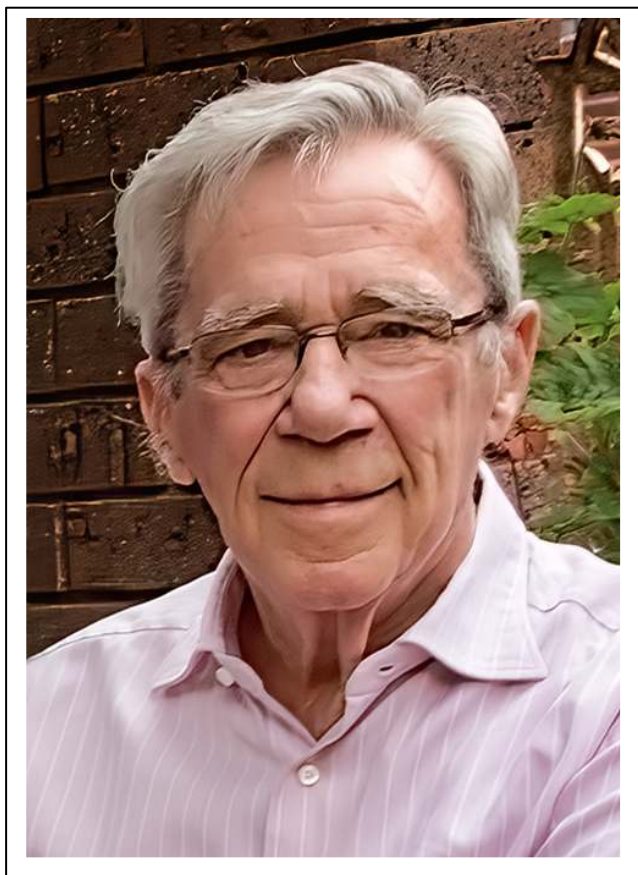


Vale Michael Seyfort ARPS and Graham Burstow OAM FRPS

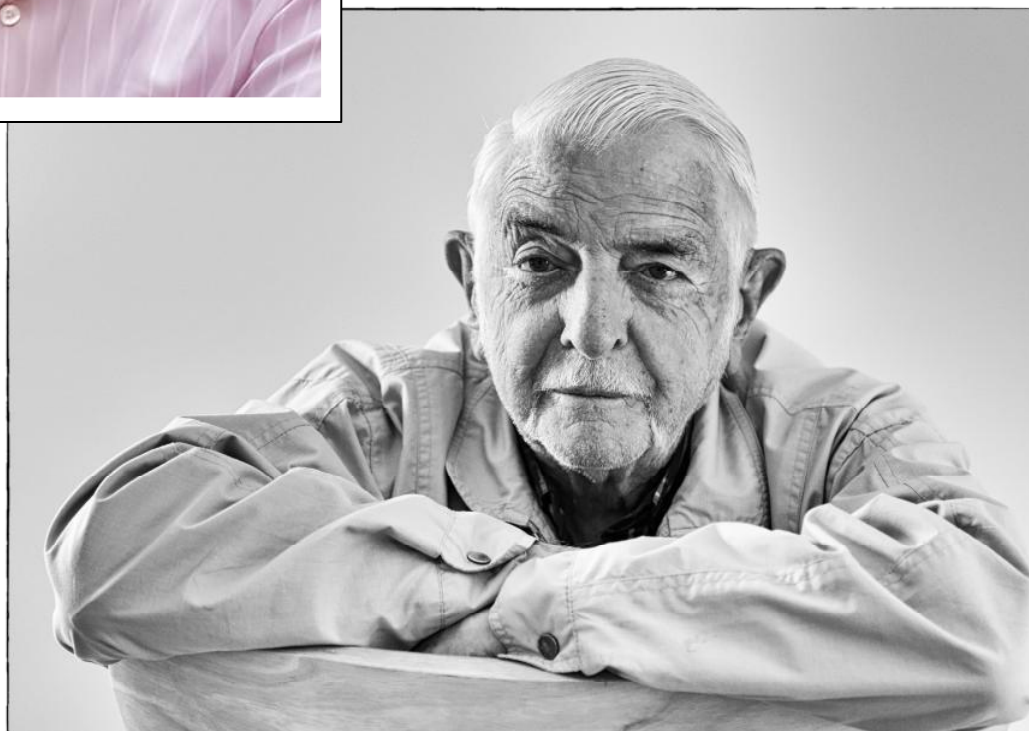


Michael Seyfort
by Palli Gajree HonFRPS

by Elaine Herbert OAM ARPS, Hon Secretary,
Australian Chapter

This has been a very sad month for the Chapter, with the passing of two of our most loyal and long-serving members, **Michael Seyfort ARPS** and **Graham Burstow FRPS**, both wonderful photographers. Special tributes to them appear in this issue of the *Newsletter*, and we send our sincere condolences to their families.

