

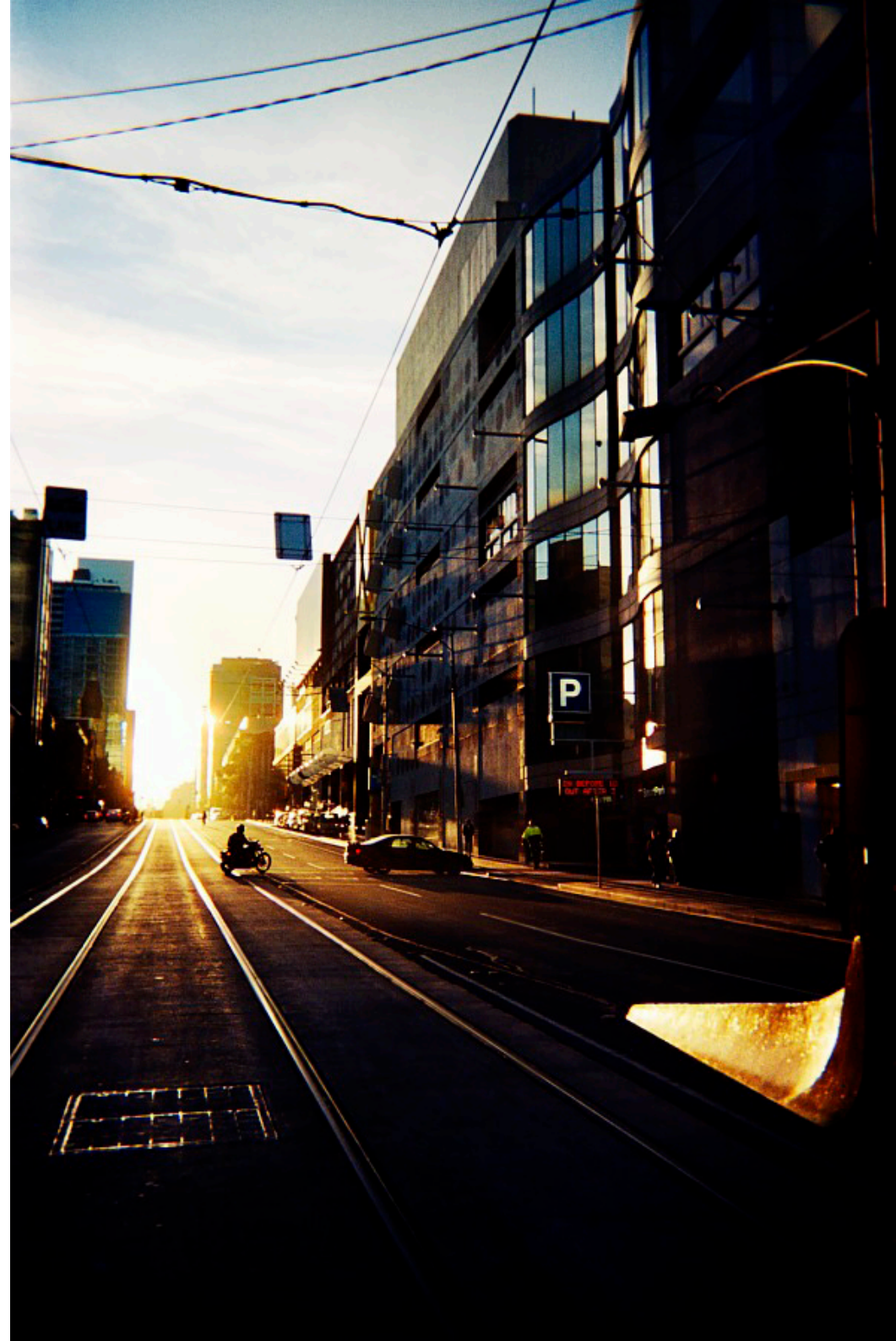
MEL
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STREET



Feature Friday

E - M A G F O U R

M U G L E Y



MUGLEY

Producing some of the most stunning images of Melbourne I have yet come across, Mugley's photostream is well worth an exploration. Taken with an array of cameras, film techniques & often an amusing caption to boot, Mugley produces an huge variety of work but retains a distinctive style throughout.

He is active in the Melbourne Silver Mine and Flickr communities and exhibits regularly in group shows around Melbourne. I hope you enjoy this interview & fine selection of images from one of Melbourne's most prolific & enigmatic urban photographers.

