

# EXPOSURE



## The Melbourne Camera Club Magazine



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# Ittoqqortoormiit and Scoresby Sund

Linda Zwierlein



Ittoqqortoormiit

Sometimes it is the most unexpected happenings that have the greatest impact on us. If we are really lucky, these experiences will also provide welcome photographic opportunities.

This was true of my visit to Greenland last year. I'd booked to join a photo tour in Iceland and then planned to explore Iceland for myself, to see some of its most famous photographic locations. At the last minute I decided to fit in a sailing cruise in Scoresby Sund, Greenland, before I began my month in Iceland.

So it was that I arrived at Keflavik airport to meet my three travelling companions, and the local representative of North Sailing, the company responsible for this leg of my trip. She came with "good news" and "bad news". The bad news... "Sorry the ship hasn't been able to get into the sound due to unseasonal ice". The good news.... "We have booked you a helicopter flight from Constable Point to Ittoqqortoormiit, where you will meet the Schooner".

We left a cold and wet Iceland and arrived to a beautiful, sunny day in Constable Point on the east coast of Greenland. The short helicopter flight took us over the ice-

choked Scoresby Sund, and the dramatic landscape of Jameson Land. The stark, rocky land in contrast to the extensive ice cover had me madly clicking through the window, and my companions exclaiming their amazement.

As we walked towards the village from the heliport the quaint, brightly coloured buildings spread below us surrounded by the harsh landscape, fronted by glittering water and ice.

I was hoping to sight Polar Bears and Muskoxen, as well as extensive landscapes on this trip. What I saw was very confronting;

skins of both mammals hanging out to dry alongside the houses. The isolated township of Ittoqqortoormiit was developed as a hunting community and controlled hunting continues today.

The next day the news was still disappointing, no boat



Scavengers at Kap Hope

today. But the good news was that we were to go exploring with a hunter/guide to the abandoned settlement of Kap Tobin. There were many photo opportunities to be found at the abandoned settlement, an active arctic tern colony and a view of the dense ice outside the sound, the ice which was preventing our boat from reaching us.

Whilst we were not experiencing the sights and sounds from a boat, we were very well looked after by Mette of Nanu travel who was responsible for our comfort and wellbeing. She took us shopping for supplies and arranged for us to dine at the home of a local couple. On the menu tonight - roast muskox! Oh no! Now I was eating it, but as there was no other option, I swallowed my aversion and enjoyed the Muskox immensely.



Fjord clouds



*Ice in Scoresbysund*

The next day brought no good news about our boat, so another day out was arranged. A speed boat took us through the mirror-like waters of Scoresby Sund to the abandoned settlement of Kap Hope, more photo opportunities of decay and a cemetery to tell of the harshness of life in this isolated settlement.

Day 4 and it's official, there will be no sailing for us. But we were to join the villagers in a beach picnic a couple of kilometres from the town at Walrus Bay. Of course I went for a swim in the icy water, the sun was shining, so why not? A watchful lookout ensured that the ever-present possibility of encountering Polar Bears would not be a cause for concern today. Red sand, sunshine, black and white mountains



*Constable Point*



*Hurry Inlet*

surrounding us - sublime. The smell of BBQ muskox and the happy squeals of children made this an experience to treasure.

Day 5 and we sadly left Ittoqqortoormiit and returned to Constable point by helicopter, again with a wonderful aerial view of the area. Whilst it wasn't the week that I had planned and I was disappointed to have missed the reportedly stunning landscapes of Scoresby Sund itself, I was very lucky to have had an experience that I could not have planned, being welcomed into the small community.

We arrived back in Reykjavik to the news that North Sailing would honour our sailing trip booking and offered me the chance to join another sailing. It meant

missing a week of self-driving and exploring Iceland, but I was in!

This time everything went as planned. 10 passengers boarded "Donna Wood", a 100-year-old schooner, at Constable Point. Scoresby Sund stunned, as expected, cameras were working overtime in the 24-hour daylight capturing the ice in its many forms and hues and the dramatic landscapes and wildlife. Live Muskoxen, Polar Bears and curious Arctic Hares were encountered.

I thank North Sailing for their professionalism and generosity. Of course, as I missed a week in Iceland, I will just have to return another time and finish what I started.

