

# EXPOSURE



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# Kadri Elcoat

I have always loved photography. Both my father and grandfather were camera addicts. I have distinct memories of 70s slide nights at the family home, and of Mum asking Dad to remember to take some pictures of the children occasionally. Dad was definitely keen on the ‘mossy fence post and rusty nail’ shot, of which NZ has many candidates! There is something wonderful about the way taking photographs can uplift your outlook on life. I can go out with my camera feeling quite grumpy (not unusual when you are an IP litigation lawyer) and return full of joy. And I love how photography can change the way you look at everyday things [1]



1. Bunny and Mousey

I got my first camera when I was about 11, in honour of my first trip to Australia. I don’t remember the brand, but it was a rectangular box which took 110 film. It had a built-in flash and a focus mechanism which was based entirely on guessing how far you were from your subject, and sliding a bar accordingly. It took snapshots at worst, but I was so happy: I had a camera! I was a massive fan of the panorama – like this one which is part of a 7- image pano of Lake Tekapo, NZ. [2]

After a couple of years, on my second trip to Australia, Dad decided I had progressed enough as a photographer (AKA not completely wasting money taking shots of nothing, which then had to be developed at his expense) to be let loose on a better camera; he let me use his old Kodak Retina. I was so excited to have a camera with a real focussing mechanism, and of course, I had to use a light



2. Lake Tekapo

meter as well. Very tech, and (more) in focus!

When I was 17 I inherited my Dad’s Pentax S3 and a collection of lenses. I took my first selfie (which I was unreasonably pleased with) and became really interested in (ahem) “fashion” photography. A girlfriend and I would come up with different “looks” and photograph each other. I was the “art director” of these photo shoots and operated the light meter and camera settings. We were allowed one or two rolls of film per shoot, so the photos were quite precious, and we took a maximum of three shots per “look”. So different from these days of digital. [3]

I had a series of very little point-and-shoot film and then digital cameras in my 20s and 30s, followed by a Panasonic Lumix FZ-40, a hybrid camera with a 28x optical zoom, and a (made under license) Leica lens. This camera reinvigorated my interest in photography, not least because of its extra grunt in the zoom department. I have spent many a happy hour at the Australian Open with that camera, taking pictures of the tennis greats that I could never have gotten with a little pocket camera. [4]

I was always envious of friends and family with new, powerful DSLRs, but for a long time I wasn’t prepared to take the financial plunge to get one myself. The tipping point came in early 2017 with my first aurora photo (really just a glow, but still an



3. My First Selfie



4. Azarenka Smile

aurora). I took it with the Lumix at Werribee South beach and was delighted to see a glow in the back of camera.

However, when I put the image into Lightroom, I discovered the true meaning of the word “noise”. The final edit was so smoothed it was almost laughable, but when you only



5. *World Tree 2*

have one aurora photo to your name, you still need to be proud of it. My cousin promptly suggested that if I wanted to do astrophotography, I should buy a Canon 6D. I did some research, swallowed hard, and handed over the cash for the 6D. I've never looked back. I don't even think I would know how to look back: once you have a heap of low noise resolution at your disposal, it's very hard to settle for

less, even if "less" is 600% less heavy. The 6D makes astrophotography like taking candy from a baby. [5]

That's not to say that I don't also have a spot in my heart for my iPhone, which has produced some really great images, with the added bonus that you can share the moment immediately. They say that the best camera is the one you



6. *Rose-Tinted*

have with you, it's very true. Of course, it's even better to have lots of cameras with you! [6]

For me photography is, and always has been, about capturing small moments of beauty in the world. Be it the way the light falls on trees in the city, the colours in an array of cakes, or the grandeur of the night sky. Growing up in NZ I have had the luxury of being surrounded by incredible scenery, and my love of skiing and beaches has led me to the extremes of some of the best landscapes in the world. [7]

