

EXPOSURE



The Melbourne
Camera Club Magazine

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How travel re-ignited my interest in photography

Peter Promnitz



Young leopard, Zibilianga Camp, Botswana

When I was around ten years old, I discovered an old Box Brownie camera in amongst my parents' memorabilia. My parents weren't very interested in photography but luckily a close relative was, and she dabbled in a variety of photographic pursuits, including setting up her own darkroom at one stage. Money prevented any meaningful commitment until I was in my 20s, when I acquired a Canon AE-1 Program film SLR and a couple of third party lenses. (It's still in my cupboard!)

Career and family commitments intervened soon after that, so photography was almost entirely targeted toward family and travel snaps without much artistry for many years. Luckily, my career progressed to the point that I travelled widely, firstly in Australia/NZ and then globally for the last 10 years before I retired from full-time

employment. The opportunity to add some personal travel to the end of a business trip two or three times a year coincided with a much improved financial capacity to invest in new photography gear.

In the early 2000s I had been following the evolution of digital photography, without taking the step of actually spending any money. A background in mathematics and science, and a deep interest in the rapid advancement of technology in all of its accessible forms, meant that I was a prime candidate to be drawn into digital photography for the wrong reasons. To be brutally honest, at the beginning my interest in photography was probably less than my interest in 'gear'.

So after an initial dabble by way of a Canon point-and-shoot digital camera in 2005, a planned trip to southern



*Lion enjoying the early morning sun,
Chobe Trails Camp, Botswana*



Northern Gannet, St Kilda Island, Scotland

Africa in 2007 provided me with an excuse to jump feet first into modern digital photography. I did my research, biased towards Canon given my history with the brand, but chose a Nikon D80 for only one reason – the viewfinder was significantly easier to use for someone who wore glasses! The packaged 18-105mm lens was supplemented by a Nikon 70-300mm lens for sufficient reach on safari. After about 4 weeks of 'practice', which was mainly a day trip to Werribee Zoo, it was off to Zimbabwe, Botswana and South Africa for a month.

Remarkably, now that I understand how under-prepared I was and how little I knew about wildlife photography, things worked out OK. After a couple of days at Victoria Falls in



Bull elephant, Amboseli Reserve, Kenya

day after day, but anyone with a semblance of photographic self-awareness will refine their skills and develop good, or at least better, habits. On safari you also learn that those who can afford tens of thousands of dollars' worth of photographic gear aren't always going to take the best shots. There is a great deal of pleasure in taking great photos without the \$10,000 zoom lens! (But it would still be nice to have the choice sometimes!)

A few days later at the next camp, an early morning start delivered two male lions sunning themselves about 200m from the camp and 5m from our vehicle [Photo 2].

That first foray into serious photography while travelling (as differentiated from dedicated photography-based travel with a specialist photographer guide) has led to many trips over the past eight years where my camera bag has become the first thing I pack. Travel for business and pleasure has allowed me to see a lot of Asia, Africa, Europe and North America, not forgetting Australia and NZ of course. South America is yet to be achieved.

There is a balance between enjoying travel for its own sake, yet taking as many good photos as possible without upsetting my travel companions; and knowing how much gear to carry versus how much will be actually used a meaningful percentage of the time. The hardest decision is whether that really long lens will be used enough to justify carrying it around the world as hand luggage!

Now that I'm semi-retired three things have happened that collectively have improved my photography skills – I joined the Melbourne Camera Club, I travel for pleasure (and photography) more and I've invested in better gear. Long may it continue.

Zimbabwe we flew into our very first safari camp in Botswana – literally five minutes after transferring from the plane to our vehicle we came across two young leopards sunning themselves. The first photo I took was the first photo I submitted in the MCC Novice Print comp eight years later and it received a 'highly commended'. [Photo 1 - Young leopard, Zibilianga Camp, Botswana]

Travel is a definite aid to developing photography skills, because you might take a few hundred shots a day, and with intelligent review of each day's photos, improved basic skills become embedded quite quickly. The other benefit of travel photography is that opportunities are constantly being presented, or even forced upon you. I suppose an unthinking photographer could keep on taking low quality shots



