

# HAND MADE

2025 ANALOGUE EXHIBITION  
MELBOURNE CAMERA CLUB



## **25th Annual Analogue Exhibition**

**Launch: September 4th 7.30PM**

Exhibition: September 6,7, 13, 14. 11am - 3pm

**32 ANALOGUE PHOTOGRAPHERS EXHIBITING HANDMADE PRINTS**

**MELBOURNE CAMERA CLUB**  
ANALOGUE PHOTOGRAPHY GROUP

254-256 Ferrars Street, South Melbourne

HANDMADE BY  
Oscar Adinolfi



## Double Exposure 1

This photo was part of a recent 'Film Swap' project between our Analogue Group and the Leicester Lo-Fi group in the UK. The film swap consists of one photographer shooting a whole roll of 35mm film, rewinding the film and handing it over to a second photographer to shoot the whole roll once again, thus creating double exposures. This project is still in progress with seven photographers on each side and a total of 14 rolls of film to be shot twice.

I selected two photos from a roll first shot by Bebe Lane from Leicester Lo-Fi. I shot it a second time, developed and printed in the darkroom.

This process always creates unpredictable results and sometimes happy coincidences that can make these types of photos interesting. I believe an interesting photo is one that poses questions to the viewer and invites a closer consideration. Letting go of control and embracing randomness can be very liberating and enjoyable process.

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Camera: Pentax Espio 738 and Nikon F2as for first and second exposures respectively  
Lens: Pentax 38-70mm f/4.8-8.5 and Voigtlander Nokton 58mm f/1.4 SL II S for first and second exposures respectively  
Film: Ilford HP5+ EI 800  
Film Developer and time: Ilford DD-X for 10 minutes (Box Speed)  
Paper: Fomatone 132 Matte  
Paper developer: Ilford Multigrade





## Double Exposure 2

This is the second film swap project photo I selected. I enjoy that it appears as a collage and hopefully invites viewers to observe and figure out what is going on.

Camera: Pentax Espio 738 and Nikon F2as for first and second exposures respectively

Lens: Pentax 38-70mm f/4.8-8.5 and Voigtlander Nokton 58mm f/1.4 SL II S for first and second exposures respectively

Film: Ilford HP5+ EI 800

Film Developer and time: Ilford DD-X for 10 minutes (Box Speed)

Paper: Fomatone 132 Matte

Paper developer: Ilford Multigrade

## Architecture 10

I've been experimenting with different analogue processes and camera formats. Recently I borrowed a Large Format camera from the MCC, which creates negatives that are 4x5 inches in area and capture a great deal of detail compared to more popular film cameras like 35mm. The size and photographic process these cameras enforce means that taking images is a very much slower and precise activity compared to much smaller handheld cameras. This and the following photo are examples of work I have done in large format. The camera is particularly suited to photographing architecture as it can be configured to provide correct perspective, creating more realistic and pleasing images.

Camera: Linhof Technika 4x5 large format camera

Lens: Rodenstock 150mm lens

Film: Ilford Delta 100

Film Developer and time: Ilford DD-X for 10 minutes

Paper: Fomatone 132 Matte

Paper developer: Ilford Multigrade

Toning: None



## Sydney Harbour bridge from Snails Bay Pier

This is the second of my selected photos from my recent large format photography work. Hopefully it conveys some of the enjoyment and peacefulness of walking along this beautiful part of Sydney.

Camera: Linhof Technika 4x5 large format camera

Lens: Rodenstock 150mm lens

Film: Ilford Delta 100

Film Developer and time: Ilford DD-X for 10 minutes

Paper: Fomatone 132 Matte

Paper developer: Ilford Multigrade



HANDMADE BY  
Gaye Beal



Cyanotype solution (ferric ammonium citrate and potassium ferricyanide) painted on silk fabric. Collected sea fragments are placed on the fabric to create images which are exposed under a UV lamp for approximately 10-20 minutes.

Timber dowels and monofilament line for the mobile structure.

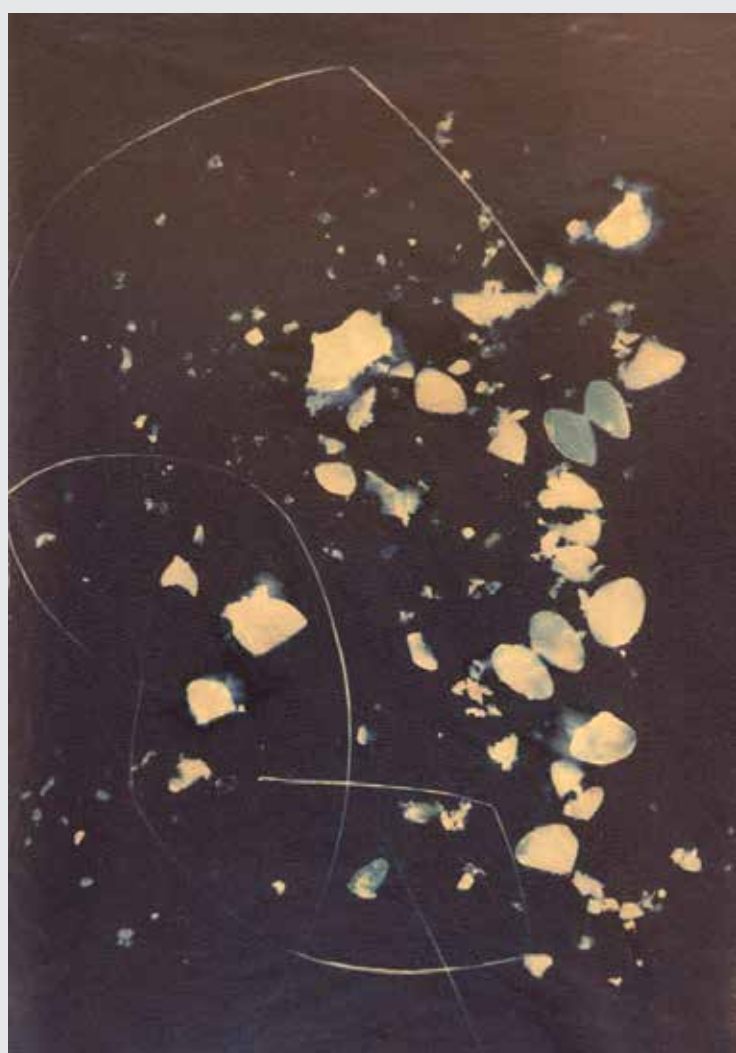
## Ebb and Flow

The dynamic interplay of marine life and the natural forces create movement in the undersea world of forests and meadows.

Tidal flows deposit fragments of kelp, seagrasses, red algae, green algae, sea lettuce, shells and corals along the shoreline.

I collected sea fragments for my art piece to evoke the movement of tidal currents and undersea forests.

The mobile's design, which mimics the sway of undersea flora through the gentle movement of air, effectively reflects the rhythmic and fluid nature of tides, offering a sensory connection to the ocean's perpetual motion.





HANDMADE BY  
Adélaïde Bernard



## Under Giant Trees

Experimenting with expired film and paper, not knowing what will come out of each adventure is thrilling. These two images taken in the forest were shot on the same roll, yet only one of the pictures shows signs of film damage, with a very thin mist of vertical lines that blends in with the leaves, bringing a second layer of complexity to the composition. These mishaps are what make film photography exciting and magical.

In Frame: Thais B.

Location: somewhere in the Yarra Valley

@Adelaiidephotography [www.AdelaideBernard.com](http://www.AdelaideBernard.com)

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Camera: Rolleiflex

Lens: Zeiss Tessar 75mm 1/3.5

Film: Ilford delta 100 120 film (expired 2019)

Film developer and time: /

Paper: Brovira BS119 Grade 3 (expired, date unknow), 14s exposure + dodging and burning

Paper developer: Ilford multigrade paper developer

## Les Yeux de la Forêt

This was my first attempt at a long exposure shot with my Rolleiflex. With no tripod and no trigger, I tried just resting my camera on the bridge, and hoped for the best. I love the softness of this image and the 'defects' in the film bring a new dimension that I actually quite like. Did you notice the lines?

Location: somewhere in the Yarra Valley

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Camera: Rolleiflex  
Lens: Zeiss Tessar 75mm 1/3.5  
Film: Ilford delta 100 120 film  
Film developer and time: /  
Paper: Brovira BS119 Grade 3  
(expired, date unknown), 17s exposure  
+ dodging and burning 3s  
Paper developer: Ilford multigrade  
paper developer

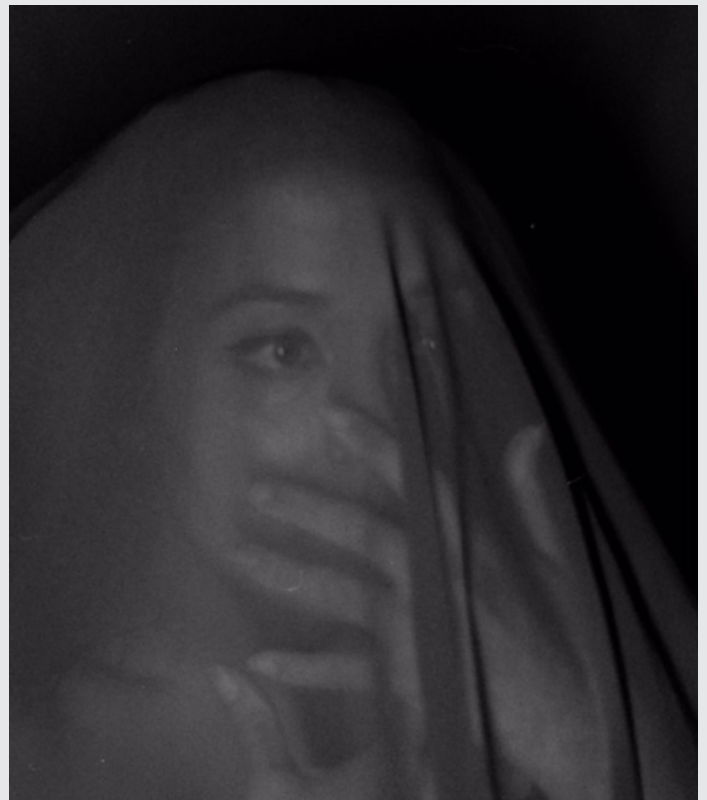


## Veil of Truth

We are inches from understanding, yet the veil remains. This dyptich captures the haunting intimacy of truth—always near, never fully seen.