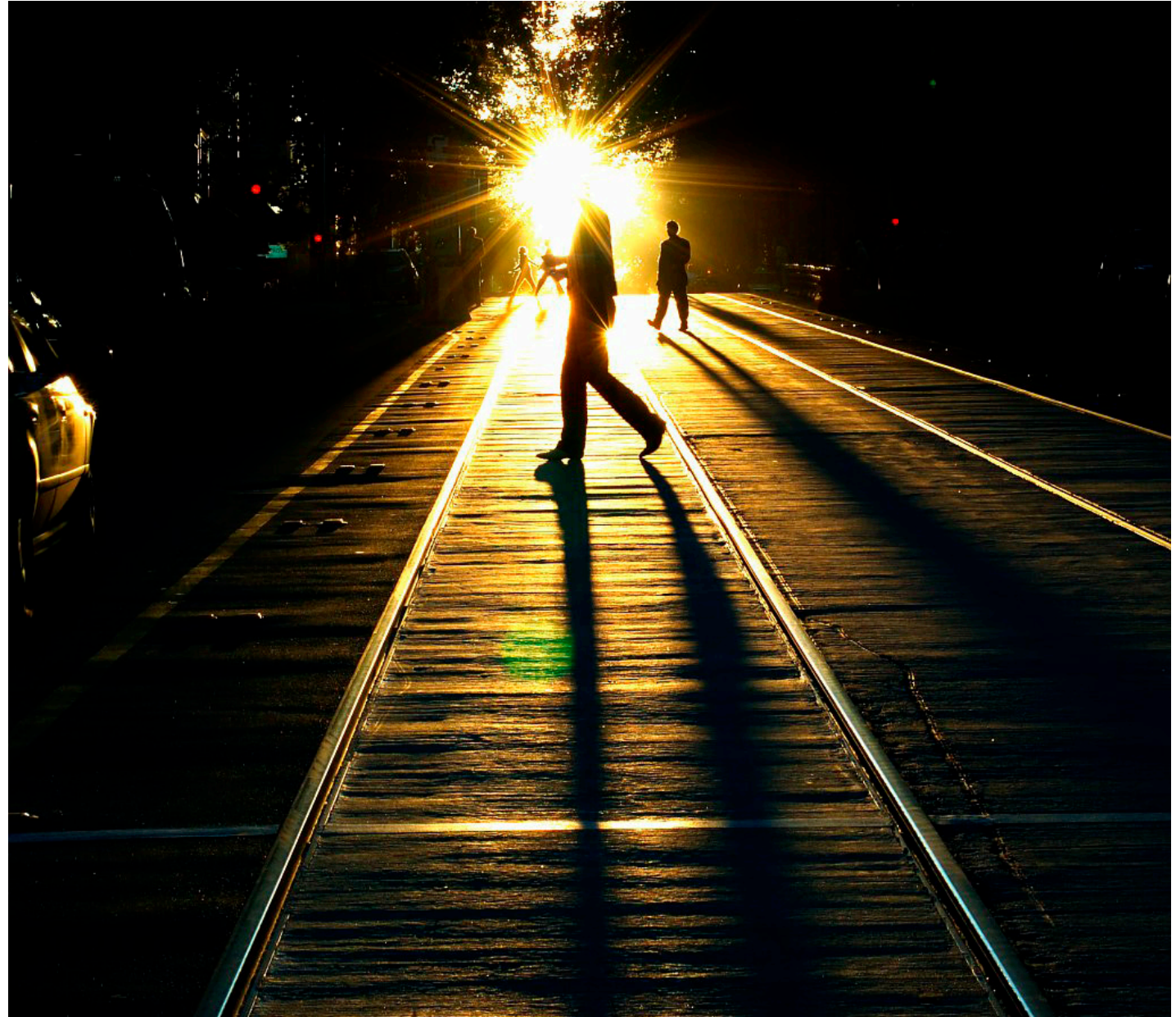
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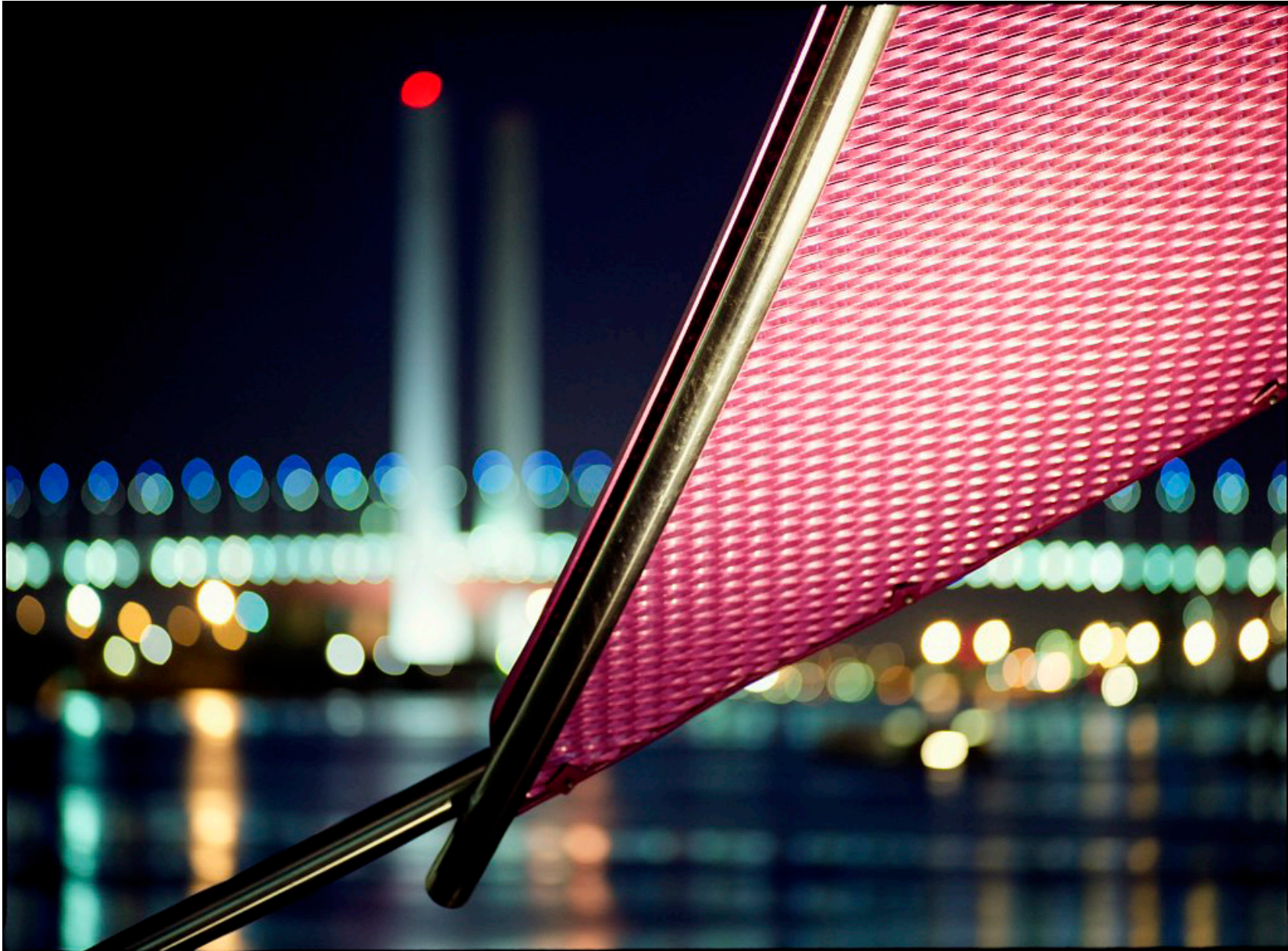
How long have you been shooting?

