

# EXPOSURE

THE MELBOURNE  
CAMERA CLUB MAGAZINE



Shane Booth's 8x10 restoration  
President's Report  
Cambodia with Geoff Muscutt  
Robert Norman's Story

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# Back from the Brink

Shane Booth



*K2D side start*

**Y**ou know what it's like. You see something you don't really need but want it anyway. Well this purchase was a bit like that. I was offered this Eastman Kodak 2D for a reasonable price at Gold Street Studios' "The Gathering" in November 2014. I really didn't need another 8x10 camera, let alone one that needed restoring. So with all reasonable thought out the window, I brought it thinking how nice a winter project it would make.

The good thing was that the timber work was in good condition with only minor damage on the extension rail, and the brass work was complete and straight. Unfortunately the bellows were shot and it was missing the all important springback and, to a lesser degree, the extension rail to allow full use of the 800 mm bellows. The camera sat on the floor of my office for a whole four days before temptation got the better of me and I knew it wasn't going to be a winter project.

I started stripping the brass from the camera, taking a few photos along the way to aid reassembly. Screws and bits got bagged and marked with a brief description about what it was and where it came from. Now the designers of the Kodak 2D never intended their camera to be pulled down and restored. I think they would be quite surprised that they still exist.

Most parts came off quite simply by undoing the screws. A few needed a bit more help such as the rear standard

vertical support that needed filing flat as their simple studs penned over like a rivet. The bottom bracket needed the shaft to be removed but the knobs don't unscrew - to keep things simple (and I assume cheap) the knobs are simply screwed on and the shaft is burred over stopping the knob from unscrewing. Luckily for me, a bit of working the knob backward and forwards let the knob cut a new thread - the worst case was it just stripped the thread.

With the brass removed I stripped the old coating on the woodwork using a commercial paint stripper, followed by a rub down with steel wool and methylated spirits. Messy, but it allowed the underlying stain to be redistributed evenly around the timber.

Without any further need to sand the timber I decided that a shellac finish would suit best instead of a urethane coating which might be a bit tougher but just didn't seem right. So I gave it four coats of shellac followed by a dry rub with fine steel wool, then two more coats of shellac followed by a rubbing with steel wool and wax which allowed a lovely natural sheen to the timber to come through.

To the brass. The brass fittings on an Eastman Kodak 2D were never a highly polished item - most parts are pressed from sheet and slightly pitted for a deliberate low sheen. Now with a bit (OK a lot) of hard rubbing, a mirror polish could have been achieved but who was I to rob it of its original

working class roots. Besides it was much easier to clean the crud off the brass with vinegar, ammonia and steel wool followed by a good rinse and dry.

I haven't applied any coating to the brass beside a light wax when re-waxing the completed camera. It should allow a natural patina to return - we will see how it goes like that.

So with the timber and brass finished, all it needed was reassembly. Not as simple as pulling it apart but with the aid of photos it all went back together with no spare parts left over. The filed rivets from the side bracket were drilled and tap to allow reinstallation of the original parts which will also allow removal again if need be. So at this point we're back to a skeleton camera that looks good - won't work, but looks good - so I posted a photo of it online a week or so before Christmas.

In the between time, I had been chasing down a springback - not desperately so, as my Burke & James back is a direct fit, so worst case scenario was that could be used until I sourced an original back. I tried a few places I knew of in Australia that may have one without luck. I could get one from the USA but with delivery costs and falling \$AU it was a costly option, so I decided to wait until the camera was finished before making the final decision as they did appear to pop up for sale quite regular online in USA for similar prices.



*In bits*



However, as luck would have it a friend in NSW saw my online image and thought he just may have a back sitting around (as one does), so we checked a few measurement which seem to match and three days before Christmas I got an early present in the form of an original 2D springback. It was promptly pulled down and received the same attention as the rest of the body and put back together. I still needed to make a ground glass which was a fairly simple matter and done using 600 grit silicon carbide and a glass block.

Overall I had not been too concerned about the bellows throughout the project as I knew of an eBay seller in China which advertised direct replacement bellows who was reliable and the quality of product was good enough for this project. Since I now had a back the bellows were the only thing required to finish the job.