African Fox, Oliver's Camp, Tanzania

A desert dream

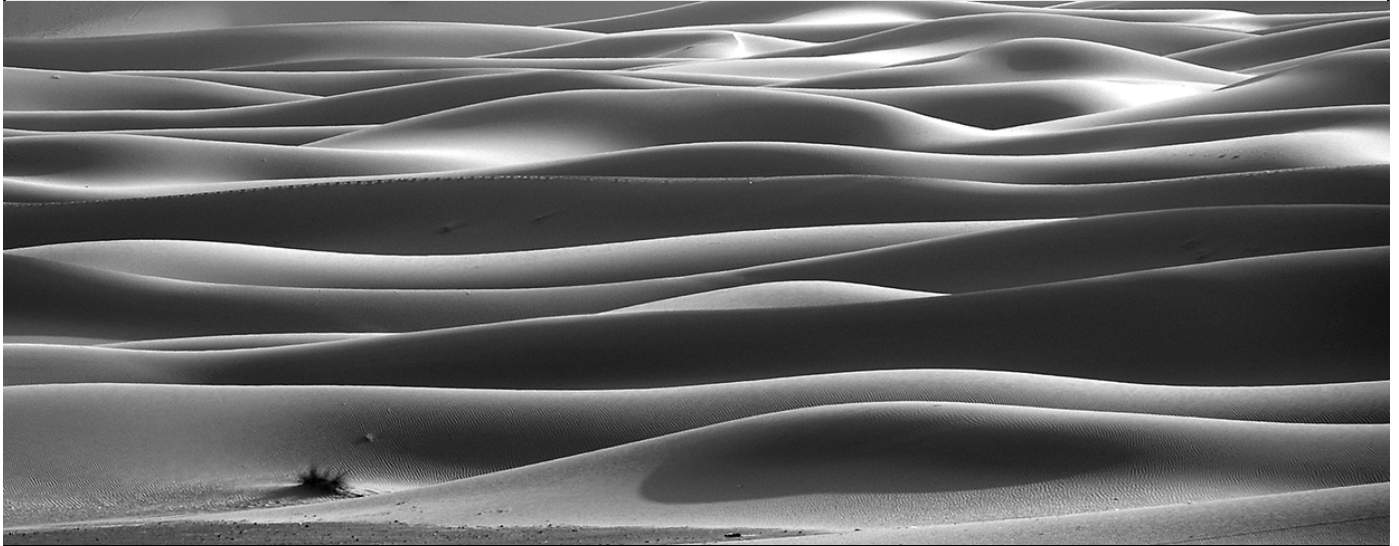
Barb Butler

Like many, I dreamt of a night under the stars in the Sahara, but in reality it ended up a nightmare rather than a dream. I'd had a hip replacement six months earlier so was under doctor's orders not to ride a camel.

I was offered, and accepted, a quad bike with driver. We took off, leaving my companions quietly riding their camels, and my driver had fun scarily roaring up and down the dunes. When we arrived at my

destination (a central rug with three large tents) he left me totally alone to ponder my fate as the sun began to sink behind the surrounding dunes. Of course the group did arrive but then some of us retired very early as "the illness" struck. My dreamy night was completed with several visits to a less than perfect toilet, accessed through the area for the camels, complete with their droppings.

Sometimes things just don't go as expected!



Travelling with intent

Barb Butler



Like most of us, I like to travel. I also like to show my photographs, well, the better ones anyway. I make books, but I also make audiovisual sequences about my journeys.

If the idea of turning your travel images into an AV interests you, here are a few suggestions.

Clearly, you choose a destination because it has particular features that interest you. It may be the architecture, the people, the colours or the history, etc. Instead of just putting images into the AV chronologically, and showing "my trip", try thinking in advance and plan what you will concentrate on. Make a story, as simple or as complex as you like.

You can do some research before you leave, and write notes about the special features you will photograph. Once at the destination take lots of images, close-up, long distance, different times of day or night (if possible) and textures. Collect brochures, and/or music. Of course you'll photograph other things too, but keep in mind the ultimate goal. For your AV it is best to avoid vertical shots as these interrupt the flow of the finished AV.

If you plan like this you'll be able to get several AVs out of one 3-4 week trip - each with its own emphasis and interest - and communicate your interests to your audience.

As an example, one of my trips gave



birth to three AVs - "1 A Place for Reflection" taken at a Parisian cemetery, "2 After Ramadan" photographed in Morocco and "3 Deities and Devotions" at a Hindu temple in Singapore.



President's Report

Lesley Bretherton

Welcome to the first of the now 'seasonal' editions of *Exposure*. At the same time, with gratitude, we bid Phil Marley farewell as Editor in Chief. Phil has been editor of the 6 issues-per-year *Exposure*, for the last 8 years, editing 48 copies in that time; he will retire from this position at the end of September.

Commissioning and coordinating high quality articles to the theme of the magazine is no easy task and Phil has been able to maintain quality and consistency to make *Exposure* a big asset to the club. Charles Kosina first started as editor, or co-editor, of *Exposure* in late 2000. From then until 2008 *Exposure* had several others sharing the editorial position. In early 2008, after 7 years in the job, and about 44 issues, Charles needed a rest and suggested someone else could take over the role.

Someone else did; however, the magazine petered out in mid-2008. Then along came Phil Marley, who decided to resurrect the magazine. Having had several months' rest, Charles returned and the pair worked together, with Phil as Editor in Chief sourcing and editing the material and Charles as technical editor preparing a print-ready copy. This arrangement has been a great success, with 48 issues of a high quality magazine put out during Phil's tenure. We sincerely thank Phil for his amazing contribution to the Melbourne Camera Club and to *Exposure*; he certainly deserves a rest. We now welcome Sue Rocco who has taken on this position and is co-Editor for this issue.