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Camera: Nikkormat  
Lens: Nikkor-S 50mm f/1.4  
Film: Tri-X 400 35mm  
Film developer and time: Rodinal 1:50 13min @ 20C  
Paper: Expired Brovira paper  
Paper developer: Ilford multigrade paper developer



## Truth not be told

Truth is near, she sees, she knows, but she is not allowed to speak.

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Camera: Nikkormat  
Lens: Nikkor-S 50mm f/1.4  
Film: Tri-X 400 35mm  
Film developer and time: Rodinal 1:50 13min @ 20C  
Paper: Expired Brovira paper  
Paper developer: Ilford multigrade paper developer

HANDMADE BY  
Shane Booth



## Do trees see in IR

This infrared photograph captures a struggling landscape, revealing a hidden world beyond visible light. Through the tones of infrared, familiar elements take on a dreamlike quality; foliage glows with an otherworldly whiteness, while shadows deepen, creating a stark contrast that invites contemplation. The tree's bent form becomes a quiet symbol of resilience and adaptation. Shaped by time, wind, and the unforgiving environment, it mirrors the quiet endurance of life in the bush. Infrared light allows us to see this resilience in a new way; stripping away color to emphasize structure, texture, and form.

This work explores the unseen energy within the landscape and challenges our perception of nature. It's an invitation to look deeper, to consider what lies beneath the surface, and to recognise the strength in vulnerability of the environment.

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Camera: Chaminox F1 4x5  
Lens: Nikkor: 75 mm  
Film: Marco Phot IR  
Film developer: HC110 18 min  
Paper: Fomatone MG 131 FB  
Paper developer: Dektol 1:2  
Toning: Selenium





## Reach This

8x10 silver gelatin contact print reveals a tree poised over water, emphasizing quiet balance and natural symmetry. The rich tonal range invites contemplation of nature's stillness and enduring form.

---

Camera: DIY 8x10  
 Lens: 121 mm  
 Film: Ilford HP5  
 Film developer: HC110  
 Paper: Fomabrom 111 FB  
 Paper developer: Dektol 1:2



## Mangrove

This Kallitype image captures a solitary tree mirrored in still water, exploring themes of reflection, resilience, and impermanence through the tonal depth and timeless quality of this historic process. Ironically the tree is no longer there.

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Camera: Burke and a James 8x10      Lens: 270 mm  
 Film: Digital negative      Film developer: HC110  
 Paper: Berger Cot 320      Developer: Sodium Citrate  
 Toner: Gold



## Pretty Valley Hut

This panoramic silver gelatin print captures Pretty Valley hut shrouded in fog on Victoria's high plains, evoking isolation, heritage, and the intrusion of human presence within a vast landscape.

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Camera: Horizon S3  
 Lens: 28 mm  
 Film: Ilford HP5  
 Paper: Forte Polywarmtone RC  
 Paper developer: Dektol

HANDMADE BY  
Greg Branson



## Watching you

The heritage heart of the city in its laneways is overlooked by glass towers that cast shadows and reflect the grey skies.

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Camera: Mamiya 645  
Lens: Nikkor: 40 mm  
Film: HP5+  
Film developer: HC110 5 min  
Paper: Ilford MGIV matt  
Paper developer: Ilford Multigrade  
Toning: Selenium

Web: <https://gregbranson.net.au> Instagram: @gregurbanfilm





## Canyon in the city

Melbourne's iconic laneways become canyons in the city with apartment towers and corporate offices shading them.

Camera: Mamiya 645  
 Lens: Nikkor: 40 mm  
 Film: HP5+  
 Film developer: HC110 5 min  
 Paper: Ilford MGIV matt  
 Paper developer: Ilford Multigrade  
 Toning: Selenium



HANDMADE BY  
Barrie Bunning



## Martine 1991

Taken in my empty garage. Lighting one large 'Soft-box" 60mm x 900mm

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Hasselblad 500 CM on tripod -150mm lens.

Kodak tri-X film rated at 320 ISO - exposure not recorded.

Film developer Kodak D 76 diluted at 1 + 1 .

Ilford MG Fibre paper , Ilford Bromophen dev. at 1 + 3 dilution.

Two bath paper fixing.

Print dry mounted before matting.





## Runners 1988

Melbourne marathon runners crossing Mordialloc creek.

Hasselblad 500CM - hand held- 350mm lens.

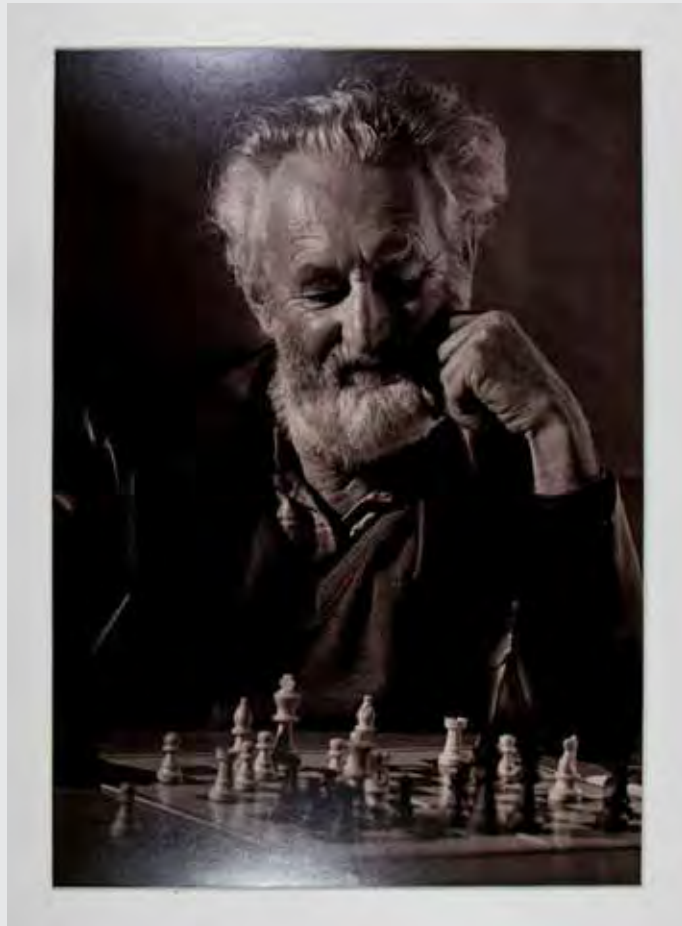
Kodak Tri-x film , rated at 320 ISO , exposure not recorded.

Film developer Kodak D 76 , dilution 1 + 1 .

Two bath fixing .

Ilford MG Fibre paper , Ilford Bromophen Dev. at 1 + 3 dilution.

Print dry mounted before matting . Same print entered in MCC seniors Exhib. 2019



## 1991 - My Move

Taken in the ground floor of our Clubrooms .

Hasselblad 500 CM with a 50MM lens on a tripod.

Kodak Tri X film , rated at 320 ISO

Kodak D 76 developer at 1 + 1 dilution.

Ilford MG fibre paper Bromophen dev. at 1 + 3 dilution.

Two bath fixing.

Print dry mounted prior to matting.

## Old Wagon - 2011

This print entered into the 11th. APG Exhibition.



Hasselblad 500CM fitted with a 150 mm lens , on a tripod.

Kodak Tri x film rated at 250 ISO .