Graham Burstow OAM FRPS
by Peter Granfield



Welcome to the August 2022 RPS Australian Chapter *Newsletter*.

Thank you to this month's contributors – our Secretary Elaine Herbert OAM ARPS, Palli Gajree OAM HonFRPS, Peter Granfield, Tony Healy ARPS, Gigi Williams ASIS FRPS, John Davies ARPS, Herman Lee LRPS, David Oldfield FRPS, Immediate Past RPS President Alan Hodgson ASIS HonFRPS, Tony Cearn and Brian Menzies.

When emailing images for the *Newsletter*, the only requirement is that they are Jpegs with the long side ~1,000 pixels. All photo editing software includes a 'Resize' or 'Image size' option. Select 'pixels' ... 1000. Keep those (downsized) pixels coming in! For *non-image files* (e.g. pdfs), under 5 MB is preferred and *never* 10 MB or more.

Deadline for contributions for the next issue is: 23rd September 2022.

Vale Dr Michael Seyfort ARPS (1934 - 2022)

Elaine Herbert ARPS

We were deeply saddened to learn of the passing on 8 August of Dr Michael Seyfort ARPS, one of Australia's top nature photographers, especially of birds, fungi and native orchids. He died in Melbourne after a short illness.

Michael joined the RPS in about 2000 and gained his Associateship in 2002 in the Nature category, with a set of colour slides depicting fungi. These images were mostly taken locally in the Dandenong Ranges near Melbourne.



Bird photography was perhaps his greatest passion and a number of his images are held in national and local collections. For some years before joining the RPS he had been taking wonderful bird photographs, a keen interest which he continued to develop and refine. We gained an insight into this when he gave an illustrated presentation at a Chapter meeting in 2001. He explained how he was using high-speed flash gear actuated by photoelectric cells to photograph the bird when it was exactly in the field of view. His system required 12 tripods to support the camera and flash equipment, plus metres of an electric release cable to connect it all! Setup time was about two hours, and it took a similar time to dismantle. And the resulting images were absolutely beautiful.

Michael fitted out a campervan to take him – and his equipment – to very remote places where he would be undisturbed by others. He had a real affinity with animals. He would sit quietly for some time until the birds he wanted to photograph accepted him. He described how birds would watch him setting up the camera; he had seen them even

sitting on the camera; he'd had wild birds take food from his outstretched hand. Many of his best shots were taken near water or near feeding places where birds were sure to be active.

Australian native orchids were another great interest. He knew where to find these tiny and very inconspicuous plants in the bush, and how to delineate their essential features using techniques he had devised to separate them from their backgrounds. His images of these are delicate and skilfully arranged, resembling botanical water colour paintings; he exhibited thirty of these prints at Ellie Young's Gold Street Gallery in 2005. He was a member of the Australasian Native Orchid Society and always supported their annual exhibitions too.

Michael was a great traveller, not only within Australia but also to many other places, especially India and North America. He was interested in photographing exotic architecture and local ceremonies in India and Sri Lanka, but it is for his nature photography that he will be most remembered.

His funeral was held on 19 August and the video recording of the service (<https://www.westwardfilms.com.au/220819-michael-seyfort>) will be available for several months.

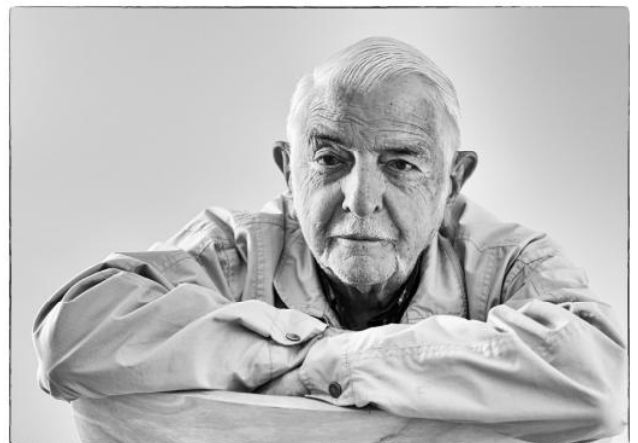
Michael will be sadly missed and we extend our deep sympathy to his family on behalf of all of us in the RPS.