People talk about what their photographic style is. I don't know yet what my style is. I shoot a lot of landscapes, and love astrophotography, but I'm having fun learning about street photography, and have a burgeoning list of composite projects to play with. I think in the future composites are going to be a bit of a thing for me. I enjoy surrealist art, and am attracted to the idea of combining landscapes with things that don't belong in them. As I am an avid baker with thousands of photos of cakes to my name, there's a blifoto account of mine called



7. *Ice Window*

"Daily Cakeophilia" with over 1300 entries. My current project is something I like to call "cakescaping": The first image is Macaron Farming in New Zealand. [8] I love the intense colours and the sense of joy I get when I look at this image. It's frivolous and beautiful and just a little bit silly. I'm sure there will be a lot more cake-and-candyscapes to come.

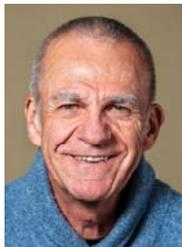


8. *Macaron Farming in New Zealand*

I would just love to be a real photographer for National Geographic or some such, who travels the world to capture the most jaw-dropping images of landscapes and animals, I think we all feel that way. In the meantime, I'll just live in my own world of light and colour. [9]



9. *Bali Blue*



# On the Track

Robert Cutting

Shortly after leaving school and starting my first job, I became interested in motorsport. I used to spend weekends with my mates, driving throughout Victoria to attend motor racing events. I was not particularly interested in photography in those days, but wanted some photos of the cars, so after a while I bought a Yashica rangefinder camera. I think it may have been an Electro 35, which was a budget camera at the time.

I managed to get a few shots at a Sandown meeting in the 1970s, where a couple of the shots were even in focus! However as with many things, events and other interests took over and, apart from watching the Bathurst 500 (later Bathurst 1000) on television, I took little interest in motorsport for many years.

Fast forward to 2016. A long-time friend of mine invited me along to watch him race his Shelby Daytona Cobra Coupe at the Historic Sandown meeting, a race meeting featuring cars from the 20s to 70s. He had built the car himself from a kit imported from the USA, and it was exquisite. A replica of the original 1964 car (only six originals ever built) it was beautifully built as a faithful replica of the original. I fell in love with it immediately and jumped at the chance to photograph it racing.

I now had a half-decent camera (Nikon D800), which was a long way from the Yashica with which I last attempted motorsport photography. I also had a 28-300mm Nikon kit lens



*Airborne! Winton*



*Compact and Aerodynamic - Winton*

and hoped this would be good enough. How easy would this be to get some great shots! As you can guess, it was not easy at all!

I started by photographing the cars and drivers around the pits and garage areas, as the cars were being prepared for racing. This was relatively easy as

the cars were not moving! There were some beautifully presented old and historic racing cars. My first attempts at panning as the cars passed were, however, not very successful. I knew panning needed a slower shutter speed to keep the background out of focus and the wheels blurred, but I didn't count on the sheer speed of some of these cars!

While I managed to get a nice out-of-focus background, everything else was also out of focus! I was going to need a lot more practice with technique and shutter speed selection.

Not being an accredited photographer, I was restricted in the positions I could shoot from. This was usually behind fences, having to shoot



*Garry Ball - I'm Ready*



*Shortest Way Around - Winton*

through the gaps in the fences. Not ideal, and I was also not able to get close enough with the 300mm lens. I had better success shooting the cars as they came through corners, where I was able to have a higher shutter speed to freeze the car and ensure it was sharp.

I attended a few more meetings and was thoroughly enjoying not only seeing all the wonderful historic cars, but also seeing them race. My skills improved with each race as I took more and more photos. At one race meeting I decided to try out my 70-200mm Nikon lens. I initially thought it would not get me close enough to the cars but it was a much sharper lens, which focused much more quickly. I found the kit lens to be a bit slow on focusing, particularly cars coming straight at the camera.

I was very happy with the results as more of my shots were sharper, but the trade-off was that I needed to crop the images more in post processing.