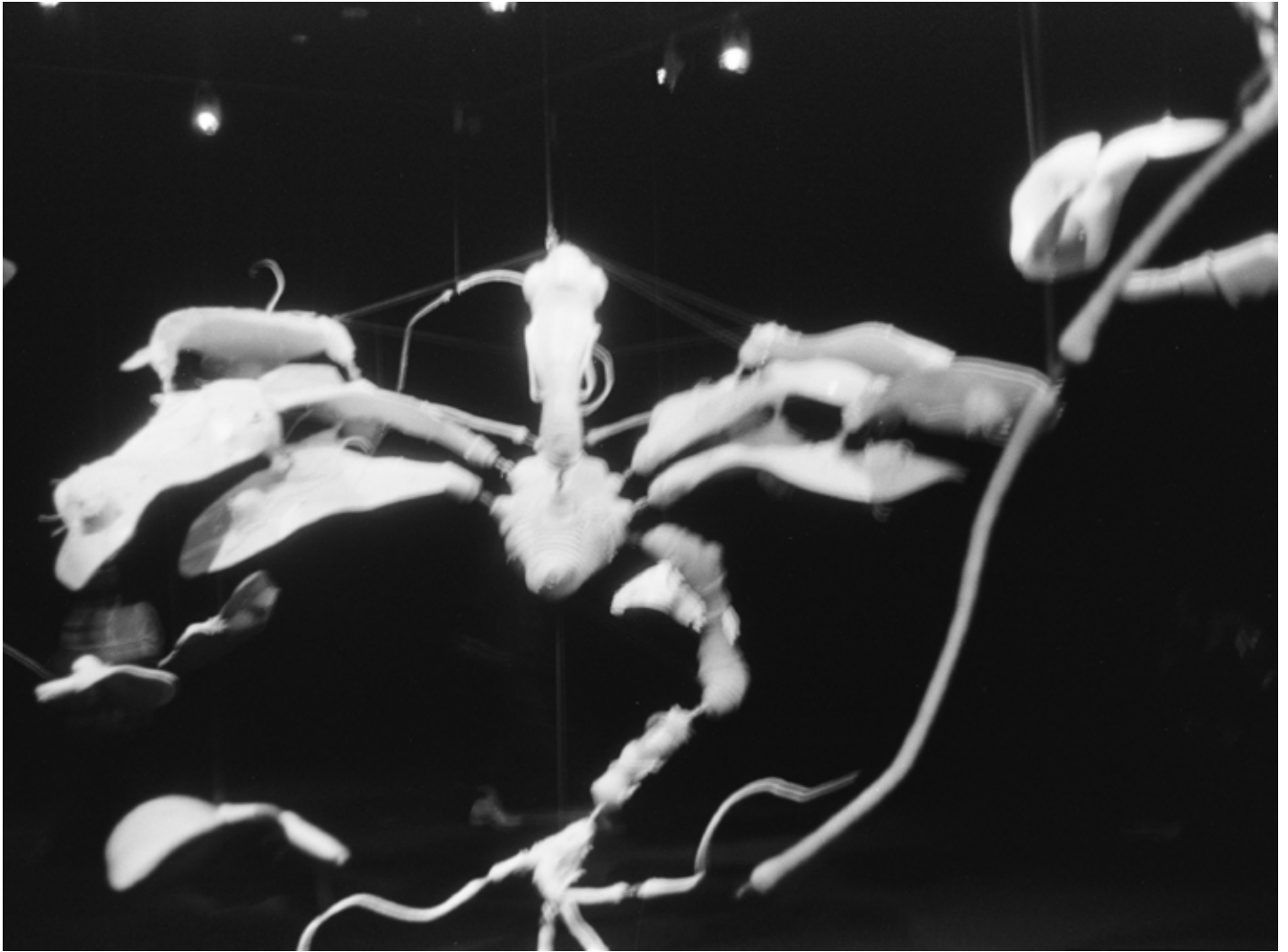
Printed on very old Kodak paper , untuned. using Kodak Dektol 1 + 1 dilution.

Two bath fixing. Negative cropped for the final composition.

Print dry mounted prior to matting.

HANDMADE BY

Castro Miguel Villamil



## Ashcarab 13a

Ashcarab is my first black-and-white printed photograph, an exploration of contrast and form that conjures a futuristic, mechanical entity suspended in darkness. Composed of salvaged, fragmented shapes, the subject resembles an alien insect “part machine, part ghost” brought to life through stark highlights and deep shadows. The high contrast isolates its skeletal limbs and angular body, evoking both precision and decay. In the absence of color, the image leans into the tension between organic suggestion and artificial creation, presenting a vision of a post-human sentinel born from ash and wire.

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Mamiya/sekor 500 DTL

Mamiya/sekor f50mm

Ilford FP4 Plus 125

Kodak D-76 1:1

Ilford RC multigrade

Dektol paper developer





## Ashcarab 13b

Motion and distortion dissolve the mechanical form into a spectral apparition, capturing a moment of transformation or emergence. The once-static insectile figure now pulses with energy, its limbs blurred into arcs of light as if caught mid-flight or mid-rupture. Human figures drift through the frame, some in motion, some still, creating a haunting contrast between flesh and fabricated myth. At the center, a lone figure in the doorway stands as silent witness to the unfolding chaos, anchoring the composition in tension. This image leans into ambiguity “part documentary, part hallucination” suggesting a machine no longer just built, but awakened.

Mamiya/sekor 500 DTL  
Mamiya/sekor f50mm  
Ilford FP4 Plus 125  
Kodak D-76 1:1  
Ilford RC multigrade  
Dektol



## Ashcarab 13c

The machine-creature is revealed in intimate detail, shedding the ambiguity of motion for a precise, anatomical portrait. The close framing draws attention to its textured surfaces “ribbed tubing, layered panels, and mechanical joints” evoking both engineered precision and organic structure. Suspended in darkness and lit with clinical clarity, the form takes on the presence of a specimen under observation, caught between sculpture and synthetic life. Unlike the chaos of earlier frames, this image invites contemplation, offering a moment of stillness where the viewer can study the creature’s design and speculate on its purpose. It is not just built, it is waiting.

Mamiya/sekor 500 DTL  
Mamiya/sekor f50mm  
Ilford FP4 Plus 125  
Kodak D-76 1:1  
Ilford RC multigrade paper  
Dektol paper developer

HANDMADE BY  
Dorine Chapel



## Double Trouble

Two women, two worlds, one frame. The perfect tension between parallel styles and shared defiance.

Camera: Pentax MX

Lens: SMC Pentax-M 50mm

Film: Ilford HP5 Plus

Film Developer and Time: Rodinal 1:50 12min 20°C

Paper: Expired

Paper Developer: Ilford Multigrade

Instagram: @dorinechapfait



## Soft Shadows

Where lace whispers and light sculpts, intimacy becomes the boldest statement.

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Camera: Pentax MX

Lens: SMC Pentax-M 50mm

Film: Ilford HP5 Plus

Film Developer and Time: Rodinal 1:50 12min  
20°C

Paper: Expired

Paper Developer: Ilford Multigrade



## Poised in Motion

Strength frozen mid-breath, the body in harmony with the space that holds it.

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Camera: Pentax MX

Lens: SMC Pentax-M 50mm

Film: Ilford HP5 Plus

Film Developer and Time: Rodinal 1:50 12min  
20°C

Paper: Expired

Paper Developer: Ilford Multigrade



HANDMADE BY  
Andrew Costigan



## Melbourne Icon #1

I pass the old silos with the Nylex clock every day on my walk to work, and each time it fills me with feelings nostalgia and lost opportunities. Of a time when we actually made stuff in Melbourne, not shuffled 1's and 0's around on someone else's hard drive. Someone really needs to restore these silos and put a roof-top bar up under the Nylex sign. The view would make it a place for one of the best sunset beers in the world.

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1947 Italian Candog 35mm Range Finder  
50mm f3.5  
Ilford HP5+ 35mm  
HC110 Dilution B (1:31) for 5mins.  
Ilford Multigrade RC





## Melbourne Icon #2

There's just something special about Puffing Billy in the winter.  
The old girl just breaths fire.

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Fujinon GSW690ii  
65mm f5.6 with yellow filter  
Kodak TMAX400 120 roll film  
Kodak HC110 Dilution-B (1:31) for 6 minutes  
Ilford Multigrade RC  
Ilford Multigrade Developer



HANDMADE BY  
Wendy Currie



## Illawarra pond, Gariwerd

Illawarra pond, Gariwerd - Photogravure

This image was taken on my large format camera. The original negative was 10" x 8", but during the photogravure workshop run by Silvi Glattauer, it was reduced onto a printing plate 8 x 6. I use Chine colle in contact with the plate to achieve a warm effect. I have always been fascinated by the behaviour of water, even in the most short lived & apparently insignificant locations such as this.

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Camera: Intrepid 10x8 camera 305

Film: Ilford FP4

Film dev: PMK

Paper: Watercolour paper

## Burrough huts, Fyans Ck, Gariwerd - Photogravure

Another photogravure that I produced in Silvi Glattauer's workshop. I used sepia ink for the final print. Unfortunately the Burrough Huts area was completely destroyed in the latest bushfires.

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Intrepid 10" x 8" 305mm lens  
Ilford FP4 film  
PMK developer  
watercolour paper

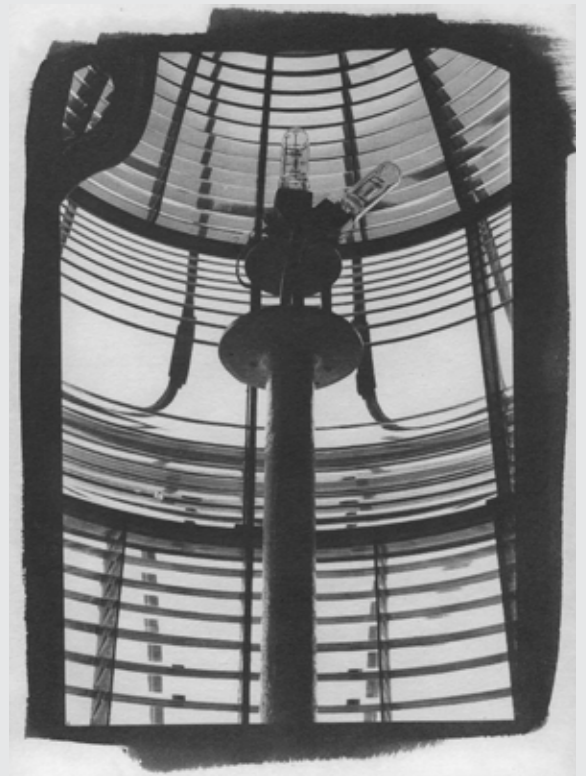


## Split Point Light, Airey's Inlet, toned cyanotype

I took this photo on my Dad's old Pentax spotmatic. I made a large negative and printed it as a cyanotype on watercolour paper. Then toned it using tannic acid and sodium carbonate.