Vale Graham Burstow OAM FRPS (1927 - 2022)

Elaine Herbert ARPS

With the passing of Graham Burstow of Toowoomba, Queensland on 12 August we in the Australian Chapter have lost one of our oldest and longest-serving members.

Graham joined the RPS in 1965, gained his ARPS in 1967 and his FRPS in 2003. He has been a great supporter of the RPS and its Australian membership over all that time. In the 1960s and 70s he submitted entries to many of the RPS Annual Print Exhibitions, and when the Queensland Chapter was established in 1986 he became a keen member, along with his very substantial commitments to the Australian Photographic Society and his local Toowoomba Camera Club. After most of the State RPS Chapters lapsed and the Australian Chapter was formed, he continued his support, especially to the *Newsletter*, and his images have appeared in its pages even in the past few months.



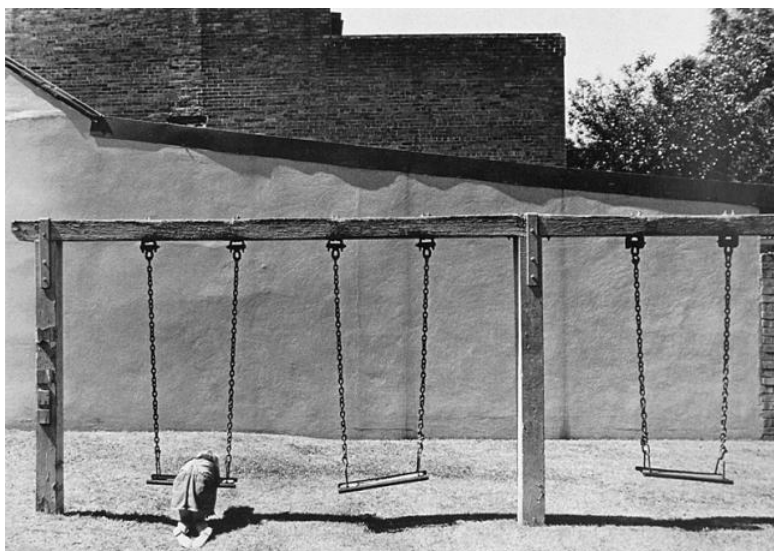
He was awarded the Medal of the Order of Australia in 2004 for his service to photography.

My own contact with Graham was largely through his contributions to the Chapter's *Newsletter*. From time to time I would receive lovely hand-written letters from him telling of his recent photographic activities, or his latest book – and he sent copies of those books too. Or he might phone to chat about what was happening in Toowoomba, or Melbourne, or the RPS! He would tell how he'd been to local schools telling the children about photography and how to take better photographs with their mobile phones. Or he'd reflect on how he perceived photography as a visual harmony, in some ways closely related to musical harmony.

As recently as 2020, he published his last book, *Closer*, which covers some 70 years of his photography. This followed his earlier books: *Touch Me* (1998), *Flesh: the Gold Coast in the 1960s, 70s and 80s* and *Sometimes a Light* (2002). His work was also published in several collections of images, and in a catalogue of one of his solo exhibitions.

The word 'iconic' describes much of his work, especially the documentary records he made of development along the Queensland Gold Coast in the 1960s and 70s. This was a place where he'd spent family holidays for most of his life, and his images of the original motels, shops and simple holiday houses contrast dramatically with the high-rise 'development' that replaced them. He captured a world now gone and those images are a truly significant legacy. He had a keen eye for the poignant and the absurd too, whether the bikini 'meter maids' or the beach beauty contests of the time.

Graham's photographs are included in collections of the National Library of Australia, the Queensland Art Gallery, the State Library of Queensland, and several regional galleries.



Grand daughter Mikaela by Graham Burstow FRPS

A video recording of his memorial service held on 28 August will be found at <https://www.burstows.com.au/tribute-centre>

Graham's long and productive life has added richness to all those with whom he had contact, whether in person or through his images, and we extend our deep sympathy to his family and many friends.

