

MELBOURNE CAMERA CLUB MAGAZINE

Exhibition

ANALOGUE PHOTOGRAPHY 2022



Shane Booth • Greg Branson • Barrie Bunning • Alexander Davenport • David Dyett • Andrew Green •
Mat Hughes • Andrew Lang • Selby Markham • Richard Matthews • Russell Mason • Chris Riffkin •
Ray Tam • Peter Tredrea • Santina Velo

Cover image: Pods by Ray Tam

Nikon FM2N (35mm SLR)

Ilford FP4+, ISO125, D76 1:1, 11minutes

Ilford MG4 RC

Split toned - sepia/selenium

Shane Booth

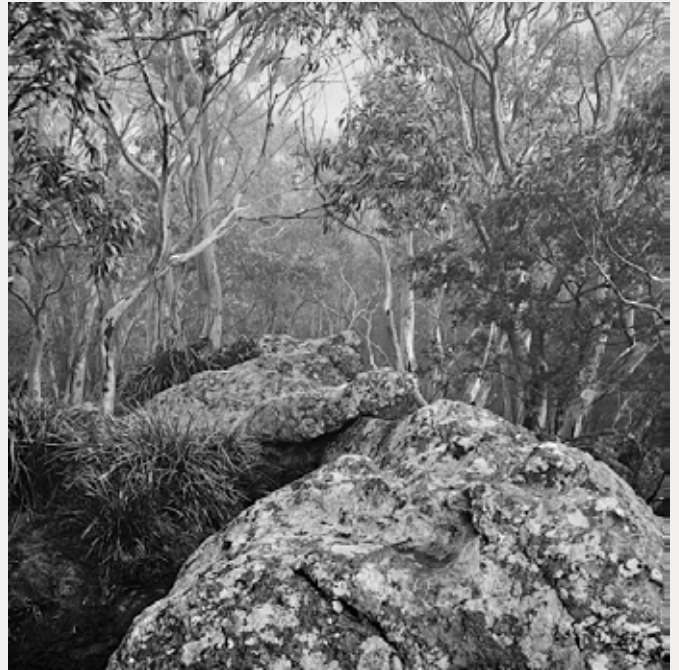


Print title: Mt Cope

Technical details: Chamonix 4x5 Nikkor135 mm

Film: Fomapan100/80 developed in HC110

Print: 11x14 Fomabrom 131 Glossy Selenium toned



Print title: Mt Macedon Camels Hump

Technical details: Chamonix 4x5 Nikkor 210 mm

Film: Fomapan100/80 developed in HC110

Print: 11x11 Fomabrom 131 Glossy Selenium toned



Print title: Birch Pinhole

Technical details: Homemade 50 mm pinhole f200

Film: Fomapan100/80 developed in HC110

Print: 11x14 Fomabrom 111 Matt Selenium toned



Print title: Birch Trees

Technical details: Chamonix 4x5 Nikkor135 mm

Film: Fomapan100/80 developed in HC110

Print: 11x14 Fomabrom 131 Glossy Selenium toned

Greg Branson

These images are part of a project on soldier settlers who served in the First World War.

A grateful nation, determined to repay their sacrifice, offered returned servicemen (and women) an opportunity to farm. The nationwide Soldier Settlement Scheme was established to provide blocks of land on which it was hoped they could rebuild their lives. Across Australia, thousands of returned servicemen took up the challenge and tried their luck on the land.

My grandfather was a soldier settler in the south west of Western Australia.



Print title: The harness

Technical details: Mamiya C22 80 mm

Film: HP5/400 developed in HC110 Sol B 7 minutes

Print: 8x10 Fotospeed PRO RCVC Glossy

Split Grade: 2.5s Grade 5 1.5s Grade 3. Selenium toned



Print title: Door latch

Technical details: Mamiya C22 80 mm

Film: HP5/400 developed in HC110 Sol B 7 minutes

Print: 8x10 Fotospeed PRO RCVC Glossy

Split Grade: 2s Grade 0 1.5s Grade 5. Selenium toned



Print title: The water pump

Technical details: Topcon Horseman 980

Lens: Super Horseman 65 mm

Film: HP5/400 developed in HC110 Sol B 7 minutes

Print: 8x10 Fotospeed PRO RCVC Glossy

Split Grade: 2.5s Grade 4 2.5s Grade 0. Selenium toned



Print title: Farm gate

Technical details: Linhof super Technika 23

Lens: Carl Zeiss Tessar 105 mm

Film: HP5/400 developed in HC110 Sol B 7 minutes

Print: 8x10 Fotospeed PRO RCVC Glossy

9s Grade 2. Selenium toned

Barrie Bunning



Print title: Spirit of endurance

Technical details: Hasselblad 150mm lens

Film: Kodak Tri-X film Tripod used. No filter on lens

D-76 @ 1+1 dilution FomaPan fibre paper – Ilford Bromophen developer – Two bath archival fixing. Image ‘Dry mounted ‘

River Red Gum over 500 years old, On South Australian historic tree register, Photographed by Harold Casneaux in 1937, (The MCC has an original photo by Casneaux in its Archival Print collection).



