

EXPOSURE

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The Late Bloomer

Anne Seddon

My keen interest in photography has developed quite recently, prompting my husband Brian to affectionately refer to me as a 'late bloomer'. Our joint interest in photography has evolved over the years along with our passion for adventurous travel.

I grew up in a village of 600 inhabitants in rural Ontario, Canada and trained as a nurse in Toronto. I undertook post-graduate studies in Vancouver before embarking on a career as an operating theatre nurse.

It was in Vancouver in 1965 that I met a young Aussie, it wasn't long before we were taking photos of our first white winter together. We married several years later, and during our travels in Canada and the USA, we recorded many memorable moments on our simple 35mm film camera. It had no light meter, so one had to judge if the shadows were strong and sharp, fuzzy, or non-existent and then adjust the camera settings accordingly.

We crossed the Pacific by ship several times in 1968-69 and travelled extensively in Australia and South America. Along the way we bought our first SLR camera, a Pentax Spotmatic that was our trusty companion for more than 20 years, recording much-valued images of our families and travels.

While raising our family we also managed to travel widely within Australia and overseas, taking many photos along the way. By the time we retired in 1998 we had accumulated plenty of photos. But, with more leisure time on our hands, far wider travel opportunities, and the ongoing development of digital photography, our photographic journey was fast picking up speed. With our off-road camper trailer and 4WD vehicle we have undertaken many extended trips, into the outback and around Australia. We've also travelled independently on some extensive overseas trips, several of five months duration; one that took us to Easter Island, the Galapagos Islands, through South America, the Caribbean, India and Nepal. Another was to



Li River Bend

China, Tibet, Laos, Cambodia and Vietnam. Other journeys have taken us to Russia, the United Kingdom, Eastern Europe, North America, the Philippines, Malaysia and Myanmar.

Photography has become an increasingly important part of our travels. On a number of trips to England, Scotland and Canada we focused on towns, villages and out of the way places where our ancestors once lived. With our interest in family history, we are quite emotionally attached to some of these places so it is a challenge to try to capture in a photograph what we feel about a place.

In some cases the former residences, business premises, or place of worship of our forbears are still standing and provide a wonderful subject for us to photograph. These included a 200-year-old farmhouse on the island of Islay off the Scottish coast; 180-year-old log houses and dilapidated barns in rural Ontario; grocery, boot making and blacksmith premises. A Cornish inn where my Gt. Gt. Grandfather was innkeeper in 1797; a church in Cornwall where my ancestors married in 1701; and canals in Somerset where forebears worked as boatmen for generations.

Some of our photographs of these places were taken almost 20 years ago; in the meantime digital photography has arrived and our photographic skills have vastly improved, so we are tempted to revisit the UK to enjoy these places again and re-photograph them. We are now more capable of producing meaningful images that express our strong feelings about these locations.

Travelling in foreign places we have aimed to make images that capture the essence of each county, whether of the people, the beauty of the landscape or the uniqueness of rural life and the urban environment.

A trek in Nepal 13 years ago was one of the best travel experiences of our lives, we tried to capture the beauty of the landscape and the immense charm of the people we met along the way. Soon after returning home to Australia we formed a group 'Friends of Nepal', and over the years our group has supported the education of Nepalese children and needy families, both before and after the devastating earthquake of 2015. Our photography has played an important role by adding a very personal touch to our publicity and fundraising activities for Nepal.



First Light



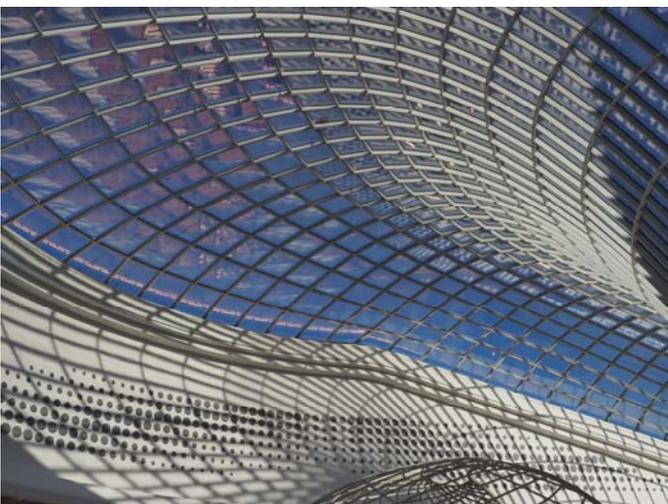
Tam Coc Temple Gate

Until a year ago I had been content to use a point-and-shoot camera on automatic or just follow along with Brian and enjoy the scenery. Seeing the time and effort that Brian was putting into his photography and the satisfaction and results he was achieving, encouraged me to take up photography more seriously and join the MCC.