*The Shelby Daytona Cobra Coupe*

While the file size of the Nikon D800 images allowed me to crop quite tightly, without losing much detail, it was a time-consuming task. However, the improved quality made the effort worthwhile, and I now use this lens for all race meetings.

Last December I applied to the Historic Winton race organisers to be an accredited photographer, as I



*Speed Machine - Winton*

wanted to be able to get closer to the action and choose some better vantage points. After submitting a portfolio of some of my motorsport and other images, I was granted accreditation. I

was quite excited by this and in preparation decided to buy a 2x teleconverter to give me a 400mm focal length.

I tried out my new gear at the Historic Winton Race meeting in May this year, and was very happy with the

results. I was able to move around the track getting up close to the cars without fences and other barriers obstructing my view. It was a fantastic experience and I enjoyed every minute of it. After two days of almost non-stop racing and walking back and forth around the track, I was exhausted. But I managed to get some good images, and improve my skills so that I had

fewer failures.

At this meeting it was brought home to me just how dangerous the sport can be for spectators and officials. I was shooting from behind a low concrete wall as the cars came through a tight corner when I heard a screech of tyres. I looked around and saw a wheel hurtling across the track towards where I was shooting, saw it smash into the wall about 10 metres away and then ricochet back across the track. I was stunned at how fast and hard the wheel crashed into the wall. Anyone in its path would not have survived!

After I determined it was not going to hit me, I turned back to where the car had ended up and managed to get an image of the perplexed driver as he got out of his now three-wheeled vehicle.

I am enjoying immensely this new experience, and plan on attending more race meetings in the future. I have learnt a lot about this genre of photography already but have so much more to learn.



*Third Wheel Down, Winton*



*Where Did That Go?*



# CUBA

Nicole Andrews

While never on my bucket list, in late 2016, I was encouraged to visit Cuba, with friends who had proven to be good travelling companions in the past. Whether it was going with low expectations, or it really is a very special place, I thoroughly enjoyed my time in Cuba.

Everyone has heard about the fabulous old cars, and the beautiful Spanish colonial buildings. But what was surprising was the friendly people, learning about Cuba's tumultuous



Cuba's famous old cars

history, and discovering Cuba's music and arts scene.

If you love photographing architecture, Havana is a 'must visit' for its fabulous old buildings. You will see everything from beautifully restored museums, hotels and fortresses to buildings that look as if one breath of wind would see their demise.

Portrait photographers will also love Cuba. The Cubans generally don't seem to mind you taking their photos, and there is an abundance of interesting shots, particularly late in the day when the temperature drops. Then adults move outside to chat and stroll around, while children play in the laneways and piazzas. At any time, you will also see people cycling, driving, or hitching a ride somewhere in, on top of, or on the side of whatever has two or more wheels.

Cuba has some attractive sandy beaches and good snorkeling spots along the coast, and some interesting nature reserves. Viñales was scenically the most interesting place with its limestone mountains and lush green vegetation. It is also where much of the tobacco is grown which goes into Cuba's famous cigars.



Viñales



Mural in the Museum de Revolution



Reliable scales

Some might find the slow pace a bit frustrating, so it is important to leave your sense of time, and tight schedules, behind. A lot of things don't work and a certain amount of patience is required. But if you are happy to take things in your stride, Cuba is definitely worth a visit. If you are thinking of going, my suggestion is that you do so soon. Tourism is picking up and one wonders how long it will be before some of the slow pace of life, and some of charm of Cuba, is lost to developers.



Getting around



## Suzanne Martin

In taking this opportunity to introduce myself, although many of you know me fairly well already, I would like to thank the members for being so welcoming since I first entered the mysterious building on the corner of Dorcas Street. It only took one meeting to make me realise how comfortable I felt within this community of talented



people. I have found the kindness, the generosity of advice given so freely, guest speakers, regular competitions with capable judges, and great monthly photowalks, to be endearing parts of the Camera Club's life. I so look forward to participating in the Club's activities and try to fit them into my busy life. The trip from our home in Narre Warren never seems too onerous.