As you will know from my last report, the board sent the approved plans for the building and heritage restoration work out to tender in June. Unfortunately the scope of the planned works was far too ambitious, with quotes coming in well above budget. This was disappointing given the effort that went into the planning of the proposed works by the building subcommittee.

The board is now reconsidering the plans with a phased approach, so that the scope of works will align with the budget. The board has resolved that the heritage works will go ahead as soon as possible, as we have a valid permit and the grant needs to be actioned. To this end the board is obtaining a separate quote for the heritage works, consisting of the

parapet and guttering, with the windows, roof and coat of arms as prime cost items. Following this the consensus of the board is that works to make the clubrooms safer will also be undertaken, such as the rectification of the fire stairs and electrical circuitry. We are also concerned about the accessibility of the gallery for members with mobility issues; while it is unlikely the club can afford an external lift, the building subcommittee has been asked to investigate the possibility of an internal lift.

The news however is not all bad, given that the new front entry building triggered a need for five toilets, but did not really increase storage or space. We now have the opportunity to consider other ways of making the clubrooms work to our advantage. Air conditioning will be installed in the near future and we are discussing plans for internal renovations, which will make the club more comfortable and usable for all members.

The Melbourne Camera Club is one of the few (if any) clubs with dark room facilities and these are in strong demand. For the last three years the Elisabeth Murdoch College in Langwarren has asked Selby Markham to run a two-day analogue photography workshop for their senior media students. The workshop is a significant event in the media students' calendar with over 20 young people attending.

All of the students who made it to the second day of the workshop went away with a print and, even if it was not objectively great, each was happy to have gone through the magical process of creating an image on a blank sheet of photographic paper. David Dyett, Rob Creed and Tina Thomas ably supported Selby. This kind of community engagement exposes the club to future photographers and gives young people a great introduction to photography.

The annual general meeting is to be held on the 29th September and I encourage everyone to think about contributing to the club in a formal way by nominating for a position on the board. Our most valuable asset is our membership and we need board members with skills and energy to contribute to the club and attract new members.

Best wishes to all.

The Melbourne Camera Club

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One 25 ASA film

David Ellis



Vernazza Umbrellas

My wife Lyn and I were in Vernazza, Cinque Terra, Italy, one of the most beautiful places in the world. It was 1990 and this had been our first overseas trip. The town is in a deep ravine and the ancient buildings are multi-storied. The only vehicle access is for locals: the main street was built over a stream many years ago. The other streets are really steep narrow stairs, heaven knows how they deliver a refrigerator. There is a tiny fishing boat harbour beside the palazzo that contains open-air restaurants and an ancient church. Between the five beautiful villages of Cinque Terra there is a delightful walk through terraced vineyards that drop steeply down from the mountains above to the sea.

We had flown to Vancouver and Calgary and skied at Lake Louise and Sunshine. Then to Toronto and Montreal, Ottawa and Quebec. We flew on to England, Wales and Scotland before travelling to Paris. We met friends at Lyon and toured around the Auvergne and the Dordogne. We drove to Provence and across the Alps to Italy and finally Vernazza. We had been travelling for three months and were exhausted. We wanted to spend a week here recuperating before taking the train to Rome to fly home.

Here we were then, in this most picturesque region of Italy and I had only one remaining cassette of Ektar 25 colour negative film.

I needed to make 16 by 20 high quality colour prints for an exhibition and competitions in the Melbourne Camera Club so I used Kodak Ektar films which were a very high quality range of professional colour negative films. It was more expensive but much better than standard snapshot film. I took with me mostly Ektar 125 medium speed film with some Ektar 25 for landscapes and Ektar 1000 for low light conditions. All film had the yellow packet discarded and was loose in a plastic bag for individual inspection to avoid being X-rayed. I think I took about 60 cassettes away with me. Not a lot by today's digital standards, but it was a sizable investment for me at the time.

I took two camera bodies, an Olympus OM2 and an Olympus OM4 Ti, not for insurance so much but to change over the 25 and 1000 ASA films when needed, mid-roll if necessary. I did this by noting the film counter and with the camera to my ear carefully rewinding the film until I heard the click of the film coming off the rewind spool. I then wrote the number of exposures on the tongue. To reload the film, I made the recorded number of blank exposures plus one. This of course meant that the frame spacing was uneven and it was absolutely necessary to process the film myself to avoid a commercial processor cutting through a frame. This process also increased the risk of scratching the film and I had to be very careful



Vernazza Afternoon



Vernazza boats and al fresco diners

about dust. But it worked. [Three camera bodies was totally out of the question.]

I carried 4 lenses, a 24mm f2.8, a 50mm f1.4, a 100mm f2.8 and a 200mm f4. In those days zoom lenses were large, slow and frankly not very good. All the equipment fitted into a small Lowepro bag. No batteries or chargers.

