

# EXPOSURE



## The Melbourne Camera Club Magazine

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*Peter Walker*

# My Story

*Kees Zonneveld*



*Winter's Glory*

Recently I was asked to write a little introduction about myself and my favourite hobby which I call 'Press Here'. Creative juices flow in my family and my creative outlet as a young man was focussed towards photography. My story starts back in 1962 in the old city of Leiden in the

Netherlands, the place where Rembrandt was born in 1606.

I started my career in the printing industry as a sixteen-year-old apprentice, reprographic camera operator/re-toucher. I worked for a big printing company, which used the old 16th century copperplate printing

process, also known as gravure, which produced very high-quality printed materials of elegance and distinction. Big etched copper cylinders were used on the die-stamping ink presses on which mostly mass-printed high-quality weekly magazines were printed (like *Woman's Weekly*), which



*Kimberley Sunset*



*As a 17 year old Camera Operator*



*Disturbance*

were distributed around the country.

Working as a camera operator in the reprographic department meant operating big format, industrial, horizontal and vertical reproduction cameras, mounted to floor and overhead tracks, which was the norm in those days. The lighting sources used were smelly and smoky carbon arc lighting boxes which made the ceiling exhaust fans work overtime. I learned the wet processing in traditional darkrooms, so I learned the hard way, with film. I think that it teaches you to be more careful with exposure because if you got it wrong there wasn't the latitude to get it back. I was very lucky to have that grounding.

After finishing my four-year apprenticeship, at the Rotogravure printing company, which also included my technical education at the Amsterdam Graphic School, I was presented with my Trade Certificate in 1967. Soon after that I was called up for the Dutch National Service where

I served for eighteen months in the army.

After my National Service, I had mixed emotions and a desire to search for more adventure in my life instead of returning to my former employer. I was keen to start a new life as a single man in search of adventure, and Australia seemed to be the country that offered that opportunity.

After arriving in Australia in 1968 I adjusted to the Aussie way of life and started my first job working for a commercial photographer in Liverpool NSW, developing and printing stills in the darkroom. Now, many years later and with many different adventures behind me, I feel that my passion for photography as a hobby still hasn't taken a backward step; it has always been an important part of my life. I

feel that all the new technologies in the photographic world, and the hardware and software available to us nowadays, challenge us to learn more about our hobby; to improve on our skills and techniques, and learn how to look at images in a critical way.

Hence the reason for me joining the MCC as a member two years ago, in order to be more involved in this great hobby. As technology has dramatically changed since my apprenticeship back in 1962, hopefully I can develop and refine more skills by attending some of the club's workshops and activities which are on offer on a regular basis.

However, over the years my limited and outdated photographic equipment was not quite up to standard compared to what is available in stores nowadays. So, after an inspiring and encouraging 2016 yearly competition at the club, I spoiled myself and bought a new Fujifilm X-T2 camera with three supplementary lenses, which now gives me another learning challenge ahead. Like many photographers, as the interest grows the choice of subjects to shoot becomes more refined. However, I still have not chosen a specialty in photography as I enjoy shooting many kinds of subjects. In the meantime, I will keep on having fun with this great hobby, and look forward to even more challenges ahead.



*Bearing it all*

# The Bockey

Ian Bock

I received a book on Banksy, the graffiti artist, for Christmas. Now there is someone who enjoys his art (we don't know if he is male or female but it is suspected to be a man from Bristol, UK). His art was initially illegal (or at least his 'canvas' was) and it poked fun at the establishment, particularly politicians, the media and the art establishment. Now it is enjoyed by the public, ignored by the establishment and hated by councils and politicians.

Which brings me to the point, The Bockey - Photography is Fun Award. Or should it be Fotography is Phun?

The true artist, by which I mean the creator of something that others can appreciate, ignore or hate, creates because he or she must. They wish to create beauty or inform, educate or arouse others' emotions.

How it affects others determines its value and there are fashions. The caveman was educated by early daubs on cave walls, now also admired. In the Renaissance it was the production of beauty; while modern art was a rebellion against tradition and the truth of the photograph.

