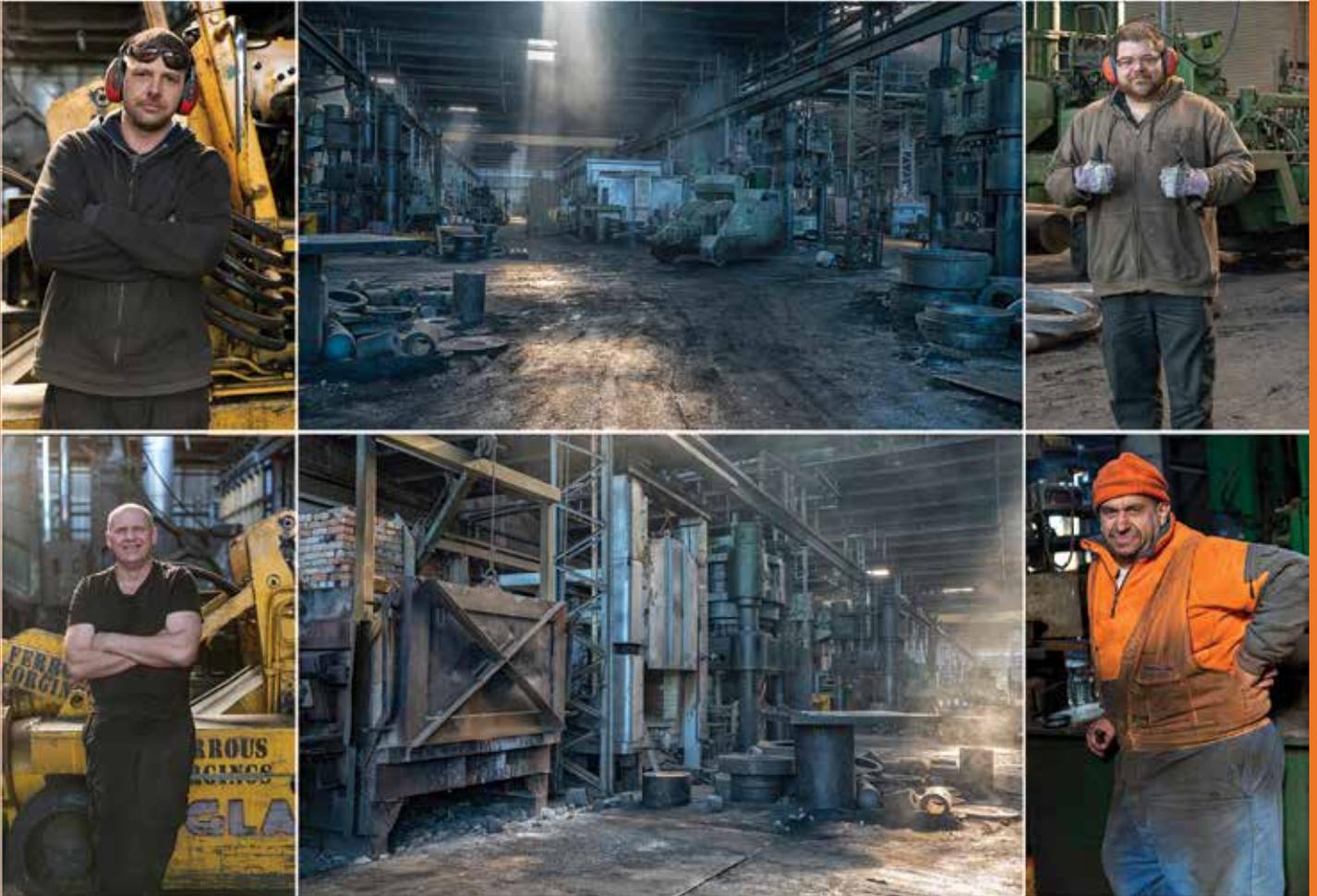


exposure

MELBOURNE CAMERA CLUB MAGAZINE



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Renee Stirling

PROFILE



Like many of my retired camera club colleagues, I started my photography many years ago.

Since I have practically forgotten most of what I did back then, I am only going to talk about my digital photography experience which began in 2008 when I bought a Canon S90, a point and shoot with a great sensor and manual controls. I shot about 20,000 images and used ACDSsee for editing. I mostly made videos from these images for family and friends, but I didn't print anything. If I were asked what kind of photography these images represent, I would say they are of "people and places." Not portraits, not commercial, not landscapes...maybe more street, more travel.