Print title: Melissa

Technical details: Indoor ‘Studio portraits ‘ taken with my Hasselblad camera using 150 mm lens, Lighting used -Flash in a ‘Soft Box ‘

Film: Kodak Tri-X film, D-76 Developer @ 1+1 dilution.

Printed on Ilford fibre paper , Bromophen developer , Sepia toned . Print ‘ Dry mounted ‘

Just a ‘Studio Portrait ‘ of a pretty young woman



Print title: Brown Bros.

Technical detail: Table top image – 4” x 5” Wisner TF camera , Nikkor 210 mm lens. Studio flash lighting used

Film: Kodak Tri-X film , D-76 @ 1+1 developer

Ilford Fibre paper – Bromophen developer - two bath archival fixer Image ‘ Dry mounted ‘

One of a series of indoor ‘ Table top ‘ images taken using my Large Format camera.



Print title: Low tide

Technical details: Out on the rocks at low tide with my Hasselblad , hand held , 80 mm lens

Film: Kodak Tri-X film, D-76 @ 1+1 film Developer. Ilford fibre paper, Bromophen developer , two bath archival fixing. Image ‘ Dry mounted ‘

A series of images taken along The Great Ocean Road with a fellow film photographer on a week-end photo trip.

Alexander Davenport



Print title: Moulin Rouge

Technical details: Zeiss Ikon Nettar, Ilford Delta 400, Ilfosol 3, Ilford Multigrade FB, Selenium Toned.

The Moulin Rouge is one of the most famous clubs in the world. I was taken by the lights and the lonely bicycle outside.



Print title: Montmartre

Technical details: Zeiss Ikon Nettar, Ilford Delta 400, Ilfosol 3, Ilford Multigrade FB, Selenium Toned.

Wandering around this famous area of Paris at night is just magical. You can't help but be taken away into some late 1800s fantasy and it is easy to see what has inspired artists for generations.



Print title: Trocadero Views

Technical details: Zeiss Ikon Nettar, Ilford Delta 400, Ilfosol 3, Ilford Multigrade FB, Selenium Toned.

The Trocadero is as busy at night as it is during the day, and for views of the Eiffel Tower. I wanted to create an image where your first thought was of the tower but then had all the hawkers in front selling their products.

David Dyett



Print title: Harley's

Technical details: Camera -Voigtlander Bessa T.

Lens: Voigtlander Nokton 50mm f1.5

Film: Ilford HP5 Plus, Developer ID11

Paper: Foma Fomabrom Variant 111, developed in Ilford Warmtone.

Taken at the vintage car and bike show on Australia Day a few years ago. I felt that the addition of a touch of colour added something to the image.

A small amount of hand colouring was done with Marshall's photo retouch ink.



Print title: 'Lil Creep'

Camera: Voigtlander Bessa T.

Lens: Voigtlander Nokton 50mm f1.5

Film: Ilford HP5 Plus, Developer ID11

Paper: Foma Fomabrom Variant 111, developed in Ilford Warmtone.



Print title: Panther

Camera -Voigtlander Bessa T.

Lens -Voigtlander Nokton 50mm f1.5

Film - Ilford HP5 Plus, Developer ID11

Paper - Foma Fomabrom Variant 111, developed in Ilford Warmtone.



Print title: Old Harley.

Camera: Voigtlander Bessa T.

Lens: Voigtlander Nokton 50mm f1.5

Film: Ilford HP5 Plus, Developer ID11

Paper: Foma Fomabrom Variant 111, developed in Ilford Warmtone.

Andrew Green

Alternative Photographic Processes (Altphotography) allows me to combine my interest in digital and analogue photography to produce handmade prints from home where I don't have a darkroom.

My Altphotography approach is to rely only on UV light from the sun when making my prints, even though the results can vary widely for each session.

These images are part of a series of photographs taken in New South Wales in the late 1970s when I was just starting out in photography. It is the first time these images have been printed and displayed. The source images were taken with a Seagull Twin Lens Reflex camera using Kodak Ektachrome reversal film. My Altphotography has since gone on to include Toned Cyanotype, Vandyke Brown and Salt Paper..