Today it can be anything, but for the Bockey I look for where the photographer has seen something that most miss. Sometimes it is purely subject selection, brightness and composition; more often it is the treatment of the subject which can be before exposure but is usually after exposure, in the darkroom or the computer.

Peter Walton receives the award this year with his photo "Echoes of Monet". In producing it he has selected a filter, probably a plug-in in Photoshop, which simplifies the image but still maintains and enhances the atmosphere and the feeling that I, at least get from viewing it.



*Echoes of Monet*

This issue's front cover image won the Bockey Award for Peter Walton.

Claude Monet is one of my favourite artists. I haven't been to his famous gardens at Giverny in Northern France, but have long admired his beautiful paintings of them.

Three years ago I visited Canada's renowned Butchart Gardens in Victoria BC and came across a scene that stopped me in my tracks. It looked just like 'Monet's Garden' ... a beautiful lily pond complete with willow tree backdrop.

A straight photograph seemed hardly appropriate, so I used one of my favourite Photoshop plugins, Topaz Simplify, to create a more artistic looking rendering.

*Peter Walton*



# Queenie Gatt Award



The Queenie Gatt perpetual trophy is awarded each year to a member who has given service to the club.

Frances Egan was awarded this trophy in 2016. Currently, Frances is senior Print Competition Steward and procurer of judges, she recently organised the End-of-Year Competition Judging day for Prints and PDIs in conjunction with Greg Hotson. Previously, Frances has been involved with the new member orientation program.

Frances has been a member of the club since 2009. She is always willing to help in organising events and encouraging members. Congratulations Frances.

*Charles Gatt presenting the award to Frances. Photo by Charles Kosina*



*Marg Huxtable receiving the award from Peter Michaels of Michaels Camera, Video and Digital*

# President's Report

Gary Richardson

Welcome to 2017. The program is now up and running as are the monthly competitions.

But firstly, I would like to return to 2016 to congratulate all those who participated in the monthly competitions, and the end of year competition. Jane Clancy was the standout performer in both print and PDI competitions, and for that effort was awarded Photographer of the Year.

There were many other outstanding results. Peter Promnitz and Kees Zonneveld shared the honours in B grade and for that, now have to compete in A grade. Barb Butler and Ruth Burleigh shared honours in the End of Year Audio Visual competition, and Karin Volz, for the second year running, took out the Alan Elliott Trophy for Best Photojournalism PDI image. It was good to see new members competing and taking home awards.

I would also like to congratulate Frances Egan for being awarded the Queenie Gatt Trophy. Frances puts in a great deal of work for the monthly, and for the end-of-year competitions; this recognition of her contribution to the club is richly deserved.

There are some new appointments so far this year: Selby Markham has accepted the position of Darkroom Manager; Ian Bock will lead the Digital Editing Group; and Tuck Leong will lead a group consisting of John Parkinson, Kyffin Lewis and Reuben Glass, in developing the program of events for the year.

Now to a topic that has had many people talking: The Building.

The Board decided in December that regardless of whether we stay or leave, certain works were necessary maintenance in order to improve health and safety issues for members. These works included fire safety upgrades, safety lighting, a re-laying of paving bricks in the courtyard, new fencing for the courtyard, installation of a handrail in the stairwell, a new roof hatch, and safety anchors around the roof line.

The Board prepared and circulated to members a discussion paper containing a number of options in relation to the building.

*Option 1* was to undertake repairs to the balustrade, gutters and windows while improving the street appeal of the building with a light clean. However, the high costs associated with scaffolding, and the repair/restoration of heritage features, leaves little room for improving the amenity of the building for members.

*Option 2* involved an ambitious, staged, development including a new foyer, toilets, archive storage and a lift. This development had been discussed with members last year, however the costs have

been found to be well beyond the capability of the Club. The option was included in the discussion paper for the sake of completeness. It is, however, fair to say it does not have any support at Board level.

*Option 3* is more from left field. It is to realize the equity built up in South Melbourne, in order to purchase a more modern office/warehouse space that could be fitted out to the specific needs of the Club. Needs, some of which are not currently being satisfied, for example archives, accessibility for members, a library and a digital laboratory.