In January 2018, I started printing my images on a little Pixma printer and thought they were good enough for me to pursue my personal photography. I bought a Nikon 750D before joining the Phillip Island Camera Club and the MCC in June 2018. By December, I upgraded my printer to a Canon Pixma Pro 10S.

I am a restless camera club member. I feel I have been on a trajectory since my very first judging. I am not sure where I am going to end up, but the direction I seem to be heading in is considered "contemporary." I took a workshop with Sarah Pannell on "the everyday" recently at the CCP and I find I like this genre.

If I had to define what I do, I would say my work is the result of the relationship I have with what I photograph; I see something that means something to me, it resonates within me, it evokes something. I usually know what it is, but I don't indicate that with the title, which is very UN-contemporary. I am old school in that I believe the image should stand alone, not be accompanied with a written explanation. If I can't say it visually, then it isn't a good image, but artist statements are expected today, so I might have to change my viewpoint.

I had to think about the images I wanted to include in this article. I am picking unseen images, those I am experimenting with, ideas I am exploring.



Top left: *Geoff's Cafe.*
Bottom left: *Blue Door.*

Top right: *French Street.*
Bottom right: *Bus Stop.*

President's Report, August 2019

As we approach our Annual General Meeting in October, it is appropriate that this report focus on our achievements for 2019.

Each month, we have enjoyed a growth in membership thanks to the efforts of many in the club. Part of the ongoing success of the Melbourne Camera Club (MCC) has been its capacity to offer a wide range of activities and thus cater for a diverse range of member needs and expectations.

Our facilities at Dorcas Street have seen continuing improvements. This has been possible due to the visionary efforts of club members in the 1970s to secure our historic home. These efforts have continued with additional funding coming from training courses, exhibitions and partnerships with local and state governments.

Hidden from general view, but essential for the club, have been the continuing efforts of our program and interest group coordinators and the success of our organized outings and exhibitions.

From my experience, the best way to develop camera skills is to participate in the training of others. The club provides many opportunities for this.

MCC members can exercise their photography through many organised activities including print and digital image competitions, but this is not essential. Your photography should always be fun. The scope of modern digital equipment, and the availability of traditional analogue equipment suggests that our photography is only limited by our imagination.

As the warmer weather approaches, look for new opportunities. Macro photography at home, portrait photography indoors and outdoors, club outings and travel opportunities suggest an unlimited range of options. We should all set ourselves a few objectives to increase our skills and ensure that our photography continues to be fun.

Happy shooting for the coming season.

Peter Tredrea

Below: First light on The Cathedral Rock.



A Magic Morning on Mt Buffalo

CHARLES KOSINA

When Mieke Boynton invited Kadri Elcoat and me to a sunrise shoot on Mt Buffalo, who could refuse such an invitation? This meant getting up at 5 am for her to pick us up at The Bright Resort where we were staying.

I am not a morning person by any means, so this was a mammoth effort on my part. But what a morning that turned out to be.

We arrived at the foot of The Cathedral, the most prominent feature of the Buffalo Plateau, just as the light was starting in the sky. We then had about a 20 minute walk up a well-made path, which was, in places, covered with black ice or frozen snow, so great care had to be taken. I was cursing myself for not bringing my lightweight crampons to fit on my hiking boots. Despite that, we made it up to one of Mieke's favourite places without mishap. This was right alongside the Cathedral with a great view all around. By now it was almost 7 am, shortly before the sun popped up over the mountains, so out came the tripods and cameras.

It was a brilliant morning, with hardly a cloud in the sky, and virtually the only sounds were the clicking of camera shutters. We spent about 45 minutes taking numerous photos before heading down. The next stop was by Lake Catani, where we had amazing light on a frost covered landscape.

If that was not enough, half way down the mountain we had a magnificent view of the Ovens Valley covered with an ocean of cloud.

As photographers, we probably spend too much time just staring through camera viewfinders. But sometimes you just have to stop and admire the view and store it in our memories. Thanks to Mieke for sharing your time and guiding us on what is your favourite mountain.



Above: The cloud-filled Ovens Valley.

Below: Lake Catani.