A new camera seemed to be the first step so late in 2017 we asked some MCC members for advice. I did not want to travel with a large bag of camera gear yet I wanted to achieve good results. Members were happy to give their opinions as to which camera and lens combination would suit me best and after weighing up the much-valued advice, I decided to go with the Olympus OMD-1 MkII with a 12-100mm lens. I am greatly indebted to the MCC members who continue to be so willing to share their advice and expertise on all things photographic.

The first big outing for my new gear was a 12-day trip to Norfolk Island followed earlier this year by three months of travelling independently in Vietnam and China. I am really pleased with the camera and lens – it suits my needs well.

I particularly enjoy shooting environmental portraits, which include the subject's surroundings as an integral part of the image – street vendors, rickshaw drivers, buskers and



Symphony of Light

people busying themselves in markets and workshops. In many countries, life is lived on the street, meals are cooked and eaten, clothes and dishes are washed, business is transacted and games are played. I'm fascinated and drawn to documenting this swirling street life.

Landscapes, seascapes, flora, fauna, architecture, the urban environment and rural life also appeal to me as subject matter, and I am happy to embrace the technical, physical and creative challenges they present. I've also been experimenting with creative camera techniques and in particular motion and blur.

I am struck by the importance of pre-visualization regardless of whether I'm shooting a landscape, still life or people. I'm getting better at looking and watching everything around me, waiting, checking for interesting light, an unfolding story, leading lines, rhythms, postures, shapes, colours and backgrounds.

In this my first year of MCC competition I have far exceeded my expectations, receiving enough encouraging comments from the judges to realize that I must be doing some things right! It seems to me that I will always have plenty to learn in the fascinating photographic journey that lies ahead for me.



Watchful



Swinging Dancers

Melissa Jane Cachia



Hi! I am Melissa Jane. Thanks for wanting to know a bit more about me.

I am a registered nurse, and have been working in a busy Melbourne hospital, in the Neurosurgical unit, as a clinical care coordinator for the last 15 years. When I'm not working, I am either exploring somewhere, or searching for a new destination to go! I usually take Coco, my beloved Doberman on road trips with me (he makes for good security). And I love getting away with the Hubby cruising to car events with friends in our 1955 Chevrolet. Camera in tow of course!



I always owned a camera growing up, and

saved up for my first fancy film camera when I was working in the mini lab in Kmart! I never really took it too seriously, I just enjoyed "snapping away" and wasting lots of film along the way. Thank goodness for the delete button on cameras now, lol.

My late father and his partner were avid photographers, they were always exploring around the snowy mountains near where they lived near Corryong. I started to take more of an interest in photography with them both, and bought my first DSLR.



After travelling overseas and shooting on Auto (shameful, I know!) I struggled with my new fancy camera settings. So, I signed up with MCC with two friends and we completed the introduction to digital cameras course. That was a lot of fun too!

Years later, after the loss of my father and his partner, I dusted off my camera and decided to get back out exploring in order to re-connect with the environment around me. It was my meditation, my healing!

But I needed more. After some extensive research I signed up to Photography Studies College in South Melbourne and completed two years of the Advanced diploma of photography. I have deferred this year, to explore other avenues in my photographic journey.

My time at PSC has really changed the way I think about photography. I don't take "random pics" anymore and I am definitely more selective in what I want to capture. I love exploring new ideas to create a body of work, and I love the challenge that comes with it.

I joined MCC to meet fellow photographers, and have the opportunity to put my work out there each month in front of some amazing judges. Listening to feedback/CC for



me is the best way to grow and change the way I look at, and think about, my work! And the members are so helpful and informative. I look forward to my weekly MCC night out!

I think of myself now as a creative photographic artist and I don't believe in sticking to just one Genre. I get pleasure in creating and working with flowers in my home-made studio, to exploring abandoned buildings, I just love creepy old finds, and being inspired by Ansel Adams and Peter Dombrovskis in landscape photography. My other passion is Pet photography, working with clients and their beloved pets, capturing those moment between them, gives me a lot of joy.



President's Report



Oh what a year! Membership is increasing and through the efforts of many in the club we are entering new and exciting territory.

With several significant exhibitions this year, exposure to our local community has been expanding and through strong media reporting, visitors to the club have come from far and wide.

We are planning our future with more structure thanks to the work of the *Future Directions Committee* and the recent introduction of the *Education and Training Committee*.

None of this can happen without strong club member involvement and support.