After checking a few facts and confirming via email, I ordered a set of 700mm bellows on Christmas Eve and received them 13 Jan. True to word they fitted the existing bellows frame perfectly.

So what's left? As we all know a camera is only as good as its lens. This was proving a dilemma as I have lenses that cover the image circle of 8x10 but none that suit the manufacturing period of circa 1940 when this camera was built and considering that this camera will spend more time on display in the lounge

room than out in the field it was only right I got a lens that matched the body.

No little modern lens was going to do. It had to make a statement and I couldn't think of a better way than getting a Kodak Ektar, either 12 or 14 inch, and seeing a 14 inch (360mm)



*Front-lens*

was found first that's what I purchased, and it looks great. So as of now I'm the proud owner of a very functional Kodak 2D. Unfortunately as of writing this, I haven't got out to try it.



*Finished!*



## The Melbourne Camera Club

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## President's Report

Lesley Bretherton

**D**ear MCC club members and friends  
I encourage you all to visit the VIGEX, 18th International Print Photography Salon currently on show at the Geelong Art Gallery (VIGEX is an acronym for Victoria Geelong Exhibition). This is an international photographic print competition, attracting entries from all around the world and it is conducted in Australia every two years.

Melbourne Camera Club members were ably represented this year, with acceptances gained by Marg Huxtable, Jim Weatherill, and Gillian Turner. Jim was awarded a merit in the monochrome open section for his photographic print entitled *The water carrier*, and Gillian was awarded the VAPS Gold Medal for *Remains Reworked* in the Creative section. Congratulations to Gillian, Jim and Marg, whose many acceptances contributed to Melbourne Camera Club gaining third place in the top club exhibitors.

The exhibition will continue to the 3<sup>rd</sup> of May, and is of an extremely high standard displaying about 70 prints in the monochrome open, colour open, nature, people, photojournalism, and creative categories. If you are not able to get to Geelong, you will still be able to view the exhibition at the clubrooms on the 30<sup>th</sup> April.

The annual VAPS convention will be held in Bendigo on the 23<sup>rd</sup> and 24<sup>th</sup> May 2015, and again I encourage attendance. For those new to the club, the Victorian Association of Photographic Societies is a not-for-profit 'umbrella' organisation, which represents the interests of affiliated camera clubs in

Victoria. VAPS aims to stimulate photographers to continue improving their photography through the conduct of an annual convention.

The convention provides a venue for speakers, exhibitions, workshops, excursions, competitions and other presentations. The convention is also a chance for clubs to get together socially and competitively; the annual dinner allows clubs members to interact socially, while the statewide inter-club competition allows for some friendly competition. Entries will be on view in the Bendigo campus of La Trobe University in new and modern auditoriums and workshop rooms.

The Melbourne Camera Club has submitted entries, both print and PDI, to this competition on behalf of members, so come along and enjoy a stimulating weekend on photography and support the MCC. Keynote speakers this year include Julieanne Kost, Allan Kleiman, Dawne Fahey and Shireen Hammond - all highly skilled and standouts in their respective fields of mastery of digital imaging techniques, art and design in photography, self and others in photography, and wedding photography.

The VAPS website also provides a regular newsletter *Newsbrief*, which provides information on meetings, courses and competitions on a monthly basis. It is a vehicle for sharing anything to do with art and craft of photography and club members can submit directly to *Newsbrief*. I look forward to seeing as many club members (especially new members) as possible at VAPS in May.



March mono print of month

Gary Richardson    *Wanaka Dawn*

# Cambodia

Geoff Muscutt



*Angkor Wat is the largest religious monument in the world*

On my 'bucket list' for some time has been a trip to Angkor Wat in northern Cambodia. However, until recently most trips seemed to be just extensions of other trips to Vietnam or Thailand. A visit to a local travel agent who suggested a Wendy Wu all inclusive tour within Cambodia was the answer and would give a much better insight into the country.



*Shades of Orange*

The flight was via Singapore and during the 3hr wait for the flight to Phnom Penh I struck lucky.