Photography first grabbed my interest at Secondary School some years ago. Whilst studying Physics in Year 12 (1978), my teacher suggested photography as a project, due to his own passion for photography, and my poor ability at Physics. It was then that I purchased my first SLR (a Canon TX). Developing the negatives in the dark room was not only fun, but a good excuse for getting out of the mundane subjects I had to study. A highlight of this time was making a hologram with the photography class. I progressed to Swinburne Institute of Technology where I received a Diploma of Applied Science in Environmental Health at which time I was going to save the world from pollution, from dirty restaurants, and study nature. I did not, however, ever go on to work in this field.

The expression of any artistic flair in those years came in the form of dance concerts and, later, performing in professional and non-professional productions as a singer, a dancer and, eventually, as a dance teacher. My

everyday career is still teaching dance to young students ranging from 2 years to 17. Tap dance is my forte, but I also love teaching jazz, musical theatre and classical ballet. The camera and a couple of undeveloped rolls of film were relegated to the bottom of the wardrobe as a husband, two daughters and life in general intervened. My girls are now aged 25 and 28, and many of you have met Garry, my very supportive husband. The camera came out occasionally for family events or holidays. I am also a keen musician, playing the organ at Church, as well as being a seamstress and keen craft person.

About 4 years ago I attended a Casey Council run, "get to know your camera" course, and my love for photography was rekindled. Not long after this, I purchased my first Digital SLR (Canon 70 D) and now nothing is going to stop me.



I have enjoyed all genres of photography, and these have been encouraged in the competitions, and exhibitions, which I have entered. Recently I have discovered my passion lies in capturing and documenting family life. It is through family lifestyle photography that I strive to show the joy expressed through loving relationships between family members, in natural settings. I also enjoy photographing our pets, who we might consider to be "family" members as being such a part of this wonderful experience.

I want people to have printed images, not just to leave them on memory sticks or computer drives. I want them to have moments of their lives preserved in memories, to enjoy and pass on to the next generations. Children grow up so quickly and our lives are constantly changing.



Memories without photos can be amazingly fleeting.

With encouragement, and advice, from some professionals I have met through MCC judging nights, photographic retailers, and Canon Collective workshops, I have started my own business photographing family moments. I am learning that photography is far from just manipulating my camera and the subjects. Marketing, sales and products, are now filling my days.

The anxiety and thrill from a photoshoot, spurs me on to become a better photographer, learning new skills daily. My desire to photograph families and children doesn't surprise me, as I have taught young people (at dancing) for over 40 years. I am never happier than when I am directing a family for the shoot, and being challenged by the changing light of an outdoor location. This is not dissimilar to the challenge of directing a dancing concert or class, and designing costumes, or editing music.

I am currently following a few lifestyle photographers who rely very much on the emotional moment and spend their time observing families in everyday circumstances. This style is photojournalistic and encapsulates a family in their natural state. I find I love this genre and am eager to become the best I can at representing it.

Thank you again for the encouragement and kindness I have experienced at the Club, and I hope to continue being involved for many, many, years.





## PRESIDENT'S REPORT

*Gary Richardson*

This is the last President's Report before the Annual General Meeting and indeed, my last President's Report. After eight years on the Board, including four years as Treasurer and two years as President, I have decided to step down.

During my two years as President, my objectives of completing the exterior restoration of the building, and ensuring the Club is on a more sustainable financial footing, have largely been achieved. This is not something I have done by myself. Firstly, I would like to acknowledge Bob Morgan who took on management of the building restoration project, with the assistance of Greg Hotson and Colin Booth. Without Bob's experience and drive, I believe we would either still be waiting to do the work, or we would have far less money in the bank than is now available for other projects.