The exposed prints were washed for 1 minute in 1 litre of 40°C water with 1/2tsp citric acid then 15 minutes in tap water. The dried print was finished with a coating of micro-crystalline wax polish.



Print title: Hickey's Falls

Classic cyanotype on Bergger COT 160 paper exposed for 5 minutes outdoors when the UV was reported at 4.2.



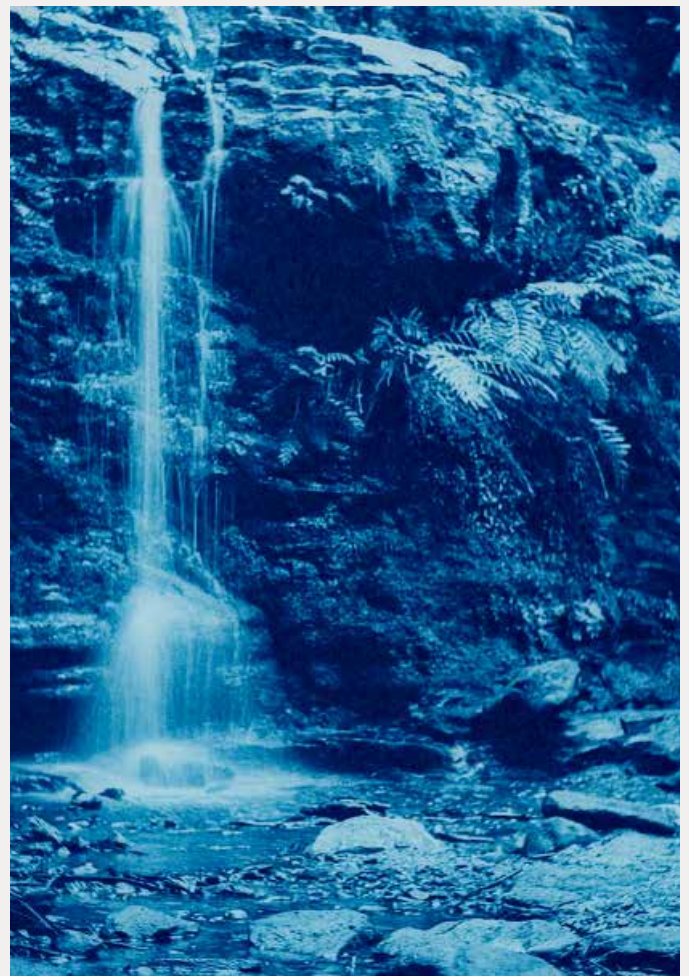
Print title: Minnamurra Falls

Classic cyanotype on Bergger COT 160 paper exposed for 1 minute 45 seconds outdoors when the UV was reported at 5.8.



Print title: Minnamurra River

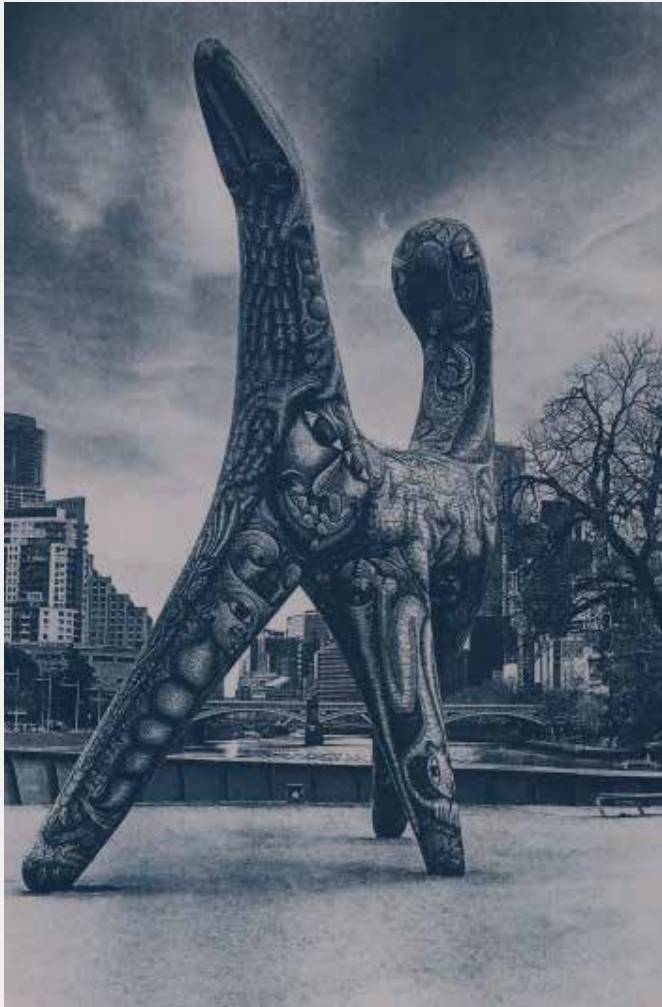
Classic cyanotype Bergger COT 160 paper exposed for 2 minutes 15 seconds outdoors when the UV was reported at 3.5.



