

exposure

MELBOURNE CAMERA CLUB MAGAZINE



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Graeme Diggle

PROFILE



On The Move

With limited knowledge of photography, I began taking my photography a bit more seriously when my children started playing sport.

I bought an entry level camera with two kit lenses, at the start there was a lot of trial and error. There were many images that were

blurred, out of focus and with arms, legs and heads cut off. This camera served well at first, but had its limitations; I was always trying to take images of players moving in different directions.

The saying “the more you practice the better you get” is very appropriate to sport photography. In the early days I would get comments from other parents on how good the images were which was nice to hear, but really the image just had to have their child in it to make them happy.

I now have Nikon D4 and D7100 cameras and 400mm 2.8, 70-200mm 2.8, 24-70mm 2.8 and 50mm 1.4 lenses. I also have a Nikon 1.7 teleconverter.

I use the D4 with the 400mm lens for most of my outdoor sports such as football, cricket and polo. The D4 and 70-200mm lens is good for indoor sports like netball and basketball.

I am currently photographer for two local Football clubs and three Cricket clubs. Last year I also took action photos for nine Melbourne University Netball Club teams. Most of these images appear on the clubs’ website and social medial pages. The players love the attention and are keen to spread the images throughout their own networks; my images get plenty of exposure.

A friend invited me to take photos of him playing polo, I was quickly hooked on this sport as it is quick, exciting and the horses appear to revel in the continuous contact. As you can see, I enjoy the challenge of taking action photos, whether it be sports, birds flying, children playing or just dogs on the beach, it does not matter as long as it is moving.

Photography is a life journey and you need some help along the way. I would like to thank Kyffin Lewis for providing his ongoing support and knowledge and also the Melbourne Camera Club for giving me the opportunities to further develop my photography.



President’s Report, Spring 2019



I would like to take this opportunity to thank Peter Tredrea (President 2018/2019) and Selby Markham (Hon Secretary 2018/2019) for their tireless dedication and energy in leading and managing our club.

In addition, I would like to welcome two new Board members to the team, Sally Paterson (Hon. Secretary) and Paul Dodd (Board Member) who were voted in at our 129th AGM on October 3 2019.

It has been a great year thus far, with many new members participating in both Print and PDI (projected digital images) monthly competitions with record submissions. In my view the main driver of this increase is new members being shown how to mat their prints and interpret the rules for both prints and PDIs through the New Member Orientation program managed by Sue Rocco. However, the large numbers of prints and PDI entries has challenged the stewards, judges and the members, as the competition evenings have been longer than usual. To this end the competition committee has sought feedback from competition participants for a new format for the 2020 year. Do watch out for the new rules.

In the last quarter we conducted a number of fee-paying courses/workshops; Introduction to Photography, Introduction to Lightroom basics, Twilight and Light painting and Food Styling Photography workshops with the latter two workshops being oversubscribed.

Our Exhibitions program continues to draw a growing number of visitors, with Open House Melbourne once again drawing in large numbers.

We have recently purchased a 70inch 4K TV as a back-up to our existing projector and also as a display device for use in smaller group meetings and PDI exhibitions. We have also set up a projector appeal fund for the replacement of the current projector. Our target here is approximately \$16,000. Donations to this fund are tax deductible.

A new Frequency Operated Button (FOB) system has been installed for access to the club premises, together with internal video surveillance Cameras at both Ferrars and Dorcas St entrances. This will allow the club to monitor and control access to its premises more effectively and provide protection for our assets and members.

In conclusion I would like to take this opportunity to wish all our members and readers a Very Blessed Christmas and Safe, Healthy 2020.

Enjoy the Summer break with your families, take lots of photos and see you in 2020.

Mark Devaraj

President

Book competition

“TPNG 1968-1972”, which won this year’s book competition, is a photographic record of the four years that Jim Weatherill worked in the Territory of Papua New Guinea. The images represent a fascinating collection of photos taken nearly 50 years ago, before the Territory achieved self-government and independence. Although the quality of the images reflects the years that have passed and the conditions under which they were taken, the book is a significant record of a period in the development of Papua New Guinea.



Jerzy Alexander Lau

NATURE TRAVEL



A combination of unexpected events led me to Russia in August and September this year.

The “Fotoworkshops” tour consisted of two very different parts: photographing bears in the remote Kuril Lake area in the southern part of Kamchatka; and photographing eagle hunters in Mongolia. I was more focused on Russia and chose to spend my time there.