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Pentax spotmatic  
50mm  
Tmax  
Kodak D-76  
coated watercolour with Cyanotype

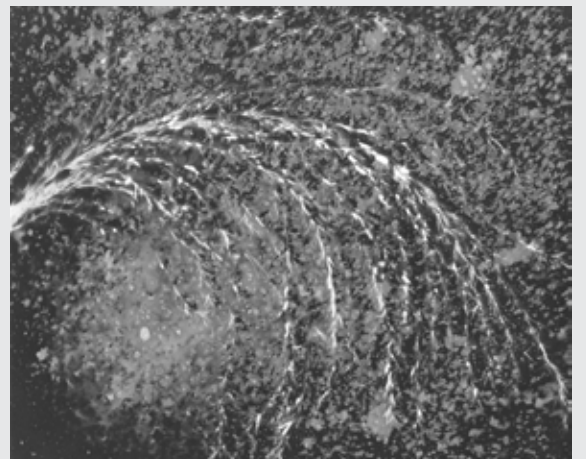


## Blue Galaxy 2 - wet cyanotype

This is a wet cyanotype. I coated some watercolour paper, placed a piece of furry grass on it & sprinkled some sea salt & vinegar on top.

---

Miranda Sensomat RE (35mm SLR)  
Miranda 135mm 1:2.8  
Ilford HP5 Plus  
D76 1:1, 11 minutes 20 degrees celsius  
Ilford Multigrade  
RC Deluxe Pearl  
Ilford Multigrade





HANDMADE BY  
David Dyett



## Awaiting flight

The reflections on the aircraft skin and the gathering storm clouds are for me what makes this image of an aircraft about to fly at a display. Printed 2005.

---

Camera: Canon EOS 1000FN.  
Lens: Canon EF 75-300mm f4-5.6.  
Film: Ilford HP5+.  
Developer: Tetenal Ultrafin Plus.  
Paper: Forte cold tone gloss.  
Developer: Tetenal Eukobrom 1+9..



## Waiting room

The feeling of quiet elegance is enhanced by the Lith process used to create this print.  
Taken in the Ford Museum Detroit USA.  
Printed 2007.

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Camera: Canon EOS3.  
Lens: Sigma 28-70mm f2.8 EX DG.  
Film: Ilford HP5+.  
Developer: Tetenal Ultrafin Plus.  
Paper: Forte fibre base Warm Tone Glossy.  
Developer: Maco LP superlith 1A+1B+25 water.



## Rotunda at night

The "Lady Janet Clarke" Rotunda in Melbourne had just been cleaned up when I went to photograph it, giving it a glowing monumental look. Printed 2005.

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Camera: Voigtlander Bessa-R2.  
Lens: Voigtlander 50mm f1.5 Nokton.  
Film: Ilford HP5+.  
Developer: Tetenal Ultrafin Plus.  
Paper: Forte Cold Tone Gloss.  
Developer: Tetenal Eukobrom 1+9.



## Middle Temple

Walking through the legal area in London I came across this quiet spot. The Lith printing technique gives the image a much older look. Printed 2009.

---

Camera: Voigtlander Bessa-R2.  
Lens: Voigtlander 50mm f1.5 Nokton.  
Film: Ilford HP5+.  
Developer: Tetenal Ultrafin Plus.  
Paper: Paterson Acugrade Warm Tone.  
Developer: Fotospeed LD 20 Lith Developer  
1A+1B+30 water.



HANDMADE BY  
Jair García



## Hochgurtel Polyptych

The Hochgurtel fountain stands proud in front of the Exhibition Building. This polyptych depicts its most defining components: the giant, the vase, the water and the light reflecting on the water.

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Kiev 6C  
MC Biometar Carl Zeiss Jena 2.8/80mm  
Ilford HP5  
Kodak D76 1:1 solution  
Silver gelatine , carbon tissue transfer on glass  
Kodak Dektol 1:2 solution

Instagram: @jirgarci



HANDMADE BY  
Jas Grewal

## Skipping Ladies in Gowns

While walking along St Kilda Road on a summer day, two ladies dressed in silky gowns appeared behind me. As I was crossing Park Street, I quickly turned around to capture the ladies against the zebra crossing. Stopping well ahead to meter correctly allowing for a high shutter speed, I chose not to include their whole body as I wanted to accentuate the smoothness of their gowns against the gritty road. The tilt in the frame added a somewhat chaotic touch to the rushed affair.

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Nikon EM  
Nikon 50mm f/1.8 Series E  
Kodak Tri-X 400  
Ilford Multigrade



## Lonsdale St Glances

The man with a feather in his hat prompted this shot. The result was a crisscross of glimpses and one eerie gaze of the man in the center looking straight into my lens. It was a Sunday, and the corner of Lonsdale and Swanston Street saw quite the variety of a crowd that afternoon.

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Olympus OM-1  
Olympus 28mm f/3.5 G.Zuiko  
Kodak Eastman Double-X 5222 ISO 250  
Ilford Multigrade



## Melbourne en Noir et Blanc

I positioned my Nikon EM on a tripod near Southbank to capture one of my favourite views of the city of Melbourne. Since 1/90 is the only manual shutter speed available on this camera, I had to use a shutter release cable to manually operate the shutter in bulb mode.

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Nikon EM  
Nikon 50mm f/1.8 Series E  
Kodak Tri-X 400  
Ilford Multigrade





HANDMADE BY  
Jon Hogan



## Hay bales. Long dry summer

Although I didn't grow up in the country I loved our neighbour's backyard three blocks long with a horse.

It reminds me of long hot summers growing up. Grass you could hide in, grass covered cubby's and also this is an acknowledgement of our farming community's ongoing spirit.

The fact we can produce colour and also black and white images as per my example in what we shoot is what we are. Long live Analogue.

---

Cambo 4x5 " with 6x12 cm roll back

58mm Schneider

Fuji Reala 120

Kodak Flex C41 colour developer standard.

Ilford Warm tone RC paper Glossy.

Agfa Neutol Black and White developer.

## Trestle bridge Noojee. Still standing.

This is the tallest surviving wooden trestle bridge in Victoria built in 1919, rebuilt in 1939 due to a bush fire. A legacy to our railway heritage supporting townships from Noojee to Warrigal. Engineering knowhow from a past era. Just love what could be achieved so long ago. Still standing.

Cambo 4x5" 58 mm Schneider  
Kodak 160 VC Kodak Flexicolor C41  
dev standard Self processed  
Ilford warm tone RC paper Glossy  
Neutol



## UK and AU Film Swap, Steven Lynch and myself.

This was an interesting exercise. We didn't know what would come out of this and the fact that there are images from the UK and ours in Australia super imposed by exposing twice, once by myself and once by the UK participant. Images were often overlapped as we had used different cameras and not knowing where to start.

My exposures were on a Minolta a9 film camera.  
Minolta 70 - 200 mm lense  
Ilford HP 5  
Kodak T-Max developer 10 mins 24 degrees  
Ilford Multi grade



HANDMADE BY  
Deborah Horner



## Words have meaning#2

As a photographer, I am interested in human expression in all forms and have over many years been drawn to public displays of thoughts and feelings that attempt to reach the wider world; it is a long-term project. I take language seriously and pay attention to how it is used; words have meaning and fill our public spaces to communicate.

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Nikon Nikkormat  
50mm 1.4 Nikkor  
Ilford FP4 125 film  
Kodak D76  
Agfa Portriga Rapid  
Kodak Dektol  
Selenium toned

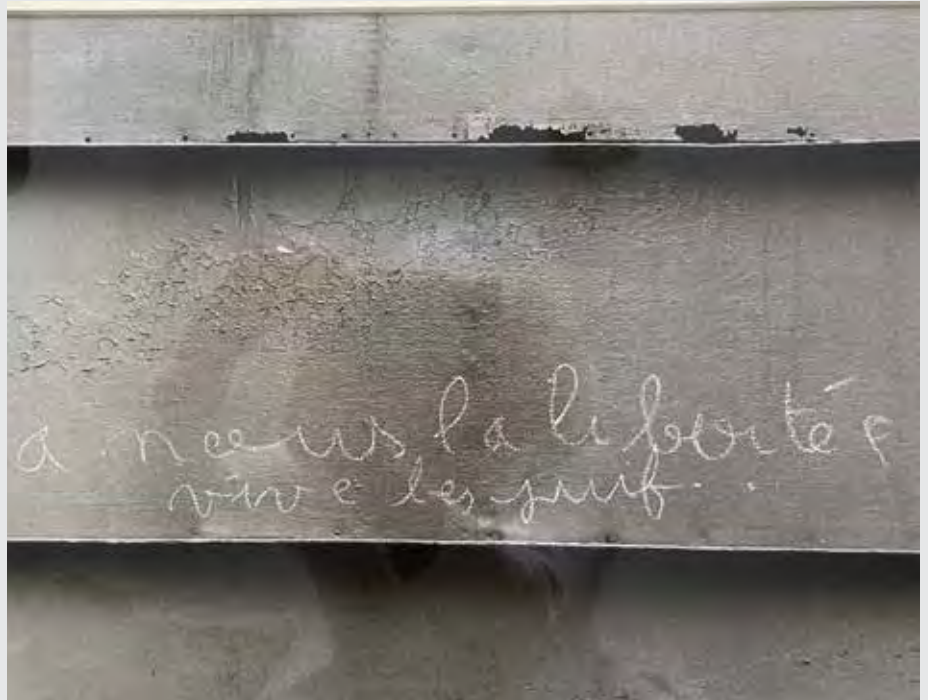


## Words have meaning #1

As a photographer, I am interested in human expression in all forms and have over many years been drawn to public displays of thoughts and feelings that attempt to reach the wider world; it is a long-term project. I take language seriously and pay attention to how it is used; words have meaning and fill our public spaces to communicate.

---

Rolleiflex  
Planar 3.5 75mm  
Kodak Pan X film  
Kodak D76  
Agfa Portriga Rapid paper,  
Kodak Dektol  
Selenium toned



## Waiting paper

I am interested in the graphic results that the quotidian environment offers serendipitously to the eye. The urban environment offers so much that is pleasing and in my images I wish to honour the small pieces of urban nature.

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6x6 twin-lens Rolleiflex;  
Tri-X film.  
D-76 developer 1:1.  
Silver gelatin print on  
Agfa Portriga paper, Grade 4  
Selenium toned.