With the holidays approaching I'm taking this opportunity to thank the many club members who have made this year so successful.

There was some concern that the additional effort required by members for the exhibitions this year would detract from the quality and participation levels in our monthly competitions. In practice, the standard of prints and images has never been stronger. The range of photography has included macro and wildlife, travel and landscape and people and portraits plus a wide range of experimental subjects. The variety of images expressed in this work demonstrates the wide range of skills within our membership. I hope this will be transferred to our new members and those looking for new experiences in photography in the *New Year*.

What opportunities and challenges does the new year present?

- For new members, we will be encouraging a range of training sessions and the introduction of a functional

mentoring system.

- We will be reopening the Ferrars street entrance after a few internal modifications. This will improve access to the darkroom and rear workroom. It will also improve our internal safety by introducing a more convenient exit for ground floor users.

This years *Sunday Walks* have been very successful and will continue into next year. This provides the club with new photo opportunities that don't require overseas travel. When combined with our Tuesday mid-week and Camberwell Club outings, these gatherings are a great opportunity to talk photography and develop new skills.

In closing, may I pass on my thanks to the board members, past and present. Without their significant effort behind the scenes throughout the year, the club would not enjoy its current success.

Good fortune through the holiday season and above all – stay safe.

Best Wishes *Peter Tredrea*



The new MCC board. Left to right Mark Devaraj (Vice President), Kadri Elcoat, Susan Brunialti, Peter Tredrae (President), Ian Bock, David Sherwood (Honorary Treasurer), Lesley Bretherton, Colin Booth, Selby Markham (Honorary Secretary)

(Photo by John Spring, Kadri was not present so digitally added by Charles Kosina)

Traditional Darkroom Printmakers Group Exhibition

In August we had the Traditional Darkroom Printmakers Group 18th Annual Exhibition. The display was opened by professional photographer and artist Jeff Busby who provided an insight into his work in both the analog and digital worlds.



Jeff Busby opens the Traditional Darkroom Exhibition



The Parent Trap, winner of the public choice by Raymond Tan

My Life and Photography

Richard Faris



I remember, as a child, my father using a rather ancient camera - possibly a Kodak Retina - and films for it were only available at a limited number of outlets. He did not use it a great deal, but there is one particular image which contributed to my early interest in photography. It was taken at dusk and showed the flame of an oil refinery against a leaden sky.

In my early teens, I got a Kodak Instamatic one Christmas, and recall using it at my sisters' weddings. It kept my interest kindled, but I had aspirations to acquire an SLR to expand my options. Photography however, seemed an expensive pastime to a student in the 70s. New Zealand had high import duties on cameras in those times, so my first overseas trip, for my final year medical school elective, was the opportunity for which I had been waiting.



The Pentax ME Super had been released shortly before I was due to leave. It was my target. I expected to be able to get it cheaper in Sydney or Perth, but the airport stores did not stock it. The price in South Africa en route to my destination, Lesotho, was above my price range.

I was most fortunate to be loaned a camera for part of my stay so was able to get a few mementos. The one I recall in particular was of a local shaman, severely afflicted with rheumatoid arthritis, who was an inpatient.

On my return trip I had a few hours in transit in Sydney. It was just enough time to get in a taxi, get into the city, and buy my first SLR. I was grateful that carryon luggage was not policed too strictly then. Over the next couple of years this camera was used a lot, mainly for landscapes. I upgraded the camera a few years later to the film camera I still own.

I moved to Australia in 1991 and was doing quite a bit of photography in my spare time. However, work commitments, and a young family, reduced the time I had to spend on my hobby later in the 90s.

I had access to digital cameras relatively early, as my wife had a Virtual

Tours franchise for a couple of years, during which there was the "big" step up from 2 to 3 megapixels. I bought a magazine to read on a trip to Tasmania about 10 years ago and as a result purchased my first DSLR, a Pentax K20D. Then I began to really appreciate the instant gratification, and the effectively limitless shooting capacity of digital over film. I switched from DX to FX about five years ago.

I am a radiologist. One of the early attractions of this speciality was the access to darkrooms, however these are now a thing of the past. More recently however, digitalisation and the internet has opened up new opportunities. My employer does a lot of emergency work, and for several years now has operated a reporting centre in London to do overnight work for Australia. I have done two stints of approximately four months each there, working seven days on then seven off.

