

interested in the distribution of the wild plants. I had maintained a herbarium that I later donated to the collection at the Manchester Museum. I quite often contributed a specimen to other herbariums when a question of distribution of a species was raised. I had not pursued this hobby in Australia. The sheer number of plant species makes it overwhelming. So I guess I have always had a botanical bent. I quite enjoy making something of the pattern in tree bark.

I believe that you have to compose the photo. The art is in restriction, reduction, simplification. The choice of where to place the frame, how to compose the picture is important. I generally like simple compositions. I don't use the rule of thirds, or S-curves or any such device. I just compose until I am happy, until it looks right.

I quite like close up photography. It simplifies and shows things that people never really look at. I am reminded of the war photographer Robert Cappa who stated that if the photo wasn't good enough, you weren't close enough to the subject. Now that's quite a statement coming from a war photographer. You know it's important to fill the frame.

In my district I visited the cotton spinning mill in the village of Barnoldswick. Here at the Bancroft Mill they have an old Saxon Mill engine, restored. I spent some time photographing this engine, and all the different parts of the machinery. You may have seen my photo of the mill governor taken with a long exposure to reveal the movement of the spinning brass weights.

I don't particularly gain much from entering competitions. I'm really not interested in the judges comments. The exception would be where the comments are about the technical aspects of the photo. However I do think that technical flaws are rare in my work these days. I enjoy the friendship of club photography, and I enjoy looking at the photos of other people. I think amateur photographers, like myself, should remember that the word amateur comes from the latin word amatore meaning lover. I see myself as a lover of photography as opposed to a professional who does it for money.

I am particularly influenced by Ansel Adams. As you know he did black and white work. In fact I have 4 of his prints on my walls. I am reminded of his insistence that you "make" rather than "take" photographs. I rarely ever wander around and shoot. I am always seeking for technical perfection. I always carry my tripod, and take extreme care, especially with depth of field and exposure. I always expose on a grey card. I am a very slow photographer.

Actually Edward Weston was another of my models. He was another American Large format photographer. He photographed all sorts of objects, a cabbage leaf, a dead man. He demonstrated technical mastery often with extreme simplicity. He would make a contact print, a very simple dark room technique where the film was placed directly onto the photographic paper and exposed using an ordinary light bulb.



Scott Creek Outing

Matt Carr, Ashley Hoff and Chris Schultz organized a successful outing on the June long weekend to Scott Creek Conservation Park. This was well attended, especially by newer members of the club. Most people had their cameras out, taking shots around the old silver stamping works. On the paddock here there was a rusty plough and caterpillar tractor that was photographed extensively. Despite its popularity on the day we managed only one photograph in the "mechanical" competition held during the following week. Many people also took the short walk down the Scott Creek road to photograph the Mackereth cottage. It was nice to meet Adrian's wife on this walk. Heather and Reg Connolly had arrived early and taken a nice range of wildflower shots. Heather graciously offered us some of her batch of scones. As the afternoon pressed on a small group, Ashley, Matt, Chris and myself ventured across the road to explore the Wheal Mary Anne mine shaft. In the forest there was an impressive array of fungi growing amidst the maiden hair fern. Overall it was a successful outing, and I hope that we will return in spring when the orchids are in bloom.

Photo Gallery—Images selected for the Photographic Wholesalers exhibition



In June the BPC committee gathered to choose 32 images to form an exhibition at Photographic wholesalers. A wide range of images at a high standard were offered for selection. I have included here just a handful of the images that were selected. I must thank all of the contributors for giving the selection committee such a difficult task. We have been promised that the selected images will be printed (at no cost to us) by photographic wholesalers in large sizes (mostly greater than A4). After the exhibition the prints will be presented to the respective photographers.

Ashley Hoff—If you listen carefully, you can hear it sigh



Theo Prucha—Evening at the Coast



Gary Secombe—New Crops



Adrian Hill—Wreck on the Oodnadata Track

Ursula Prucha—Festival Mood

Matt Carr—Crab Spider



Photo Gallery—**Images selected for the Photographic Wholesalers Portrait competition**



Peter Maystrenko attended the May “in the style..” meeting of the BPC. His purpose was invite us to enter a portrait competition sponsored by Photographic Wholesalers. He stressed that the club would be in the running to win a range of equipment including a colour printer. He required us to contribute 3 portraits from the club. Again I must thank everyone who contributed work for this selection. The three portraits chosen were; Eric Budworth: Driver (far left), Ashley Hoff: Ballet costume (left) and Jenny Pedlar: the Cook. Well done. In my opinion we could have chosen at least 12 excellent portraits for this competition.

Eric Budworth—Driver

Ashley Hoff—Ballet Costume

The September edition of Camera clips will be produced in August 2010. Please send your articles / photos to James Allan at jandfallan@internode.on.net