A tourism promotion supplied a voucher to spend at the airport and I was able to use it to get a spare battery for my back up Olympus Pen camera with a 14-42 zoom lens (ideal in crowded markets). My main camera is a Canon 600D with a Tamron 17-270 zoom.

Our hotel was in the city centre in a small street so an early morning stroll yielded a few shots using the Olympus. The day was filled visiting the Royal Palace, the Silver Pagoda floored with 5000 1kg silver floor tiles, the National Museum and the Tuol Sleng museum also known as the Museum of Genocidal Crimes. The final visit was to the killing fields which together with Tuol Sleng museum was very confronting and revealed the very worst in humanity.

Bag snatching is a problem in Phnom Penh and one of our tour members had her iPad snatched while using it just outside the hotel entrance (she was there because of no smoking in the hotel).

It was captured on the security cameras but we were told the police wouldn't bother to investigate despite having the bike numberplate unless a bribe was paid. For similar reasons very few western countries have invested there.

Next day we went to the beach town of Kep, once a favourite spot for the wealthy and royalty but devastated by Pol Pot. We took a ferry to Koh Thonsay to relax on the tropical island beach. Back on the mainland we visited a pepper farm run by a German agricultural adviser who now lives there. The pepper vines are grown on poles for easy harvesting. The flowers are so minute that we had to be shown where they were and it

*(Continued on page 6)*



*Genocide*





*Off to work*



*Thirsty monkey*



*6 Counting to 12*

*(Continued from page 5)*

was suggested that they are the smallest flowers on earth and are pollinated by two types of small moth.

Next a free day in Sihanoukville the port city, where cruise liners now stop and beach resorts are nearby. Tourism is slowly improving with new hotels and restaurants of good standard.

'Joints' appear easy to come by and it is a popular area for European backpackers being so cheap.

Cambodian 'craps' took hold and several of us had to visit the pharmacy for relief.



*Tourism*



*Child*





*Kirirom NP*

On the way back to Phnom Penh we visited Kirirom National Park but being the dry season there were no waterfalls. Porcupine quills et alia were for sale at a small settlement in the park probably from animals caught in the park!

The trip carried on to Battambang famous for the bamboo railway with a stop at the ancient capital Udong where Pol Pot supporters held sway due to the hill position. The bamboo railway trip was cancelled for safety reasons but a few stalwarts still travelled on it. Imagine a bamboo platform sitting on two bogies with one powered by a small motor and going across a river bridge carrying about 12 people plus goods. Timing was



*Temple remains*

once critical in case a train was due but trains no longer use the line and the bamboo train is more for adventurous tourists.

The final four days were filled with a trip on Tonle Sap, the largest freshwater lake in Asia which fills with Mekong river flood water then empties back as the river level drops, plus visits to numerous temples in various sites around Siem Reap. Plenty to photograph but time of day is important as the sun is behind the main entrance of Angkor Wat in the morning so late in the day is best and should be less crowded. Dating from around the 11<sup>th</sup> century the temple complexes are truly amazing with the beautiful carvings etc.

My next trip? Lots of Australia maybe.



*Tonle Sap Fisherfolk*

*See a couple more of Geoff's photos on page 11*

*Geoff Muscutt is a life member and former president of MCC. He is probably the most widely-travelled member of the club, having visited about 70 countries in his time. Some of these have changed borders and names since he first visited them.*

*Thank you Geoff for providing us with yet another record of your travels. We look forward to more from you in the future.*