## President's Report

Gary Richardson

Since the last edition of Exposure, we have had the Annual General Meeting where, for the first time in many years, the Presidency was contested. The decision was by the slimmest of margins and I would like to thank Lesley Bretherton for her 2 years of service as President. There were 2 other changes to the Board. Karin Volz, an experienced accountant, takes up the position of Honorary Treasurer. Peter Promnitz takes on the role of a Vice President and brings a wealth of business experience to the Board. All of the reports from the AGM, President's, Treasurer's and Co-ordinators are available for reading or download on the Club's website.

The Australian Interstate Photographic Competition is run in conjunction with APSCON every year. It is not a competition that individuals enter directly. Firstly, you have to be selected by your club to be entered in the state level interclub competition, and then be selected to represent your state at the AIPC. This year, images by 4 MCC members were selected to represent Victoria at the AIPC. Marg Huxtable, Jim Weatherill and Susan Brunialti were selected for images entered by MCC, and Martin Clancy for 2 images entered by Essendon Camera Club.

It was a very pleasant surprise to receive an email from Peter Kewley advising that Susan Brunialti's colour digital image "I see you" was the winner of the Herbert Medal for Best Colour Projected Digital Image and also the Roy Berryman Perpetual Trophy for Top Image of the AIPC 2016. On 27 October, Susan was presented with her trophies at the MCC, among friends and with her family looking on. Congratulations Susan.

As 2016 draws to a close, I would like to pay special tribute to all those volunteers who put their time in to make the club work. Without you we wouldn't have a club. Whether you are a co-ordinator or a competition steward, a board member or someone who helps clean up after supper, you are all making an investment in your club by helping out. Thank you.

On behalf of the Board, I wish you all a happy, healthy and safe festive season, and look forward to seeing you back at the club in 2017.



*Off to a Picnic*



*The Local Beach*



*Kap Hope*

*see page 8 for another photo*

## The annual migration of the genus:

*"homo-sapiens photographii"*

Bob Morgan

Every year, each generation of the male and female of this species leave their traditional nest located on the lower slopes of Emerald Hill, in the lands of the ancient Wurundjeri people,



and spread to the four corners of the globe. Many make the short sea trip South for the annual pilgrimage to the Cradle (of civilisation) Mountain to worship at the temple of the boatshed by creating a graven image with the help of the ancient Asian god, Nikon. Others head East across the mighty Tasman sea to the land of the long white cloud to worship at the foot of the diminutive Wanaka Tree.

The genus; "homo-sapiens photographii" is unique in that it is parasitic in its migration. It is swallowed into the gullet of the giant Silver Boeing bird only to be regurgitated thirty hours later in the snowy wastes of the Arctic or Antarctic. They have been known to go there to shoot Polar Bears with Canons. Recently one of the female gender brought back to the traditional nest a graven image of a polar bear licking its blood stained lips after having just consumed an inquisitive "photographii" who got too close.

Others migrate to the savannahs of Botswana and make phase One of their trip the capture of Wildebeest and Leopard, whilst the less adventurous travel to the land of The Rising Sun and set about conquering the sacred Fuji mountain. Some congregate in large groups in the mountains around Lake Louise and Niagara Falls. In the high latitudes of Terra Americana, they join up with large numbers of others of the same genus from around the world, jostling for position for the best nesting spots.

In the hotspots of Uzbekistan it has been known for the local tribesmen to get greedy, and sometimes angry, when they see the migrating homo-sapiens photographii setting up their Canons. They have been known to pull out

their .45 magnums and threaten to take the first shot unless they get paid off.

Sometimes the parasitic genus was seen to attach itself and its mighty Canon to the bowels of a very loud and noisy giant Cicada, and use these huge insects to carry them into inaccessible places. Last summer your intrepid reporter first conquered Mt Olympus and then took 4/3rds of a small lump of it 200 km up the mighty Sepik river accompanied by his mate carrying a humongous Canon. The Canon was so big it required its own small shed which was strapped to the back of the female "photographii". Many wondrous things from bygone days were spotted and graven images copied to be finally carried back to the nest.

After roaming for several months each year, the species always returns to their ancient nest on the Western slopes of the Emerald hill, under the watchful eye of the great Bunjil, in The Great South Land of the Wurundjeri. Only to repeat the cycle, and set off again the following year.

Scientists studying the genus are unable to explain these unusual rituals. They are contrary to nature in not involving either breeding or food gathering. Or in fact, for any other discernible reason other than frivolous visual gratification. More work needs to be done to unravel this unsolved mystery of the natural world.