I carried a Manfrotto 190 on the trip with me. As a photographer I am more of an improviser rather than someone who systematically thinks through a shot before setting it up and taking it. While I use tripods when I have to, I find them very restrictive. I prefer to shoot hand held if I can. For me, it feels more free. I can find better angles and ideas by exploring a subject as I shoot. However, this can lead to using more film than one intends. I did indeed use the tripod sometimes, but really most of the landscapes were shot hand-held on the 125 ASA film and sometimes 1000 ASA film. I rationalised this by insisting that film grain can add character to an image.

So how did I manage a week in an Italian paradise with only one cassette of 25 ASA film? As there was no place to buy film in our little town, let alone professional film, I certainly had to change my approach to photography. I had to slow down and think first view-camera-style. Everything was terribly serious and thought out. No impetuous grab shots. I had to ask myself each time did I really want to use a precious frame on this? All exposures had to be precise. Because of the slow film speed, I mostly used the tripod. On all walks I had to lug it with me. One picture, one exposure. The discipline probably made me a better photographer. I even managed to save a few frames for Rome!

Back home I developed all the C41 film then made contact sheets of them all using Ektacolor paper and Ektacolor RA chemicals. I edited the images and printed 8 by 10s of a number for an album of the trip. I then made 16 by 20s for

exhibiting in the Melbourne Camera Club. Colour printing was an exacting business requiring precise control over the temperature of the solutions, the agitation and timing of the process. Naturally the Kodak's basic colour balance of the 8 by 10 paper was quite different to the 16 by 20 paper which required extensive testing. It was an exacting, tedious and expensive process and I am glad that I don't have to do it anymore.

I mounted the 16 by 20s on 22 by 28 inch board and had an exhibition in the Club called "From Torfino to Vernazza" later that year. I managed to sell 8 prints.



St Peter's, Rome

Making a book of your trip

Robert Fairweather

After your trip, what do you do with your images? Most of us store the images on our computers, look at them once or twice, and then forget about them. I have found the best way to enjoy my images post-trip, is to make a photo book of my trip. With this end in mind, during the trip I keep a daily dairy of the places I have visited.



Also I photograph signs, for example when entering a national park, so that later, in conjunction with my diary and the date/time in the image metadata, I am able to determine where each image was taken.

I use Photobookshop.com.au to print my photo books. I have subscribed to their email list and receive emails from them about sales. I then purchase a voucher for the size of book that I will be making, usually 120 page 26cm x 33cm. The voucher is valid for six months, which means that you can purchase a voucher before finishing a book. At a recent sale the price of this sized book, including delivery, was \$59. I think that this is very good value for money and I am quite satisfied with the quality of the printed books.

To make your book you need to download software from the Photobookshop website. Your book must be created using this software.

When you create a book, a folder is created on your hard drive, in C \ U s e r s \ D o c u m e n t s , "Photobookshop.com.au Projects". Within this folder a .prj file is created for each book that you make. This happens automatically and you are not made aware that these files have been created and stored on your own computer. These files contain the

information about your books that will be sent to Photobookshop to print your book.

Now here is an important tip: regularly make a back-up copy of the "Photobookshop.com.au Projects" folder and store it on another drive because if your C drive fails or you re-install windows, the Photobookshop.com.au Projects folder will be deleted and you will lose all information of your current and past photo books (I discovered this by experience!).

In my photo books I include text as well as photos (what a great advance on sticking prints in a photo album). I write an introduction about

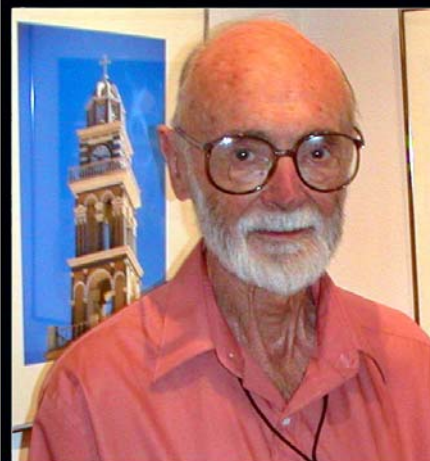
the trip I have made using information from my diary. I then divide the book into sections. For each place that I visit, I create a section in my book. At the section start, I create a photo spread with a text box. In the text box, I include information about the place that I have visited. The internet is a good place to source information: for example, Wikipedia, tourist information sites, national parks websites etc.

One of the most difficult tasks is choosing which photographs will be included in the book. I regard the book of a trip as a record of that trip, so I choose a representative sample of images from each place that I visited. Of course, because of weather conditions or lighting, some of these images may not be of the best quality but, nevertheless, the images will later serve as a reminder to you. Before uploading your book to Photobookshop, make sure that someone, other than yourself, carefully proof reads your book.

Not only do I derive pleasure from the books myself, I have found that some of my family also like to look at my books. So a photo book can be a good Birthday or Christmas present.

VALE Jack Lanagan (1930 - 2016)

Reflections on a great photographer
John Spring



I first meet Jack in about 1973 in the Melbourne Camera Club's Lygon Street Carlton Club rooms. We were both new to the Club and stood at the back trying to be inconspicuous in a meeting room crammed with photographers battling to put their prints up in the best judging position for the Club's monthly print competition. It is still the case today at the club over 40 years later.