M: About six years now.

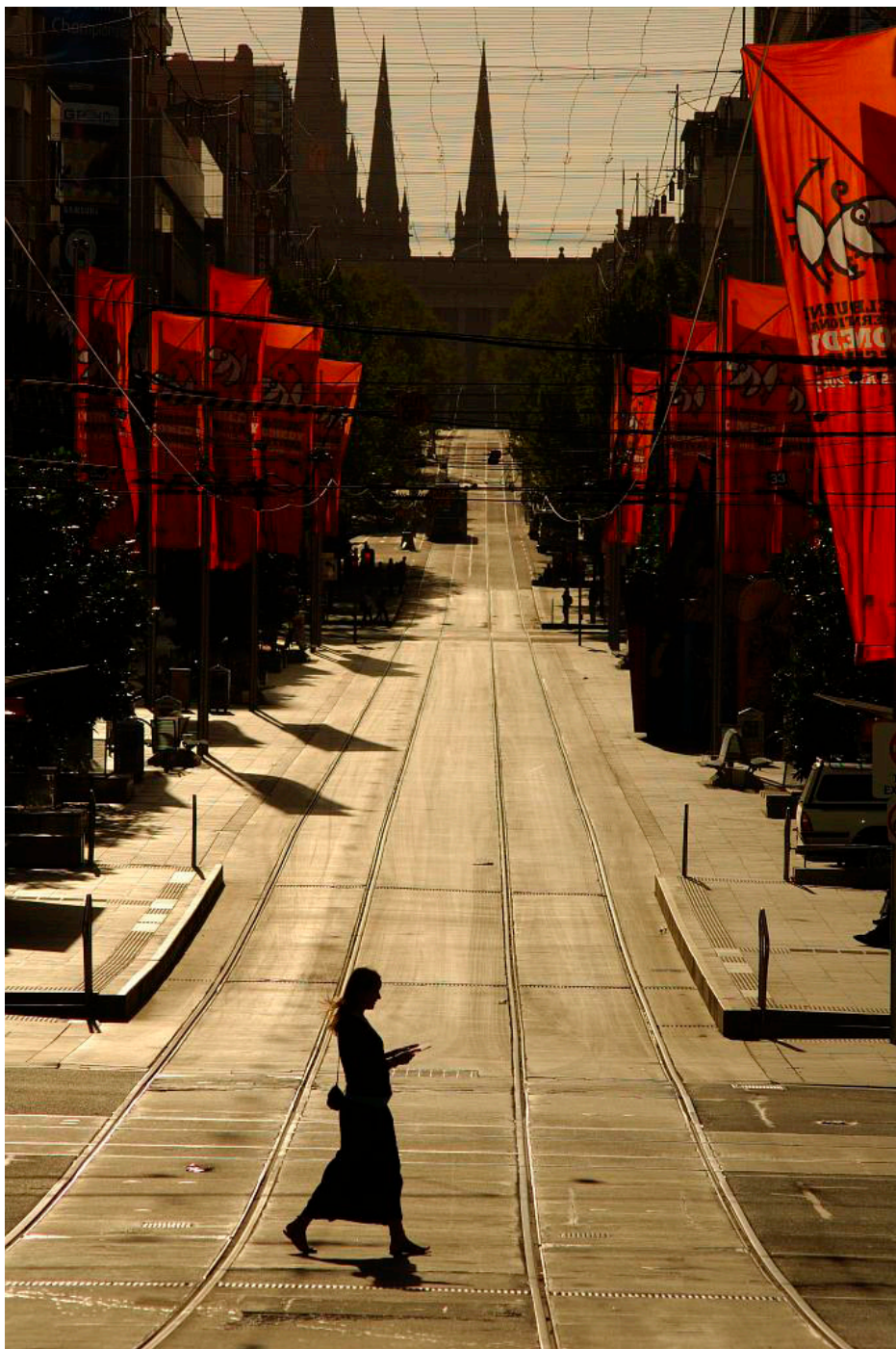
Where's your favortie spot for some street photography