The ultimate authority on nature in the wild, the venerable Sir David Rabbit-Borough is soon to make a BBC documentary digging into the strange habits and legend of the "homo-sapiens photographii" and their crumbling nest on the Emerald Hill.



Worshipping at Olympus

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# The Afghan Camera

Selby Markham

My experience with large format photographers has been that they like to fiddle with things. The story of Nigel Smith's Afghan Camera starts at a Large Format Photography Forum where, during a discussion of box cameras, someone mentioned the Afghan because it is the ultimate box camera. Nige thought that building one would be a fun project.

To build his Afghan, Nige went to the website that is all about the Afghan Camera <http://www.afghanboxcamera.com/>. and took the basic design given there as his starting point. Being a fiddler, he made a few personal modifications. The final product, was made from MDF and then painted in nice bright colours to give it even more character.

So, what is the Afghan Camera? Basically it is an 'instant' portrait camera used on the streets of Kabul. The photographer takes a paper image of the sitter and develops it, all the required chemicals are inside the camera. He then takes the paper negative he has made, sets it up in front of the lens and takes a further paper image of the negative. The resulting image is a positive portrait. Illustration 1 shows what Nige did with his portrait of Joyce Li Po.

The lovely oddity with Nige's Afghan is that he has used a Rodenstock Rogonar as the lens. So, you have this large box camera that produces a 5x7 image via a high quality lens.

Nige's Afghan made its first public appearance at the 2015 Traditional Darkroom Printing Group's Annual Exhibition. This gave him a chance to see how it would work in the field. As he was comfortable with what was achieved last year, I asked him to bring it in for the 2016 exhibition. He agreed and, again, it was a great success. Nige took a range of portraits during the exhibition including couples and Al Harper's four children. The results were excellent.



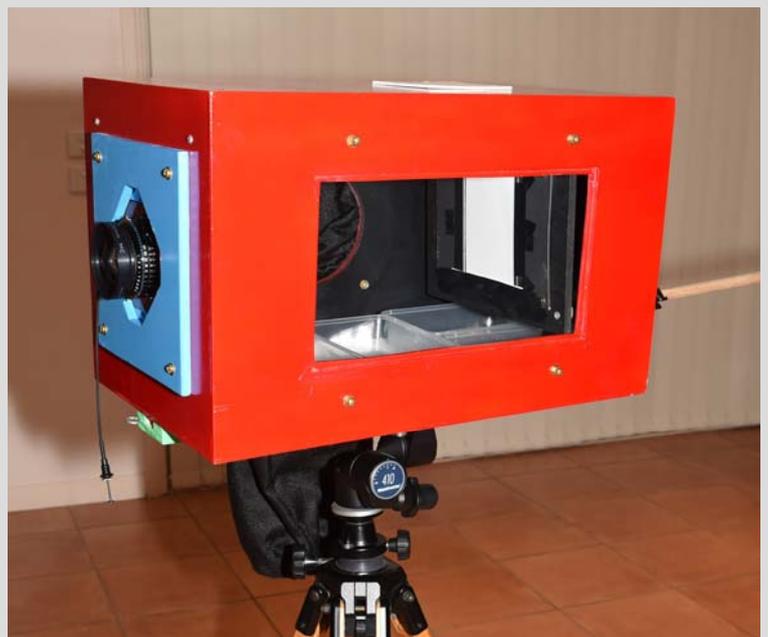
*Illustration 1: Negative and positive portrait images of Joyce Li Po from the Afghan*



*The Afghan Camera in all its glory*



*Nige using the Afghan at the 2016 TDPG Annual Exhibition*



*The internals of the Afghan showing the trays for the chemicals*

# A Singular Experience

The Melbourne Camera Club's 16<sup>th</sup> Annual Exhibition of the Traditional Darkroom Printmakers Group. August 18<sup>th</sup> to 21<sup>st</sup> 2016.

Sue Rocco



*Always Watching by Ray Tam*

This display was singular in several ways. In the gloaming of the darkroom, the maker alone with the enlarger, the negative, the paper and the imagination. Slowly the picture emerges under the liquid, mysterious, magic. It is singular in another sense, part of their past for many and a curiosity to the young for whom a

photograph is a snapcapture to be shared quickly and forgotten as soon. But here it is valued as a creative activity, making pictures to be cherished.