Jack and I were both mentored in our first competition year in C grade by another great (Geelong) creative monochrome photographer Laurie Wilson (1920-1980). Jack was also a member of his local club, the Rosanna Photographic Club. He started being interested in what was initially called sound slides and is now referred to as Audio Visuals. With another Rosanna member John Harris they started making and presenting Audio Visuals with two slide projectors and a 'Lanagan constructed Flip-Flop'; a special gadget for mechanically fading between projected images on one screen by two adjacent slide projectors.

I was hooked on AVs and started, with Jack's help, the Melbourne Camera Club's first Audio Visual Group in about 1975. Jack redesigned the flip-flop device in front of the twin slide projectors several times but because it was a totally manual setup and required three and sometimes four people to show a slide show, it was more like a comedy of errors by the keystone cops.

Eventually reel to reel tape and electronic fade units like the Rossal made life easier. But Jack reminded me in his gentle manner how I always seemed to spill one of the two AV trays of slides.

When Cibachrome came into the public market in the 1980s, Jack, with
(Continued on page 11)

Schnapps and snaps in Romania

Brian Sneddon



Gossip Time

Travelling independently around rural villages in Eastern Europe for six weeks, my wife and I were blown away by the friendliness of the people. Often we would try to take photos of people without them being aware of us but of course this is not always easy.

On one occasion we were meandering through an old churchyard in a Romanian village and looked over the stone fence to see a group of ladies chatting on a bench on the opposite side of the road. They were so engrossed in the exchange of gossip that they were completely unaware of my 200 mm lens and my hat poking over the top of the fence and I was able to fire away for quite a long time. For a while there were four ladies chatting, then one left providing the ideal number of three figures for a more pleasing image.

Often we would engage in some kind of conversation or exchange of pleasantries with people we came across in the street. Almost without exception they reacted warmly and they would agree to have their photo taken.

I usually took just a few quick photos so as not to spoil the spontaneity of the situation and sometimes this proved challenging. The people photographed were always interested in looking at

the images. Some of the wrinkled faces of the older people made wonderful subject matter.

One place that we particularly enjoyed in Romania was the village of Boita where we chatted with

many of the local people who were sitting on benches or standing outside their houses.

After we had taken a few photos of a couple of women they invited us into their house for coffee. It wasn't long before we were sitting around a table in their courtyard with the matriarch of the family, a delightfully warm old lady in her 80s with just one remaining tooth; her son-in-law and two of her daughters.

After coffee, nibbles and a glass of homemade schnapps, we were given a tour of the house, the orchard and the family's schnapps making equipment which we politely photographed.

We then retired to the courtyard for a few more glasses of schnapps and to reflect on how photography had so effortlessly brought us together with this delightful family in a remote village on the other side of the world.



Romanian Friends

Tourist or photographer?

Peter Tredrea

Several weeks ago, the club held a workshop session on travel photography. The following is a summary of the discussion and records some of the recommendations made. In common with many aspects of photography, agreement was rare but in some areas consensus was reached. The discussion has been reported under a few headings and does not necessarily follow the order of on the night.

Camera equipment, the lighter the better

Many travellers have reported a move towards lighter DSLRs or mirrorless systems. APS-C size sensors (Nikon Dx) have lighter bodies and smaller, lighter lenses when compared with their full-frame counterparts. The Olympus OM-D systems have proven popular in the mirrorless class. It is worth noting that smaller cameras have smaller batteries. Check their actual performance before departure and ensure you have sufficient spare batteries.

Two cameras?

Can be a good safeguard against failure. Can also provide instant access to a different lens.

How many lenses?

Experience has shown the modern zoom lens to be very effective when travelling. Quality can be very good. Two zoom lenses can cover a wide range from ultra wide to long telephoto.

Tripod

Not carried by many travellers but alternatives to a heavy tripod can be a bag of rice or a simple clamp. A light tripod is better than no tripod at all. If you are interested in dawn and dusk images, some sort of support may be essential.

Image storage and management

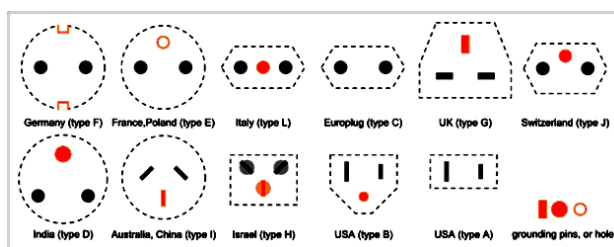
Don't skimp on memory cards. These days they are cheap and reliable. To extend the security of your images, an auxiliary storage device can be of value. This leads to the question of the Laptop/ Notebook. While some would suggest this item is overkill, its benefits deserve some discussion. Where a Laptop/ Notebook is available, memory cards can be read and the data distributed across media. A further benefit can be the capacity to check E-mails and forward bookings. The Internet is available at most hotels and many public locations. A wide range of reading material can be loaded including camera manuals.