Celebrating World Pinhole Day

SALLY PATERSON

MCC joined the world in celebrating World Pinhole Day again this year. World Pinhole Day was established to share the joy of sharing the knowledge of lens-less photography, and the joy of creating your own pinhole camera from a cardboard box and a piece of aluminium foil with a 'pinhole' for the lens.

Pinhole cameras can also be constructed by replacing the lens in a conventional camera with a pinhole, for example drilling a hole in a spare lens cap and attaching an aluminium pinhole. Using a pinhole with a DSLR allows metering and composition by trial and error, and is an easy way to experiment with pinhole photography by getting an immediate result.



The Process:

1. Gently sand a piece of an aluminium can to prepare for making the pinhole – it must be as thin as possible to create a tiny, clear pinhole. Then check that it is punched clean to enable a crisp photo.
2. Drill (or cut) a small hole in the front of the camera box then attach the pinhole aluminium sheet over the hole. Attach a flap of cardboard to use as a shutter.
3. Spray paint the interior of the box and add black tape around the edges if required, to avoid light leaks.
4. After inserting a piece of photographic paper inside the pinhole camera in the darkroom, it is time to head out to photograph. Find a stable location for the camera, exposure time starts at approx. 1 minute.
5. Return to the darkroom to develop the image (which are negatives), then scan and invert to positive images to reveal final shots – see gallery below.

Special thanks to Selby and Nigel, Richard, David and Andrew for sharing their knowledge and thanks to everyone for joining in, and learning the simple beauty of seeing our world through a pinhole.



Top left: Step 4, a stable location for the camera.

Middle left: Belle Tweedale - Local church.

Middle centre: Anne Alger - Churchyard.

Middle right: Aga Szyszko - The children.

Bottom left: Pinhole Camera Day 2019.

Bottom right: A happy customer.

Out and about with MCC

The Photowalk Community, the Nature and Mid-Week walks get members out and about.



Top left: Nicole Andrews *Kallista*.

Middle left: Jim Weatherill *Emerald Lake*.

Bottom left: Jim O'Donnell *St Kilda pier*.

Top right: Sue Rocco *Dogrocks afternoon*.

Middle right: Sue Rocco *The crowd gathers*.

Bottom right: Nicole Andrews *Tree Hugging Marg Huxtable*.

MCC Judging Panels in demand

This year we received two requests from different Tasmania Clubs to provide judging panels for the Tasmanian Photographic Federations' Interclub, and the TPF's Photographer of the Year. It's always interesting to see other clubs' images.

The Panel for the Interclub comprised Judi Mowlem, Marg Huxtable and Tuck Leong, and the Photographer of the Year panel was Jane Clancy, Jane Barnes and Gary Richardson (right). Helpers were required on both days; they were Paul Palcsek, Nicole Andrews, Martin Clancy, Marg Huxtable and Jim Weatherill (below).



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Cover image

Jane Clancy
Best July set
subject - Industrial
PDI Men at Work.

The Archive Exhibition & Open House

Once again, the exhibition of some of our archival prints drew attention and interest from many from the club and from the public.

The historical display included fine images from the past, from the club and from other Australian photographers. It was particularly interesting to have the daughters of one of the club's best-known members, Nola Sharp, at the opening. Nola, who has just turned 90, was president of the club in 1998 and was a keen and successful photographer

The exhibition was open during the Melbourne Open House weekend and attracted a large number of visitors. The whole building was open to the public and some young members enjoyed making cyanotypes in the downstairs studio.



Nola Sharp's daughters Kaye and Lynn Bearlin



Above: Ready for the opening of the Archive Exhibition.



Right: Cyanotypes and Whiskers at Open House Day.

Using photography for mental wellbeing

ANNE SHELLARD



I had the privilege of hearing Craig Wetjen speak briefly at Michael's on 4th July. The topic was timely due to the beginning of the hearings for the Royal Commission into Mental Health.

Craig Wetjen is known for his best-selling book of photographs and stories 'Men and Their Sheds'

For Craig the book started as a way for him to explore his identity through photography and to explore a man's relationship with his shed and the effects this had on his mental and physical wellbeing.

I suppose that if we think about it we could all list the advantages of photography to our lives and all of these would link to our mental health.