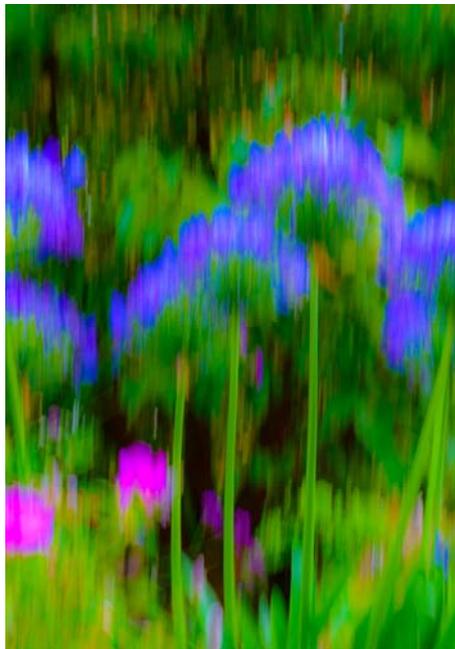
This has naturally provided fantastic travel opportunities, but has also offered the chance to see a number of photographic exhibitions. These have included the Sony World Photography Awards, the works of Ansell Adams, and the World News Photography Awards (a rather depressing exhibition). The day I was returning from my first stint, I saw the "Genesis" exhibition by Sebastiao Salgado at the Natural History Museum. Although I now have the book of this work, it does not do real justice to the massive monochrome images taken on a medium format camera.

In 2013, during my first stint in London, I went to a workshop in Bruges led by Charlie Waite. As I look back now, this was a pivotal moment in my photographic journey. Several times during those few days, I was pushed well outside my comfort zone and as a result learnt such a lot. In addition, simply being in the company of such an accomplished photographer was invaluable in itself. It was the chance to learn to see as a photographer, the sort of things that a book simply cannot teach. For example, the five fleeting minutes as the late afternoon created highlights on the silver balustrade along the edge of a picturesque canal, or the way the sun might create a glow in a street lamp during the day as if the lamp was on.

I have been on quite a few photo tours and workshops and enjoy these. Most have been very good but there have been disappointments. I enjoy the camaraderie of other photographers and find it valuable to see how others might interpret the same scene. For me, that is all part of the learning experience.

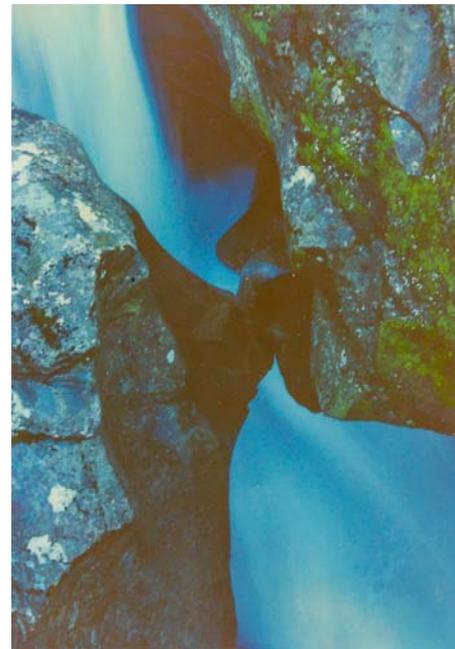
Most of my photography has been landscape and travel photography, but all genres interest me. Intentional camera movement and multiple exposures are of particular interest and an area I find quite

challenging. In this regard, I particularly admire the work of Valda Bailey and have been fortunate to attend a workshop which she co-led. I like impressionism and abstraction and have no hesitation in



breaking rules. I like to capture images that the camera can see, often in ways that are not necessarily appreciated with the naked eye. Sometimes this experimentation comes out of frustration, and sometimes it works, however a lot of times it doesn't!

My particular ambitions for the future are to master Photoshop, if that is possible, and to capture the many moods of Central Otago, where I spent many childhood holidays. I may do one more stint working in London, and then I would aim to go to Venice during Carnivale.



The Kiss

Shot in the City of Port Phillip Exhibition



On October 18, our “Shot in the City of Port Phillip” photography exhibition was officially opened by Councillor David Brand. Comprising 266 images and displayed across two levels there were 100 prints in the upstairs gallery, and 166 digital images projected downstairs. The exhibition aimed to promote the City of Port Phillip, highlighting its vibrant arts community, and The Melbourne Camera Club’s place in our local arts and social community.

The City of Port Phillip through its Cultural Development Fund provided a significant grant to bring the exhibition to life.

We were thrilled by the response from our members, who took inspiration from what they love about the City of Port Phillip in order to convey its connection with our home base. Thirty-six members submitted images, illustrating the geographic diversity of our local city, capturing the essence of a time, a place and its people.