Sue Brunialti and Jim Weatherill have organized an ambitious exhibitions program. They have established links with the City of Port Phillip, and through well executed promotion, they have raised

the profile of the Club. For this we have been rewarded with new members. David Purdue and David Gilliver have organized a number of Portrait Masterclasses which have contributed financially, and also brought in new members. Finally, I would also like to acknowledge the Board for looking outside the square to find additional revenue sources: grants, Bunnings sausage sizzle and raffles, all of which have contributed to the finances. We can however not rest on our laurels; these initiatives need to be ongoing.

I have always believed that you get out of a club what you put in, and I am reassured to see so many more members attending meetings and helping out. Thank you all.

Winter is always a challenge for the club with many members migrating to follow the sun, but we have been busy. We have had a good variety of speakers; Karen Alsop (Wacom tablets), James Voller (public artworks), the VIGEX presentation, Gale Spring opening the History and Archives exhibition and to finish winter, Mieke Boynton.

For the first time the Club participated in "Open House Melbourne", receiving over 500 visitors over the two days. I am sure

that combining the History and Archives Exhibition "Melbourne and her People", and the work of the Traditional Darkroom Printmakers Group volunteers, who ran a kids' cyanotype workshop, helped boost numbers.

We have also had the Traditional Darkroom Printmakers Group 18<sup>th</sup> Annual Exhibition, which was opened by professional photographer and artist Jeff Busby, who provided an insight into his work in both the analog and digital worlds. Coming up in October will be two more members' exhibitions; "For Seniors by Seniors", to coincide with Victorian Senior week, and "Shot in the City of Port Phillip" to celebrate our own place in the city.

As I said at the beginning of this report, I will not be standing for any Board positions at this AGM. Boards need to refresh from time to time, in order to bring in new members with different skills and new ideas. I therefore encourage all members to consider how they can help their Club. It does not have to be by nominating for the Board; turning up to meetings makes us a more vibrant club, and provides a great opportunity for social interaction with likeminded photographers.

Leading this Club as its President has been a privilege, and I wish my successor all the best.



*Gale Spring opens the MCC Archives Exhibition*

In July, Melbourne Camera Club opened its doors, for the first time, for the Open House weekend. On display in the upstairs gallery was an exhibition of images from our Archives. This annual exhibition, is a unique opportunity for visitors to see images from past members of the club. The display was opened by Gale Spring who has been part of Melbourne's photographic scene for a long time.

Visitors enjoyed the interesting display of our archival collection illustrating 'Melbourne and her People'.

## Open House Melbourne - 2018

Historic images included Ludovico Hart's record of the Great Melbourne Exhibition in the late 80s. Early photographs of well-known landmarks always delight, as do images of the people of Melbourne: Robert Helpmann, Sir Russell Grimwade and Sir Rupert Hamer. The 'Roofie', the Barracker, and a demonstrating worker completed the collection.

A slide show of the work done on the building when it was first bought, was entertainment for visitors and members alike. The Traditional Darkroom Group entertained young, and older, visitors with the opportunity to make a cyanotype image in the downstairs studio.

The Open House provided us with a gratifying number of visitors, some of whom were our local supporters, but many taking the opportunity to see the building, and the images, were from the weekend Open House activity. Members

from other clubs too came to see what we do, and several people showed interest in becoming members in the future.

The regular exhibitions this year have not only brought the community into our home. It is also giving members a chance to show their images, share in the setting up, and spending time with colleagues during the weekends. Altogether a worthwhile addition to our photographic activities.



