

MUDCC FOCUS

MILTON ULLADULLA DISTRICT CAMERA CLUB

Welcome to

FOCUS

In this issue

The President's Message

Barry Holden explains
the importance of Size

Photography and the Sydney
Police Museum

What did you do
during the Lock Down



I am delighted that the Camera Club has successfully maintained its set agenda of competitions since the outbreak of Covid 19. Most community groups have had to suspend their activities, so we have been lucky to find an online solution.

Unfortunately while all of our face to face activities have been suspended, I must say that member feedback has been generally favourable. The online access to the judge's comments has been particularly appreciated. The Committee, and especially Trish, should be thanked for all of their behind the scenes work to keep the Club operating.

My thanks also to all members for supporting the Club during this Covid matter. Our AGM and Club Awards will be held as usual in July, but these will need to be published online. More details in this regard will be announced shortly. However our current plans are that activities will continue via the use of net related technology until end 2020. The Committee has therefore designed a full program of competition until the year end, and this will be released shortly. The incoming Committee will review the program for the first six months of 2021 when they first meet in July.

Meantime, my thanks to the outgoing Committee who have dealt with our rapidly changing environment so well.

Stay safe, Barry



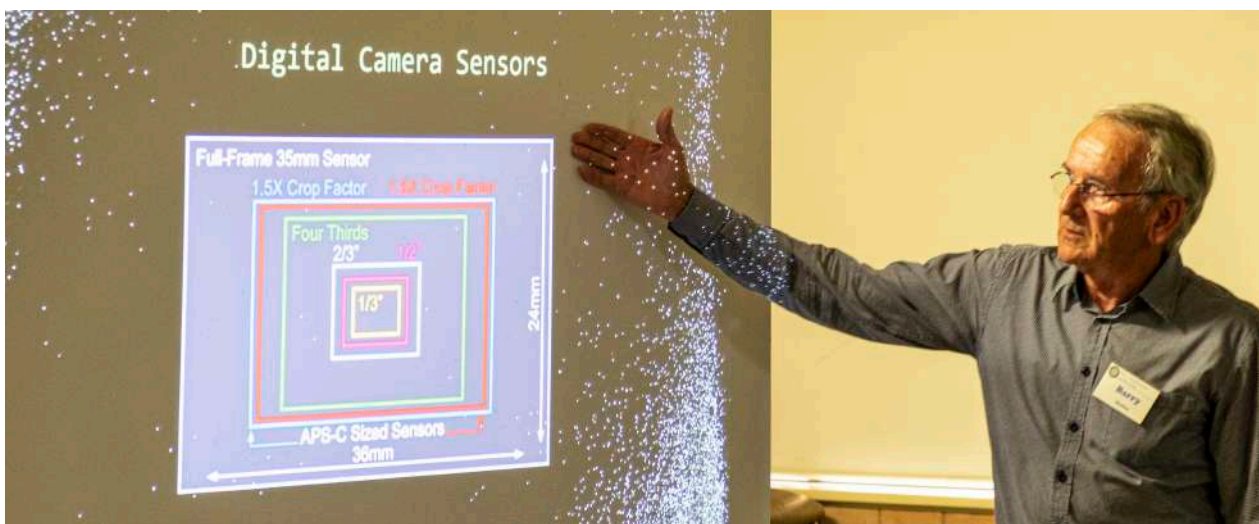
What Size Photograph?

with Barry Holden

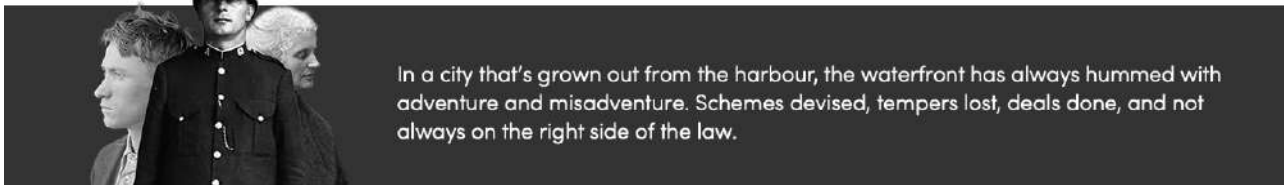
This was the first Learning Theme of the year...in fact, the first MUDCC meeting of the year due to the catastrophic events of late 2019 and early 2020. The far from happy New Year that welcomed us all was something of a disappointment. So it was excellent to see a healthy and enthusiastic audience for this first, and as it turned out possibly, only meeting of the year. This might have been complex subject but Barry did a great job in navigating us through all the factors that can, and do affect the sizing of our images.