The curatorial team, led by the Exhibition Coordinators, selected 100 images for printing. These were printed on fine art paper by our sponsor Epson.

The opening event was a success, attracting close to 80 people. Cr. Brand addressed the audience, saying ‘he was in heaven’ and that the print exhibition was ‘money well spent’.

The exhibition was open to the public for two weekends, where we welcomed over 400 visitors.

Susan Brunialti

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The People’s Choice award was won by Judi Mowlem for her image ‘Beach view’. She won a double movie pass to Palace Cinemas.



The exhibition was opened by Cr David Brand

Photo by Charles Kosina



St Kilda Pier

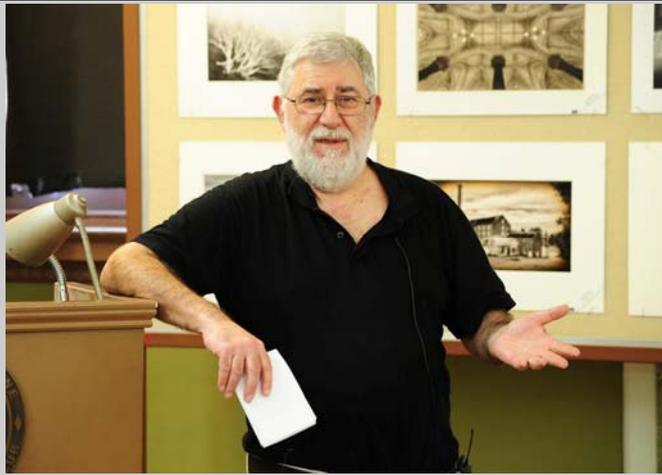
Photo by Susan Brunialti

Seniors' Exhibition

"For Seniors, by Seniors" was the exhibition held from Sunday 7th to Sunday 14th October. It was The Club's contribution to the Seniors' Festivals.

It is the first time that an exhibition has been held at the Club opening every day for one week, albeit for limited hours, 11 am to 3 pm. The intent was that we would introduce photography to those newly retired and those looking for a new interest.

Twenty Nine club members provided a total of 134 quality prints for the Exhibition. The People's Choice prize was won by Kees Zonneveld for his amazing "Dragonfly" image. He won a meal



Michael Silver from Magnet Galleries opens the Seniors Festival Exhibition

voucher generously provided by our local Railway Hotel.

The Sunday 1 pm opening was well attended, with Michael Silver our guest

speaker, opening the Exhibition.

Numbers during the week were a little disappointing with 207 visitors attending. As it was a late decision to hold the exhibition, we missed the State-wide publicity for the Seniors Festival, however we were well supported by the City of Port Phillip Senior Festival publicity. One major factor influencing attendance was that our gallery is upstairs, many potential visitor groups who follow

the Seniors Festival program, indicated that they were unwilling to bring their members when stairs were involved.



Aren't People Wonderful! In September, Jim Weatherill shared his passion for people with us

2018, the Year of Opportunity and Challenge at Melbourne Camera Club!

Speaking personally, this year has been a very exciting one for me and for other members of the club. Thanks to the initiative of a group of people led by Sue Brunialti and Jim Weatherill, our work has been seen by a much wider audience.

We have seen our images out on the staircase, in view of other members and the wider community. With regular exhibitions we have had the opportunity to see our work on display and enjoyed by many members of the public, as well as by

our friends and families. Being involved with the hanging and 'personing' of the exhibits I, and others, have had the opportunity of getting to know other members of the club. Sharing ideas and experiences with them.

At all the exhibitions there has been a 'People's Choice' award which has reflected the quality of our photography and of the judgment of our public! The opportunity to show their work has meant we have attracted new younger members who are providing a challenge to the more established among us. Young people bring a new focus to photography, they see things differently and see different things. This new perspective

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Cover Photo

October colour print
of the month

Jim O'Donnell

Looking Up

has given the club a new locus, a new challenge and identity for the future.

It's a busy place and we will all make sure it continues to be so into the future. Here's to 2019 and all the interest and excitement it will bring to the MCC.

The Editor



September mono PDI of the month Lesley Bretherton *Winter Birch - Hokkaido*



September mono print of the month Gary Richardson *Life After Death*



September colour PDI of the month Jane Clancy *Blowin' in the Wind*



October colour PDI of the month Peter Walton *Fair Crack of the Whip*



October mono PDI of the month Sue Brunialti *St Kilda Marina*



October mono print of the month Richard Faris *Pink Dunes of Merzouga*



September colour print of the month

Jerzy Alexander Lau

Confrontation



August colour PDI of the month

Anne Seddon

Halong Bay Fisherman