Print title: Fairy Bower Falls

Classic cyanotype on Bergger COT 160 paper exposed for 5 minutes outdoors when the UV was reported at 5.7.

Andrew Green



Print title: Angel, Birrarung Marr, Melbourne

Classic cyanotype on Bergger COT 160 paper exposed for 5 minutes outdoors when the UV was reported at 2.6. The exposed print was washed for 1 minute in 2 litres of 37°C water with 1/2 tsp citric acid then 20 minutes in tap water. After 24 hours the print was toned in Matcha green tea (5 teabags of ITO EN brand in 1 litre of water with a pinch of Calcium Carbonate). The dried print was finished with a coating of micro-crystalline wax polish.



Print title: Surprise Valley, Tasmania

Vandyke Brown, double coated, on Bergger COT 160 paper toned with Gold Borax. The sensitized paper was exposed for 20 minutes indoors next to a north facing, sunny, window when the UV was reported at 1.9. The dried print was finished with a coating of micro-crystalline wax polish.



Print title: Waterfall, NSW Southern Highlands

Salt print on Bergger COT 160 paper toned with Gold Borax. The sensitized paper was exposed for 37 minutes indoors next to a north facing, sunny, window when the UV was reported at 2. The dried print was finished with a coating of micro-crystalline wax polish.

Andrew Lang



Print title: The Rhythm of Life

Technical details: Hasselblad 501 CM

Carl Zeiss Makro-Planar 5.6/135 with automatic bellows

Ilford FP4+ film ISO 100

Developer: Adox – Rodinal 1:50 – 12 min

Paper: Ilford MGIV RC Deluxe – Pearl

Split Grade Print

These pictures of the same flower show its evolution from adolescence to decline and the emergence of the next generation.



Print title: Flowers in the Sunshine

Technical details: Hasselblad 501 CM

Carl Zeiss Makro-Planar 5.6/135 lens with automatic bellows

Ilford FP4+ film ISO 100

Developer: Adox – Rodinal 1:50 – 12 min

Paper: Ilford MGIV RC Deluxe – Pearl

Split Grade Print

The sun shining through the paper-thin petals of these flowers caught my eye. Can you see the second bee?



Print title: Becalmed

Technical details: Hasselblad 501 CM

Sonar 150mm 4.0 T lens

Ilford FP4+ film ISO 100

Developer: Adox – Rodinal 1:50 – 12 min

Paper: Ilford MGIV

I was struck by the symmetry of the buildings and their reflection as well as the plight of the sailors who were making little progress in the still evening.



Print title: Anyone for a Drink?

Technical details: Hasselblad 501 CM

Planar 80mm 2.8 T lens

Ilford FP4+ film ISO 100

Developer: Adox – Rodinal 1:50 – 12 min

Paper: Ilford MGIV RC Deluxe – Pearl

Split Grade Print

This picture was taken on a recent Analogue Photography Group walkabout on a Sunday afternoon in the Melbourne CBD. The lonely front of house table setting would have to wait until the next day. The reflections of the street were an interesting contrast to the dark interior.

Andrew Lang



Print title: Lerderderg River Diversion Tunnel

Instanto wooden field camera – circa 1896

Quarter Plate sheet film camera

Ilford FP4+ ISO 125 Rodinal developer

Toner – Sepia / Selenium and Kodak T-26 Gold Toner

This is a picture of the mouth of The Tunnel, a diversion of the Lerderderg River dug between 1855 and 1870 by gold miners to bypass a horseshoe bend in the river and allowing the exposed riverbed to be sluiced for gold.



Print title: Chlorophyll Print of a 1970's couple

Exposing leaves to an excessive amount of sunlight results in changing some of its green pigment (chlorophyll) to yellow pigments (carotenoids). A Chlorophyll print is made by placing a positive image (printed onto an acetate sheet) on an appropriate leaf, covering it with glass and exposing it to the sun for periods of hours to days.

This faint image will slowly disappear as ongoing exposure to light continues to change the green pigment to yellow.