It brought back memories for me, many years ago I was an apprentice compositor and studying at the London College of Printing. I recall being told about a new exciting development in "standardising" paper sizes. No more inches, it was the metric system from now on. That was 60 years ago and we still do not have a "world standard". Go Figure!

Barry moved us through basic cropping, sensor sizes and their implications, and pixel's plus many other influencers in between. It was an excellent session with some sharp questions from the floor, (always a sign of a good presentation). The evening was both enjoyable and expertly presented with patience and humour. I for one learnt a lot.



Have you been to the Sydney Justice & Police Museum ?



Haven't already discovered the Police Museum? the next time you are in Sydney check it out...it has much to offer photo enthusiasts. It displays the most amazing images of some of the worst villains of the day. Photography was quite new to the main population but the police had embraced it and were already recording "Mug Shots" of criminals using the the Plate Cameras of the time.

The images you will see at the Police Museum will astonish you for a number of reasons. The camera used would have been large format "plate" cameras...this was the 1920's remember. It seems there were no rules or formulas to the posing of the subjects, no mug shots as we know today. Many seem to be posed as would a group of friends at a wedding. Indeed the subjects, (criminals), seem to dress to kill, as if they were at a wedding...the only things missing were the tools of their trade. Guns and other other weapons were not permitted.

The Police photographer was breaking new ground in Australia and was using his instinct as a photographer to get the best result. In many of the images the criminals are clearly enjoying the experience, women and men it seems dressed in their best clothes posed with a confidence that reminded me of the movie Bonnie and Clyde.

"A prominent police photographer in Sydney during the 1920s was **"George B Howard"**, when the use of photography was emerging "strongly as an aid to identification and the investigation of crime. Sydney's 'Camera Cop' made a significant contribution to police photography, but we still know little about the man behind the lens. Howard was born in Crookwell in the Southern Tablelands of New South Wales on 15 June 1889. On joining the New South Wales Police Department he was identified as a labourer, 5'10" tall, with blue eyes, dark hair and a dark complexion. He graduated from the New South Wales Police Depot in 1910 and took up various posts in northern New South Wales."



"An innovative technical and visual development of the 1920's specialised photographs capturing the suspect in two different exposures on a single negative. These double photographs typically depict a headshot and a full-length standing pose of the same sitter. While this execution is common practice after mid-1921, the image content was far from formulated or regular, showing that the camera was not pre-positioned or pre-set. The different perspectives of the holding yard at Central Police Station are evidence that the photographer crafted each image on the day, positioning his camera, focusing and deciding exposures according to available light. Clearly this was more than a policeman just obeying protocol – if a protocol then existed. In April 1921, Howard was promoted to sergeant and took

charge of the photographic section. News articles from the time claim that his photographic unit was the largest of its kind in Australia, and perhaps the best organised and most up to date in the world, outside of Scotland Yard. New research suggests that Howard was also involved with Sydney's amateur photographic scene during the 1920's. Press reports note that Howard had proved himself an artistic photographer of landscapes, portraits, and scenes which do not come into his routine work."

(Information gathered from the museum literature.)

What did you do during the lockdown ?

I am talking photo-wize

Photographers are lucky in many ways. It's a hobby that that keeps on giving some say. It certainly manages to keep me me busy. I happen to love boats and coffee, both of which are to be found at the Harbour in Ulladulla. Early most mornings I can be found having a coffee at "Native" prior to a healthy walk round the Harbour with camera. Despite my being a regular visitor my camera and I always seem to find something new, some angle I hadn't seen before. Of course the weather is always different, always contrary but always delightful so I am usually happy with what I capture. Boats and coffee are for me an easy to sustain project.

But then another photo project was suggested to me, this was, sort out my lifetime of photos currently hiding in an over crowded garage, and while I was at it why didn't I Build a Photo Book. The photo book idea, cooked up in early Covid-19 days, was to be a family album from the time I landed in Australia to the present...that is 1973 to now 47 years, (time fly's when you are having fun). It took time to sink in but the folly of it all did dawn on me eventually.

What was I thinking?

What you see in the photo below is the aftermath of the final cull, two full plastic boxes as pictured were consigned to the rubbish tipper previously. The sorting started out with monochrome negatives, first moving on to colour prints, then slides...digital came last and was the easy part. But I found my storage system was not as good as I had thought in fact, it was deplorable. Perhaps a subject for a Learning Theme evening?