**Exposure**

**May-June Issue**

*The deadline for the next issue is May 31*



# A Photographer's Story

Robert Norman



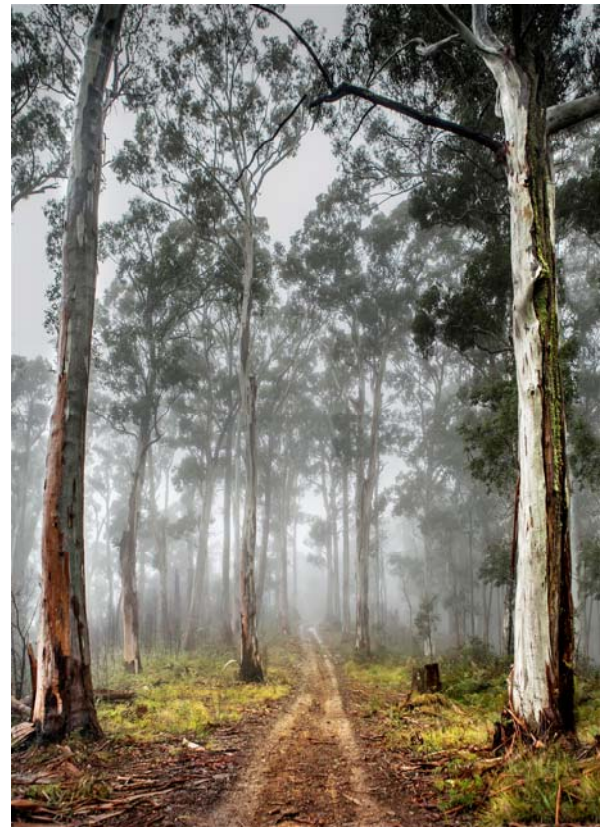
*Oxer Lookout Karijini National Park*

I have always been interested in photography but, for many years, with work, marriages, children etc, my camera spent more time capturing dust than images. Then, about 10 years ago, with a bit more leisure time on the horizon, I bought my first digital camera for a planned family trip to the outback.

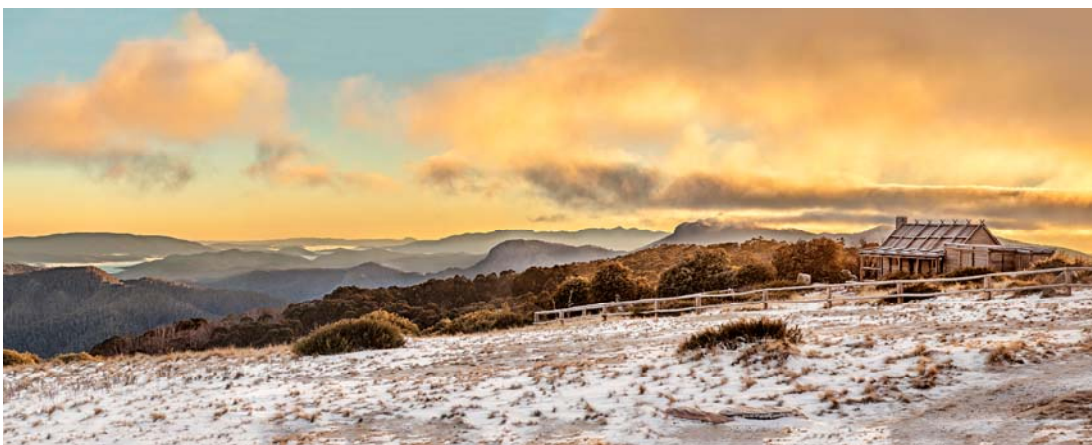
The DSLR reignited my enthusiasm for photography but I rapidly realised there was much to learn about digital image processing. I found Photoshop's complexity initially confusing but after conquering the basics at a CAE course I worked through many on-line tutorials from masters of landscape like Peter Eastway. I was so impressed by the ability of Peter and his good mates Christian Fletcher, Tony Hewitt and Les Walkling I ended up doing a few workshops with them. They were expensive sessions but I figured if you hang around with guys like that for long enough, a tiny little bit of their magic must surely rub off.

About this time I also started writing travel stories and found, more to my surprise than anyone else's, that I enjoyed the process. Several years on, my articles, supported by my photography, are published in several national and one international magazine. While that sounds impressive, I should quickly point out that freelance magazine writers and photographers are far from well paid. And, with the digital age slowly squeezing the life out of print media, I'm not envisaging commissions increasing anytime soon.

Other commercial outlets for my work have included contributing to a high quality book of Australian landscape



*Corn Hill Track, Victorian High Country*



*Craig's Hut in Winter, Victorian High Country*

photography a couple of years ago. While the book was picked up by major retailers like Readings and sold out, I'm not sure I actually made any money out of the exercise. However, it taught me some valuable lessons about the economics of publishing and I am currently working on my own book.