Print title: A Nice place to sit

Technical details: Hasselblad 501 CM

Planar 80 mm 2.8 T lens

Ilford FP4+ ISO 100

Rodinal Developer 1:50 dilution for 12 mins

Berg Brown-Copper Toning Solution – replaces the metallic silver with copper.

The sunlight catching the metal globe in the window and red brick walls lent itself to being toned with copper.



Print title: Detail of a tree

Technical details: Instanto wooden field camera – circa 1896

Quarter Plate sheet film camera

Ilford FP4+ ISO 125 Rodinal developer

Hypo-Alum Sepia toner – A traditional technique which replaces silver with silver sulfide. It requires high temperatures ~ 52 C to produce a brown to reddish brown colour.

I was struck by the detail and intricacies of the bark and its texture, which made it suitable for a gentle toning with this traditional technique.

Selby Markham



Print title: Bee exiting straw poppy

Technical details: Minolta XE1 using Foma 200 developed in ID11. Printed on Ilford MultiGrade using the Omega enlarger.

This is an example of how a black & white print can capture a nature scene. Colour would add little to the form and structure – simply the ‘prettiness’.



Print title: A rose

Technical details: Bronica using Tmax 200 developed in ID11. Printed on Ilford MultiGrade using the Omega enlarger.

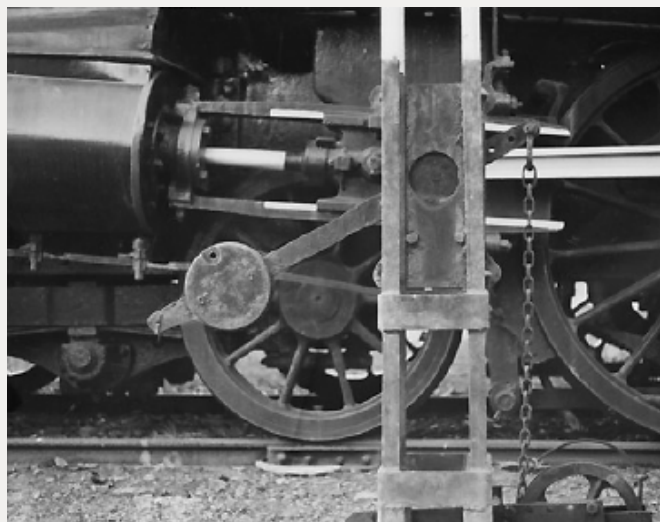
An attempt to create a strongly contrasty image of a rose for later use in a Mordencage exercise.



Print title: The Bridge

Technical details: Zeiss Super Ikonta using Tmax 200 developed in ID11. Printed on Ilford MultiGrade using the Omega enlarger.

An attempt to get the visual contrast between the three elements – the shadow, the bridge decoration and the tree.



Print title: Engineering

Retina IIIC using Foma 200. Developed in ID11. Printed on Ilford MultiGrade using the Omega enlarger. Toned with home-brewed sepia.

This shot attempted to capture the basic angularity created by these engineering elements.

Richard Matthews



Print title: Early Morning, Steve's Bush

Technical details: Shot with a Mamiya 645 on Kodak TMax-400 film; developed in Adonal 1:50 dilution; printed on Fomabrom fibre glossy paper

Sunlight on a stand of salmon gums in an uncleared parcel of land in the Western Australian wheatbelt. The land was commonly referred to as Steve's Bush by my wife's family, who owned a neighbouring property.



Print title: Old British Bike Fans #1

Technical details: Shot with a Mamiya 645 on Kodak TMax-400 film; developed in Adonal 1:50 dilution; printed on Foma resin-coated glossy paper.

Taken at Maldon, Vic, in April 2022 during the All British motorcycle rally.



Print title: Sculpture by Nature

Technical details: Shot with a Mamiya 645 on Kodak TMax-400 film; developed in Adonal 1:50 dilution; printed on Fomabrom fibre glossy paper

Distorted tree at Snowdrift, a sand dune in the Wyperfeld National Park in the Mallee.



Print title: Old British Bike Fans #2

Technical details: Shot with a Mamiya 645 on Kodak TMax-400 film; developed in Adonal 1:50 dilution; printed on Foma resin-coated glossy paper.

Taken at Maldon, Vic, in April 2022 during the All British motorcycle rally.

Russell Mason



Print title: Stump at Rhoo

Technical details: Ilford HP5+

D-76, 1:1 @ 11 minutes,

Ilford MGIV

Split grade - Grad 2 (7 sec) + Grad 4.5 (6 sec)

Selenium toned 1:20

I am Groot's cousin.