*Selby Markham making cyanotypes*



Lesley's winning landscape at the Glennies

Midnight Jokulsarlon Lagoon

## THE GLENNIES 2018



Back in April, 10 members of M C C entered the Glennie Awards, a nature competition run by the Merrimack Valley

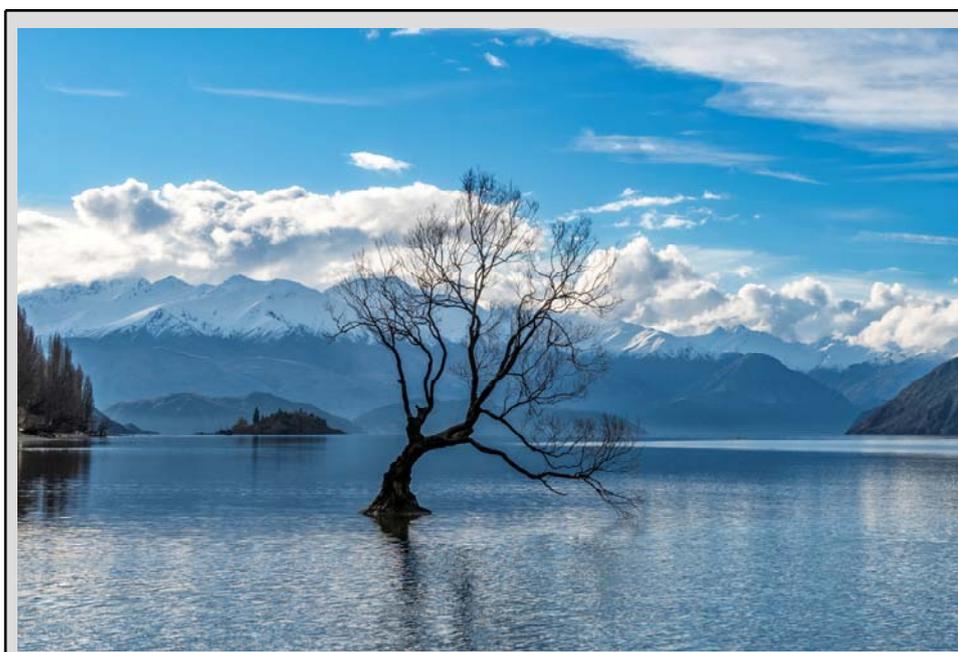
Camera Club in Massachusetts USA.

We did well! We were awarded one of the Top Diversity Clubs. Seven of our entries were accepted, three were awarded Merits, and Lesley Bretherton got the top award in the Landscape category, with her image 'Jokulsarlon Lagoon Midnight'.

So, well done us! And thanks Marg Huxtable for organising us to enter the competition.



Cover Photo  
Aoraki/Mt Cook  
at Hooker Lake  
by  
Charles Kosina



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As this issue is being completed while I am in Wanaka, New Zealand I thought that I should include the famous tree I photographed on 21 August.

There were many photographers on the shore but none ventured out to the tree to take selfies.



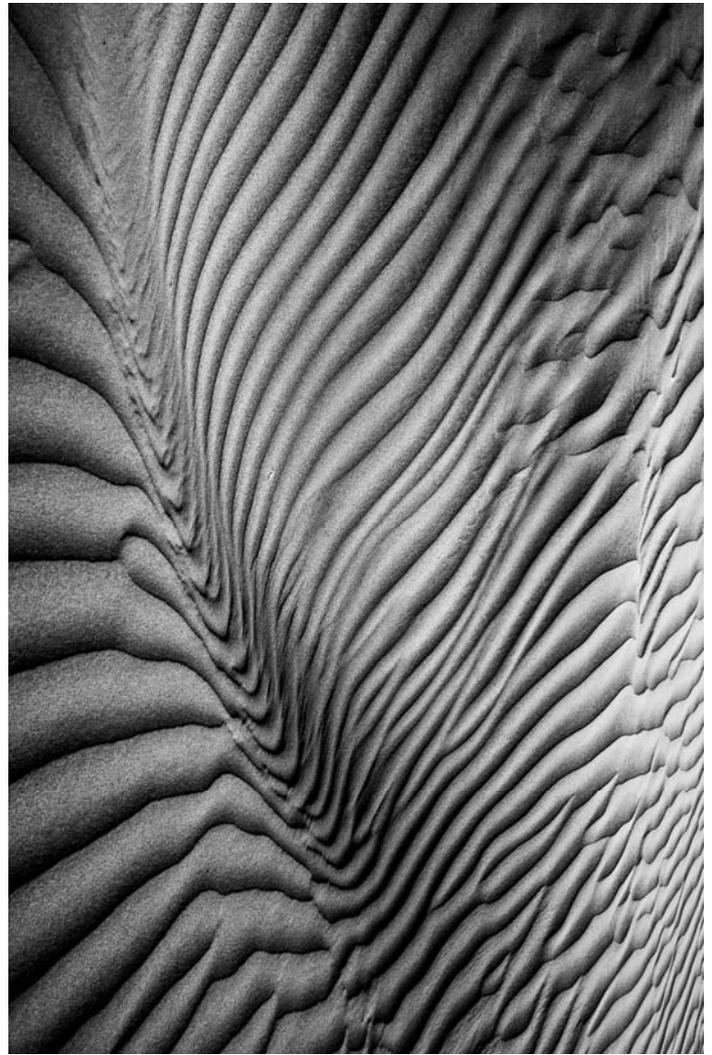
**June mono print of the month** Melissa Jane Cachia *Peony Charm*



