

exposure

MELBOURNE CAMERA CLUB MAGAZINE



President's Report **2** • Contact **2** • Out and About **3** • My Gear **9** • Profiles **10** • Nature Exhibition **14** • International Women's Day Exhibition **16** • From the archives **18** •

VOLUME 40, NUMBER 2 AUTUMN 2021

President's Report, Summer 2020



With the opening up of the Clubrooms in January/February 2021, albeit with some restrictions, there has been a flurry of activity at our club.

Most groups are seeing an increase in participation rates which can possibly be attributed to the building lockdown due to Covid in 2020.

Our kick-off BBQ in January was well attended as it was the first time for many months that we could come together in person at our club rooms. We have implemented a Covid Safe QR code visitor registration system which is linked to the Victorian Government's contact tracing system. I would encourage everyone to use this registration system when they attend any activity at the club rooms.

We continue to make minor enhancements and upgrades to our facilities. When you have come to the club you will have noticed that we have completed the model change-room downstairs; upgraded the lighting in the gallery and also remodelled the display enclosure at the top of the stairs to house donated camera equipment from the past.

A very big thank you to all those who helped with these works and I would like to take this opportunity to especially thank Kees Zonneveld, Peter King, Graeme Diggle and Colin Booth. A lot of voluntary work goes into making our facilities available for use by our members.

Our print and PDI competitions commenced in February and we are back to our pre Covid schedule of a print competition in the second week of the month and PDI on the fourth week of the month.

As we endeavour to add value for you as members, we have commenced trialling Hybrid meetings where Thursday club meetings/competitions are also simulcast through Zoom and occasionally YouTube to ensure those who are unable to come in person can be part of our meetings. We are continuously fine tuning this trial and hope to settle with an acceptable solution later in the year.

We are also increasing our engagement with other camera clubs. We have been sharing, through Zoom, some of our guest speaker nights with the VAPS community. This has been successful with well over 100 attendees at some of these YouTube sessions.

The Board continues to work on maintaining the safety of our members and our premises. I would encourage all members to check out all the policies on our website. In particular I would like to draw your attention to the Code of Conduct and also the Covid Safe policy.

Once again, we had a very successful International Women's day exhibition featuring over 100 prints on display in the Gallery. This was our fourth annual IWD Exhibition which showcased the outstanding work being created by women in photography. A total of 52 exhibitors (27 non-members, 25 MCC members) took part in this exhibition.

Mayya Simonova took out the people choice award with her image of a Nomad Girl from Chad.

We had a great participation in our Introduction to Photography courses which commenced in February 2021 with 33 people attending. A big thank you to Gary and all the other members/presenters who made this a very successful course for MCC.

In addition, we had a full complement of 20 people who registered for the Introduction to Lightroom Basics course in May. On the subject of courses, our new Introduction to Ballet Photography workshop is a fully booked with 24 members registering within a six-hour window. We are planning for more Introduction to Ballet Photography workshops in the later part of 2021.

As most of you may know we extended all memberships due on 31 Dec 2020 for a 6-month period due to the Covid lockdown in 2020. David Sherwood our treasurer will be sending out notices for renewals until 31 Dec 2021 prior to June 2021.

Do keep check on all our activities through our website, eMCC and the social media platforms.

In closing, I hope that you will continue to enjoy your photography in a Safe and Covid free environment.

Mark Devaraj
President MCC

Out and About

CLUB WALKS

Lerderderg Gorge

Nature Walk



Cover image
Harry Clarke
Inspecting the mouth

Exposure Melbourne Camera Club Magazine

Editors

Greg Branson	ACN 004 344 549 ABN 79 004 344 549
Sue Rocco	Clubrooms
Ralph Domino	Cnr of Ferrars and Dorcas Sts, Sth Melbourne
Marg Huxtable	PO Box 1180, Sth Melbourne 3205
Elizabeth Jackson	www.melbournecameraclub.org.au
Charles Wyatt	Enquiries
exposure@melbournecameraclub.org.au	info@melbournecameraclub.org.au

Out and About

Lerderderg Gorge
Nature Walk



Out and About

CLUB WALKS

Braeside
Nature Group Braeside



Out and About

CLUB WALKS

Braeside

Nature Group Braeside



Williamstown

Club Walk



Out and About

CLUB WALKS

Gas Works, and City Walk



My gear

PETER TREADREA

A Step in the Right Direction

Design and construction of various photographic tools has become an important part of my photographic adventures, particularly with the travel restrictions resulting from the COVID-19 pandemic. Sometimes a chance discovery at a local scrap metal merchant has provided the seed for a project. This note describes the development of an Astro-photography accessory seeded by such a discovery.