For street stuff specifically? It'd have to be Bourke and Latrobe Streets on sunny autumn and spring mornings.





Dockscape #5
Mamiya 645 Pro TL



What is your favorite subject while on the street?

Hmmm... hard to give a relevant answer to this one, as most of the time I'm doing urban landscapes rather than "street", and usually I'm chasing light rather than subjects. For street shooting with human subjects, I like long shadows, silhouettes and tram tracks.

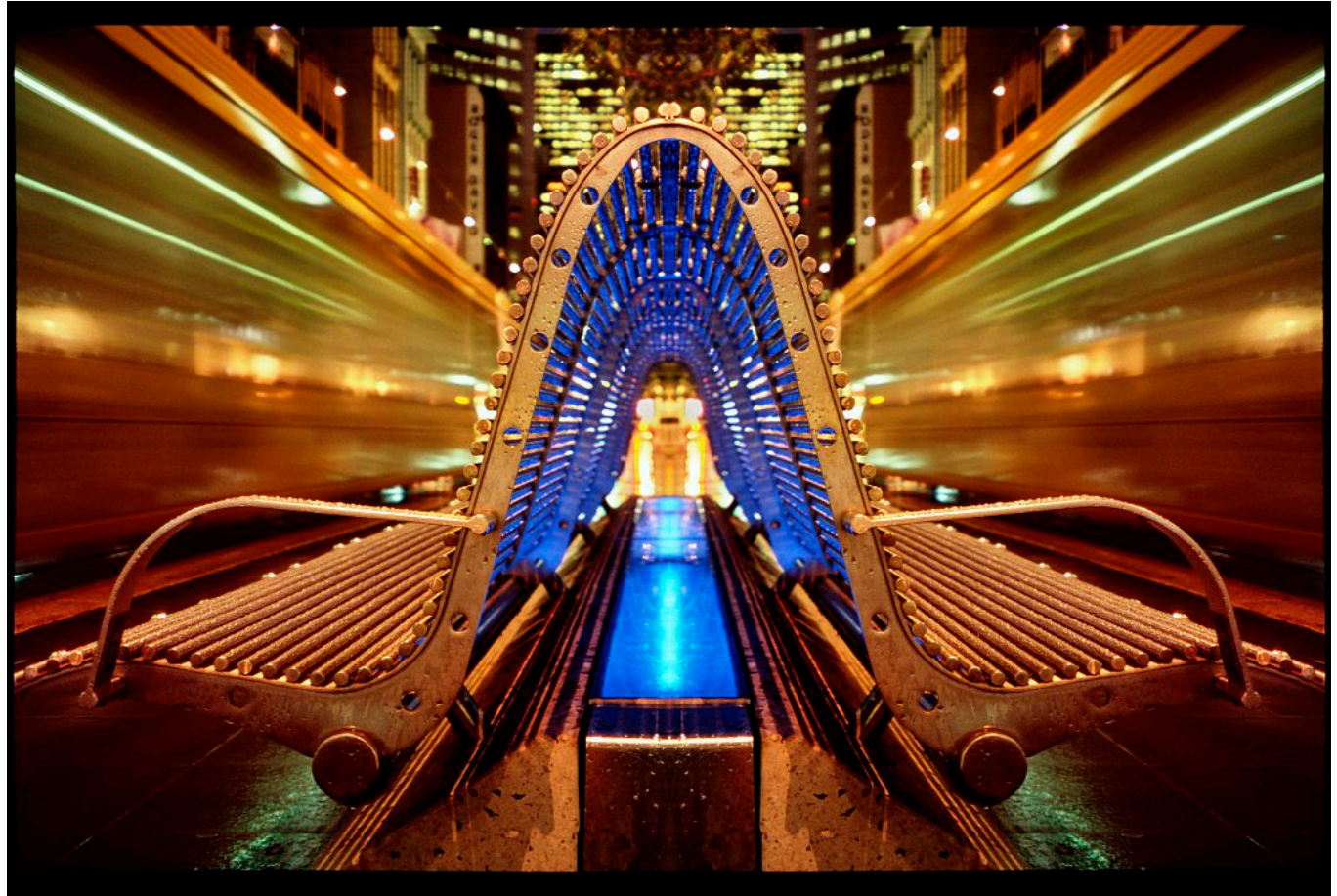
What do you enjoy about heading out for a shoot?