From Craig's perspective, photography can be like mindfulness meditation as you focus on your camera, blocking out what is going on around you and being engaged solely on what is in front of you. Allowing us to clear out the clutter in our minds. Thus, giving our minds time to calm and focus which is difficult in normal busy lives.

Craig's other benefits of photography are: to enhance the individual's skills, to improve our social cohesion by linking to others with the same interest and to develop a share narrative that helps us to work positively both to reduce personal illness and enhance health.

The other messages that were given to the audience were, to engage with your photography, to print it and put it back into the environment that you took it from, to share your images and be open to constructive criticism. Being involved in a creative activity through photography, we can live life and engage with the world around us.

Mostly importantly, it is ok to have a mental health issue.

Puffins Galore!

RUTH WOODROW

What an amazing experience it was to see the Atlantic Puffins on Farne Islands off the Northumberland coast in England.

We were so close that we had to give way to them on the walking tracks, and my 500mm lens was just too long for most shots. Atlantic Puffins are slightly smaller than our Little Penguins!

We were there in July during the breeding season, and seeing them flying in with their bills full of Sand Eels for their young was a lifetime ambition fulfilled. And I never expected that I would be able to get a photograph like I'd seen others take in the past.

Below: Paul Dodd and Ruth Woodrow with Puffins.

Right: Puffin with sand eels. Ruth Woodrow's image was chosen as people's choice at our recent Nature Exhibition.



MCC winners at VAPS Convention

We did particularly well in the AV section:

Linda Zwierlein came second in the 3.21 AV with *Scoresbysund*

John Spring gained a merit 3.21 AV with *Pyalong Trestle Bridge*

Jane Clancy, a merit in the Open AV – *The Ballet Dancer*

Other winners were:

Lesley Bretherton – merit Open prints – *King Penguin Love*

Gary Richardson – merit EDPI – *Malachite Kingfisher (Below)*

Jane Clancy – merit EDPI – *Agapanthus Bud (Right)*

Melbourne Camera Club came 10th in the print section and 9th in the EDPI section out of 49 clubs.

In case you are new to all this, The Victorian Association of Photographic Societies is a body to which most camera clubs in the state belong. They have a convention every year in May in different parts of the state. This year was in Churchill in Gippsland. Next year will be in Wangaratta.

Unlike the Australian Photographic Society, clubs enter the competitions rather than individual photographers.



May winners



- Top:** Best May B grade PDI, *Jingel Yang* - Mike.
- Centre left:** Best May B grade print *Smokingman* Charles Wyatt.
- Centre right:** Best May A grade PDI *Alesund Morning* Peter Walton.
- Bottom Left:** Best May A grade print *Deep Preen* Kadri Elcoat.

June winners



Top: Best June A grade PDI A *Stroll Through the Lavender* Jane Clancy.

Middle left: Best June A grade print *Fjallabak 1* Lesley Bretherton.

Middle right: Best June B grade PDI *Girl on Biplane* Kyffine Lewis.

Bottom right: Best June B grade print *Abandoned* Elizabeth Jackson.

July winners



Above

Top: Best July B grade print *Jingei Yang* - Mike.

Middle left: Best July A grade print, Judy Mowlem.

Middle right: Best July B grade PDI Bruno Kortenhorst.

Left: Best July A grade PDI *Sunrise Bay of Fires*, Jane Clancy.

Set subjects

MAY - MOVEMENT JUNE - LINES JULY - INDUSTRIAL



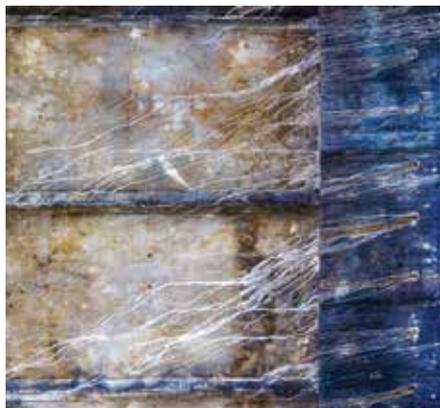
Best May set subject - Movement - print, Daryl Groves.



Best May set subject - Movement - PDI, Daryl Grove.



Best June set subject - Lines - print The Stick Shed, Kate Morris.



Left: Best July set subject - Industrial - print, Judy Mowlem.

Below left: July set subject - Industrial - PDI.

Right: Best June set subject - Lines - PDI, Mark Deveraj

