seats were in a glass domed section upstairs and it afforded us the best viewing of the most amazing vistas and wildlife. Unfortunately there were so many reflections from the glass in the dome that I didn't bother trying to photograph from that level. The meals on the Rocky Mountaineer were extremely tasty and exquisitely presented.



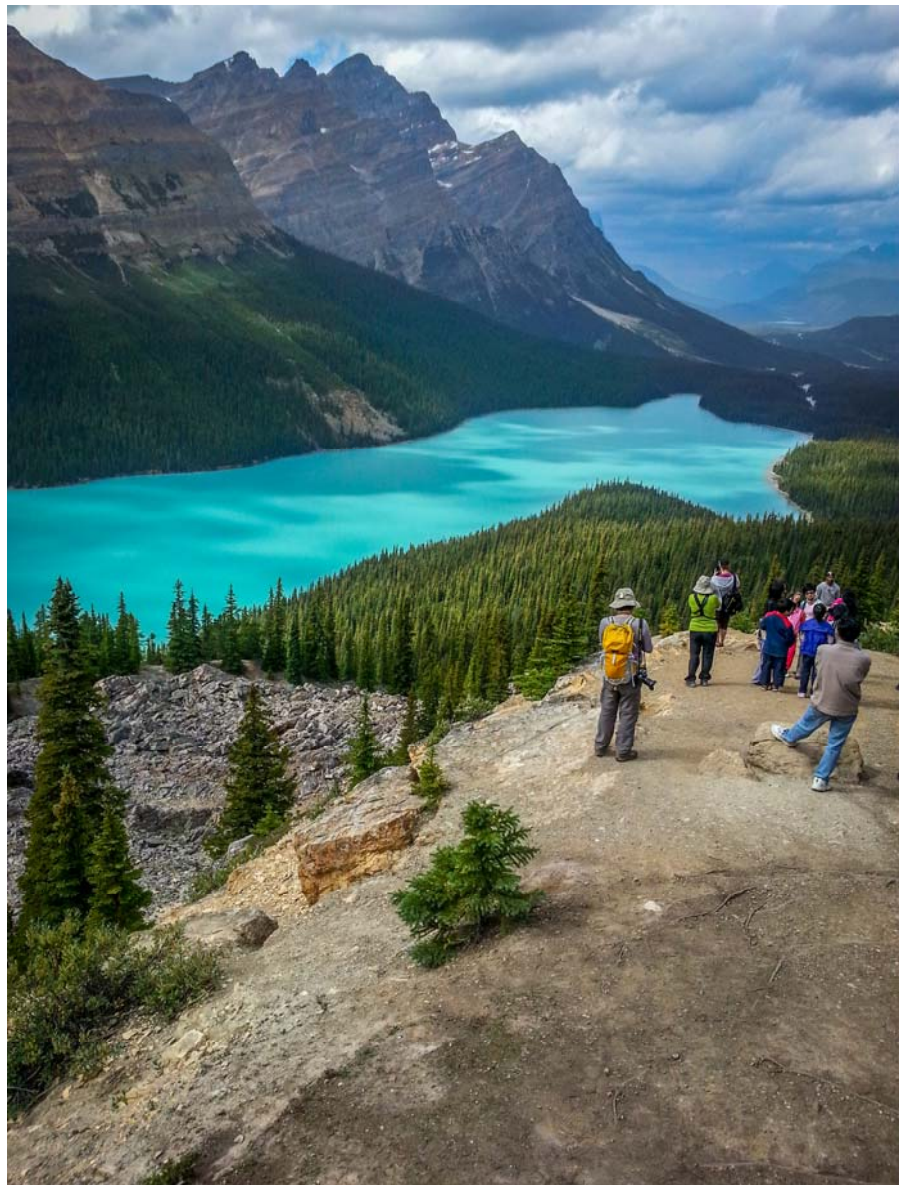
Breakfast on Rocky Mountaineer

While in Vancouver we visited Capilano Suspension Bridge. It was a very atmospheric day and part of the bridge was shrouded in mist. The second part of our holiday was spent cruising up the Alaskan Inside Passage on Holland America's cruise ship 'Zuiderdam'.

Alaska doesn't appear to have changed over the years and looks very frontier. Our first port was Juneau

where I flew by helicopter onto Mendenhall Glacier for my first experience at dog sledding. Unfortunately I have very few photographs of Juneau because the rest of my day was spent running around town searching for my mother who had got confused and gone on the right tour but with the wrong ship!

Our next port of call was Skagway, once a frontier town and gateway for the gold rush. I travelled on the antique Whitepass and Yukon route narrow gauge Railroad into Canada, I then changed modes of



Peyto Lake in Alberta has an unmistakable distinctive shape



In Skagway

transport and cycled back down the mountain on the Klondike Highway back into the USA. The change in climate on the way down was drastic.

It was drizzling when we sailed into the breathtaking World Heritage site of Glacier Bay. Did you know it has more actively calving tidewater glaciers than anywhere in the world?



On the deck of Zuiderdam

Ketchikan is renowned to be the salmon capital of the world. I booked on a tour going by floatplane to an area where there would be lots of bears, or so I was told, but it turned out to be an expensive disappointment, with only one bear sighting and very poor photos to show for it.