Exercise, fresh air and scratching a creative itch.
Not too sure about the order of those things.

We all go through shooting slumps from time to time - what do you do to try and get out of it?

Yeah... it's easy to get put off by bad light, boring sky, rain, wind and heat. Or the feeling that I've already taken a photo of everything in the city.

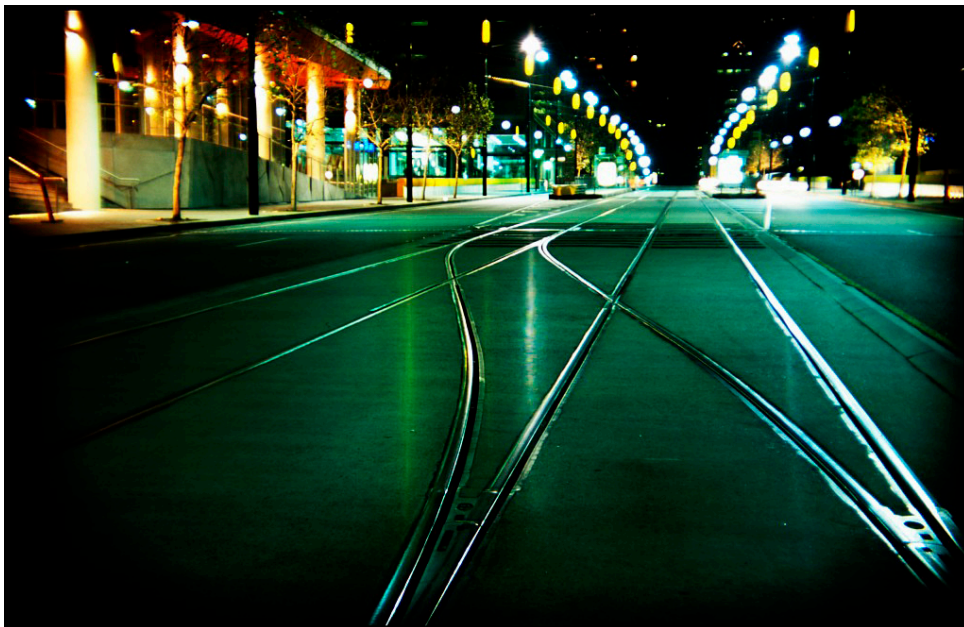
My usual way of getting out of a shooting slump is to cart a small camera around while doing non-shooting stuff. So I'll have an XA or a tiny crappycam in the pocket on the way to work, or a small SLR over my shoulder when going out in the evening. Eventually I'll stumble across some light or a subject that can't be ignored, and the excitement of the shoot is back.





Film or digital?

They're both good. Film is a much more visually attractive medium, but digital is great when you need to Just Get Shit Done. Since I'm usually shooting for fun rather than any productive purpose, I tend to favour the film.



Do you have any stories that have unfolded from a shoot?