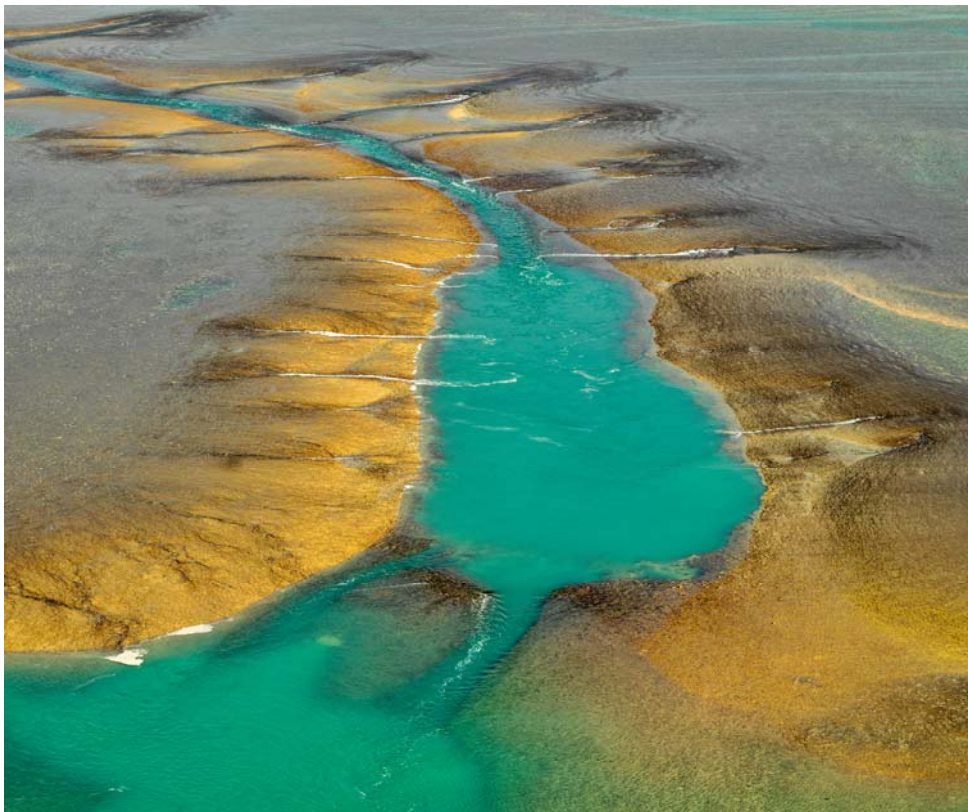
*Eco tent, Karijini National Park WA*



*L'agangarbh Hut near Glen Etive Scotland*



*Lake Mungo Woolshed, Lake Mungo National Park*



*Montgomery Reef, North West WA*

I also sell framed photographs through several markets in Melbourne and am having a selection of my images made into jigsaw puzzles. While the market doesn't return a fortune, the overheads are low, I get to meet a lot of interesting people and I sell enough images to keep me coming

back. Of course, I'm no longer working full-time so losing a weekend here and there doesn't concern me.

Many of my images are sweeping panoramas of iconic Australian locations shot in portrait format and stitched in Photoshop or PTGui. While I like my images to be true to life I'm

also not afraid to change the odd sky or push saturation a little. I'm a stickler for clarity and like my landscapes to be crystal-clear from front to back. I went through a period of bracketing exposures to ensure good capture across the entire tonal range but these days, while I might still take a couple of bracketed shots in really high contrast situations, I nearly always find I get my best result from processing out a single capture.

All my processing is done in Photoshop and any blending required is done manually as I believe this achieves a better result than from using a plug-in. On the subject of blending I am a huge fan of Tony Kuyper's luminosity masks and recommend anyone wanting to advance their image processing skills have a look at Tony's website.