A meeting was held on Thursday 16 February, to allow members to express their views on the options outlined in the discussion paper. Many spoke in favour of retaining South Melbourne as the home of the Club. There were also a number who clearly were not as wedded to the building. They see the whole debate as a massive distraction from the principal object of the Club, which is to promote the visual art of photography. To those members, the absolute location is not so important, they joined to be part of a club that is all about photography.

I congratulate the members of 40 years ago for making the decision to invest in a permanent home for the Club. I am also critical of prior Boards who ignored developing problems with the building. My own view, based on my accounting background, is that this historic, 140-year-old building, will continue to be a financial noose around the neck of the Club, even after spending around \$350,000 to complete *Option 1*. Problems may not arise for five, ten or even twenty years, but they will eventually surface. To stay in South Melbourne will take a fund raising effort not seen for 40 years to provide the cash reserves to meet those inevitable problems.

To conclude on the building, a straw poll at the end of the evening was only slightly in favour of staying. If I add the views of members who had emailed, because they were unable to attend, then the poll is pretty well evenly divided. From the point of view of the Board, it would have been preferable for the result of the poll to be an overwhelming majority one way or the other – it would have made their deliberations much easier.

Finally, a technical issue that needs to be mentioned is the "Agreement for the Private Use of Melbourne Camera Club Facilities". Some minor changes have been made to this document, which is on the website, to ensure darkroom users can comply with logging of attendance and incorporation of approvals of the Darkroom Manager.

## The Melbourne Camera Club

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# Working with the MCC Lighting Group

Michael Williams



*The lighting setup*

Everyone with a smartphone can now be a photographer. They see something interesting, they snap the photo. The camera electronics take away the need to know about things like shutter speeds and f-stops, and if the lighting and composition happen to be suitable, it may even be a great photo.

So, given that the average person can now think of themselves

as a photographer, what does it take to be a better than average photographer? Well, one of the skills needed is to understand photographic lighting, and to have the ability to create a better photograph by controlling that lighting.

This is where David Gilliver's Lighting Group comes in. Each month the group explores different aspects of lighting, sometimes looking at a new gadget or technique that David has discovered; other sessions will focus on putting to practical use the techniques that David teaches. It is often harder than you would think to combine a number of concepts to create lighting tailored to a specific subject. With the practice sessions comes a familiarity with the equipment and the concepts. This is essential, because photographic opportunities can quickly disappear while the photographer is still thinking through the lighting possibilities.

One of the key concepts is to light the subject so that no Photoshop work is required later. It requires a bit more care and skill, but it is worth training yourself to work at that level, both for saving time, and for the higher quality photographs.

Both outdoor and indoor photography is covered in the group. It's an eye opener to attend a night photography session and see what you can do with available light, or with available light and one flash.

Our Magazine Editor Sue Rocco came along to an evening session where we had divided into groups to practice our portrait lighting. The photographs with this article show the lighting concepts the group was experimenting with on that evening. None of the photos have been edited, apart from cropping to a suitable size.



*Single flash bounced off a large reflector.*



*Reflector board added to fill in some shade*



*Hair light added, and background colour added using a flash with a colour gel*



*Experimenting with making the background look more natural, by moving the background flash unit.*

## In the Snow - Again

This is yet another issue of *Exposure* being put together from overseas. At time of writing I was at Mt Washington on Vancouver Island. Not a particularly renowned ski resort, but one that I have been interested in visiting for a number of years.