The exhibition comprised images from seventeen members of the Melbourne Camera Club, four of whom are new to the mysteries of the darkroom. Fifty-Eight framed, monochrome pictures ranged widely through the photographic tradition, expressing the views and experiences of the group. In the 'singular' category the subjects ranged from the traditional: trees, waterfalls, landscapes, textures, boats and portraits, to a family of bantams and 'left field' machinery images with confronting hand colouring.

The open section too covered the full range of photographic expression. Nostalgic sepia for the romantic peacock in Montsalvat; Deborah Halpern's Angel contrasts detailed sculpture with soft clouds and the fine filigree of winter trees. The group's experimental work with mordantage technique was represented by a group

work, and by Selby Markham's 'Veiled Rose'. I particularly enjoyed the way in which certain papers give extra character to the prints, showing that the analogue print has qualities not available generally to the digital worker.

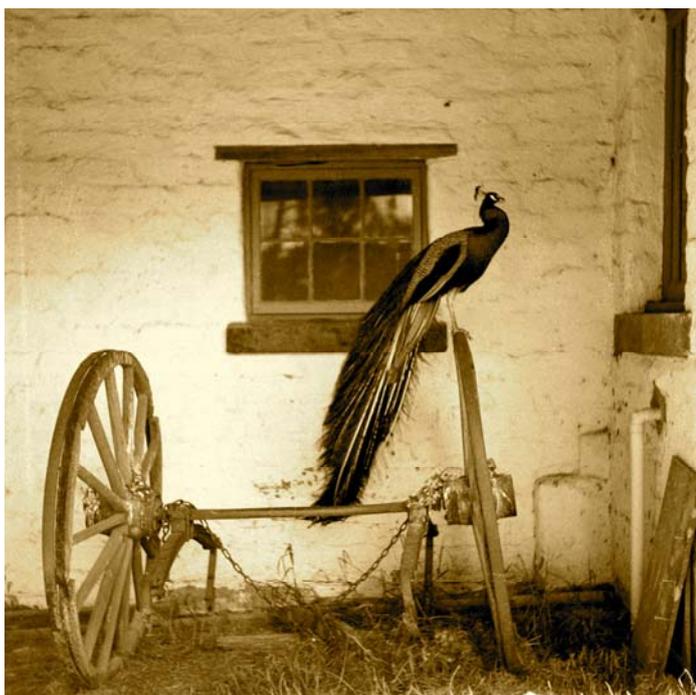
The exhibits saw the use of a huge range of cameras. Nikons and Canons were joined by Minoltas,



*Veiled rose by Selby Markham*

Olympus, Zeiss, Mamiya and Leica, with others I had not heard of like the Voigtlander Bessa T or the Baldi, a reflection of my limited experience. There are at least three Hasselblads represented. It was a veritable treasure trove of 20<sup>th</sup> Century photographic technology; it is an added pleasure to know that these cameras are still being used. I also enjoyed the collection of 'analogue' cameras which were displayed, including a curious 'pinhole' omnibus version with built-in developing kit, and a hand-built example by Peter Tredrea. I was interested to be told that darkroom supplies are available and that at least one camera store is printing 'black and white' for customers.

Of course there are those of us who relish our freedom from fighting for the blacked out bathroom or laundry. But the passion and pleasure that these images reflect, reminds us of the days when the texture of paper and gravure-like detail gave us pleasure too. The club has a well-set up studio and darkroom with mysterious access when the downstairs studio is in use! Melbourne Camera Club is very fortunate in its range of activities for its members; this annual exhibition from the Traditional Darkroom Users is a credit to the group and an annual visit to it should be on all our calendars.



*Peacock, Windows, Wheels by Tina Bouhoutos*

# Backing up and storing your Photographs

John Parkinson

**W**ow! How can he sit down and write an article about the most boring subject on earth, I hear you say. Taking photos, editing photos, showing them off at the MCC, all great stuff, but backing up - arrgh! Yep, all true, until you have a hard drive crash and your photographs are only retrievable if you pay some clever person a lot of money.

Ok, so recently I bit the bullet. What is the best, easiest and most reliable way to save all of those precious images from oblivion? So I went on a bit of a journey.

There's the cloud, online programs that promise a lot. So I started using Carbonite and set a time every night to do automatic backups. Digital photos are very big and I found my data usage was HUGE! Carbonite is great for documents but not really useful for images. Other online backup programs would have the same issues I am sure.