Why I Swapped Medical Photography for Landscapes

Gigi Williams ASIS FRPS

As mentioned in last month's Newsletter, this is the title of an article written for the monthly online RPS Journal Extra by Ciaran Sneddon who interviewed Gigi for an article on the RPS website on 6th July. An error occurred with the link to this article, so the (hopefully correct) link is repeated below. If it fails to link again, make sure no extra legend appears after the final '/' in the address. If there is extra legend, delete it manually from the web address. Then with your cursor straight after the '/' hit 'Enter'. Ed

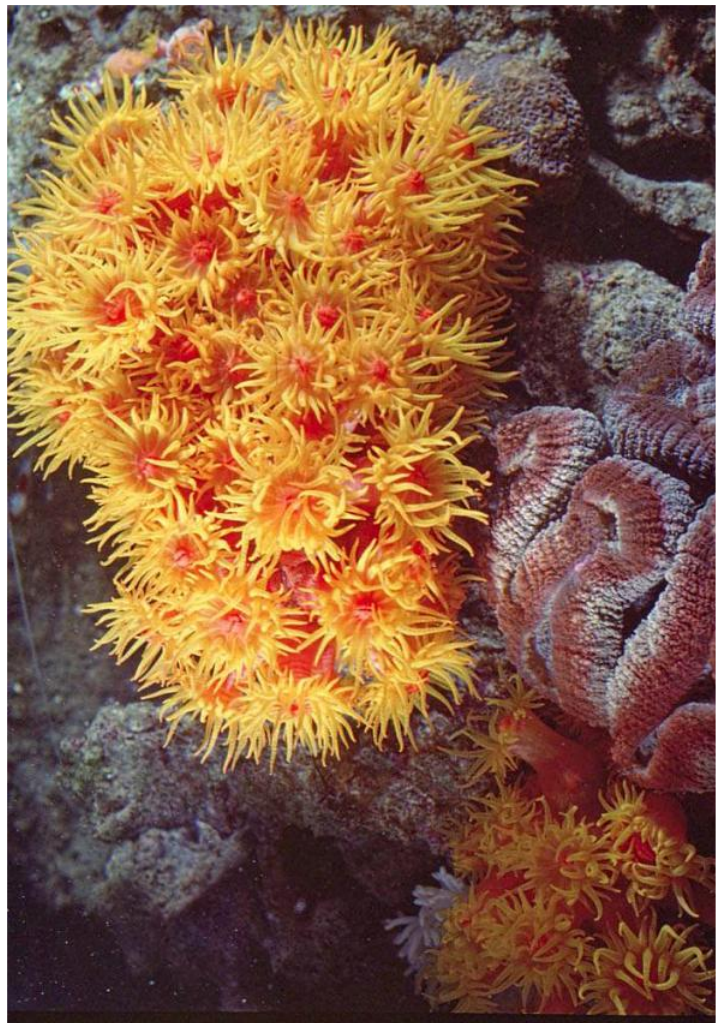
<https://rps.org/news/journal/2022/july/why-i-swapped-medical-photography-for-landscapes/>

Yet Even More Characters I Have Met

Tony Healy ARPS

My next character that looked me in the eye needs a bit of an introduction. Many life forms come together in the world as a host and a visitor. Some are good and some are bad. One of the bad visitors is a parasite. It doesn't really concern itself with the health of the host, except to make sure the host doesn't die. In humans, examples are liver fluke and tapeworms.

One type of good connection is what is known as a symbiotic attachment. This is where the host and the visitor provide a benefit to each other. A very good example is coral. Like humans, the coral produces carbon dioxide. Within the tissues of the coral there is a plant called zooxanthellae which gives the coral its colour. Tropical coral reefs are usually very crowded, and warm water has low oxygen content compared to colder water, so oxygen is at a premium. Like most plants, the zooxanthellae feeds itself by photosynthesis. For this feeding process, two things are needed: sunlight through the relatively shallow water, and carbon dioxide. Here the plant makes use of the carbon dioxide from the coral, and the by-product of photosynthesis is oxygen, for the coral.