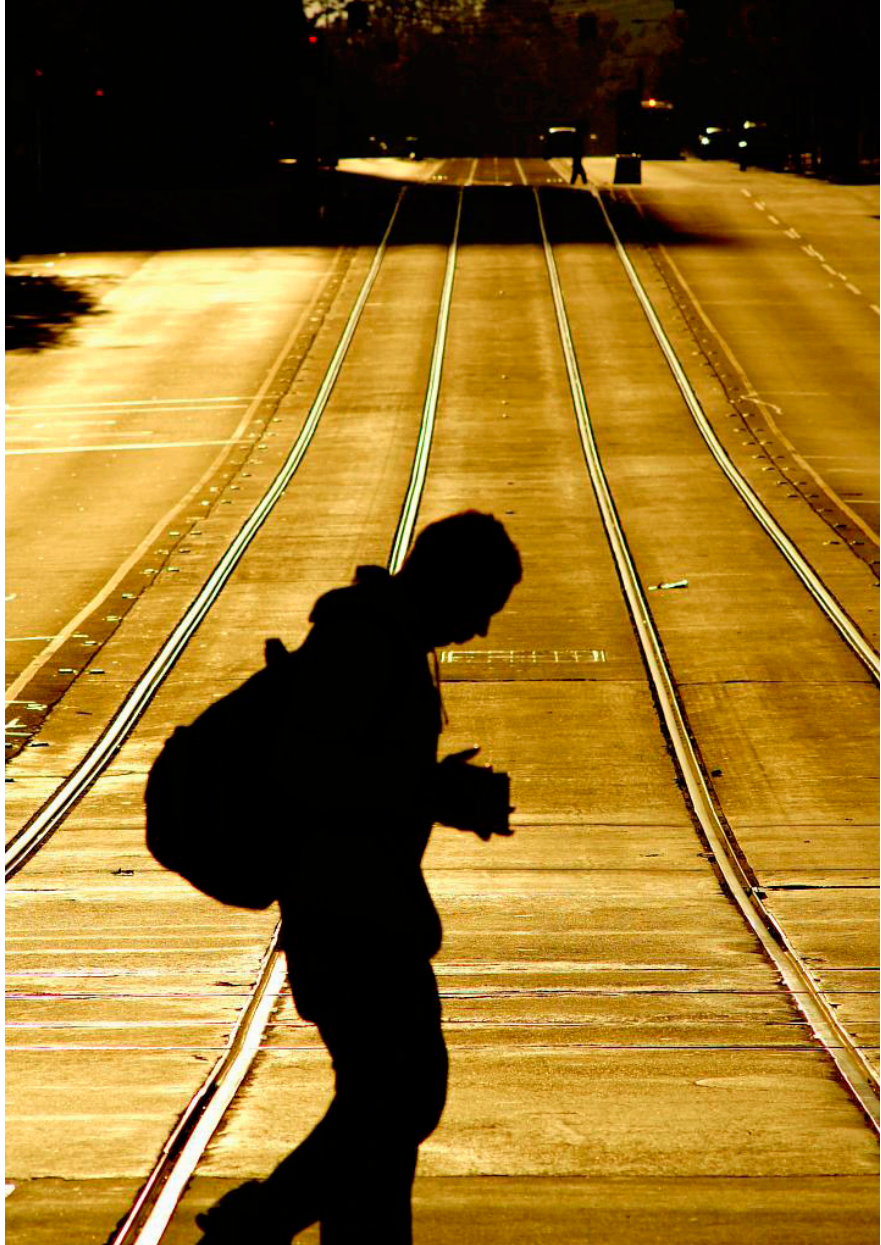
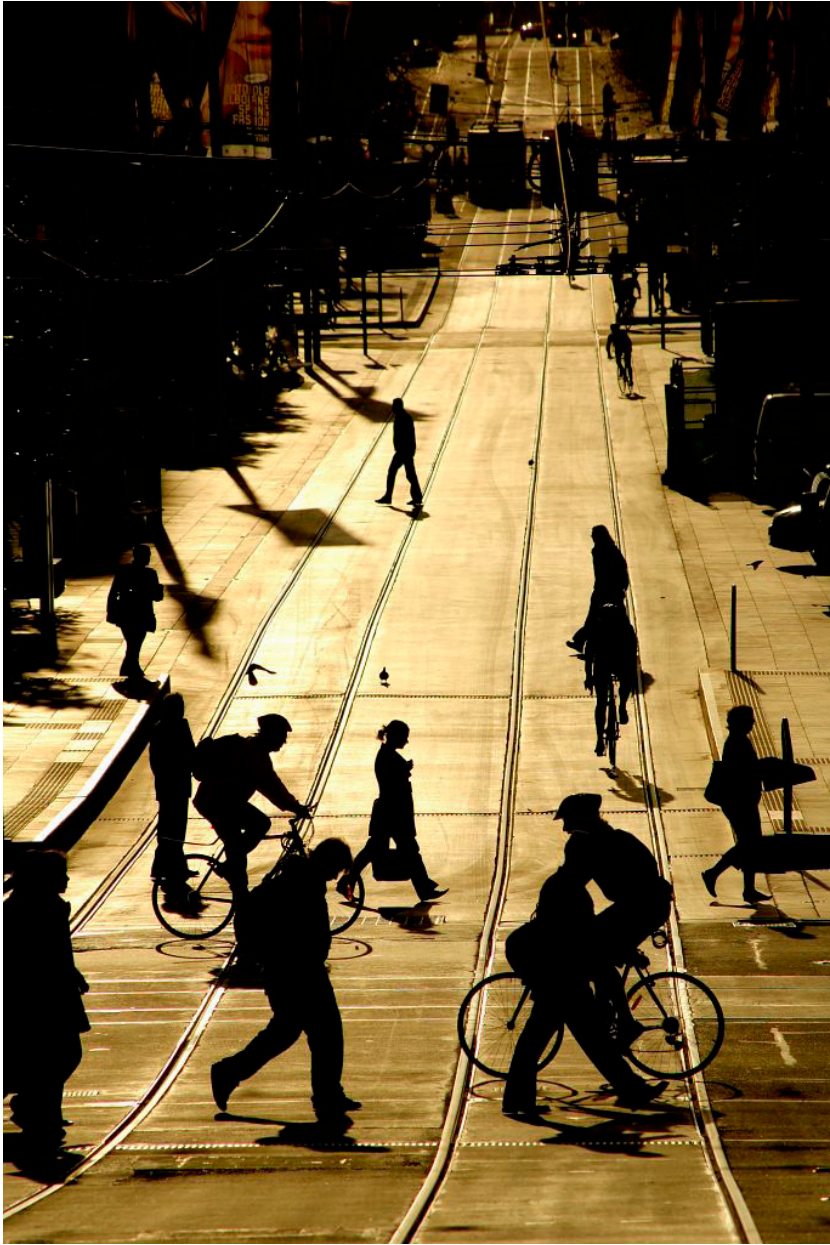
Just the usual... the encounters with over-zealous security guards, random paranoid types threatening to "shove that camera up your arse", police telling me to get off the road, close shaves with cars and trams (maybe those coppers were onto something there). We've all been there.