Print title: Ice cream sandwich

Technical details: Ilford HP5+

D-76, 1:1 @ 11 minutes,

Ilford MGIV

Split grade - Grad 1 (7 sec) + Grad 4.5 (6 sec)

Selenium toned 1:20

Soft serve at the rodeo



Print title: The corral is OK

Ilford HP5+

D-76, 1:1 @ 11 minutes,

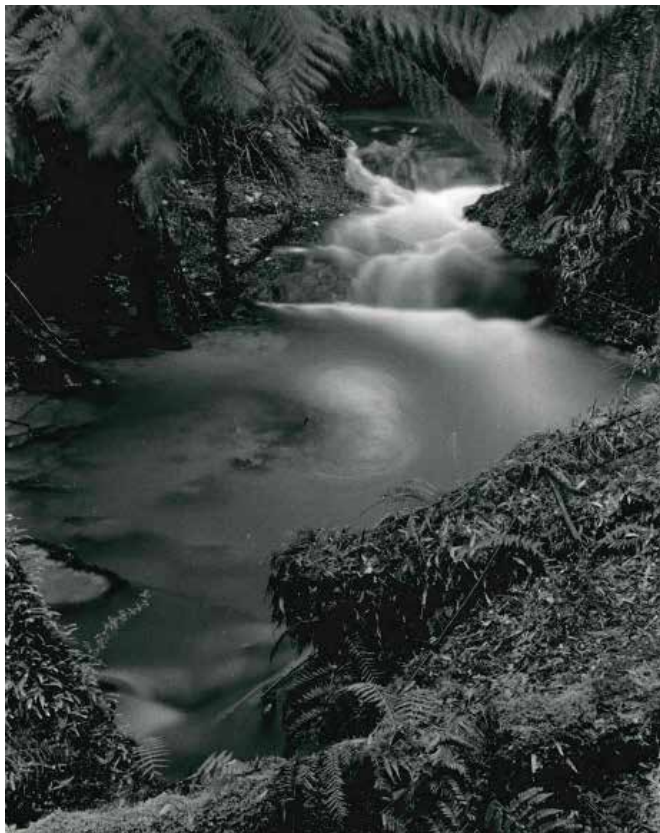
Ilford MGIV

Split grade - Grad 2 (6 sec) + Grad 4.5 (6 sec)

Selenium toned 1:20

Fence sitters at the rodeo corral

Chris Riffkin



Print title: Flowing Stream 1

Technical details: Nikon FE2 Kodak Tri-X 400

XTOL 1+19 1/4 mins 200C Ilford Multigrade pearl grade 2.

The light toned foliage at the top of the image is burned in to give a vignette around the water.



Print title: Flowing Stream 2

Technical details: Nikon FE2 Kodak Tri-X 400

XTOL 1+19 1/4 mins 200C Ilford Multigrade pearl grade 2.



Print title: Dawn in the forest

Technical details: Nikon FE2 Kodak Tri-X 400

XTOL 1+19 1/4 mins 200C Ilford Multigrade pearl grade 2.



Print title: Trees in the mist

Technical details: Nikon FE2 Kodak Tri-X 400

XTOL 1+19 1/4 mins 200C Ilford Multigrade pearl grade 2.

Ray Tam



Print title: Pods

Nikon FM2N (35mm SLR)

Ilford FP4+, ISO125, D76 1:1, 11minutes

Ilford MG4 RC

Split toned - sepia/selenium



Print title: Spidey

Technical details: Konica Pearl IV (645 folding rangefinder)

Ilford HP5+, ISO400, D76 1:1, 11minutes

Ilford MG RC Deluxe

Selenium toned

Peter Tredrea



Print title: Nana Eily

Technical details: Agfa APS100 developed in Rodinal diluted 1:100 20 minutes with 1 minute agitation interval

Camera Mamiya Super 23 with 150mm lens and 6x9cm back

Portable studio lighting based on several small flash units

AGFA Brovira paper

Recording family members has been a rewarding experience. They tend to be more forgiving of my slow work rate.



Print title: A face in the woods

Technical details: Ilford FP4plus developed in Rodinal diluted 1:100 20 minutes with 1 minute agitation interval

Camera Nikon F4 (35mm) with 55mm Micro Nikkor. Natural light. Negative printed on Kodalith as a sequence of exposures 6x9cm approx. Positives contacted on Kodalith to produce a series of negatives with a different exposure point.

Negatives printed with registration to produce a print with 3 levels of gray. AGFA Brovira paper.

Older trees in the Royal Botanic Garden can have burls and other unique features. I was particularly attracted to this one because of its face like features.