Tubastrea by Tony Healy ARPS

Next we have a coupling called commensalism. This basically translates to “eating at the same table”. This clump of flotsam washed up on the sand is a group of Sea Tulips (*Pyura spinifera*). When it is in the water, each of those lumps sit up on their stalks and their profile resembles a tulip, hence the name. But they are not plants, they are animals, of a group called Chordata, that have a rudimentary spinal cord, but no spinal column. They are filter feeders, with a mouth at the base of the lump. Water is drawn in through the mouth and is filtered through the hundreds of nets contained in the body, and the food extracted. I’m not sure where the exit hole is.



Also in the neighbourhood is a small shrimp. It is small enough to enter the mouth, and when it does, starts feeding from the same table as the Tulip. No harm occurs to either. However, if the shrimp stays too long and puts on weight, it may find it is too big to exit the way it came in. If so, it ends up stuck inside the Sea Tulip. But hey, it has food and accommodation for life, and protection from any predators

that may be around. So what’s not to like about the situation. This final image has the shrimp sitting among some of the nets that collect the food, watching me while I take the photo.

As a postscript, a recent author I read said parasites are the pariahs of the animal world because at some point in time they live in or on a host. I have mentioned two that affect humans. There is a wide variety of parasites on plants, birds and insects. The well known Mistletoe is a parasite on trees, but I doubt it receives the same amount of attention as malaria. Parasites play a crucial role in ecosystems, keeping some populations in check. Without them some populations would explode, like the rabbit did when it was introduced in Australia. Parasitic wasps keep some insect populations in check by killing their larva. National Geographic Magazine for July this year has an article on why we should save parasites.

From Your Secretary

Elaine Herbert OAM ARPS
Hon Secretary, Australian Chapter

RPS 2022 AGM and The Photographer's Journey

This is to be held on **Saturday 24 September**, and we can all join in online - or even in person if you happen to be in the UK then and are quick off the mark to book a seat in the theatre at RPS House. The rest of us can watch it online, but you must register beforehand and then you'll be sent a booking confirmation with the Zoom link on the 'ticket'.

It is much more than the formal AGM, and is an 'all day' event aimed especially at members wanting to improve their photography. It starts at 10.00 am BST (in the UK) which is **7.00 pm AEST** here in Australia, with the formal part of the AGM expected to run from about 8 - 9pm AEST. There will be two excellent photographers presenting their work in the first session, describing their photographic journey. There will also be presentations by RPS staff, a section about Distinctions, and how various parts of the RPS each encourage and support our own photographic journeys. It is a program designed to inspire, inform and engage.

Voting on AGM Motion: We all received an important email on **9 August** from the RPS President titled 'President's Update: Save the date for our AGM 2022'. It gives information on a motion for **the re-election of the President, Simon Hill HonFRPS, for a second term** which has been proposed and unanimously supported by the RPS Board of Trustees. A President may only serve a second term if approved by the Members so it is important that we vote.

Voting is in advance of the AGM and **voting closes on 16 September**. So dig out that email of 9 August with all the details and submit your vote.

That important email also contains links to full details of the AGM and of the whole day's program, plus how to book. Place your booking now!

Chapter Meetings

- **August:** On 11 August we got together for a 'live' Chapter meeting when we visited the Helmut Newton exhibition at the Jewish Museum in Melbourne.
- an account of this visit will appear in the next Newsletter.
- **October:** We will meet on **Wednesday 5 October, 11.00 am**, at the home of Gigi Williams FRPS and her husband Dr Robin Williams FRPS, 2 Derrybeg Lane, Edithvale, for an illustrated talk by **Barry Weller** - see details on page 16. Gigi and Robin have kindly offered to serve lunch after Barry's presentation so please let me know by 28 September if you are coming.
(elaineherbert39@gmail.com)

News of Members

- **Brian Menzies** in Sydney must be one of our most travelled and adventurous members this year. He's recently been on photography trips to Uluru (see page 15), to coastal NSW, to the Daintree rainforest in North Queensland – and by now he'll be in the Rockies in Canada. Thanks for keeping in touch, Brian, and we look forward to seeing more of your latest images soon.
- **Dr David Hollands ARPS** from Orbost (in Victoria) has been busy completing his latest book, this time an autobiography. We've been greatly impressed with his previous books on birds in which his superb photographs accompany highly readable accounts of his experiences in locating and photographing birds in many remote and inaccessible places. We look forward very much to this next book.
- We're very pleased to report that two of our Sydney members are interested in joining RPS Trustee **Peter Walmsley** on an aerial photography trip over Sydney during his December visit here. It also turns out that **Gavin Jowett**, another Sydney member, has had a lot of experience using aerial photography flights in his commercial photography business and has been able to advise Peter on this. Thank you everyone.
- And I gave an illustrated talk recently about our Chapter's **Woodbury Project**. Yes, Walter Woodbury lives again! I was even able to show the audience a wet-plate camera, similar to the one Woodbury would have used when here in Victoria in the early 1850s. But this demonstration was only possible with the help of **David Oldfield FRPS** who was able to remind me how the camera actually worked; it's been a while since we did that research but it still brings a great deal of interest.