Wherever possible I use a tripod and a shutter delay to minimise softness due to vibration. My cameras are a medium format 60 mpX Hasselblad and a Canon 5D MkII (which I'm planning to replace with the soon to be released Canon 5DS). The Hasselblad is now old technology but still my weapon of choice for landscape as it beats the Canon hands down for tonal capture and its prime lenses are amazingly sharp and free of distortion. My favourite photographic

*(Continued on page 10)*



*(Continued from page 9)*

accessories would be my NEC colour calibrated monitor, Tony Kuyper's luminosity actions for Photoshop and, of course, the Hasselblad medium format camera.

I do all my own printing up to 329mm wide on an Epson R2880 printer, which is a few years old now but still as good as the day I bought it. The beauty of the Epson is that it will print on 10 metre long rolls meaning I'm not limited to a maximum size of A3+.

Karijini National Park in WA's Pilbara would be my number one choice for a photographic destination – despite it being an 11,000 km round trip from Melbourne. Second on the list is a bit closer to home – the Victorian High Country with its blue ranges, snow gums, cattlemen's hut's and stunning mountaintop views.

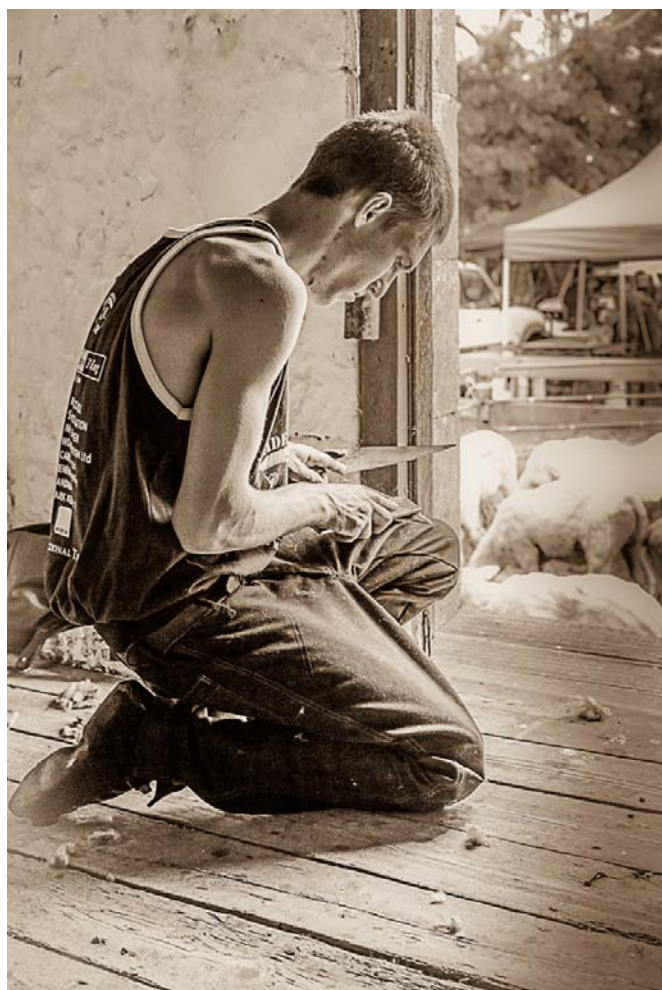
And what for the future? I tell people that once you're over 50 the wheels start to fall off and my body certainly isn't willing to do as much as it did just 10 years ago. However, as long as I can walk several kilometres, drive a four wheel drive from one side of this great country of ours to the other, lift a camera (and more importantly remember how to use it!) I'll continue to take photographs and write about my journeys.