HANDMADE BY  
**Liz Kajko**



## Break Free

In an effort to use up all of my expired film and have an excuse to use all of my cameras, I've started a year project. Each month I use a different camera and only use the film that I currently have.

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Camera: Diana 120

Film: Rollei 200 Superpan

Paper & Dev: Ilford RC Paper Deluxe Pearl,

Fotospeed developer and fixer

Instagram: @lizazulafotos



## Behind Door #1

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In an effort to use up all of my expired film and have an excuse to use all of my cameras, I've started a year project. Each month I use a different camera and only use the film that I currently have.

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Camera: Diana 120

Film: Rollei 200 Superpan

Paper & Dev: Ilford RC Paper Deluxe Pearl,  
Fotospeed developer and fixer



## Weekly Shopping

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In an effort to use up all of my expired film and have an excuse to use all of my cameras, I've started a year project. Each month I use a different camera and only use the film that I currently have.

---

Camera: Diana 120

Film: Rollei 200 Superpan

Paper & Dev: Ilford RC Paper Deluxe Pearl,  
Fotospeed developer and fixer



## The Morning Corridor

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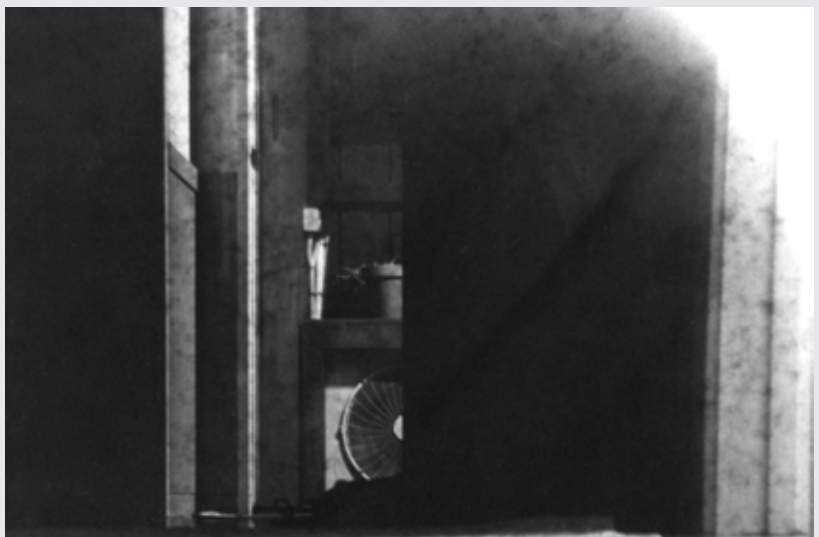
In an effort to use up all of my expired film and have an excuse to use all of my cameras, I've started a year project. Each month I use a different camera and only use the film that I currently have.

---

Camera: Diana 120

Film: Rollei 200 Superpan

Paper & Dev: Ilford RC Paper Deluxe Pearl,  
Fotospeed developer and fixer



HANDMADE BY  
Andrew Lang



## Ponte Santa Trinata over the river Arno, Florence

This is a Salt Print image of Ponte Santa Trinata as seen at dusk from Ponte Vecchio, Florence. The light on the clouds caught my eye and both the light and clouds were gone within a couple of minutes.

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Nikon F100 SLR  
AFS Nikkor 50mm 1:1.4 G  
Ilford FP+ ISO 100  
Commercially Developed, Minus 1/3 stop  
Hahnemuhle Platinum Rag 300 gsm  
Ammonium Chloride / Gelatin size / 15% Silver nitr  
Gold Toning

Instagram: @sthmontague



## Palazzo Pitti, Florence

The man with the white shirt stood out against the dark stone and provides a starting point to explore the rest of the print.

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Nikon F100 SLR  
AFS Nikkor 50mm 1:1.4 G  
Ilford FP+ ISO 100  
Commercially Developed, Minus 1/3 stop  
Ilford Multigrade RC Deluxe Pearl  
Ilford Multigrade Developer



## Reflections on the River Arno

This image was taken on a still evening and the reflections were clear, but transient as the wind soon returned.

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Nikon F100 SLR  
AFS Nikkor 50 mm 1:1.4 G  
Ilford FP4+ ISO 100  
Commercially Developed - Minus 1/3 stop  
Ilford Multigrade RC Deluxe Pearl  
Ilford Multigrade Developer 1:9 dilution



## The Oculus - One World Trade Center, NY

Looking down from ground level at the people, several floors below, hurrying from one place to the next.

---

Leica R8  
Summicron-R 1:2/50mm  
Ilford FP5+ ISO 400  
Rodinal 1:50 dilution for 11 mins  
Ilford Multigrade RC Deluxe Pearl  
Ilford Multigrade Developer 1:9 dilution



HANDMADE BY  
Iain MacLachlan



## Ancient flows

This image is first in a project exploring the form and abstract coincidences of intimate details with the Australian landscape. In this image I am drawn to the small plant that follows the weathered cracks and shape of the rocks that appear more organic and fluid than solid. Image taken at Cocoparra National Park, NSW.

---

Salted paper with gold-thiourea toning.  
Contact print made from Shanghai GP3 100 exposed at ISO 25  
and developed in PMK 1+2+100 for 12.5 minutes.  
Image made with an Intrepid 8x10 and Nikkor 300mm f9.  
The paper is Saunders Waterford 300g Hot Press High White.



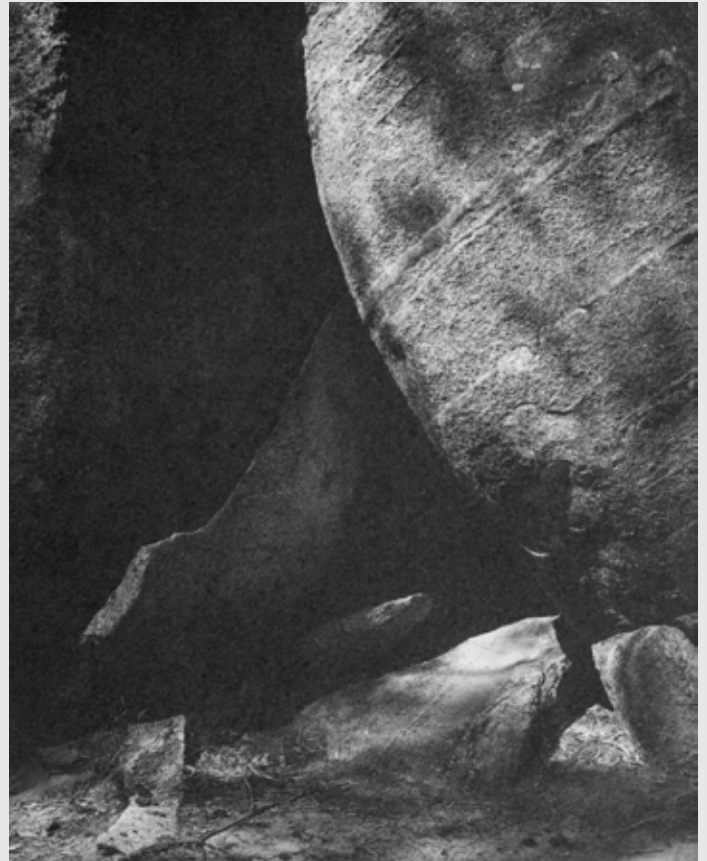


## Smoothed by water

This image is second in a project exploring the form and abstract coincidences of intimate details with the Australian landscape. I was drawn to the bubbling sound of water flowing amongst ferns where the rounded stones showed that this was a continuous process existing in its own world. Image taken at Cement Creek, Yarra Ranges National Park, Vic.

---

Salted paper with gold-thiourea toning.  
Contact print made from Shanghai GP3 100  
exposed at ISO 32, developed in PMK 1+2+100 for 12.5 minutes.  
Image made with an Intrepid 8x10 and  
Schneider Apo-Symmar 210mm f5.6.  
The paper is Saunders Waterford 300g  
Hot Press High White.



## When planets collide

This image is third in a project exploring the form and abstract coincidences of intimate details with the Australian landscape. I was drawn to the voluminous granite boulder surrounded by splinters as if in an eternal collision. Image taken at Ship Rock Falls, Kirth Kiln Regional Park, Vic..

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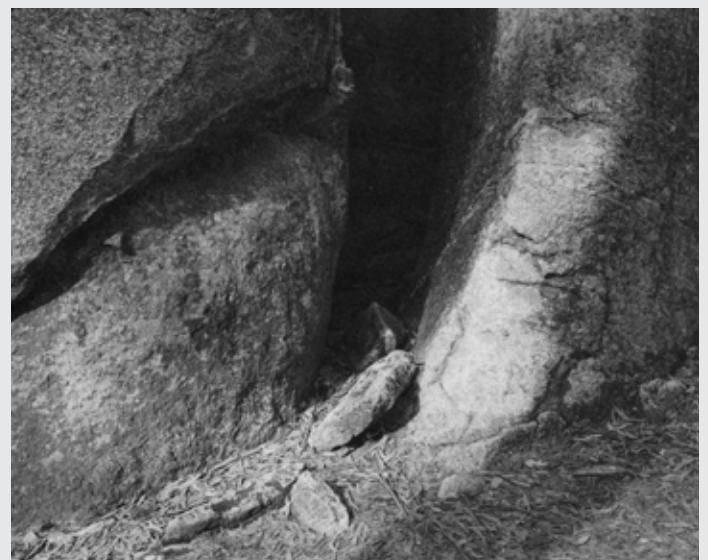
Salted paper with gold-thiourea toning.  
Contact print made from Shanghai GP3 100  
exposed at ISO 32 and developed in PMK 1+2+100 for 12 minutes.  
Intrepid 8x10 and Nikkor 300mm f9.  
The paper is Saunders Waterford 300g  
Hot Press High White.