I met my four fellow-photographers in Paratunka, a small holiday place, well known for its hot springs. The helicopter flight to the Kuril Lake included stops to look at volcanic landscapes and a dip in a hot spring on the way. We stayed at Kuril Lake for three days and each day we photographed in the morning until returning to the hut for lunch, then went out again in the afternoon until dusk. There were very strict rules given to us by the ranger for our safety. We always had to walk in single file close together, led by one ranger armed with a rifle and another bringing up the rear. Once we arrived at our photographic location, we had to sit close to each other and we weren't able to get up and move about. If there was a call of nature, one of the rangers had to escort us into the bushes. In the many tours these rangers have escorted they have never had to use their guns lethally. This place is so remote, and the bears are concentrating on fishing for salmon to gain fat for the winter hibernation, so they took very little notice of us.

It was very interesting to see the diversity of the salmon catching tactics. Some young individuals seemed to energetically thrash around in the water occasionally catching a salmon. Others, probably more experienced, stood motionless in the shallow water for minutes and then in a sudden leap pinned down a large salmon with their claws. Big males were claiming the best spots, forcing others to keep a respectful distance. I observed one bear on the fringe of a group diving into deeper water, getting bits of salmon lost by others in the fishing frenzy. The mothers with young cubs were always in a quiet spot away from big, older males, keeping a watchful eye on any of them approaching.

It was a unique and exiting experience to be so close to bears and feel their power, to observe their fishing skills and joy of play. I used two cameras, one with 500 mm lens and the second with 70 – 200 mm lens. There was no opportunity to move around or stand up to improve framing of a shot. In that we were at the bears' mercy. Even two rangers with guns, I thought on one occasion, when a female bear with her cub came unexpectedly from the bushes and walked 3 meters from us, could prevent potential injury if she decided to attack. It was a very humbling experience.

Experiencing even a small part of Kamchatka left me with a strong desire to return to its wild places and spend more time photographing its unique flora, fauna, landscapes and people.



Out and about



Top: *Botanical Gardens November.*
Centre left: *Buxton Gallery art critics.*
Centre right: *Off to Ballarat, September.*
Bottom left: *The Spotter! Nature group in Cranbourne Gardens.*
Bottom right: *Food Fun at Karl Ludic's Workshop.*

Photographs by:
Mark Deveraj
Marg Huxtable
Jim O'Donnell
Sue Rocco

Vale Kevin Cummins 1943 – 2019



Kevin was club President at the Old Queens Street Basement clubrooms. He was a part of a new wave of photographic 'modernism' consigning the pictorialists to the 'days of future past'. His prints were exemplified by large dynamic black and white glazed prints that were flush mounted to the maximum competition size. His 'One Eyed Portrait' and David Ellis' eulogy can be read on the website. All longer-serving club

members will remember Kevin with great affection and we send our condolences to his family and friends. Vale Kevin.

John Spring

Vale Dr. Reuben Glass, 1932 – 2019



Reuben and I had been fellow Club-members for over 40 years. In the mid - seventies at the Lygon Street Clubrooms, we both served on the Committee. It was Reuben who suggested that our Club should look into buying premises of our own instead of renting. He followed through with both the search for, and the purchase of, our present Heritage listed Club-rooms. In the days of Colour slide film we both used Olympus OM-2 cameras.

In later years Reuben switched over to Olympus Digital. We often sat together at meetings and when Reuben gave up driving at night, I enjoyed his company whilst driving him home. Reuben was a quietly spoken gentleman who will be sadly missed by many Club-members.

Barrie Bunning, senior Club-member.



The New Melbourne Camera Club Board 2019-20

Left to right: Kadri Elcoat, David Sherwood Honorary Treasurer, Ian Bock, Paul Dodd, Mark Deveraj President, Sally Paterson Honorary Secretary, Susan Brunialti, Lesley Bretherton, Colin Booth.

Photographer John Spring

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South Melbourne

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Cover image

Jim Weatherill

Book competition

*Mekeo dancers in Port
Moresby*

Set subject winners



Left top to bottom:

Best October set subject print *Urban Impressions of Vancouver* Jane Clancy.

Best September set subject print Daryl Groves.

Best October set subject PDI Ruth Woodward.

Best September set subject PDI Soccer Kerrie Matthee.

Right top to bottom:

Best August set subject PDI *F is for Fungi* Tuck Leong .

Best August set subject print *Jack and the fungus stalk* Adrian Fisher.