*Bell Gorge, WA Kimberley Region*



*Princes Pier, Port Melbourne*



**March mono EDI of month** Susan Brunialti  
*Click go the shears*



**February mono EDI of month** Jim Weatherill *It's all downhill*

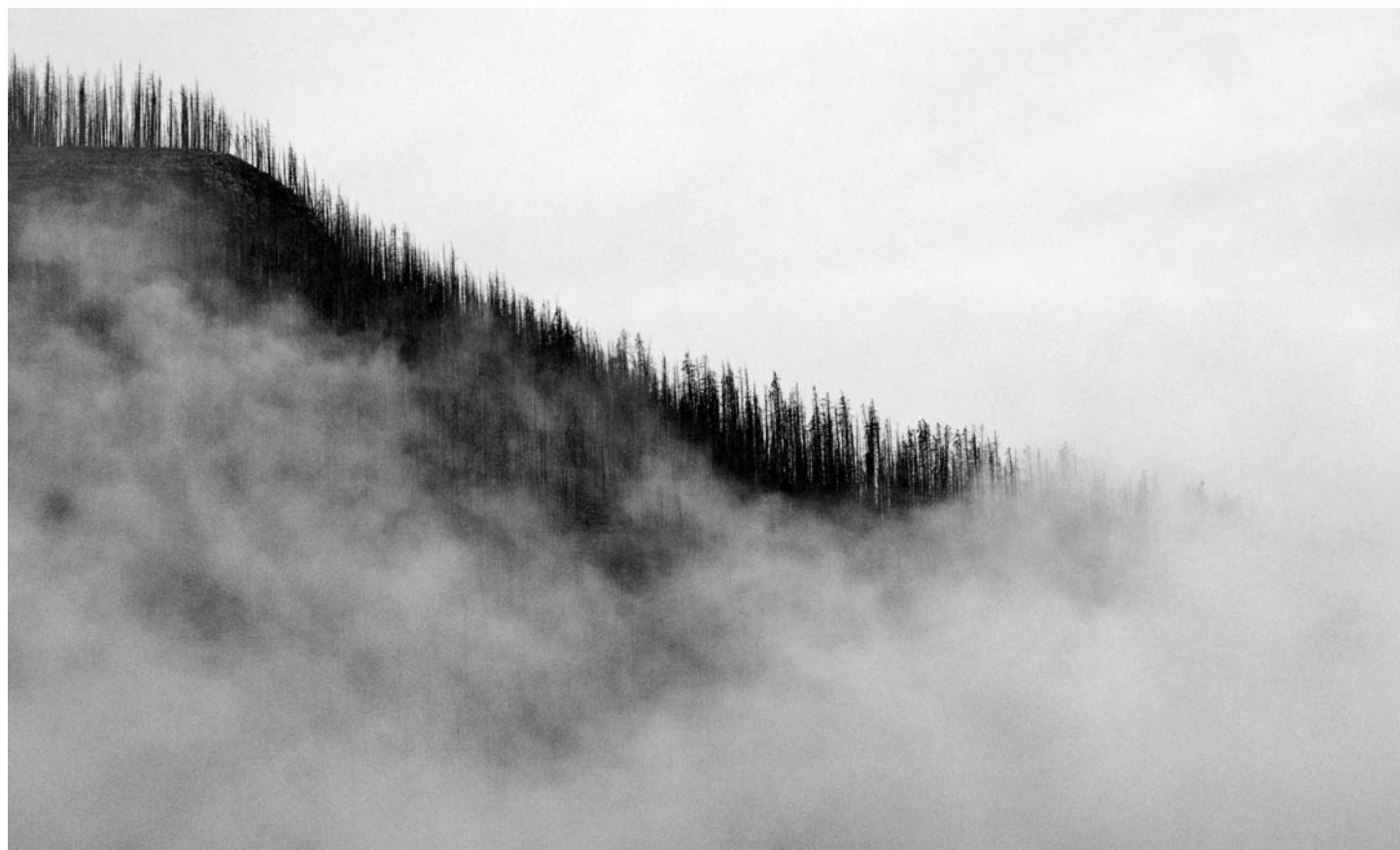




February colour print of month

Daryl Lynch

*New Zealand Dreamscape*



February mono print of month

Neil Cunningham

*After the fire*



**Cover Photo**  
and best colour print  
in March

**Yule Point  
mangrove tree**

by

**Neil Brink**

**Cambodia**  
*Geoff Muscutt*

*Continued from  
page 7*

*The first sign  
is an indication of  
how dangerous  
the place is in  
parts. As for  
trying to squat ...*



*Mine Notice*



*No Squatting!*





**February colour EDI of month** Charles Kosina *Black Tusk in British Columbia, Canada*



**March colour EDI of month** Kathryn Hocking *Aurora Australis*