Mum and I made it back to Australia alive and still talking to each other!



At Glacier Bay, west of Juneau, Alaska



White Pass Railway is between Skagway, Alaska and Carcross in Yukon, Canada

Many thanks Frances for your article. It so happens that Alyson and I were on a trip which covered many of the same places in Canada.

In our case we were driving and had more flexibility in stopping and taking photos. Mostly we were about a day or two apart from Fran and her mum but managed to meet up in Jasper and compare notes and photos.

But as luck would have it, Fran got much better weather than we did on quite a few days! Just goes to show that this is a region where you have to spend a lot of time to fully appreciate it. Ah well, a good excuse for another trip sometime.

Charles K



Cruise ship Zuiderdam

Monthly Competition Scores to March

A Grade Open Prints			
	Feb	Mar	Total
George Chan	ech	ehp	21
Peter Walton	ecc	ech	16
Judi Mowlem	chh	eee	16
Ian Bock	eec	ecc	12
David Ellis	ech	eee	12
Annette James	ecc	eec	12
Joanne Rinaldi	eee	ech	12
John Parkinson	eec	eec	10
John Spring	ecc	eee	10
Jane Barnes	eec	eee	8
Charles Kosina	eep		8
John Mallett	eee	eec	8
Guy Toner	eee	eec	8
Peter Tredrea	eee	eee	6
Ken Bretherton	ec		4
Jane Clancy	eee		3
Robert Fairweather	eee		3

B Grade Open Prints			
	Feb	Mar	Total
Jim O'Donnell	ehh	eee	14
Kathryn Hocking	eee	ecp	13
Lesley Bretherton	ecc	eec	12
Neil Brink	ccc	eee	12
David Beardsley	eh	ec	10
Sharon King	eec	eec	10
Gail Morgan	eee	ecc	10
Alan Harper	eec	eee	8
Ken Warburton	eee	eec	8
Rob Gullan	eee	eee	6
Martin Clancy	eec		5
Daryl Lynch		eee	3
Reuben Glass		ee	2

Novice Grade Open Prints			
	Feb	Mar	Total
Julie Ughetti	chh	cch	24
Karin Kowalski	eec	ecc	12
John Fullard	eee	eee	6
Claire Lubienski	eec		5
Mark Devaraj		eec	5

Set Subject Prints			
	Feb	Mar	Total
Guy Toner	h	c	8
George Chan	p	e	7
David Ellis	h	e	6
John Spring	e	h	6
Peter Tredrea	c	c	6
Judi Mowlem		h	5
Ian Bock	e	c	4
Ken Bretherton	e	c	4
Lesley Bretherton	e	c	4
Rob Gullan	c	e	4
John Parkinson	c	e	4
Ken Warburton	e	c	4
Robert Fairweather	c		3
Kathryn Hocking	c		3
Joanne Rinaldi	c		3
Peter Walton	c		3
Karin Kowalski	e	e	2
Jim O'Donnell	e	e	2
Martin Clancy	e		1
Alan Harper	e		1
Charles Kosina	e		1
Julie Ughetti	e		1
Leif Anderson		e	1

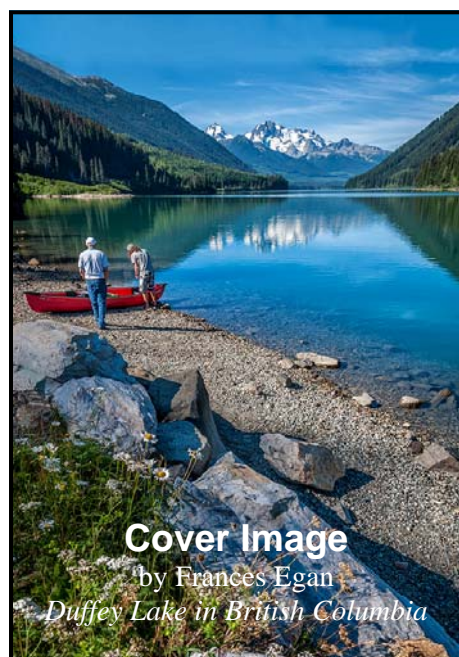
A Grade Open EDI			
	Feb	Mar	Total
Charles Kosina	ecp	hce	19
Guy Toner	heh	hee	18
Mark Smith	epc	cec	17
Jane Clancy	eee	chh	16
Martin Clancy	ceh	ehe	16
John Spring	ehe	ecc	14
Jane Barnes	eee	cch	14
Tuck Leong	cee	hce	14
Toby Frost	hhe	eee	14
Annette James	ece	cce	12
Joanne Rinaldi	eee	ccc	12
George Chan	eee	epe	11
Kelvin Rowley	ece	eec	10
Peter Tredrea	cce	eee	10
Alan Donald	eee	eeh	10
John Meir	hee	eee	10
Ken Warburton	eee	hee	10
Ian Bock	eee	cee	8
Peter Walton	eeh		7
Marg Huxtable		cce	7
David Purdue	eee	eee	6
Annette Donald	eee	eee	6
Phil Marley	eee	eee	6