My First Camera: We've already had a good response to this new series which I suggested in the previous Newsletter. See page 9. Keep them coming in!

Death of Tim Page: The death has just occurred at Bellingen in NSW of Tim Page, a legendary photographer of the Vietnam war. We'll include a tribute to him in the next issue of the *Newsletter*.



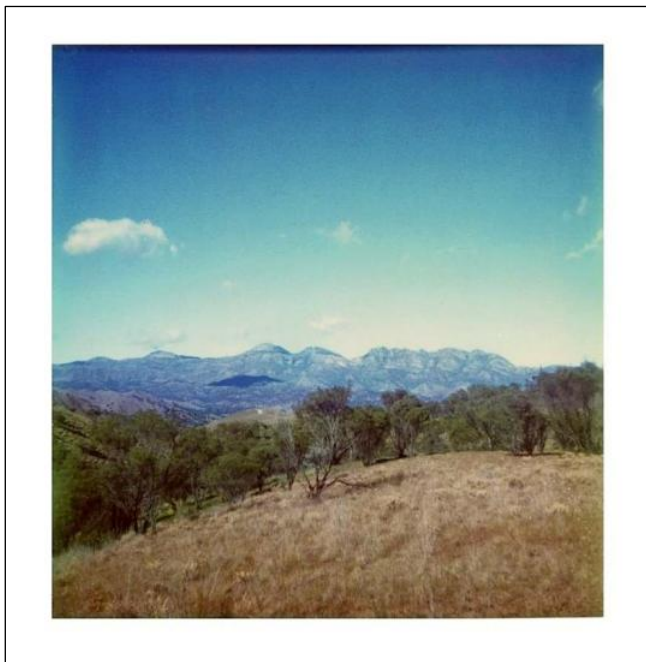
Happy Hour
by Rob Morgan ARPS

My First Camera

Following Elaine's article and call for members' recollections about their first camera, here are our first contributions. If you would also like to contribute, we look forward to reading your recollections. Ed

My First Camera

Gigi Williams ASIS FRPS



My first camera was a polaroid land camera that took type 88 film. I had been admiring it for months in the window of the chemist next door to the shoe shop that my mother worked in as the accountant. I used to go in to work with Mum on school holidays and was given odd jobs and therefore extra

pocket money and saved up to buy the camera when I was about 13.

Above is one of my first pictures taken in the Flinders Ranges. Hopefully I have improved since then! And on the right is a photo of me that my mother took on the same camera.



Images © Gigi Williams FRPS

That First Camera

John Davies ARPS

The first camera used without supervision was a 35mm Exakta that I hired possibly in 1960. Up till then, I had been loaned various 620 cameras where the film was wound through, then the back was opened to remove the exposed film. Yes, I followed the same procedure with the Exakta and the film was exposed - completely. That was the start of a steep learning curve that has not stopped!

A bit of indulgence: the strangest still camera I have used was a Zeiss (Jena) UMK. This was a large format (5x7") photogrammetric camera built into a theodolite. It took glass plates. There were no code notches, you used the wet lip method of locating the

emulsion side. I learnt to appreciate Agfa glass plates. The edges of their plates were ground and rounded while Kodak were snapped, with the odd fragment of glass shard remaining! The survey team consisted of a surveyor and me and we took just under a year to resurvey Liverpool Street Railway Station in London. The end product was a complete set of engineering drawings of the station. Happy days!

My First Camera

Herman Lee LRPS

Welcome to one of our newest members Kwok-hung Herman Lee. Ed

To recall my first camera, I remember that it came to me in the 1970s. It was given to me by my family. It was a Japanese-made model called the Yoshika Electro 35, a film camera. Back then I was a mere teenager and since then I have gone through many cameras. From the year 2000 I began to employ the use of digital cameras, beginning with a Digital Single Lens Reflex.