An additional benefit can be found in the use of a small USB powered storage device. With a 1TB drive now less than \$100, an entire trips worth of images can be progressively transferred to the drive further securing these precious images.

Small versions of selected images can be E-mailed to family and friends as the trip progresses. Make sure a suitable image resizing facility is available. For Windows users, a simple "PowerTools" application can be downloaded.

SD and CF cards (enough for the trip?)

Camera storage cards have never been cheaper (particularly SD cards) and can often be purchased in most cities. Better to take enough for the complete trip and purchase from a reputable local



supplier to ensure the device is "as labelled".

Battery charger and adapters

Before departing, go on-line and check the power plug requirements for each planned location. Universal adapters are available and a double adapter could be useful where more than one device requires power.

Locality information during the trip



Recent developments in GPS electronics allow modules to be included in cameras, phones and other devices including wrist watches. Care should be taken when using some camera-based devices, since power use can be excessive. A simple alternative to GPS

technology is to locate a sign at the entrance of a park, city or monument and include a photograph of the sign (maps can be useful) at the beginning of a photo session.

What to do – tourist or photographer? JPG or RAW?

Some experienced and successful photographers record all their images in Jpeg format only. Many others record only RAW files thus allowing a higher level of post-processing (editing) on return.

Memory cards are relatively cheap these days and a reasonable compromise could be the use of jpeg format for easy to expose images and include RAW files where challenging White Balance or Contrasty conditions are encountered. This is an experience-based decision.

At trip's end - what have we learned?

To improve your experience for your next trip, it can be useful to review your trip and ask the following questions:

- What went well?
- What went wrong?
- What didn't we use?
- What did we need?

Overseas travel is expensive and getting the most out of your investment is important. Each subsequent trip should be better than the last.

Image presentation

Give a little thought to what you plan to do with your images.

- Competition prints and projected images may benefit from RAW format with the increased capacity to improve the image through subsequent editing.
- Projected images may benefit from landscape layout to fully fill the screen.
- Audio Visual image sets tell a story. Give some thought to the likely themes before the trip.
- Particular images may suit monochrome presentation. Record the monochrome image Jpeg and also keep the RAW file. This maximises flexibility.
- Opportunities to take a panorama sequence might be considered.
- Photo-books can also be part of your trip follow-up. Images to suit a publication may benefit from appropriate planning.

In Summary

Discussion at a club level identified many approaches to travel planning, equipment and practices. These notes should be seen as a guide that will evolve further as experience is gained.

(Continued from page 8)

his engineering background at RMIT, designed, built and then continued to improve the best ever fully automated temperature-controlled drum processor for his colour positive prints. His Ciba colour printing was the envy of all amateurs and professionals. Ilford even asked Jack to make display prints for them.

Jack was a first class 'Kodachrome' slide photographer and had many awards for his nature and landscape images both in Prints and Slides. A great End of Year Portrait award image by Jack of an orang-utan still continues to amuse me. It was a humorous and a subtle dig by Jack at the Club's then competition rules. On the Portrait award it didn't say it was only for images of people!

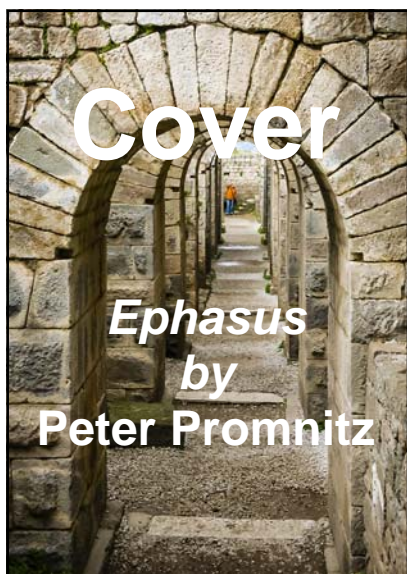
He was a stalwart in supporting the RPS Victorian chapter and was Convenor for many years. In later years we looked forward to catching up at the RPS (Vic) annual exhibition especially when it was held in the MCC Gallery. Jack was a softly spoken gentleman but could produce a strong decisive comment when provoked. Always willing to assist other photographers with his expertise, he leaves me with many great memories as an engineer, photographer and friend. Our condolences to Ann his wife and all his family. Another one for the great camera club in the sky.

The Melbourne Camera Club's permanent collection of photography has several of Jack's first class Cibachrome Colour positive prints.

Exposure Editors

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Phil Marley
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August colour print of the month Lesley Bretherton *Tiger's Nest*



July colour print of the month David Ellis *Melbourne Cup in a Country Pub*



July mono print of the month John Parkinson *Lorne Pier*

How I photographed the Louvre

Alan Elliott



Louvre exterior

The year was 1958. The Super Constellations and similar aircraft had opened the world to the ordinary traveller. Here I was, an innocent abroad, in Paris on my first overseas trip. My primary objective was the Louvre, and, with the help of my handy Kodak guide *How to take Good Travel Pictures*, I was able to plan my campaign with Napoleonic precision.