Google gave me some leads, but eventually I decided to do it myself. There are simple files called batch files that anyone can create and they can be run on pretty much any version of Windows (Also Macs but there they are slightly different). They can be used to run tasks like copying files, so with a bit of copying and pasting from clever people who post their code on line, I came up with my own backup file which I would like to share with you.

But first an aside: During my voyage of discovery around the family's laptop computer, I found that the hard drive had all but 15 GB of a total of 450 GB used. The problem was that my photos accounted for 90% of the used space, no wonder it was slow!

OK, do we buy another computer with more hard drive capacity? No I

thought, that was not really going to work in the long term because that hard drive would also fill up at some point. I opted for the 2tb external hard drive solution (cheaper than a new computer). I copied all my photos onto that drive and DELETED all of my images from the internal hard drive - nail biting stuff.

So now I have an external working drive called "S" and an external backup drive called "T" - (I changed these from the default drive names that were "E" and "F" - see later).

The backup process will copy all the remaining photos from the "C" Drive and all my photos from the external "S" drive onto the backup drive "T". New folders and files will be created where that is appropriate. Images with the same name will be updated or overwritten. Images or folders that have been deleted on the working drive will be left as they are on the backup drive. No file or folder will be deleted from the "T" Drive.

So I simply plug in the "S" drive and the "T" drive, click "backup" and away it goes. I have 19000+ images and

it takes a couple of hours - best to run the download after you retire for the night.

## Important note:

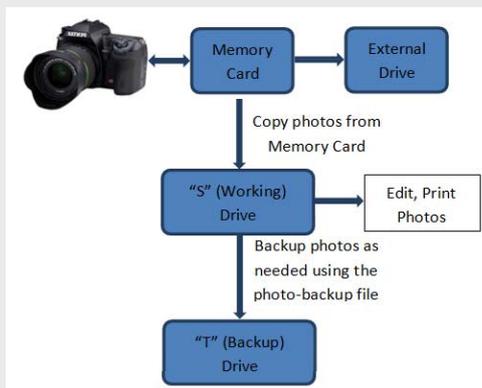
The drive letters of the external hard drives need to be changed from whatever the default names are (maybe "E" and "F") to letters that are close to the end of the alphabet. I chose "S" and "T" but I could have chosen "Y" and "Z". They need to be close to the end of the alphabet so that they are not overwritten by other USB devices. They also need to be consistent so that the backup file commands remain standard between different copies of the file.

I also have an additional backup procedure in which I manually copy the raw files from my camera memory card onto another external hard drive. I then delete them from my camera card and reuse it- I do this about every 3 or 4 months.

This works for me. The use of the external hard drive as my primary photo drive does not slow the functions down to any great extent. Connecting and disconnecting the external drive is a bit tedious, but that is what I choose to do. The distinct advantage of using an external hard drive as my working drive is that I can edit my photos on any computer that has my photo editing software loaded. Also, computer crashes are not an issue.

If anyone would like a copy of the backup file I am happy to send it to those who are interested and I would be happy to help anyone set it up on their computer.

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*Manually backup raw files every so often*



from page 4

Linda Zwierlein *Ice Reflections*

# NIK Tips

Neil Cunningham



1. My original shot of Eilean Donan Castle

I was very pleased when I found that the special subject for the August print competition was “Historical”. I spent two months in Scotland earlier this year, so I had a few contenders in the wings. Nothing says “historical” more than a castle and I had some good ones of Eilean Donan.

Eilean Donan Castle is probably the most photographed building in Scotland. (Google it...) It has appeared in nearly every Scottish landscape calendar ever published. There were at least two images of it entered in MCC competitions over the last year, one of which won the coveted Bocky! In effect, Eilean Donan is Scotland’s Wanaka Tree – everyone has done it, but you still need to have a go yourself.

I was quite satisfied with my selected image (Image 1), with the realisation that most people in Australia may not have seen it before. But I still felt that I could do more to nail the “historical” brief.



4. A later shot with the same settings

I have never been a fan of the pre-set “Artistic” filters in PhotoShop. I can’t say that I have ever been tempted to apply the ‘coloured pencil’ or ‘neon glow’ filters to any of my images. However, I have been exploring the Nik Collection (now a

more like a hand coloured B&W print. (Image 3)

It is interesting to see how the filter is dependent on the initial image. Image 4 was taken one hour later from a slightly different angle. The filter was applied with exactly the same settings, but the results are very different.