Background

When photographing the heavens, or more specifically the stars on a clear sky night, exposure times are limited by the taking angle of the lens and thus its focal length. Longer times will result in obvious “star trails” centred on the South Celestial Pole when in the Southern Hemisphere. To avoid this effect, the camera assembly can be rotated to counter the Earth’s rotation. If this is done in a precise manner, the stars will be stationary, relative to the camera lens, and allow longer exposures to be undertaken.

Design and Development

When a key component of a drive became available at my friendly scrap metal merchant, I decided to take up the challenge and construct one.

The key components required to construct an Astro-photography drive are:

1. a motor with controllable speed and the ability to work at low voltages to allow use in the field,
2. a worm wheel to reduce the rotational speed of the motor to one revolution per day.
3. a tolerant partner willing to accept long absences in the workshop and subsequent expeditions to make long exposures in the field.

This note will describe in detail items 1 and 2.

Several years ago, I was given a box of “Stepper Motors” by a generous friend.

When a large aluminium surveyor’s wheel turned up at my scrap metal merchant, its potential as a gear wheel became apparent. The wheel, at 300 mm diameter, could be machined to form the gear component of a “Worm Drive”

The Stepper Motor and wheel form the key components when combined to form a “Worm Drive”. Figure 1 shows the concept.

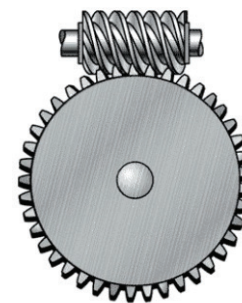


Figure 1 Worm and Gear Wheel form a speed reduction device

In the illustration, each revolution of the worm moves the wheel by one tooth. For the surveyor’s wheel with 500 teeth machined into its circumference, it requires 500 revolutions of the worm (driven by the Stepper Motor) for each revolution of the wheel.

The Stepper Motor is now the key component for speed control. Stepper motors have found many applications in modern photographic electronics. Printers are controlled by stepper motors to feed the paper and control the position of the printing head. Scanners and Fax machines are controlled by stepper motors. For the Stepper Motors in my collection, the motor rotates 1.8 degrees for each input pulse (Step) resulting in 200 steps per revolution. With suitable control electronics (a few dollars on eBay) the combination of the Worm Wheel (500 teeth) and Stepper Motor (200 steps per revolution) results in 100,000 motor steps per revolution of the wheel. For a 24-hour cycle, (24hr x 60min x 60sec = 86,400 seconds), the stepper motor is required to increment (step) at 1.16 steps per second.



Figure 2 Stepper motor and drive train

Figure 2 shows the gear train in detail and Figure 3 the complete camera drive assembly.



Figure 3 Complete assembly (headphones show scale)



Figure 4 The Complete assembly with two cameras mounted
The unit as constructed, was larger than that needed to support a camera (or two as shown in Figure 4) and will be applied to a fork mounted Newtonian telescope (a future project).

Santina Velo

PROFILE



My first experience of playing in a darkroom creating silver gelatin prints was as a five-year old in a makeshift darkroom that my Uncle had set up in a loft, at the back of our home in Brunswick.

It was magical for me to see the images of our family photos come alive before my very eyes! Those very early photographic experiences had sparked a lifetime interest in photography.

It was only when I retired from teaching that I was able to devote time to my photography and explore it more fully. In 2016, I completed a Certificate 3 in Photography at the Northern College of the Arts and Technology Campus in Preston. There, I was reintroduced to film photography, taught how to process film and to create silver gelatin prints in the darkroom. This experience rekindled my interest in analogue photography and I was hooked!

I joined the Melbourne Camera Club in 2017, to hone my darkroom skills and to meet likeminded analogue photographers and printmakers. This has been very rewarding and I've learnt so much from other members in the Club and from spending time making prints in the darkroom.

... the last four years I have been working on a very personal passion; a project documenting my past

I prefer shooting with 35mm and 120mm black and white film, as I love the nostalgic feel that can be created with it. For the last four years I have been working on a very personal passion; a project documenting my past through images captured with my Minolta 303b and Pentax 645nii, however during COVID lockdown last year I lost interest in it and have put it on hold.