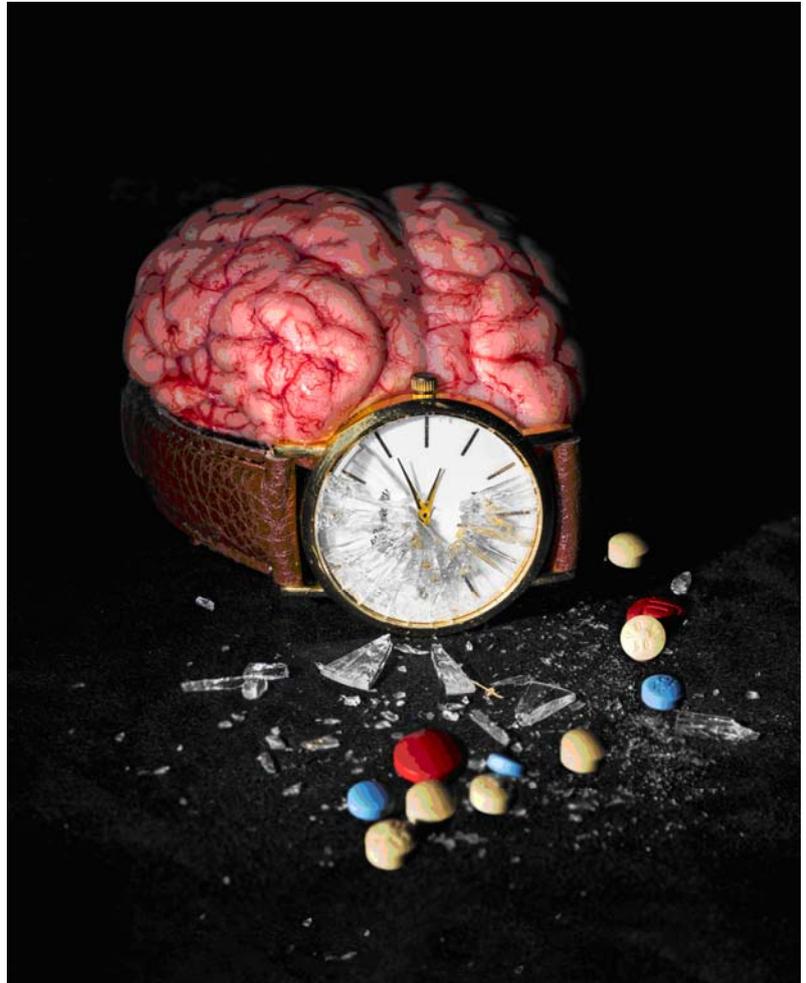
On this particular day, we had brilliant sunshine. At the top of the mountain are these trees completely encased in snow and ice. They are referred to by the locals as snow ghosts. Quite an apt description I think.

Charles Kosina





**New Member Novice Open - Highly Commended**  
Nathan Shafter *Another Planet*



**Best Creative Print** Frances Egan *Under Pressure*

## Sea Plane Flight

*Charles Kosina*

I have visited Vancouver a number of times and often watched the seaplanes taking off and landing on Vancouver Harbour. They are one of the great tourist attractions here.

Flights of this sort do not come cheaply, most of them take you up for only a short time. But there is one called the “mail run”. This is a passenger service to the Gulf Islands between Vancouver, and Vancouver Island. It takes a total of about 3 hours, and in my case I had four takeoffs and landings. What amazed me is just how smooth the landings were, it was hard to discern when you hit the water.

There were very few passengers, and on the return flight, I was the only passenger. All the way I occupied the co-pilot’s seat.

There had been a heavy snowstorm a few days before my arrival. As a result much of the land was still covered by snow down to low levels



# 2016 End of Year Competition Results

## Audio Visual

### Best Open AV

Barb Butler *Chasing Shadows*  
**Highly Commended:**  
 Barb Butler *Holding on Letting go*

### Best 3.21 Audio Visual:

Ruth Burleigh *Eyre or Bust*

### Projected Digital Images (PDI) Creative

#### Best Creative

Alan Donald *Ghost Flight*

#### Highly Commended

Eva Bellaire *Reflections*  
 Tuck Leong *Three Ants*

### Photojournalism

#### Alan Elliott Trophy

Karin Volz *Invisible Bridge*  
*Claims Another Victim*

#### Highly Commended

Marg Huxtable *Seeking Divine*  
*Intervention*  
 Judy Mowlem *A Dangerous*  
*Game*