In every life, the first experience of anything is hard to forget, whether it is the first time sitting behind the wheel of a car, a first job, or in this case my first camera. That film camera was a gift from my loving family, and even though I no longer have it, I have many fond memories of it.

One day, I went to the local Vinnies to browse, and I noticed an old camera sitting on the shelf. Upon closer inspection, I saw that it was a 1978 East Germany-made Praktica MTL3, fitted with a 1.8, 50mm lens. This camera has had over forty years of history, but it still looked new. I picked it up and pulled the film advance lever, and pressed the shutter. The sounds it made brought back nostalgic feelings of my old Yoshika and to my surprise, both of these cameras were 35mm film cameras and also both used a Zeiss lens. After seeing this, I immediately purchased it. In my spare time, I would take it out to examine it in my hands and listen to the sounds it made, letting it take me back to my younger days in photography.



Early this year, my daughter undertook a course at her university in photographic creative arts, and her results were very good. Unexpectedly, she also wished to purchase a film camera to use. Therefore, I instantly brought out the storied Praktica and bequeathed it to my daughter. This brought back the clear memory of how my own family had once gifted me with my first film camera.

Time passes quickly, just like the 'click' of a camera, and just like there is only one of these cameras in my world, there is only one life that can be lived. It is my wish that my daughter can use both these things to create even better results and photos.

Image by Herman Lee LRPS

Members' Gallery (1)

David Oldfield FRPS

Here is a recent photo taken at Mt Gaspard which is near Fogartys Gap, north east of Maldon. When we drive along the road to Fogartys Gap to get to the Calder Freeway, I had always thought I must check out the road to Mt Gaspard. It was worthwhile.



Mt Gaspard by David Oldfield FRPS

Light in the Norwegian Fjords

Alan Hodgson ASIS HonFRPS

As your Editor Rob mentioned in June, I was following him through Oslo and Copenhagen, but a few weeks later. Having read Rob's memories in June and July I thought I would share some too.

Like Rob, Hilary and I came through Gardermoen airport into Oslo, in my case to attend a business meeting. In addition to being the world's longest airport terminal they have a huge duty-free section where all travellers gird their loins for the price of alcohol in this country. We immediately learnt Norwegian habits and did same.

This lessened the pain somewhat as KLM had thoughtfully sent our luggage elsewhere, including my business suit. They tossed it around a warehouse in back-of-beyond for a few days and delivered it 30 minutes before we left Oslo for Bergen by train, a stunning

7-hour journey over the Hardanger plateau. It was reinforcement for our decision to go green and stop our short haul flying.

Rob went to Kristiansand but we went to Kristiansund and a lot of other places too, as we took a delivery boat on an 11 night trip up the fjords to the Russian border and back. I use the term “night” advisedly as most of this was within the Arctic Circle during summer so we saw very few sunsets. The sun was low and ever present, which made for some interesting lighting.



You cannot do Norway by boat without doing fjords. This is Geirangerfjord and the camera got a lot of exercise here. This image for me captured the essence of the fjord experience; multiple waterfalls, a variety of steep and inclined slopes and calm water.

Geirangerfjord by Alan Hodgson HonFRPS. Nikkor 20mm f/1.8G lens at f/5. 1/800s ISO 100

What is left out of the above shot is that these areas are really busy with multiple boats, large and small. The fjords are rightfully a major tourist draw.

Hammerfest is the world’s most northerly town and we made a short stop. Top of my list for the top of the world was the Meridian Monument, a UNESCO world heritage site. It commemorates a 19th century project that accurately defined the size and shape of the earth and thus facilitated accurate navigation. I chose to record its position with reference to the sun in the mid-morning light. Handheld, kneeling in the gravel in shorts prompted a few comments from passers-by, thankfully in Norwegian.



Meridian Monument by Alan Hodgson HonFRPS. Nikkor 20mm f/1.8G lens at f/16. 1/100s ISO 100

This is the Russian mainland at around 15:00 local time, looking south east from the ship. Leaving Kirkenes we were further east than St Petersburg and further north than all of Sweden. There was a stiff chill breeze and although the sea looks calm that was deceptive, hence the very short exposure time.



Russian Coast Near Kirkenes by Alan Hodgson HonFRPS.
Tamron manual focus zoom set to 210mm f/8, 1/3200s ISO 1000 ISO 100

I suppose you could say the same about Russia where the clouds were still gathering...