Towards the end of 2020, I saw a project online that sparked my interest as I needed to find some motivation to shoot again. So, I decided to participate in it. It's called Project 365: the challenge is to capture one 35mm film image per day for 365 days beginning on the 1st of January 2021 with 'One Camera', 'One Lens' (Prime or Zoom) and 'One type of film'. Images taken need to be shared online through the Facebook Group 'Project 365' and on a personal instagram account @santinaavelo

I chose my Minolta 303b with a 50mm MC Rokkor lens and HP5 Plus 400 black and white film for the project. To get started, I originally made copious lists of what I could photograph, even going so far as prescribing myself a theme for every fortnight. I soon became bored with that and threw it away. I now take my camera everywhere with me and capture what catches my eye and interests me. I also have all those lists I made at the back of my mind. My goal is also to make a few silver gelatin prints of some of the images which I've taken each month. It's been challenging, but a lot of fun! I also aim to create a photo book at the end of the project.



Colette Gaughran

PROFILE



I came to photography very late and from a path of art which was always my first and life-long love. As far back as I can remember I have always drawn and painted.

I would have loved to go to art college after I finished school, but I knew I wouldn't be accomplished enough to make a living. Instead, I chose Occupational Therapy and that was a career choice I have never ever regretted; it was an extremely rewarding profession and kept me engaged my whole life.

Art remained my hobby for years and years. Julia Child said "Find something you are passionate about and keep tremendously interested in it." Advice I heard after the fact, but it was something that I have always instinctively done. Art was such a passion I have flown to different countries just to see a painting. In Ireland I was a "Friend of the National Gallery of Art" for many years.

In my forties, I finally I got a part time place in a four-year Fine Art & Design course and I jumped at it. It was such hard work and really challenging. It expanded my knowledge and critical analysis of art greatly. I achieved a distinction and never painted again.

I was fascinated with the light trails of long exposure and how the lights became stars. It was manipulating reality and it appealed to the artist in me.

That left a huge creative void in my life for many years and about six or seven years ago I saw a course in night photography advertised in Lord Edward Street in Dublin. I bought a second-hand Canon DSLR and headed off. At the end of the six-week course, the teacher took us out on the streets of Dublin to finish off our lessons.

I was fascinated with the light trails of long exposure and how the lights became stars. It was manipulating reality and it appealed to the artist in me. I couldn't wait to try it again and set up my tripod the next night opposite Christ Church in Dublin. (Originally a Viking church and now an Anglican Cathedral 1000 years old). The image included here was the first I took myself.

Around about this time I applied to join Malahide Camera Club. But this took about three to four years as they had a long waitlist due to room capacity. Eventually the time came to join the club and it was an intimidating affair; they were great photographers and I couldn't understand my camera. Looking back the best piece of advice I got

from one senior club member was "put your camera on automatic and just take pictures". I completely ignored his advice!

There followed a lot of anguish with photoshop, trying to understand F stops and focal length. AP & SP & Manual modes!

I honestly would have left if the people hadn't been so nice and the outings such fun. Little by little I understood AP. I changed to Nikon and got a nifty fifty and that turned me around, the lens not the brand. I put an image into a competition and won. It was an abstract image and people didn't know what it was, or how I did it but it was arty. I gave up trying to learn photoshop and turned to Lightroom instead. A group of us club newbies got together with a kind teacher who showed us camera settings and that helped a little.

My confidence grew as time went on and I started entering images almost every month and did well enough to be promoted from Novice to Intermediate the year before I came to Melbourne from Dublin.

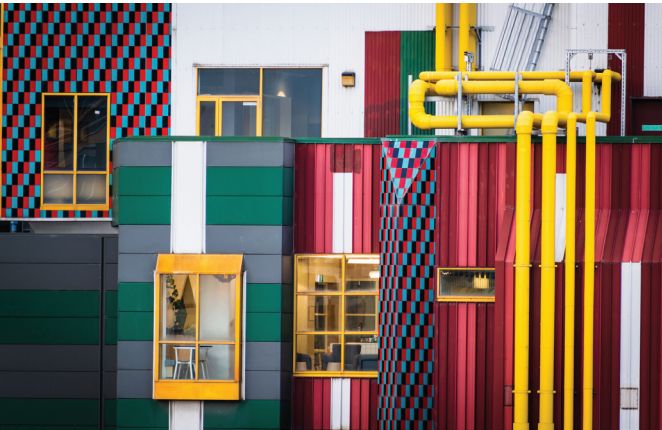
In 2019 I applied to Melbourne Camera Club for membership. Upon reading the website information I noted that both clubs were called MCC and both clubs met on Thursdays at 8pm. How coincidental I thought. Wouldn't it be a great idea to have the two clubs join together for a competition I pondered.