Annual Analogue Group Exhibition

The exhibition was opened on Thursday August 26 2019 by Mat Hughes. Mat, a photographic artist, is a member of the group. In his opening remarks he discussed the importance of scale and proportion in making and presenting photographic images. I personally found this very interesting and, once aware of the issue, find it a challenge.

This year's exhibition included interesting creative works and demonstrated that work in the darkroom is as creative, perhaps more, as Lightroom and Photoshop. It also included prints by students from Albert Park College who did a two-day analogue photography workshop at the club in June this year. I always enjoy this group's work and I am delighted that this year there is a category in our End of Year competition and exhibition for Analogue workers.

Sue Rocco



Above top: Mat Hughes opened the Exhibition.
Above: The Analogue Photography Exhibition Opening Night.
Facing page
Top: *Joshua Tree National Park* Nigel Smith.
Bottom: *Cork Oaks*, Mat Hughes.

Nigel Smith

Joshua Tree National Park was a highlight on a recent holiday that included a road trip down the Californian coast. I usually take a film camera on holidays and this time included a Nikon 35mm. When we got to the Park, I decided it was time to load the roll of Konica IR750 Infrared B&W I had taken along. It was about 20 years out of date, and although I gave what I thought was ample exposure, the negatives came out very thin with minimal contrast, which I put down to old developer. After attempting to print 'normally' I decided to try printing using Fotospeed LD20 Lith developer. I used some old fibre paper and developed until they looked a bit dark. I then bleached the highlights to increase the contrast.

Mat Hughes

I made this photograph earlier in the year at the Mt. Beckworth Scenic Reserve, north of Ballarat. The print shows a stand of old cork trees in the immediate foreground with diffused sunlight filtered through a tangle of branches. This image echoes the pictorialism style of early nineteenth century photography.

Unlike many of today's photographs which have an appetite for granular sharpness and subject matter that leaves nothing to the imagination, this photograph presents a different aesthetic. The casual viewer could be forgiven for thinking that the softness of focus or the compressed tonal range were the efforts of the novice printer.

In my photographic practice, I find myself working in a space where both film and digital photography closely overlap with Printmaking and Painting and as a result my work carries these influences. This image was composed in camera and initially made with a large format 5x7 Kodak Specialist No.2 from the 1950's. The 230mm lens is shutter-less. Despite the tree canopy, it was principally shot into the sun.

The exposure was made directly onto standard black & white photographic paper which gives a far softer image resolution than film. I made a digital negative from the developed paper negative and used this to make the final print that you see. By careful workflow control, a softness and tonality has been introduced. The final image was contact printed under glass onto a heavyweight, lightly textured paper and then cold toned. The print was finished off with a light Damar varnish coating over the image area.

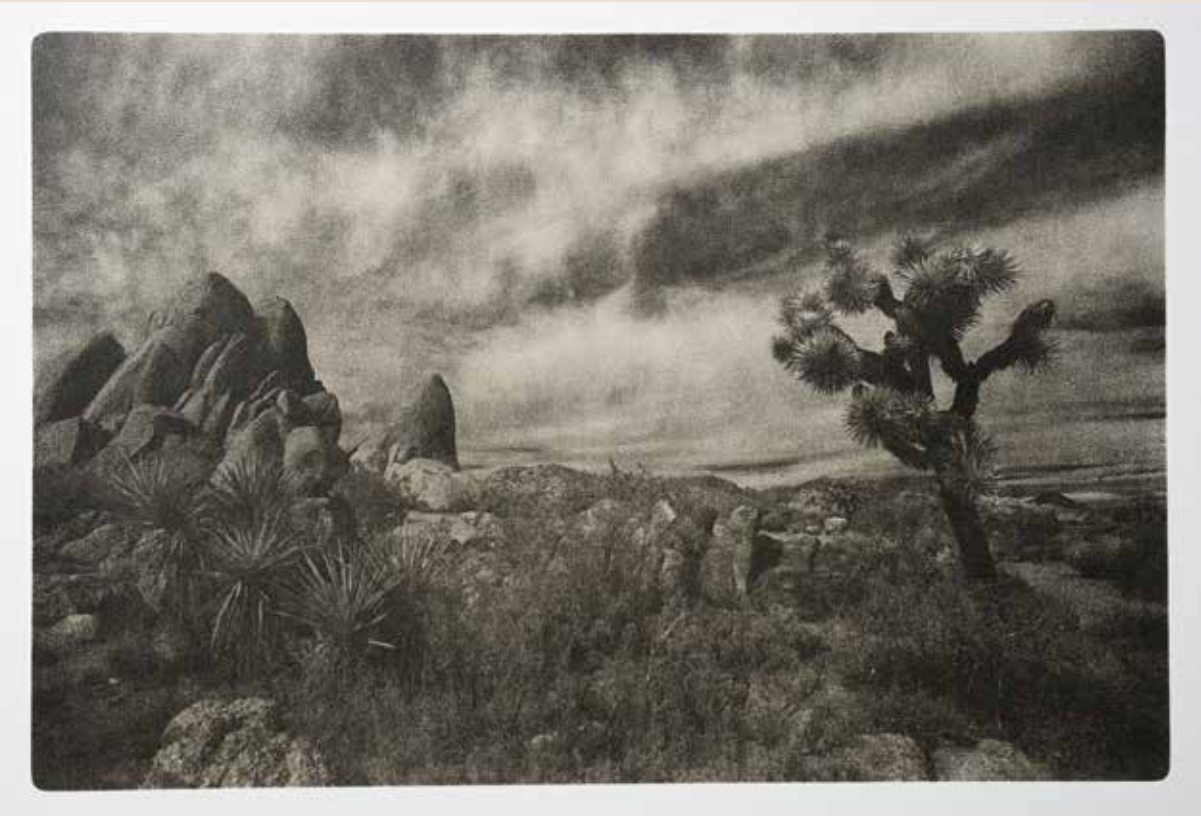
The final framed image has a perceived richness and surface depth that is markedly different and sits firmly in a fine art tradition of image presentation. Whilst science will always remain an essential component, this work goes some small way towards flipping the bird at that tired old argument that describes photography as a science and not an art.