Meet the Trustees

Tony Cearns, RPS Hon Treasurer

Rather than writing an article on any other photographic topic, let me share some personal thoughts about why I recently joined the RPS as a member.

Like so many members, I have been taking photographs since I was very young. My father was a very keen photographer and I remember in Rio de Janeiro, where we lived in the 1960s, he would often quiz me as to what combination of lens aperture and speed he should use for a particular situation. I learned a lot about the seemingly limitless qualities of light, a fascination I still have to this day.



Like many members, I have flitted between camera types, formats, genres and subjects, printing techniques and so on. My journey, if you can call it that, has been aimless. Heavily influenced by the counter-culture spirit of the 1960s and later by Minor White, I have always seen photography as a deeply personal, immersive experience which I find hard to convey to people. Perhaps that's why I have never been a member of a camera club or have always found it difficult to put together a 'project' or a coherent series of pictures within a panel.

However, is there a price to be paid for a lack of direction, even when that lack of direction is self-imposed? The truthful answer is that I don't know, and the only way to find out is to take the plunge and submit myself to the Distinctions process. I suspect that the dichotomy that I have set out, that one cannot find the freedom of creative expression within the confines of a structured idea, is false. But I shall see.

I share three of my recent pictures. 'Abandoned Farm, North Dakota' (right) was taken with a Hasselblad 503/80 lens on Ilford HP5. I made a Bromoil from the negative as I thought this would bring out a sense of lost time. I tried the same picture in Lith and straight Silver-Gelatin, but it did not work in the same way.

I am fascinated with Bromoil and Oil Printing and am currently trying to recreate the 'Gelabrome' process which was pioneered by Georgia Proctor-Gregg FRPS in the 1970s. Her student, David Lewis in Canada, is helping me with this.



'Abbey Dore' (left) is of an old beautiful abbey in deepest Herefordshire. I took it with a large format 5x7 Walker camera with a 90mm lens on FP4 and printed it in my darkroom on Ilford Portfolio. I admire the work of Sir Frederick Evans HonFRPS and spend quite a bit of my time in old churches.

'John Lewis Department Store' (below) takes me back to my love of street photography. I love it for its spontaneity. This picture was taken on a digital camera.



Members' Gallery (2)

Brian Menzies

I've been doing several photographic events recently. I had a tour with Alfonso Calera and Paul Gosney around the Uluru, Kata Tjuta and Alice Springs areas a while ago and the images here are from that trip. The light on the Uluru trip was beyond unbelievable. I've also done some astrophotography recently - locally and in Nora Head and the Kiama area, focusing on the Bombo quarry area.

By the time you read this I'll have headed up to the Daintree Rainforest Research Centre for a week-long training session with Les Walkling and other well-known photographers. I'm looking forward to that. I've already done one session with Les during Covid; he is a fantastic educator.

A week after returning I'm heading to the Rockies in Canada to spend three weeks with my son who now works with a photographer. The photographer will give me all the spots to go to during September. The normal changes in the fall landscape happen around September and are quite different at each end of the month.

Thanks, Brian. We look forward to seeing some images from these further adventures when you catch your breath. Ed



Uluru Sunrise by Brian Menzies



Uluru Field of Light by Brian Menzies

Upcoming Chapter Meeting Wednesday 5th October at 11.00 am

An illustrated talk by Barry Weller

Please book your attendance with Elaine (see below)

We will meet at the home of Gigi Williams FRPS and her husband Dr Robin Williams FRPS, 2 Derrybeg Lane, Edithvale, for an illustrated talk by Barry Weller.

Barry Weller was a commercial fashion and portrait photographer in the 1960s and 70s in the UK and assisted the late Norman Parkinson for many years. In this capacity he travelled the world with Parkinson, working for major corporate clients and publications, especially Vogue. Barry knew all of the great fashion photographers of this era and assisted Parkinson in photographing many famous people including the Queen, Princess Margaret and all the notable models of the day.

He migrated to Australia in 1973 and worked as a freelance photographer, being the official photographer for Australasia Post covering Prince Charles' and Lady Diana's tour of Australia in 1983. He also worked for the Herald Sun. Barry will present us with an illustrated talk and share many of his fascinating stories.

Gigi and Robin have kindly offered to serve lunch after Barry's presentation so please let Elaine know by 28 September if you are coming. (elaineherbert39@gmail.com)