"When you travel" Kodak advised in that breezy style adopted by their 'How to' writers, "take lots of photos because when you try to remember the places you visited and the things that you saw, photos are often better than your memories."

The cost of film forced me to modify the Kodak approach, but I took the point. "At the Louvre take two days" the anonymous writer went on. "On the first day leave your camera at the hotel, familiarise yourself with the layout of the Louvre, and plan your route so that you don't waste time on your second visit. It is a good idea to take your exposure meter and take readings at your planned locations. Remember that flash photography is not permitted".

These fifty-six year old quotes may not be exact, but you get the drift. "On the second day, arrive at the ticket office bright

and early, purchase your entry ticket and a *Permit de Photographie* which allows the use of a tripod between 9 and 10 AM."

In those far off days Kodachrome was a very slow film, (10 ISO). My camera was a manual focus 35mm Balda fitted with a Compur shutter and a Radionar 3 element f2.9 lens of

no great distinction. To get an acceptable result with this humble equipment a tripod was essential.

I was up to the task. You may smile, but my tripod was one of those lightweight 5 section collapsible affairs made of thin wall brass tubing. Yet it had one overwhelming advantage over a real tripod – I had it with me! To simplify matters I decided to set the shutter speed at one second and to stop down as indicated by the exposure meter reading.

I followed Kodak's advice to the letter. By ten minutes past nine I was at the Mona Lisa. At this point my faith in Kodak's advice was severely tested. The problem was that a number of people who did not have to fill in a form for a *Permit* were there before me, obstructing my view and preventing me from setting up my tripod.

Defeated, I moved to a less crowded position where I could include an art student's copy in the foreground and ignored by the crowd, with the original in the background.

I started to erect my tripod whereupon a frowning official, waving a warning finger, came striding towards me shouting "Non. non, non" and something else which probably meant "tripods not permitted". I held my ground and handed

him my *Permit*. Another official appeared and both men scrutinised my *Permit*, leading me to believe that they had never seen such a document in their entire lives.

It is a truth universally acknowledged that no country does petty officialdom better than France. The natty uniforms together with a lofty, disdainful manner make an unbeatable combination. I had no time to waste. While they were reading the fine print and shaking their heads I quickly set up my tripod, attached the camera, fitted the cable release and got my shot.

The situation was becoming very awkward. Time was slipping away and it seemed that I would not be able to get my picture of the Mona Lisa. I was losing faith in Mr Kodak's guide. Then I had a brilliant idea. Defrosting my schoolboy French I



Leonardo da Vinci – *Mona Lisa* c.1510

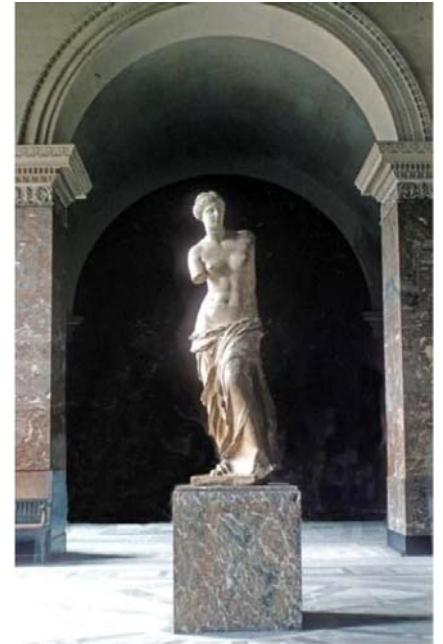
said, "Pardonnez moi, s'il vous plait, je suis Australien."

The effect was as gratifying as it was unexpected. Both officials suddenly remembered *Permits*, handed back my vital piece of paper, each gave a tiny bow and even a hint of a smile. The two officials motioned me to follow them as they parted their way through the crowd. They led me to the most favourable spot to set up my tripod right in front of the world's most famous painting. I took one shot, thanked my now friendly officials, picked up my gear and set off to find my next subject. Later, on viewing my pictures, I preferred the first shot because it told a story.

Moving on to the Venus de Milo, I took a shot of the approach to the statue without drawing attention but when I set up my tripod for the main shot another



Mona Lisa copy



Alexandros of Antioch *Venus de Milo* c.200 BCE

protesting official appeared. While he was reading my *Permit* I snapped my picture and retrieved my *Permit*. Here the visitors were fewer so it was possible to get a clear shot between tour groups.

I went happily on my way following my plan. Every time I set up my tripod an official would appear. I would hand him my *Permit* and take my shot while he was reading it. I never again had to play my *Australien* wild card. No official seemed willing to recognise my *Permit* and I did not see another photographer with a tripod. My handy Kodak travel guide had proved to be invaluable. The tips it gave enabled me to bring my memories home to show family and friends. My allotted hour was soon used up. The following images are the remainder of my shots.