Was it worth it and would I do it again? The effect certainly created a lot of interest and the print received a commended award so it was certainly worth doing. However, I don’t think it is something you can use very often. I was lucky to have a subject where it could be used legitimately.

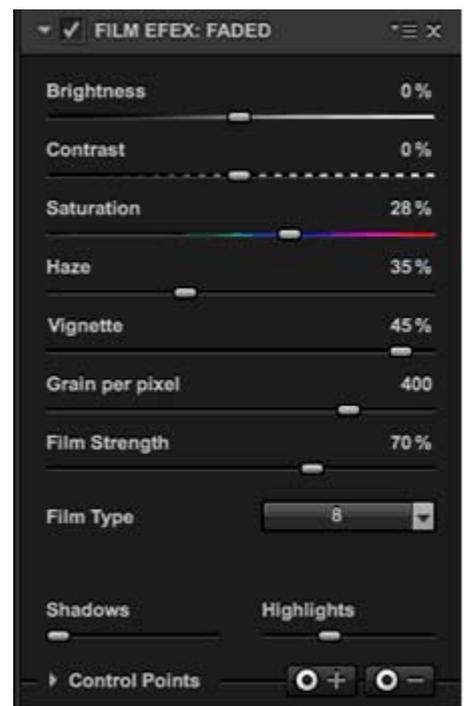


3. My final entry

free download) and came across Film Efex: Faded filter in Colour Efex Pro 4.

This filter simulates “an old, poorly handled print”, that is, it introduces fading, adds haze and a colour cast and alters the brightness, contrast and saturation to make the image look like a faded darkroom print. There are a number of pre-sets, but each of the parameters can be tweaked by the user.

The Nik website has an excellent series of videos explaining the workings of each of the filters and it is well worth the time spent sifting through them. There are hours of fun to be had playing around with the settings. I ended up with a choice between four sets but settled with those shown here. (Image 2). The effect is certainly striking, though I am not sure that it evokes an old, poorly handled, print. To me, it looks



2. The screen-shot of my Nik settings

# A Photographic Journey

Robert Cutting



*Cliffs Of Moher, Ireland*

perhaps many of you can relate to that! Being able to add some interesting transitions and music, now readily available through computer software, did make it a bit less boring. Once made, however, the “slideshow”, was not often viewed again.

Last year, following retirement, I decided I needed to learn more about the art of photography and joined the MCC. I have since attended many of the club’s activities and have learned a great deal, enjoying a modicum of success in a few of the PDI competitions.

I also joined the club’s Audio Visual Group in the hope that I might get some tips on improving my slideshows and make them less boring! This proved to be an

I have always been interested in photography and over the years have had a number of different cameras, from film through to digital, but my photography was mainly documenting holiday trips. Although I was taking “acceptable” photographs courtesy of a TAFE photography course, it just seemed that my photographs should have, and could have been, better.

As the quality, and affordability, of digital cameras improved, I decided to purchase a DSLR - a Pentax K10D - in 2008. I quickly became hooked, and started to take some half reasonable photographs, again mainly documenting our holiday trips. Damage to the K10D led me to upgrading to a Nikon D800. The improvement in quality, and control over the outcome was immense.



*Sunset Metung in Victoria*

On returning from a trip, I would prepare suitable photographs for a slideshow, but these were merely a collection of holiday photographs.

While they were interesting to me, they were not always so interesting to anyone else. A bit like the old fashioned “slideshows” of the film era:

eye-opener. My first attempt at producing an AV turned out to be an interesting exercise, as I quickly learned that there is more to an AV than just producing a slideshow of photographs with some music added.

Creating an AV using photographs to tell a story, convey a message or focus on a theme, forced me to critically examine those photographs I would use and only choose those that added to the story or theme. This helped the AV become more concise and far more interesting to those viewing it.

With the guidance and advice of many members of the group, I have



*Papeete Sunset, Tahiti*



*Victoria Falls, Zimbabwe*

now made a few AVs that have been well received. I have had enormous fun researching the subject and then setting out to take photographs to support the story or theme. I also overcame the fear of hearing my own voice and started recording my own voice-overs.

I still like to create a “slideshow” of holiday photographs, but with the new skills I have acquired, these are

now more concise and more interesting, and encourage me to replay them more often so that the photographs I took of great holiday times do not sit on the computer’s hard drive never to be seen again.