## Light illuminates the cracks

This image is fourth in a project exploring the form and abstract coincidences of intimate details with the Australian landscape. I was drawn to the subtle light that illuminates the foot of this massive boulder, as it does every day for eternity. Image taken at Ship Rock Falls, Kirth Kiln Regional Park, Vic.

---

Salted paper with gold-thiourea toning.  
Contact print made from Shanghai GP3 100  
exposed at ISO 32 and developed in PMK 1+2+100 for 11.5 minutes.  
Intrepid 8x10 and Schneider Apo-Symmar 210mm f5.6.  
The paper is Saunders Waterford 300g  
Hot Press High White.



HANDMADE BY  
Selby Markham



## Kangaroo Paw and web #1

Working with non-standard papers, the aim in this work was to create a symbolic landscape. The set of images allow the viewer to interpret the possible aesthetic of this landscape.

Paper: Neplase Lokta.

## Flying things amongst the clouds in the morning

Photograms are ideal for creating phantasy images. In this case, this was enhanced by the use of textured paper that provided emphasis to the elements projected onto the paper.

---

Paper: Neplase Lokta.



## Onions

Walking past these onions, that had been grown in my garden, I saw that this composition obviously needed to be captured. The various textures and forms hold the eye while the background creates a dynamic contrast.

---

Minolta XGM and Rokkor 50mm f1.7 lens.  
Ilford Delta 100.  
Printed on Ilford IV paper and developed in Dektol.



## Skewered leaf

Nature is often serendipitous in how its elements interact. A random leaf that had somehow become skewered by the leaf of an Iris was far too good to leave unrecorded.

The structure of the dried leaf gave a nice, complex form to the image.

---

Minolta XGM and Rokkor 50mm f1.7 lens.  
Ilford Delta 100 developed in D76.  
Printed on Ilford IV paper and developed in Dektol.





HANDMADE BY  
Paul Marsland



## Drip-glaze, 2025

Hand picked roses in a Remued drip-glaze vase lit by morning winter light,

---

Pentax 67,  
SMC Pentax 105mm F2.4,  
Kodak PORTRA 400 at ISO 125,  
Kodak Flexicolor c41 process normal,  
KODAK PROFESSIONAL ENDURA Premier Paper E  
Surface, Kodak Ektacolor  
Instagram: @treehouse\_cinema

# HAND MADE

2025 ANALOGUE EXHIBITION  
MELBOURNE CAMERA CLUB



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ANALOGUE PHOTOGRAPHY GROUP

254-256 Ferrars Street, South Melbourne

HANDMADE BY  
Russell Mason



## Pussy

Street photography draws me to the raw, unpredictable, and often imperfect beauty of everyday urban life. The street can be an unpredictable place, with little control over the conditions, or who walks into the frame.

Just be on the alert and ready, because you never know what you'll find out in the street.

---

Canon EOS 1V  
Canon 40mm f/2.8 pancake  
Ilford HP5+  
Kodak D-76 1:1, 12.5 minutes  
Ilford Multigrade  
Ilford Bromophen  
Selenium 1:20

Instagram: @rustle\_mason



## Pig dog

The pig is the star of the scene, but did you notice the dog?

---

Canon EOS 55  
Canon 40mm f/2.8 pancake  
Ilford HP5+  
Kodak D-76 1:1, 12.5 minutes  
Ilford Multigrade  
Ilford Bromophen  
Selenium 1:20



## Gee!

Another cheeky street photograph.

---

Canon EOS 3  
Canon 40mm f/2.8 pancake  
Ilford HP5+  
Kodak D-76 1:1, 12.5 minutes  
Ilford Multigrade  
Ilford Bromophen  
Selenium 1:20



## Walkover

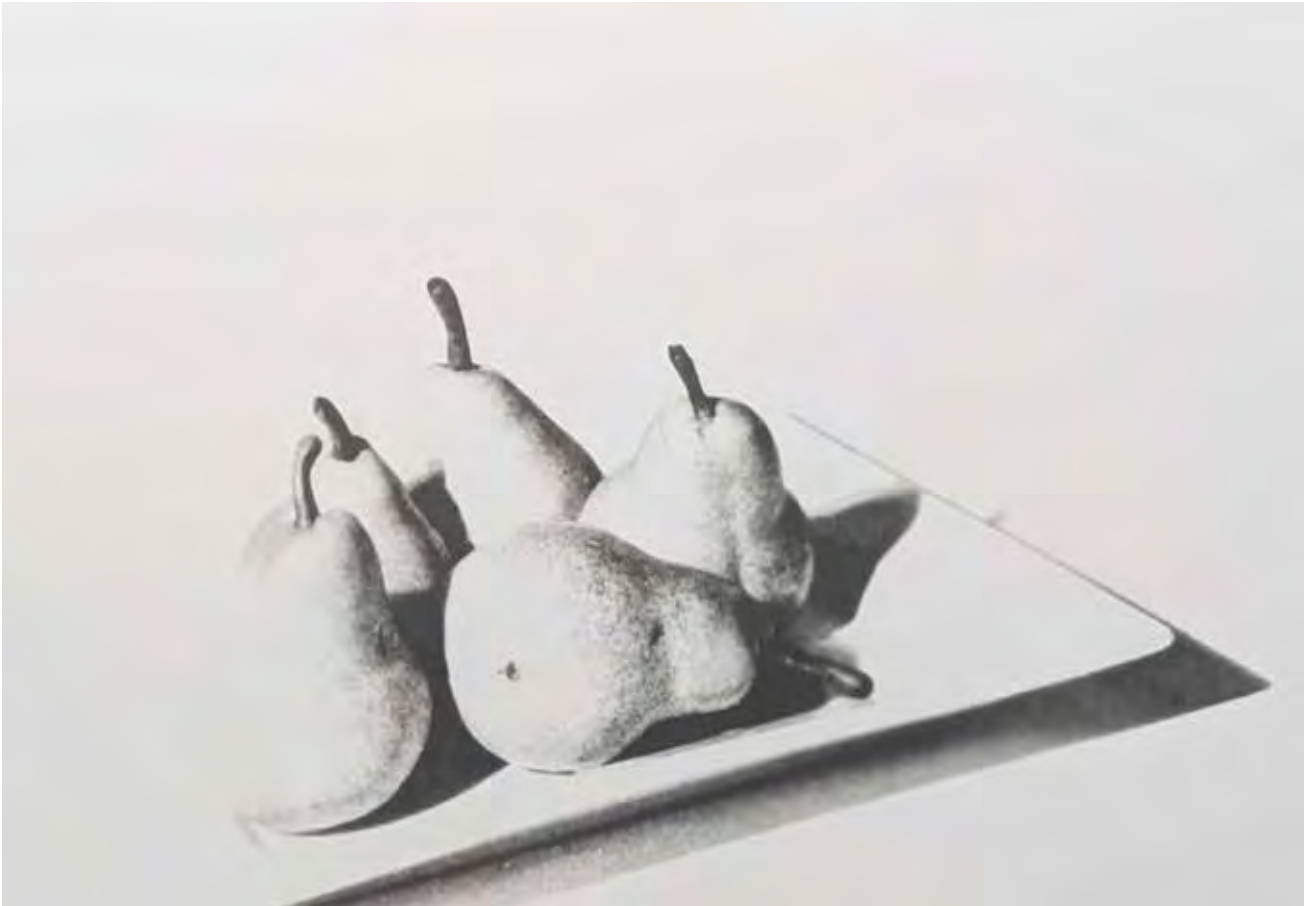
Another surprisingly good shopping day.

---

Canon EOS 1V  
Canon 40mm f/2.8 pancake  
Ilford HP5+  
Kodak D-76 1:1, 12.5 minutes  
Ilford Multigrade  
Ilford Bromophen  
Selenium 1:20



HANDMADE BY  
Richard Matthews



## Pears

I had two aims with this image: (a) to find a more creative rendering of a classic still-life subject, and (b) to disguise some quality problems caused by dust on the negatives. An initial high-contrast print was made, then this was contact-printed to make a paper negative, from which a final contact print was made. This 3-step contact printing process increased contrast at each step while reducing sharpness, producing a grainy, high-key image as the end-result.

---

Mamiya 645

Mamiya-Sekor 80mm

Ilford HP5+

Adonal at 1:50 dilution for 11 minutes

Foma RC variable-contrast glossy

Ilford Multigrade

Printed on Foma RC paper at contrast grade 3.5.

The upper part of the image was burnt in at contrast grade 0.



## Glassware

I had two aims with this image: (a) to find a more creative rendering of still-life subject, and (b) to disguise some quality problems caused by dust on the negatives. An initial high-contrast print was made by diffusing light through baking paper, then this was contact-printed to make a paper negative, from which a final contact print was made. This 3-step contact printing process produced a very hazy image resembling a pencil or crayon sketch.

---

Mamiya 645  
Mamiya-Sekor 80mm  
Ilford HP5+  
Adonal at 1:50 dilution for 11 minutes  
Foma RC variable-contrast glossy  
Ilford Multigrade



HANDMADE BY  
Desley Paulin



## Flight from Pompeii

The Platinotype was invented by William Willis in 1873 and was the pre-eminent process for artistic photography. It requires cotton paper to be sized with chemicals to which a film or digital negative is placed in contact with. This is then exposed to UV light

The process is renowned for the subtly graduated tonal qualities of its images and this together with honouring old handmade processes is what attracts me.

For this image titled "Grief for Annie 1897" I felt that it was the ideal process to capture the past, the depth of the sorrow for her passing and the longevity of memory.

"The blessed damozel leaned out  
From the gold bar of Heaven,  
Her eyes were deeper than the depth  
Of works stilled at even;  
She had three lilies in her hand,  
And the stars in her hair  
were seven" - Dante Rossetti

---

Hasselblad 500 CM with 150 mm F4 lens.