### Nature

#### Ted Rotheram Trophy

Lesley Bretherton *Midnight*  
*Jokulsarlon*

#### Highly Commended

Neil Brink *Canadian Grey Wolf*  
 Annette Donald *White Tailed Eagle*  
 Kees Zonneveld *Dragonfly*  
 Annette Donald *Juvenile Whooper*  
*Swan*

### Land, Sea or Cloudscape

#### Harry Cleveland Trophy

Jane Clancy *Mood and Mist*

#### Highly Commended

Lesley Bretherton *Road to Namafjall*  
 Andre Bellaire *Harbour Bridge*  
 Lesley Bretherton *Church at Gullfoss*  
 Jane Clancy *Lake Wakatipu Gold*

### Open

#### Grace Lock Trophy

Teng Tan *Old Melbourne Gaol*

#### Highly Commended

Jane Barnes *Okarito Creek*  
 Neil Brink *Horse at 1500 ft.*  
 Alan Donald *Black and White*  
*Thistle*  
 Kees Zonneveld *Lily*

### Projected Image of the Year

#### Alan G. Gray Trophy

Jane Clancy *Mood and Mist*

## Prints

### New Member Novice Open

**Highly Commended**  
 Nathan Shafter *Another Planet*

### Photo Essay

**Best Photo Essay**  
 David Ellis *The Pig and Calf*  
*Auction, Warwick, Qld.*

#### Highly Commended

Teng Tan *Madonna and Child*

### Creative

**Best Creative Print:**  
 Frances Egan *Under Pressure*

#### Highly Commended:

Frances Egan *Smooth Sailing*  
 Susan Brunialti *Flinders Street Station*  
*Hustle and Bustle*

### Photojournalism

#### L.A. Baillot Trophy:

John Spring *Homeless at the*  
*GPO*

#### Highly Commended:

Marg Huxtable *CFA Training*  
 Judy Mowlem *The View*

### Nature

#### Crosby Morrison Trophy:

Ken Bretherton *Who Gives a*  
*Hoot?*

#### Highly Commended:

Jane Barnes *Eye to the Soul*  
 Marg Huxtable *Perching Order*

### People

#### H. McConnell Trophy

David Ellis *Craig, Royal Mail*  
*Hotel, Hungerford, Qld*

#### Highly Commended

Martin Clancy *Green and Blue*  
 Jim Weatherill *Life's Not Easy*  
*in Udaipur*

#### Martin Clancy *White Rose*

### Best Figure Study – Dr Geoffrey Smith Trophy

Teng Tan *Figure Study #1*

### Land, Sea or Cloudscape

#### Charles Seymour Trophy

Jane Clancy *Little House in the*  
*Woods*

#### Highly Commended

Lesley Bretherton *Mulafossur*  
 Jane Clancy *Dusted With Gold*  
 Judi Mowlem *Galapagos Trees*  
 Peter Walton *Halong Bay*

### Open

#### Best Open Print:

Jane Barnes *Silhouetted Steeds*

#### Highly Commended:

Judi Mowlem *Anyone for*  
*Basketball?*  
 Gary Richardson *The Vines*  
 Sue Rocco *Windows*  
 Kees Zonneveld *Chrome Cube*