I now find I am spending more time on creating other types of AVs around themes, stories and family history. Retirement has given me

much more time to pursue my interests, but I still find there is never enough time to do what want!

Parkinson's law is the adage that “work expands so as to fill the time available for its completion”. Perhaps that could read “leisure activities expand so as to fill the time available for their pursuit”.

*(Another photo on page 15)*



*Kruger National Park South Africa*



*Red Footed Booby,  
Galapagos Islands, Ecuador*

## Susan Brunialti wins top award at AIPC



After winning a merit at the VAPS Interclub earlier this year, Susan Brunialti's image "I see you" has been awarded the Herbert Medal for Best Colour Projected Digital Image and the Roy Berryman Perpetual Trophy for Top Image of AIPC 2016. Congratulations Susan.



Susan's son Jack is justifiably proud of his mother for her success. Congratulations Sue!

Photo by Charles Kosina

## Photobook Competition

Ian Bock



"What is the use of a book," thought Alice, "without pictures or conversations." Lewis Carroll.

The entries for the first two photobook competitions were all similar, traditional books; perhaps creativity was limited by constrictions on the book; 40 pages, 30 x 30 cm and were all to be printed by the same company.

This year all restrictions were lifted except that the number of pages was limited to 60. This is in line with most of our other competitions where the only restriction on prints and PDI's is the size in inches or pixels.

There were six entries with about as much variation as possible. Our judge was Stephanie Richter, Programs Coordinator of MGA, who has a major interest in photobooks and is familiar with worldwide trends.

Neil Cunningham's entry "What

We Did on Our Holidays" was the most divergent, consisting of a series of oversized 'Kodachrome' transparencies stored in a handmade box. The topic was a series of images made on a tour of Europe, which could be viewed in any order.

David Ellis presented "Women: All Ages, Stages and Roles", a book of high quality monochrome images of women: portraits, women at work or in their environment.

Ian Bock's "A Photographer in Fairyland" had images of his granddaughter's sixth fairy birthday party plus related images from fantasy locations such as Rickett's Sanctuary in the Dandenongs and Bruno's Garden in Marysville. It differed from the others in having considerable text.

Selby Markham's book "Angular Momentum" had pages which were actual photographs and each page was

a different shape, held together by a hinge.

Tina Thomson's "Cherry Blossom in Full Bloom" was another handmade book with prints held in position by old-fashioned photo corners.

Leslie Bretherton's "Patagonia" was a commercially made book of a tour of Patagonia.

In previous exhibitions, the tourist-style photobook predominated and it is interesting to see a more creative interpretation of 'book' this time; also, that Stephanie appreciated the various styles.

Congratulations to Neil for receiving a highly commended and David for a commended.

Now that our end of year competition entries are completed and entered we should start planning for next year's photobook competition which will close in August 2017.