Footnote: The transparencies were converted to digital files with a Nikon scanner. Postproduction involved just the usual adjustments cropping, correction of verticals where necessary, a minor tweak in vibrance, and a touch of sharpening. It is a



c.1435. Ingres *Mademoiselle Carolyn Rivièra* , 1806.

tribute to the quality of Kodachrome film that the resultant images are so pleasing after more than fifty years.



The Winged Victory of Samothrace .
c.250BCE .



Quentin Matsys *The Moneylender and his Wife* 1514



Roger van der Weyden – *The Annunciation*



July Colour PDI of the month

Martin Clancy

Dawn at Kaikoura



June colour print of the month

Jane Clancy

Dusted with Gold



June mono PDI of the month

Frances Egan

Hidden Treasure

Travel tips from experience!

Jim O'Donnell

- Because we don't always look where we are stepping, waterproof shoes are essential. They are better than the very popular tennis/running shoe which are not truly waterproof. These shoes can also be difficult to dry fully, meaning wet feet for a few days.

- Carry a small tube of general purpose glue, ideally something that will dry clear. This has been used to repair shoes, luggage, clothes and on one occasion, the oven top in the motorhome we hired. The best glue is one that will stick most items. Read the label before purchasing.

- Lithium batteries have been associated with fires on board aircraft and as a result, some airlines are beginning to limit the number and capacity of the batteries that can be carried. Some airlines also require batteries to be carried in hand luggage, not checked luggage. My advice would be to look into the latest requirements before traveling.

While in China last year, I was called back to the airport's checked luggage area because an alert X-Ray technician had detected some ordinary penlight batteries in my suitcase. There followed a one sided discussion in a language I did not understand, and the need for my bags to be sent through the X-Ray machine again and for us to go through the security screening again. The flight was boarding by the time we got back to the departure lounge and we could easily have missed the flight. In future, I will carry all batteries in my hand luggage.

- Carry a supply of toilet tissue with you at all times. Many public toilets do not supply tissue.

- On two occasions, I was required to remove my camera from its carry case and put it through the X-Ray machine. Now I make sure it is easily accessible in my hand luggage.

- Beware the pat down. I found it faster to put everything in my pockets (including the toilet tissue) into my hand luggage before going through the gate. It can save valuable time.

- And finally, have an effective way of recording where a photo was taken. Photographing signs can be useful, however often the sign has not been translated into English very well and will not be of much use to identify where an image was taken.

I also found it useful to use a separate memory card for each major city. That way, the images could later be catalogued according to location and that assisted with researching the history of some of the major places we visited.

Postscript

Phil Marley

"That's another fine mess I've gotten myself into". So I predicted in the Sept-Oct 2008 issue in my first editorial on taking up the role of commissioning editor for *Exposure*. But I was wrong. It wasn't a mess I'd gotten myself into: it was fun!

Helping to put together the club's magazine every couple of months has been a delight. Everyone I've asked has been willing to provide articles or provide images, been receptive to suggestions of what they might write on and been happy to be part of the on-going story of our club told through *Exposure*. This support has also come from others in the club too, who have appreciated receiving a printed magazine and valued it as part of their membership.

As I step down as commissioning editor, I am delighted *Exposure* will continue in good hands. Our new commissioning editor Sue Rocco has already shown her energy, enthusiasm and ability in the role - this issue is hers, with no input from me. Congratulations Sue and thank you for taking on the magazine - I look forward with excitement to your future editions.

Charles Kosina has been the engine behind each issue for the last 16 years, as production editor throughout my term and as both production and commissioning editor for many years before that. Many issues of the magazine have been an international production, with Charles laying out the pages while skiing down some snow-clad slopes in New Zealand or Canada or another offshore winter paradise. Always calm and collected, always quickly turning things around and always clever at fitting everything in, Charles continues to be the steady hand behind what you see. Thanks Charles for all your tireless help and support through the last 48 issues. It's been great fun together.

Now I have nothing to do. Having been program secretary, council/board member, president, PDI comp steward, digital group coordinator, working-bee and intro course supporter, exhibition host, occasional comp judge and presenter, and *Exposure* editor, now I might just take some photos. But there is always more to do at the club. I'm sure I'll be helping again in some other way soon.

What about you?

Yes Phil, it was fun, and I can't believe it really has been eight years. The time certainly went fast! We had the odd minor panic of not having enough material, but mostly it was a case of too much and had to somehow squeeze things in. Thank you to our numerous contributors.

As for being overseas at times, I still remember some lovely place in Austria when I had to send big files to the printer but the Internet connection was woefully slow. I just set it going overnight and it somehow managed to get through by morning!

It has certainly been a great partnership Phil, and I am hope that you will find something to stop you getting bored! You will be missed. But a warm welcome to Sue, I am sure that she will continue to maintain the high standard of the magazine.

Charles



July mono PDI of the month Marg Huxtable
Nobody knows the troubles I've seen



August mono print of the month David Ellis
Father and Son - Pig and Calf Auction



August mono PDI of the Month

Frances Egan

The Watch Tower



June colour PDI of the month

Kees Zonneveld

Dragonfly



August colour PDI of the month

Marg Huxtable

Perching Order