Print title: The Old Bank

Technical details: Ilford FP4plus developed in Rodinal diluted 1:100 20 minutes with 1 minute agitation interval

Camera Nikon F4 (35mm) with 105mm Micro Nikkor. Natural light. AGFA Brovira paper.

Melbourne is blessed with many fine examples of Victorian architecture. We visited the Collins Street banking precinct this year and were exposed to many great examples. This group of features avoided some of the more recent distractions.

Santina Velo

I have been honing my skills in film photography since retiring from teaching eight years ago. During 2021, I participated in a 'Project 365': the challenge was to capture one 35mm film image per day for 365 days with 'One Camera', 'One Lens' and 'One type of film'. I chose a Minolta 303b with a 50mm 1.4 MC Rokkor lens and HP5 Plus 400 black and white film for the project.



Print title: Lake Daylesford in Autumn

Image Taken: f5.11, 250 shutter speed, 400 iso

Print Made: f5.6, Grade 3 filter, 20 seconds exposure with a 5 second dodge over the bridge.

Paper: Ilford MGRC Multigrade Deluxe Glossy

This image was taken at Lake Daylesford on May 7, 2021



Print title: 'A Winter's Path'

Image Taken: f5.6, 250 shutter speed, 400 iso

Print Made: f3.5, Grade 3 filter, 38 second exposure, with a 15 sec burn to a third of the print to the left side of the image.

Paper: Ilford MGRC Multigrade Deluxe Satin

This image was taken at Coolart Homestead & Wetlands on June, 22, 2021.



Print title: 'The Winter Garden'

Image Taken: f16, 500 shutter speed, 400 iso

Print Made: f5.6, Grade 3 filter, 17 second exposure, with a 6 second dodge around the edges of the image.

Paper: Ilford MGRC Multigrade Deluxe Glossy

This image was taken at Coolart Homestead & Wetlands on August 25, 2021.



Print title: 'The Lonely Gate'

Image Taken: f16, 250 shutter speed, 400 iso

Print Made: f4, Grade 3 filter, 25 second exposure, with a 5 second dodge over the gate area of the image.

Paper: Ilford MGRC Multigrade Deluxe Satin

This image taken at Coolart Homestead & Wetlands on June 30, 2021.

Santina Velo

I have been exploring and experimenting with applying the Cyanotype process to her analogue images.

I made digital negatives from scanned film negatives to create Cyanotype contact prints.

I love the blue colours that can be created with the process and the look it gives my images.



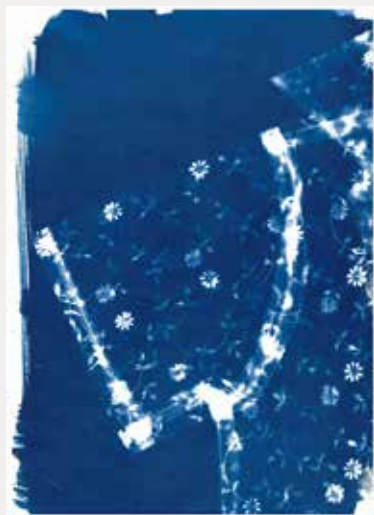
Print title: 'Fletcher Jones Factory Outlet, Brunswick'

Image Taken: f16, 250 shutter speed, 400 iso

Contact Print: A4 digital negative created from a 35mm negative, 10 minute exposure in the sunlight with a UV rating of 1. Then a water wash followed by a peroxide wash.

Paper: Fabriano Hot Pressed 25% cotton watercolour paper, 200gsm

This image was taken on July 14, 2021 as part of her Project 365 and made into a Cyanotype contact print in July 2022.



Print title: 'The Stolen Jacket'

Material Used: Lace jacket

Photogram: 15 minute exposure in the sunlight with a UV rating of 2. Then a water wash followed by a peroxide wash.

Paper: Born Medium cold pressed 100% cotton watercolour paper, 300gsm

This Cyanotype Photogram was made in July 2022.



Print title: 'Fields Of Hay'

Image Taken: f16, 1000 shutter speed, 400 iso

Contact Print: A4 digital negative created from a 35mm negative, 10 minute exposure in the sunlight with a UV rating of 1. Then a water wash followed by a peroxide wash.

Paper: Jasart medium cold pressed 100% cotton watercolour paper, 300gsm.

This image was taken on December 22, as part of her Project 365 and made into a Cyanotype contact print in July 2022.