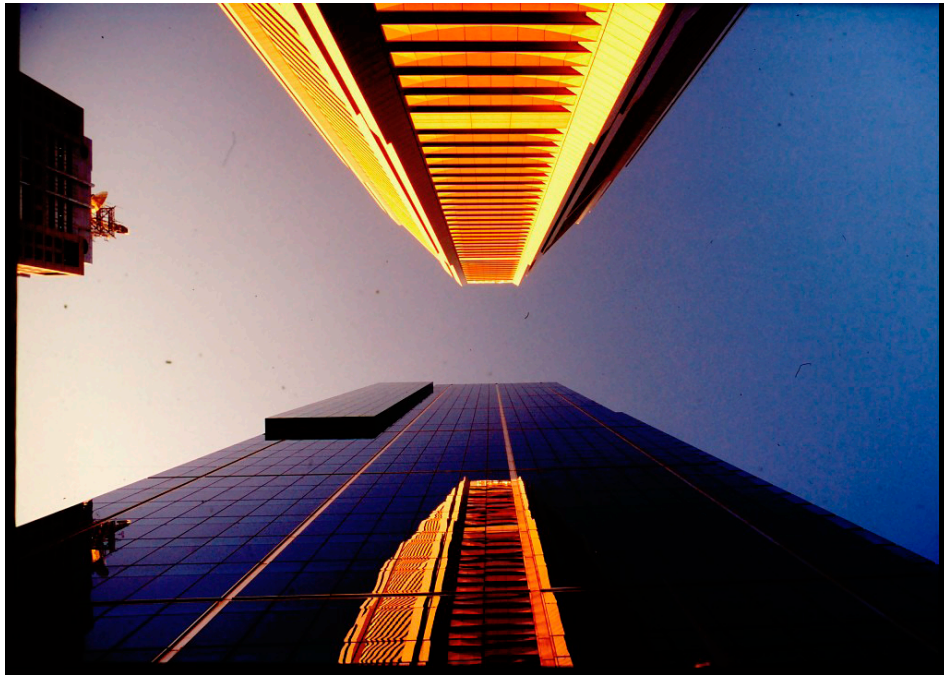
Can you give us a run through of your typical kit?

For my morning into-the-sun tram track stuff, I've found an SLR with a medium tele tends to work best for me. The glare coming off the road surface and building walls often needs to be viewed from a distance for full effect, and the telephoto perspective gives a graceful foreground-background transition and keeps buildings straight.

For more general sniping of random people in public, I'm usually more comfortable with something small and non-threatening with zone or fixed focus. Normally I'd reach for a plasticky crap-pycam.