All printing was done in the MCC darkroom.

Mat Hughes

mathughesimages.com

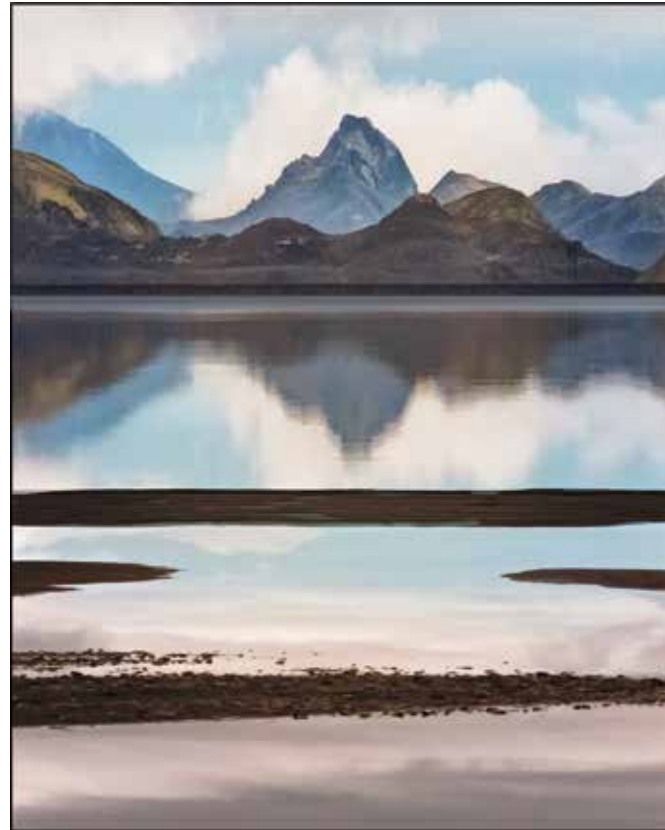
[Instagram.com/mat_hughes_image](https://www.instagram.com/mat_hughes_image)



August winners



Above: Best August B grade print *Alice* Ralph Domino.
 Right top: Best August A grade print *Haifoss* Ken Bretherton.
 Right centre: Best August A grade PDI *Free as a Bird* Frances Egan.
 Right bottom: Best August B grade PDI *Double Exposure* Robyn Farris.



September winners



Top left: Best September B grade print Graeme Diggle.
 Above: Best September A grade print *Honour Avenue* Winter Kadri Elcoat .
 Top right: Best September B grade PDI Kyffin Lewis.
 Bottom right: Best September A grade PDI Richard Faris.



October winners



Top: Best October A grade PDI *Pilbara Angles* Jane Barnes.
Centre left: Best October B grade print *Snowbound* Renee Sterling.
Centre right: Best October B grade PDI Ruth Woodward.
Bottom left: Best October A grade print *Fanny in Red* Jane Clancy .