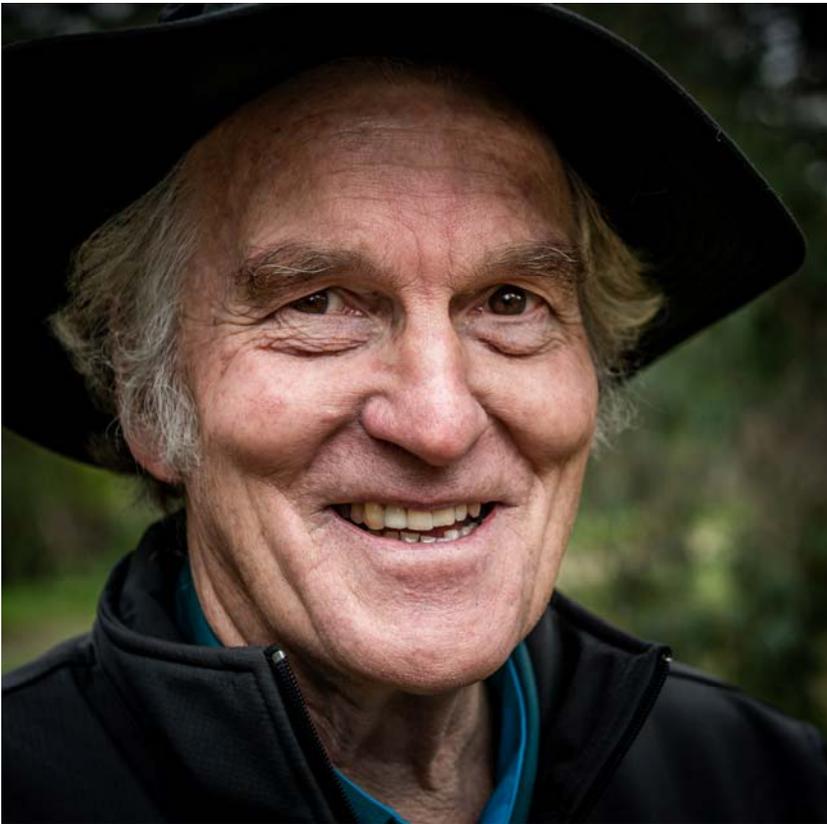
**June colour print of the month** David Ellis *Men's Shed Welder*



**June colour PDI of the month** Melissa Jane Cachia  
*Purple Orchid*



**June mono PDI of the month** Richard Faris  
*Sahara Sand*



**August colour print of the month** David Ellis *Unnamed*



**August mono print of the month** Gary Richardson  
*Merced River and Yosemite Falls*



**July colour print of the month** Ken Bretherton *Unnamed*



**July mono print of the month** Belle Tweedale *Bridgewater Bay*