## Photography is Fun The Bockey

Peter Walton *Echoes of Monet*

### The Print of the Year. Sponsored by Borges Imaging

**Charles Du Rieu Trophy**  
 David Ellis *Craig, Royal Mail*  
*Hotel, Hungerford, Qld.*

### Awards Sponsored by Michaels Camera Video and Digital

#### Special Subject – Tourism Victoria:

Marg Huxtable *Girls Just Wanna*  
*Have Fun*

#### Best Colour Print:

Kees Zonneveld *Leiden Town Hall*

#### Best Monochrome Print

Peter Promnitz *Beach Weather*  
*on the Danube*

#### Best PDI:

Kees Zonneveld *Dragonfly*

### Award sponsored by Bond Imaging

#### 2016 Photographer of the Year:

Jane Clancy

### 2016 MCC Monthly Competitions

#### EDI Aggregated Scores

##### Set Subject

Jane Clancy  
 2<sup>nd</sup> Peter Walton  
 3<sup>rd</sup> Annette Donald

#### A GRADE

##### Albert R Andrews Trophy:

Jane Clancy  
 2<sup>nd</sup> Martin Clancy  
 3<sup>rd</sup> Frances Egan

#### B GRADE

##### Norton Hobson Trophy:

Kees Zonneveld  
 2<sup>nd</sup> Peter Promnitz  
 3<sup>rd</sup> Barry Hogan

### Print Competition, Aggregated Scores

#### Set Subject

Teng Tan  
 2<sup>nd</sup> Lesley Bretherton  
 3<sup>rd</sup> David Ellis

#### A GRADE

##### Len Mullumby Trophy:

Jane Clancy  
 2<sup>nd</sup> Lesley Bretherton  
 3<sup>rd</sup> Teng Tan

#### B GRADE

##### Leigh Hawke Trophy:

Peter Promnitz  
 2<sup>nd</sup> Kees Zonneveld  
 3<sup>rd</sup> Tina Thomson



**Michaels Camera Video and Digital Best Colour Print**  
Kees Zonneveld      *Leiden Town Hall*



*Ruth Burleigh*



*Barb Butler*



*Peter Promnitz*



**Michaels Camera Video and Digital Best Monochrome Print**  
Peter Promnitz      *Beach Weather on the Danube*



*Susan Brunialti*

## **Exposure Editors**

**Susan Rocco  
Charles Kosina**

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**Michaels Camera Video and Digital Best PDI**

Kees Zonneveld

*Dragonfly*



**Best Photojournalism PDI**

**Alan Elliott Trophy**

Karin Volz

*Invisible Bridge Claims Another Victim*



**Tourism Victoria - Michaels Camera and Digital Award**

Marg Huxtable *Girls Just Wanna Have Fun*



**Best Land, Sea or Cloudscape PDI, Alan G. Gray Trophy and Projected Image of the Year**

Jane Clancy *Mood and Mist*



**Best People Print**    **H. McConnell Trophy**    **Print of the Year**    **Charles Du Rieu Trophy**  
 David Ellis    Craig, Royal Mail Hotel, Hungerford, Qld.



**Best Nature Print**    **Crosby Morrison Trophy**    Ken Bretherton    *Who Gives a Hoot?*



*Kees Zonneveld*



*Tina Thomson*



**Land, Sea or Cloudscape Print** *Charles Seymour Trophy* Jane Clancy *Little House in the Woods*



**Best Figure Study Print** *Dr. Geoffrey Smith Trophy* Teng Tan *Figure Study #1*



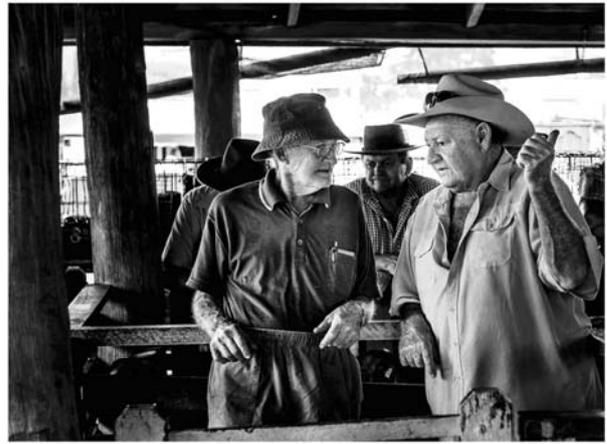
*Jane Clancy*



*Jane Barnes*



*Teng Tan*



**Best Photo Essay** David Ellis *The Pig and Calf Auction, Warwick, Qld.*



**Best Photojournalism Print** L.A. Baillot Trophy John Spring *Homeless at the GPO*



**Best Creative PDI**      **Alan Donald**    *Ghost Flight*



**Best Open PDI**      *Grace Lock Trophy*    Teng Tan      *Old Melbourne Gaol*



*John Spring*



*Alan Donald*



*David Ellis*



**Best Nature PDI** *Ted Rotheram Trophy* Lesley Bretherton *Midnight Jokulsarlon*



**Best Open Print** Jane Barnes *Silhouetted Steeds*