September mono PDI of the month Ray Papulis *Apples*



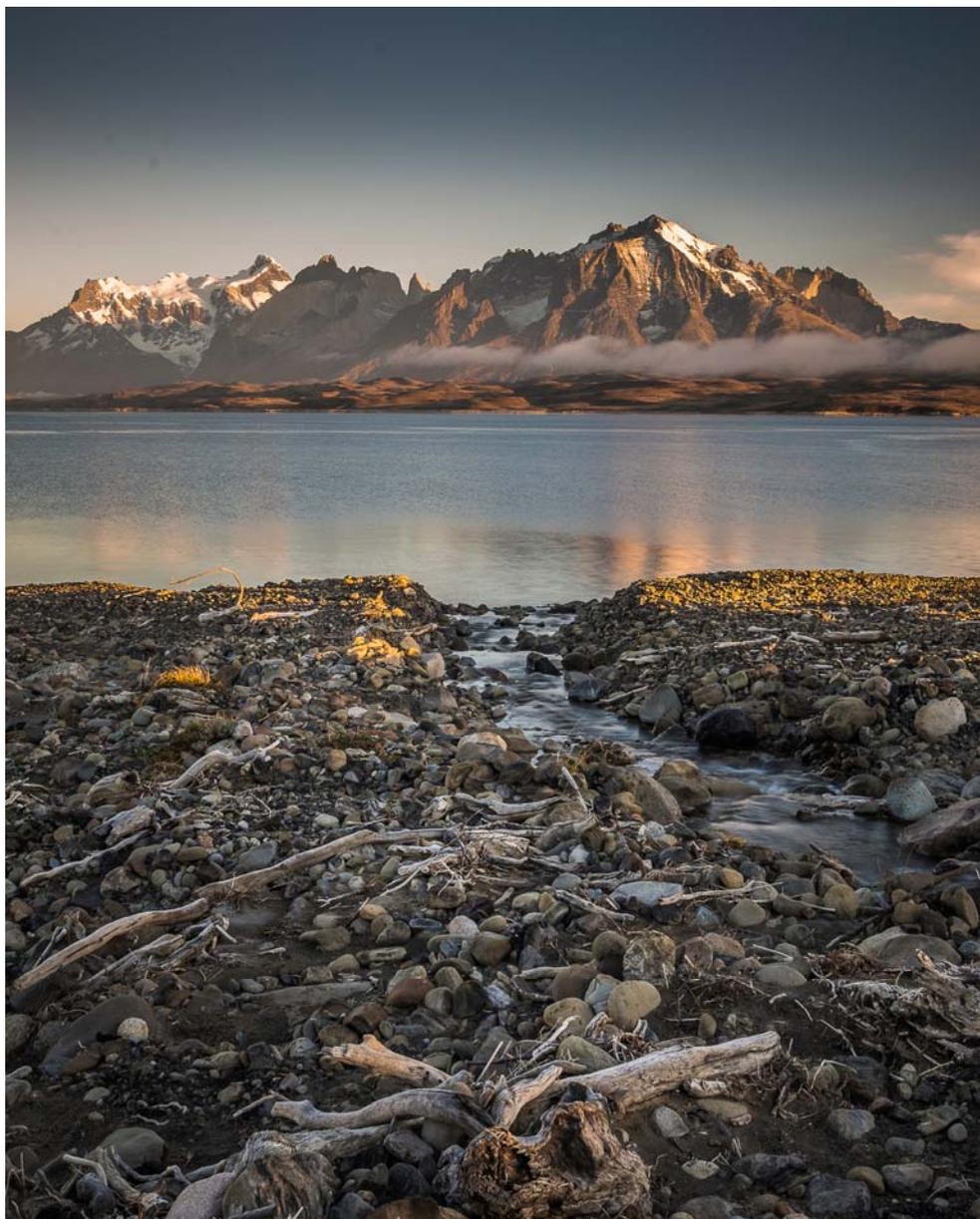
October mono PDI of the month Neil Brink *Canadian Grey Wolf*



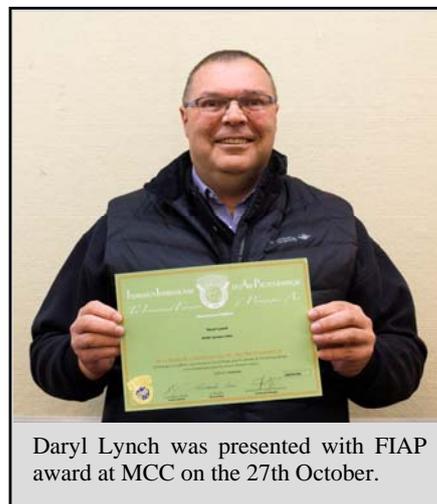
September colour print of the month    Jane Clancy    *The Lace Blouse*



September mono print    Jerzy Lau    *Australian Raven in Flight*



October colour print of the month Lesley Bretherton Dawn, Lago Sarmiento



Daryl Lynch was presented with FIAP award at MCC on the 27th October.



from p. 11

Robert Cutting  
Moai Easter Island



Cover photo, Donna Wood, by Linda Zwierlein. We had to crop this to fit the cover, here is the original landscape mode

## Exposure Editors

Susan Rocco  
Charles Kosina

The next issue will be January to March 2017 and will include all winners of the EOY competitions.

Contributions to Exposure are always welcome from MCC members.

Have you had a photographic success? A significant disaster? A good idea, or a new acquisition which would interest your fellow members? Send it to us as text, with jpeg images separately, 2400 pixels on the long edge for high-class glossy print!

[mcc-exposure@melbournephoto.org.au](mailto:mcc-exposure@melbournephoto.org.au)



October colour PDI of the month Jane Barnes *Sunset Flight*



September colour PDI of the month Jane Barnes