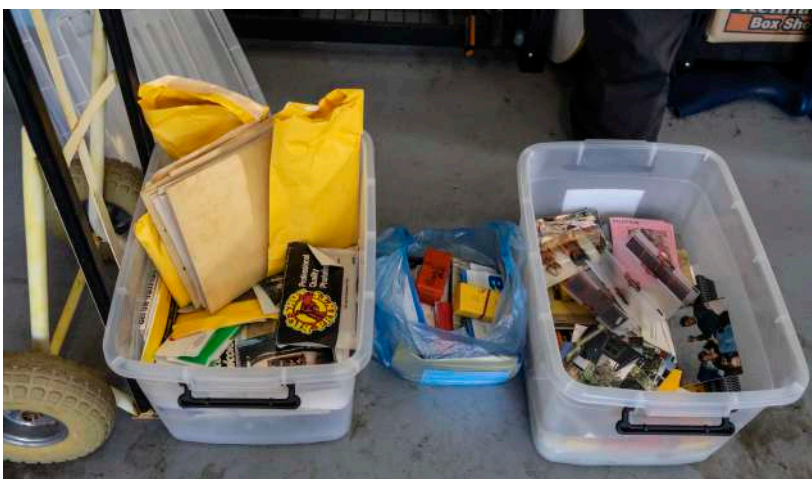
Do you remember when you took your exposed pictures to the chemist to process them, we thought it was A very fast system? You were always offered a super 2 for 1 offer that you just could not resist.

Well, if you are foolish enough, like me to undertake a project like mine you will woe the day you took the 2 for 1 deal, it does not help the sorting process.

Of course, all the prints that I wanted to use had to be digitised and this meant I needed a scanner. I was aware that for this sort of work a "Good" scanner is necessary. But I discovered that they are not as expensive they once were. The scanner also needed the ability to scan negatives and positive slides.

Using a scanner is a slow process, most have the ability to scan in batches but its not a process I would recommend...if you are trying to make a good result...much better to work on each image separately and then move into Photoshop or your favourite post production software. Most old images will need some cleaning up from dust and scratches.

To sum up, my project has been a lot more challenging than I thought it would be, not because of any technical issues but rather the task of organising and finding all the data. It can all become an unpleasant, day after day drudge, and without the encouragement of my wife, I could easily have put it on the back burner and never completed it.



47 Years
Black and white negatives
Colour Prints
Positive Slides
Digital
Plus trips to the Tip

Canon FTb SLR Camera

The Club has received a letter from Norma, who tells us that she has an old Canon "Film" camera with two lenses and a flash. She does not know if the camera is in a working condition but, if any member feels they would like to try their hand with this classic system, Norma would be happy to donate it.



If interested please speak to any committee member for contact details

Selective Focus

It was a miserable day, way back when I started this piece and then unknown "Lock Down" was on the horizon. I was at the time sorting stuff in general. Part of this process included organising books, it was then I re-discovered a gem, "**The Family of Man**". In my view the greatest photographic exhibition ever seen and a classic of its time. It was 1956, I was an impressionable 21 year old would be photographer. World War II was a decade behind us. The Queen had entertained some of us with her Coronation epic while, Tenzing Norgay and Edmond Hillary had reached the summit of Everest which was adopted as a tribute for the Queen.

But, truth be told, for me "The Family of Man" was the seminal moment. The exhibition was curated by [Edward Steichen](#), the director of the New York City [Museum of Modern Art's](#) (MoMA) and was to tour the world, making stops in thirty-seven countries on six continents. More than nine million people viewed the exhibit, which is in excess of the largest audience for any photographic exhibition since. Australia hosted the exhibition in all capital cities, although the venues were not as fancy as London, New York and Paris. Sydney, for instance was hosted by David Jones Department Store.

I can still recall my awe when I walked into the Royal Festival Hall. The images, all mono prints were, to me strikingly beautiful. As someone who's darkroom was the family bathroom, I was amazed at the technical quality, the sharpness and the size of the prints...all way ahead of anything I could contemplate. Some images were suspended high in the air and were super large...I mean so large I struggled to figure out how they had been processed. In fact they had been printed in sections and the final image was a brilliant combination of the whole.

Of course these photographers were the best of the best and I am not surprised that in 2003 the Family of Man photographic collection was added to [UNESCO's Memory of the World Register](#) in recognition of its historical value.

The book is still in print and available on line. A paper back version will cost you about \$36 on Amazon and other suppliers. A hard cover could be yours for just \$1,577 (be careful, I think that would be US dollars). On the other hand if any club member would like to borrow my copy for a short period, you would be most welcome.



mike@rtohelp.com.au