Tmax 400 ASA,

Tmax 1:4 @ 7 min,

Berger COT 320 gsm,

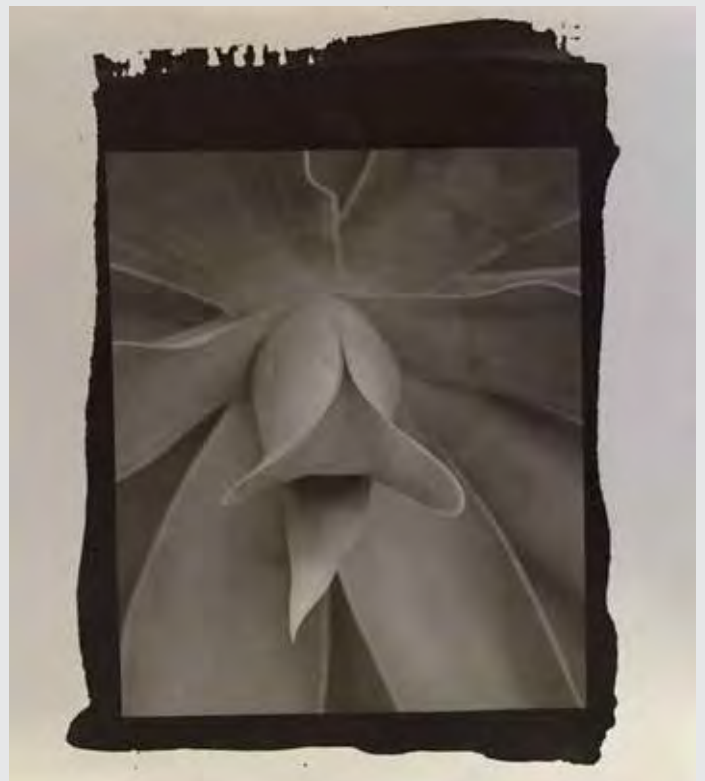
Platinum Palladium Process,

## Eucalyptus Camaldulensis

Bent boughs - resilient, renewal and hope

---

Hasselblad 500 CM with 80 mm Planar f 2.8.  
Tmax 400 ASA,  
Tmax 1:4 @ 7 min,  
Berger COT 320 gsm,  
Platinum Paladium Process.



## She-oaks

Indigenous people speak of the voicing of a secret language when the wind passes through a She-oak. It is ancient, mysterious & haunting with breadth. I felt a printing process that had such a range of tone and scale was the solution required.

---

Hasselblad 500 CM,  
Planar F2.8 80 mm,  
Tmax @ 7 min,  
Berger COT 320 gsm,  
Paladium Process.

## Agave

Revisiting 35 mm format and some closeup botanicals.

---

Minolta X700,  
Tamron 28 - 80 mm f 3.5,  
Tmax 400 ASA,  
Tmax 1:4 @ 6.5 min,  
Berger COT 160 gsm,  
Platinum Process.

HANDMADE BY  
Jordan Peters



## Angel in the Stairwell

This shot was taken during an analogue colour photo shoot at the club. This extremely collaborative shoot was attended by 10 photographers, 5 models, and a makeup artist; with all film developed in the darkroom by the team the same night.

Silas was one of these models, captured here in the stairwell of the club. Bathed in natural light and framed by the railings of the stairs and the shadows of the window frame gives him an almost angelic appearance.

---

Pentax Z-10  
SMC Pentax-F Zoom 35-106mm  
Kodak UltraMax 400 35mm  
Ilford ILFOCOLOR C41  
Kodak Professional Endura Premier Paper E Surface  
Kodak Ektacolor Developer  
.





## Nostalgia

This shot incorporates a series of elements from various bygone decades, capturing the current resurgence in popularity of 70s fashion, mid-century furniture, and physical media.

---

Pentax Z-10  
SMC Pentax-F Zoom 35-106mm  
Lomography CN 800 Ilford ILFOCOLOR C41  
Kodak Professional Endura Premier Paper E Surface  
Kodak Ektacolor Developer



## Fallen Angel

Sila's more serious expression right down the barrel in this image, with his face partially in shadow, gives a significant contrast to his saintly appearance in Angel in the Stairwell

---

Pentax Z-10  
SMC Pentax-F Zoom 35-106mm  
Kodak UltraMax 400 35mm  
Ilford ILFOCOLOR C41  
Kodak Professional Endura Premier Paper E Surface  
Kodak Ektacolor Developer.

HANDMADE BY  
Edward Saltau



## Cooper Creek

The Daintree is a tangle. Rarely does your gaze stretch more than a few metres before it's swallowed by foliage. This view of the upper reaches of Cooper Creek required bush-bashing through private property — but I was drawn in by the chance to capture a scene with depth, where the forest finally seemed to recede. I waited until sunset for the harsh light on the canopy to soften. The final image feels quiet, but in truth, the moment was anything but. Birds screamed overhead, cicadas shrieked in waves, and mosquitoes whined in a constantly. When I turned to leave, the forest behind me was already pitch black.

---

Camera - Shen Hao HZX45-iiA  
Film - Fp4 rated at ISO 80  
Lens - Nikkor 210mm W 5.6 @ f22 & 30seconds  
Dev - HC110 @1:31 for 6min 30 secs.  
Paper - Ilford MG Fibre based  
Paper Dev - Ilford Multigrade  
Toning - Selenium 1:10 for 4min



## Crinkle Cut's Tree

I love this tree, growing in a brief pause in the Daintree's tangled web. A cassowary named Crinkle Cut lives here. The photo's mine—but the tree is his.

---

Camera - Shen Hao HZX45-iiA

Film - Fp4 rated at ISO 80

Lens - Calumet Caltar II N 90mm 6.8  
@ f22 & 20seconds

Dev - HC110 @1:31 for 6min 30 secs.

Paper - Ilford MG Fibre based

Paper Dev - Ilford Multigrade

Toning - Selenium 1:10 for 4min



## Dry Season Crossing

There's a lot going on in this rainforest creek—and in this forest. I hope the creek draws your eye through the chaos, just like it did mine.

---

Camera - Shen Hao HZX45-iiA

Film - Fp4 rated at ISO 80

Lens - Calumet Caltar II N 90mm 6.8  
@ f22 & 10seconds

Dev - HC110 @1:31 for 6min.

Paper - Ilford MG Fibre based

Paper Dev - Ilford Multigrade

Toning - Selenium 1:10 for 4min





HANDMADE BY  
Max Sharples



## Palms

I enjoy the process of making pinhole images. The framing is guess work. The “shutter” is hand-operated and the exposure times are approximate but never less than a couple of seconds.

Due to the short focal length and extremely narrow aperture, everything is in focus. But due to the lack of a lens, nothing is truly in focus.

The results are unique, often unexpected, and can be otherworldly. This is the format that drew me back into analogue photography.

All photographs here are made with a Zero Image medium-format pinhole camera with an aperture of f/138 and a 25mm focal length which provides a very wide angle of view.

---

Zero 2000 pinhole, ~5 second exposure

Ilford FP4+, ISO 125

Kodak D-76 1+1, 11 minutes

Ilford Multigrade

Ilford PQ Universal

## Forest

This is a long exposure in a forest. The treetops were swaying in the wind and become blurry in the resulting picture.

---

Zero 2000 pinhole, ~5 minute exposure

Ilford FP4+, ISO 125

Kodak D-76 1+1, 11 minutes

Ilford Multigrade

Ilford PQ Universal



## Rock

Waves washed around this rock during the exposure but the result is a smooth surface.

---

Zero 2000 pinhole, ~30 second exposure

Ilford FP4+, ISO 125

Paranol-S 1+50, 11 minutes

Ilford Multigrade

Ilford PQ Universal



## Inlet

Waves washed through this small inlet and produce the smooth appearance due to the long exposure.