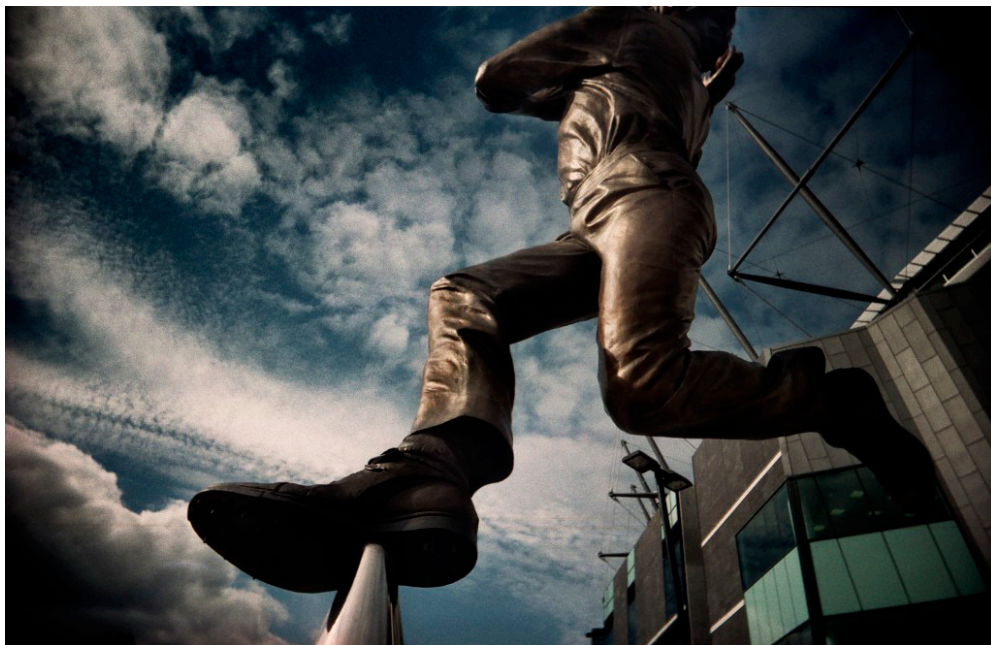
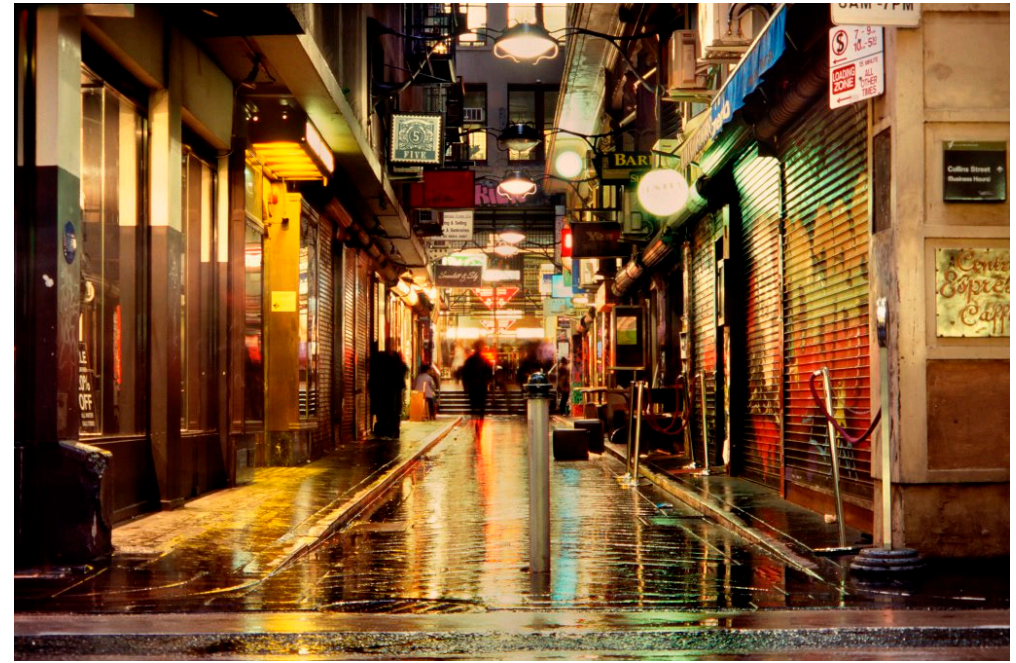


You have been getting some amazing results with plastic cameras and long exposures, can you describe your process for these?

Aw, thanks :)

With the crappycams, the most important thing is to treat them like real cameras. Don't go firing your shutter at everything you see like that website with the overpriced Holgas tells you to do. Pay attention to composition and exposure and don't rely on the camera's "special effects" to carry the shot for you. Having said that, I love pointing crappycams at the sun for silly special effects.





Long exposures are easy if you've got a digital camera that can expose manually. Use the meter as a starting point, then over-expose it a bit to get around the street lights throwing the meter out (they're going to blow out no matter what - no point sacrificing your midtones for them). Use your histogram to check you've gotten the range you need - the LCD is not reliable.

Once I've got a decent digital exposure, I'll usually switch to a film camera loaded with Reala. Add an extra stop to the digital exposure, then correct this for reciprocity, and I'll usually end up with plenty of detail to fiddle with after scanning.

See more of Mugley's work at:

<http://www.flickr.com/photos/mugley>

Many thanks to Mugley for allowing me to feature his work and his thoughtful responses.

Produced by William Watt for Melbourne Street