Set Subject EDI			
	Feb	Mar	Total
George Chan	h	p	11
Martin Clancy	h	h	10
Charles Kosina	e	h	6
Ken Warburton	c	c	6
Karin Kowalski	e	h	6
Brian Seddon	e	h	6
Mark Smith	h		5
Annette Donald	c	e	4
David Purdue	e	c	4
John Spring	e	c	4
Guy Toner	c	e	4
John Jovic	e	c	4
Tuck Leong	e	c	4
Ian Bock	e	c	4
Joanne Rinaldi	c		3
Robert Fairweather	e	e	2
Alan Donald	e	e	2
Peter Tredrea	e	e	2
Kelvin Rowley	e	e	2
Jane Clancy	e	e	2
John Harrison	e	e	2
Lesley Bretherton	e	e	2
John Meir	e	e	2
Dmitri Illarionov	e		1
Jane Barnes	e		1
Barry Hogan	e		1
Reuben Glass	e		1
Alan Harper	e		1
Sharon King	e		1
Neil Brink	e		1
Peter Walton	e		1
Simon Beaven	e		1
Susan Rocco	e		1
Kathryn Hocking	e		1
Siddhesh Jukar	e		1

B Grade Open EDI			
	Feb	Mar	Total
Brian Seddon	cce	ehc	16
Simon Beaven	hce	ecc	16
Neil Brink	ech	hee	16
John Jovic	hee	ece	12
Ray Brooks	hee	eee	10
Karin Kowalski	eee	ece	8
Lesley Bretherton	eee	ece	8
Kathryn Hocking	eee	ece	8
Sharon King	eee	eec	8
Robert Fairweather	eee	cee	8
Alan Harper	eee	eee	6
Dmitri Illarionov	eee		3
Claire Lubienski	eee		3
Reuben Glass	eee		3
Mark Devaraj		eee	3
John Harrison		eee	3
Siddhesh Jukar	eee		3
Po Li	eee		3
Barry Hogan	eee		3
Barrie Bunning	ee		2
Susan Rocco	e		1

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)		



Exposure Editors

Editor in Chief - Phil Marley
Technical Editor - Charles Kosina

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

mcc-exposure@melbournphoto.org.au

Deadline for May-June issue
is 31 May 2014



February Mono Print of Month

Charles Kosina

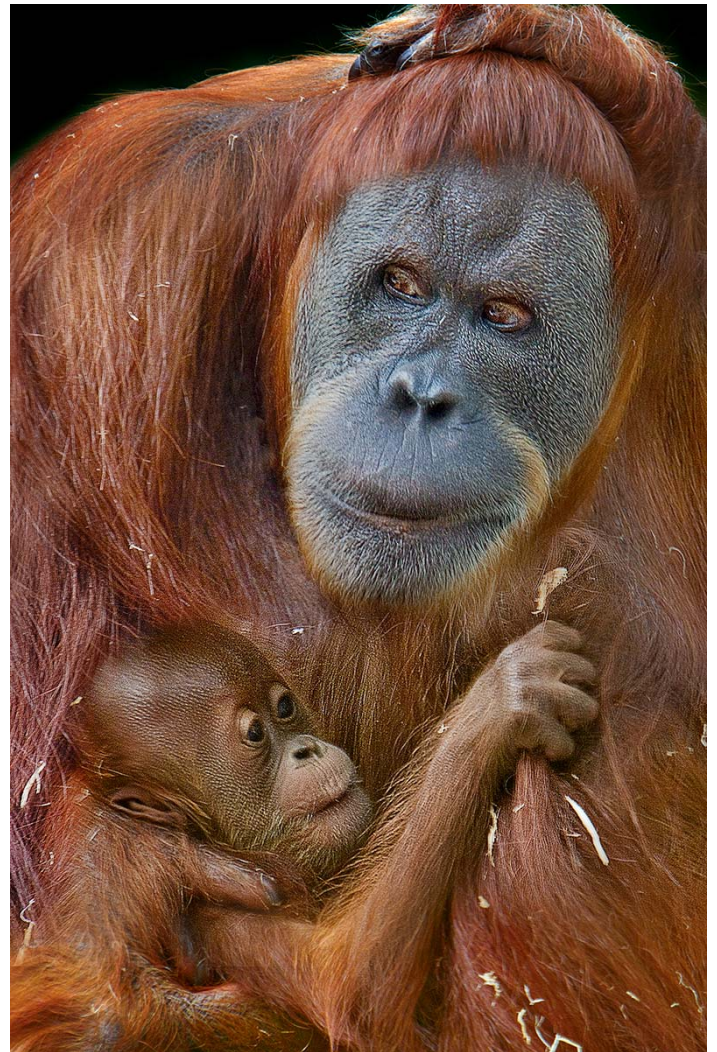
Stutfield Glacier, Alberta, Canada



February Mono EDI of Month

Mark Smith

Staircase



March Colour EDI of Month

George Chan *Protection*



February Colour EDI of Month

Charles Kosina

Patricia Lake and Pyramid Mountain, Alberta, Canada



February Colour Print of the Month

George Chan

Starting out early