---

Zero 2000 pinhole, ~40 second exposure

Rollei RPX25, ISO 25

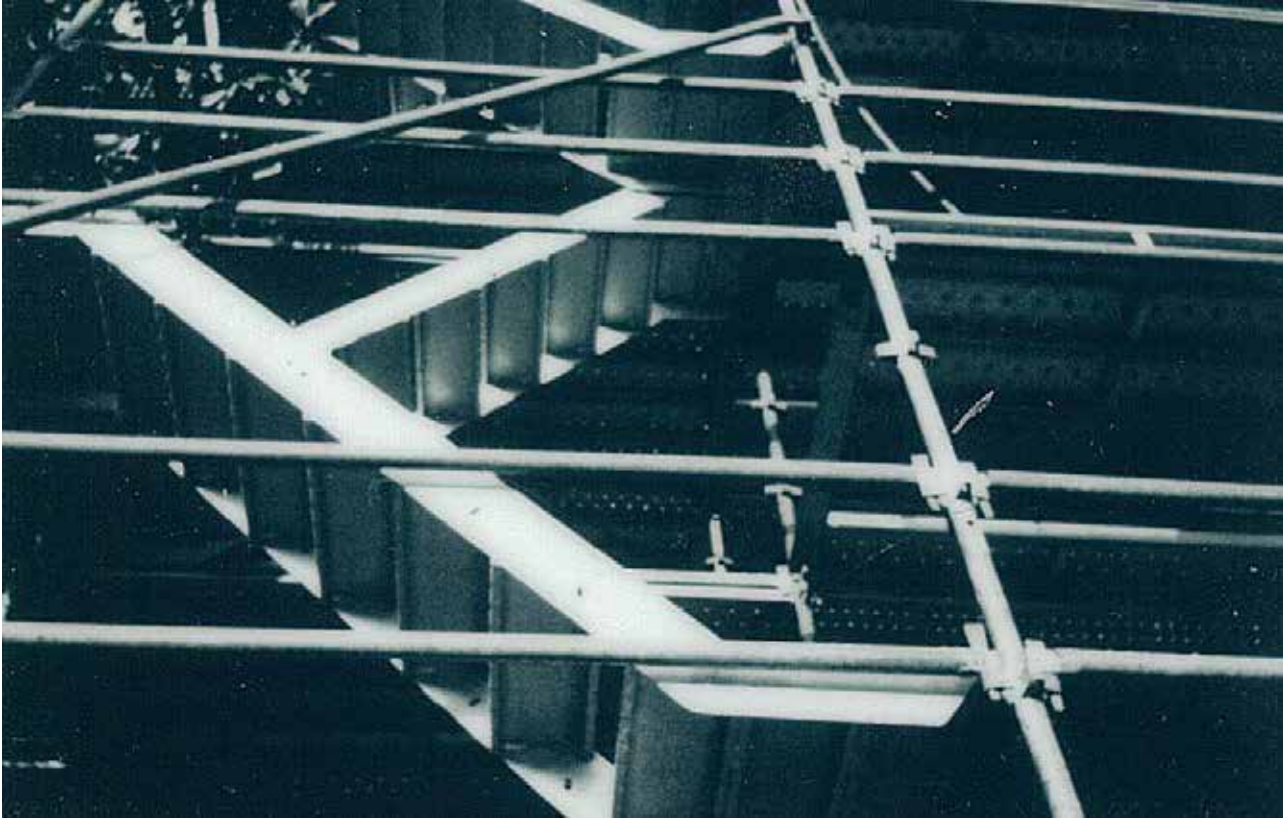
Rodinal 1+50, 11 minutes

Ilford Multigrade

Ilford PQ Universal



HANDMADE BY  
Jacqui Stewart



## Stairs

Visually stairs are either up or down. This photo was taken of scaffolding. In dreams we can go up or down stairs which can be symbolic of ones up and downs in life.

---

Camera: instax mini 12  
Film: instax mini instant film



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254-256 Ferrars Street, South Melbourne

HANDMADE BY  
Ray Tam



Eight reception rooms, ten bedrooms, a conservatory, fireplaces, and a cellar looking for love.

## Bypassed

Last year, I inherited my father's camera gear. He was a skilled amateur photographer who exhibited his work in both local and international photographic salons. For this exhibition, I chose to put his old cameras to use on tools he held more than 50 years ago.

The three images in \*Bypassed\* were taken in Malmsbury, Central Victoria. The town was bypassed by the Calder Freeway in 2008. Much of the town has flourished since, but some properties on the periphery face an uncertain future.

---

Camera: Miranda Sensomat RE (35mm SLR)

Lens: Miranda 135mm 1:2.8

Film: Ilford HP5 Plus

Film dev: D76 1:1, 11 minutes 20 degrees celsius.

Paper: Ilford Multigrade RC Deluxe Pearl

Paper Dev: Ilford Multigrade



## Bypassed.

A ramshackle cottage, overshadowed by its grand neighbour.



## Under wraps

A little mystery in an inner-suburban lane.

---

Canon EOS 300  
Canon EF 40mm 1:2.8 STM  
Ilford HP5 Plus  
D76 1:1, 11 minutes 20degrees Celsius  
Ilford Multigrade RC Deluxe Pearl  
Ilford Multigrade  
deluxe RC, split grade printed, selenium toned.





HANDMADE BY  
Peter Tredrea



## End of Life

This is one of a series of images taken in a local Croydon park this year. The trees passed away many years ago but fortunately, the council, in its wisdom retained the core elements for future imaging.

---

NIKON F5 with 105mm Micro-Nikkor, tripod mounted.

15 second exposure at f8

1970 vintage Ilford movie copy film. Rated at 1.5 ISO and developed in Rodinal diluted 100:1. Printed on Agfa Brovira Grade 3

Image taken March 2025

## 2025 Drought

An unusual record of the low local rainfall this year. Croydon Library has a lake fed by rainwater run-off. As the drought progressed, the lake dried out and for a brief window of time, the dry surface was stable enough for a tripod mounted camera. The regular elements of the soil provided a temporary record of the unusual conditions early this year.

---

NIKON F5 with 105mm Micro-Nikkor, tripod mounted.  
4 second exposure at f8  
1970 vintage Ilford movie copy film. Rated at 1.5 ISO  
and developed in Rodinal diluted 100:1.  
Printed on Agfa Brovira Grade 3  
Image taken March 2025



## Another Era

Puffing Billy Belgrave, is a favourite subject and when the very low speed film became available, a new series of images were possible. The long exposures (late afternoon and slow film) turned the steam into a magical mist.

---

NIKON F5 with 60mm Micro-Nikkor, tripod mounted.  
10 second exposure at f8  
1970 vintage Ilford movie copy film. Rated at 1.5 ISO and  
developed in Rodinal diluted 100:1. Printed on  
Agfa Brovira Grade 3  
Image taken July 2024



## Captured "Just in Time"

For several years from the late 1990s, Melbourne saw several major construction projects. In each case, elements of the earlier building were retained. This image shows the retained elements of the old Queen Victoria Hospital in Lonsdale Street. The photo opportunity was transient.

---

Mamiya Super 23, 6x9 cm, 100mm Mamiya lens.  
Agfa APX100 120 roll film. Pole mounted 1/60th  
exposure at f11. Develop in Rodinal 1:50 for 15  
minutes. Printed on Agfa Brovira grade 3.  
Image taken in January 2002

HANDMADE BY  
Santina Velo



## Narooma Peace

The breathtaking beauty of the aqua-blue waters of Wagonga Inlet in Narooma has consistently provided me with a sense of peace and tranquility during our yearly summer camping trips there. This photograph, captured on film, seeks to take both myself and the viewers to a realm of calmness and serenity. The misty fog enveloped the scene, enhancing the way the blue tones are mirrored in the water. I derive limitless inspiration from the constantly evolving seascapes over the water.

---

Camera: Fujica STX-1N 35mm SLR

Lens: X-Fujinon 50mm f/1.2

Film: FUJIFILM 135 Fujicolor C200

Film developer and time: Processed at Vanbar Lab C41

Paper Developer: RA-4 Processor Ektacolor Developer at Wetlab

Instagram: @santinavelo



## Leicester - Melbourne Film Swap with Jennie Hollier No.1

This photograph was taken by me in collaboration with Jennie Hollier from the Leicester Lo Fi Photography Group in the UK. We participated in a film swap project involving both clubs, where each participant shot a roll of Ilford black and white 35mm film and subsequently exchanged it with a partner overseas for a second exposure. This process has produced some remarkably creative photography from a single roll of film shared by two individuals.

The outcomes showcase a mixture of spontaneous and chaotic layering, captured in a variety of surprising and random compositions. This innovative analogue photography experiment has connected photographers from the U.K. and Australia, merging unique perspectives from two continents onto a single roll of film.



Camera: JH: Nikon F3 and SV Minolta SRT 303b 35mm  
Lens: JH: Sigma 24-70mm and SV Minolta Rokkor 50mm  
Film: Ilford FP4 Iso 125 and shot at ISO 250  
Film developer/time: Hand processed Vanbar Lab Rodinal 1:25  
Paper: Ilford Multigrade RC Deluxe Pearle  
Paper Developer: Fotospeed Varigrade Print Developer DV 10

## Leicester - Melbourne Film Swap with Jennie Hollier No.2

This photograph was taken by me in collaboration with Jennie Hollier from the Leicester Lo Fi Photography Group in the UK. We participated in a film swap project involving both clubs, where each participant shot a roll of Ilford black and white 35mm film and subsequently exchanged it with a partner overseas for a second exposure. This process has produced some remarkably creative photography from a single roll of film shared by two individuals.

The outcomes showcase a mixture of spontaneous and chaotic layering, captured in a variety of surprising and random compositions.

This innovative analogue photography experiment has connected photographers from the U.K. and Australia, merging unique perspectives from two continents onto a single roll of film.



Camera: JH: Nikon F3 and SV Minolta SRT 303b 35mm  
Lens: JH: Sigma 24-70mm and SV Minolta Rokkor 50mm  
Film: Ilford FP4 Iso 125 and shot at ISO 250  
Film developer/time: Hand processed Vanbar Lab Rodinal 1:25  
Paper: Ilford Multigrade RC Deluxe Pearle  
Paper Developer: Fotospeed Varigrade Print Developer DV 10



## Wonderful Spring

In making this Cyanolumen I have preserved these beautiful daffodils. I have used cyanotype chemistry, turmeric, the silver gelatin in the expired AGFA Multi-Contrast Premium 312 RC Paper and a ten minute exposure from UV rays from the sun. It's my way of keeping the colourful beauty of spring.



HANDMADE BY

Stephanie Wendler - Canning



## Hanne

This image was produced through the Casein printing process on watercolour paper. The casein produced starting out with skim milk powder. To colour the image I used mica pigment. The grains in the pigment give the image the coarse look.

---

Negative using a UV light.

Casein

Mont Marte Watercolour Paper



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HANDMADE BY  
Lucas Zang



## Subject in Frame

The camera here shoots continuously, not missing a beat. If you're lucky, you passed by with your back turned.

---

Rollei 35TE  
Ilford HP5  
Rodinal 7 mins  
RC Paper Pearl  
Ilford developpe



## Ducks in a Row

These birds are free to wander yet they settle on the soft grass. They are unbothered by my presence.

Olympus XA  
Ilford HP5 @ 800  
Tetenal Ultrafin T-Plus 10 mins  
RC Paper Pearl  
Ilford developer



## Leave No Trace

This tower looks out with quiet authority. Watching everything that comes and goes, it remains to be seen whether time itself will wear it down.

Rollei 35TE  
Ilford HP5  
Lab Dev  
RC Paper Pearl  
Ilford developer

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