Print title: 'The Wedding Lace Sample'

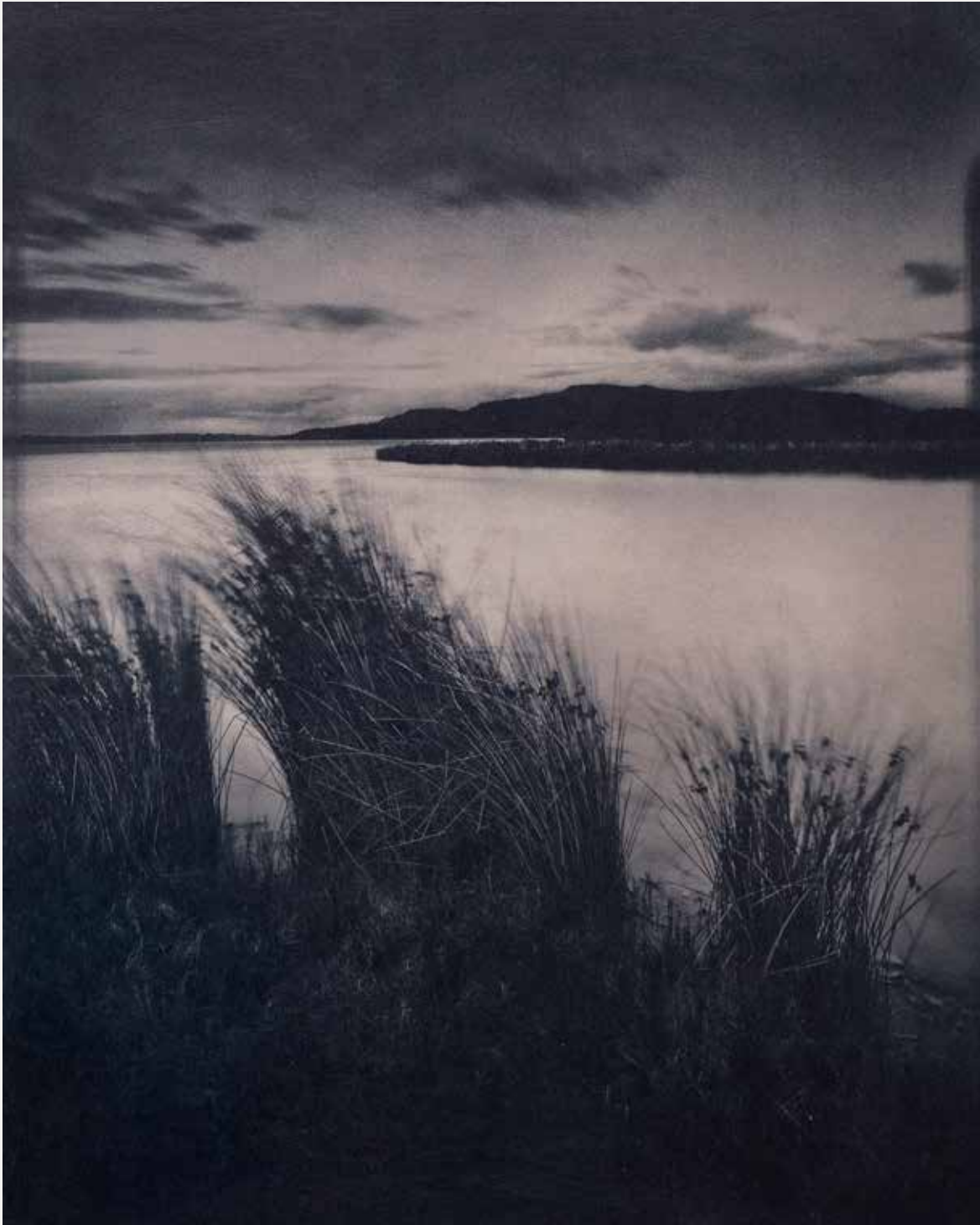
Photogram: 18 minute exposure in the sunlight with a UV rating of 2.

Then a vinegar wash followed by a peroxide wash.

Paper: Monte Marte cold pressed watercolour paper, 300gsm

This Cyanotype Photogram was made in July 2022.

Mat Hughes



Print title: Wilson Inlet, WA, 2022

Cyanotype on cotton rag

4x5 black & white negative > Wet scanned & digitized > Exported as 30x38cm digital negative > Contacted printed onto 300gsm paper, hand coated with light sensitive emulsion > exposed under UV > Developed > Toned with dried bearberry leaf (uva ursi) > Finished with bee's wax polish > Enjoy

In some ways this is a proof print for a body of work currently in production. As a toning agent I was unfamiliar with bearberry leaf and looking to warm the highlights. Probably a little too raspberry for my immediate liking. Botanical agents do however shift in color over time. The addition of a bee's wax polish adds a further dimension in color and patina to what is in effect a living print.