The result is M2 and the first collaboration was on May 16th 2021 All due to the hard work of both clubs, Mark, Sally and the team here; Tony and team in Malahide. Proving that photographers are pretty much the same the world over, they are friendly and like to share. I feel incredibly lucky to have two really great camera clubs; that just doesn't happen to many people.

Since moving to Melbourne, I changed my camera again, this time to an Olympus OMD E 5 iii. I also bought a Leica D Lux 7 for street photography. My favourite lens for my Olympus is my 12 - 40 F 2.8 Pro. I'm not sure about the settings of this camera yet but now I'm not worried anymore because I just love the whole process and if I hit it lucky with an image, then so much the better. I'm shooting in P and adjusting my ISO at present. I'm ultimately following the best advice I received for photography, albeit years later!

In conclusion, what started as a "poor substitute" for my great love, Art, turned out to be every bit as good and even better. The principles of art are totally relevant in photography. Rules of thirds, composition, subject placement, understanding colour and how that affects one's image. The technical side of photography, to a great extent, remains a puzzle that I hope will reveal itself gradually and easily.

What started as "something to do and a fill in" has become a great passion that I think will last a lifetime. I now adore the wonderful world of all the possibilities in photography.



Nature Exhibition

The second nature exhibition was opened on 20 May with a presentation on zoom by the award-winning nature photographer, Scott Portelli. Over fifty people attended the club for the presentation and another group of members participated on zoom.

This year's exhibition featured 131 works from 38 photographers. Of the exhibitors, eight non-members with a passion for nature photography were also invited to participate. This was in recognition of their assistance to the club or nature group members in the past.

It was exciting to see a broad cross section of nature represented in the exhibition with the inclusion of images covering: animals, insects, marine animals, fungi, natural landscapes and astronomy.

Equally exciting was the high quality of the images reflecting perhaps an increased focus on nature within the club since the commencement of the special interest nature group in 2019.

This year we introduced a new section to the exhibition entitled 'Interpretations of Nature' where photographers were invited to be freer in their interpretation of nature and were not constrained by the international guidelines for nature photography.

Unfortunately, Covid regulations forced the closure of the exhibition on the second weekend but at the time of writing, there were plans to extend the opening dates into June.

(However, due to an extension of the lock-down, this is perhaps unlikely now. Editor)



Nicole Andrew's, nature group leader at the opening
Dung Beetle, Anne Shellard
In the Spotlight, Marg Huxtable
The Prize, Gary Richardson



International Women's Day Exhibition

This year Melbourne Camera Club celebrated International Women's Day by curating our fourth annual exhibition of photography from female photographers, with opening night on the 4th March.

We were delighted to have the opportunity to bring together MCC members and other invited female photographers in Victoria to explore the theme: #ChooseToChallenge. The theme supports and encourages women to "choose to seek out and celebrate their achievements to create an inclusive and more gender-equal world. A challenged world is an alert world and from challenge comes change."

Women photographers were invited to submit up to two images to be part of the exhibition and the response was excellent with more than 50 photographers entering over 100 images to the exhibition.

Opening night saw a large crowd of members, photographers, friends and family come together to celebrate the beautiful work on display. Local professional photographer, Kim Tonelli, opened the exhibition which was curated to perfection by Sue Brunialti. Sue's son, Jack Sykes, entertained the crowd with outstanding musical prowess on his keyboard. The exhibition was on display over the Labor Day long weekend and the following three Thursday afternoons. Visitors were encouraged to vote for their favourite image and the People's Choice Award was won by Mayya Siminova for her image 'Nomad Girl'. Mayya's prize was a one year subscription to Story Art Education donated by Karen Alsop, www.storyart.com.au



From the archives

ALAN ELLIOTT



Alan Elliott - The bigot 1968

Alan Elliott

Born 1921, Victoria. Died 2020

Alan was a great researcher on the history of early Victorian Photographers, Walter Woodbury & the Woodbury photo-mechanical process being an example. He was sought after by the NGV, SLV and Museum Victoria to identify and date early photographic images in and around Melbourne and Victoria.