

# EXPOSURE

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# MY PHOTOGRAPHY

*Jerzy Alexander Lau*



*Photo 1*

I was recently asked, why do I take photographs? This simple question from a fellow photographer made me realize how ill-prepared I was to answer such an innocuous enquiry. My instinctive, simplistic response was: I always was interested in things visual.

Hearing my initial answer it dawned on me, that I am avoiding looking honestly at my own motivation and drive, to learn and practice photography.

Capturing and using images kept me interested for almost six decades in various ways. From the technicalities of developing my own films, and making prints, through to the complexities of working with aerial photography, and the analysis of multispectral digital images from space. I also

constructed virtual reality landscapes and snapped everyday life events.

After a bit of soul searching, I realized that my interest in things visual is all about time. For me, the ability to catch a moment, the thrill of the hunt for a moment, the anticipation of seeing a moment, and the possibility of recalling a moment has been the greatest attraction. Even applying mathematical algorithms to tizzy out some hidden features from multispectral digital images, was about seeing a moment on the Earth's surface.



*Photo 2*

has provided ample visual adventures in both private and work spheres.

I was never fully captured by technology. In my early teens when I was longing for a better camera, a better enlarger, an amazing shot, I was subjected to a friendly but stern talking to from my mother's friend, an awarded Polish documentary film director. I never forgot this conversation. It shifted my attention from technology and unusual subjects and made me look for a story with an image. I was told if I looked around carefully near by, I would find a lot of worthy subjects on my street, in my school, or in a local market. There was no need to hunt for an image that no one captured before. Look around, keep it simple and be patient, I was told.

Today, when I review new images, the lesson I received 50 years ago still rings in my head. I'll show



*Photo 3*

Visual memory seems to work just fine. We all use it. And we all forget. However, capturing shards of time and space on celluloid, glass, digital sensors or even a banana leaf has its pitfalls. Part





Photo 4

gradually by lines of light or vegetation towards it. It is important to me to convey the dimensionality of the forest space. It is difficult to put into words the visual preference so the example of two images of forest landscape should clarify rather foggy explanation. (see Photo 1 and 2)

In photographing birds, insects and other animals I prefer imperfectly captured action rather than a perfect portrait. I am drawn to seek and photograph the behaviour of creatures. (see Photo 3 and 4)

Similarly photographing people, in sport, on a street, at work or at leisure, I try to capture an expression or a behavior that nudges a viewer to think about a story.

The technical perfection of the image takes second priority to the story. (see

Photo 5 and 6)

When photographing a dense urban environment I am interested in conveying a feeling of entrapment, alienation and the surprising adaptation of people, animals and plants to life in a concrete and glass jungle. (see Photo 7 and 8)

I must admit, I am yet to graduate to staged, constructed studio photography. So far, I find more joy in capturing moments as I find them.



Photo 5



Photo 6

you what I mean using few contrasting examples of images I like, and images I pushed aside. Membership of The Melbourne Club has exposed me to many different takes on photography, forcing me to question my own work.

In general, at this stage of my photographic journey, I tend to look for some tension within an image. The tension I am looking for is *Photo 1* usually created by contrasting lights and subjects, movement, colours, patterns or an expression.

In a forest the busy landscape I look for is a “hidden treasure”, where the perspective leads the viewer’s eyes



Photo 7



Photo 8

# Chasing Light

Sheila Lunter



*Salisbury Plain, South Georgia*

As a child, I remember my father recording every family holiday on slides, using a Voigtlander Vitolet. Back in those days, he let me use an old and bulky Agfa Clack, to get the hang of things. But the Voigtlander was much sleeker in comparison, and coveted by me. I'm sure those aesthetics played a significant part in my decision to buy into the Fujifilm X Series cameras more recently. A few years ago, my father managed to find the old Voigtlander for me. It was exactly as I remembered it, except for its mechanics and innards which were ridiculously simple. That simplicity translated into more complexity when it came to taking photos with it. It made me realise how we get used to, and depend on, new technology.

It's difficult to pinpoint the exact moment when I started thinking about photography as something to pursue more seriously. Growing up in the seventies, iconic photographs were all around. Like many kids, I dreamed of becoming a National Geographic photographer. But all this time I was using a small point and shoot, so I'm not sure how I thought I was going to achieve that dream.

It wasn't until my early forties that I finally had my epiphany. After looking through the viewfinder of a friend's SLR during a trip to Nepal, I realised that it was time to get serious, and upgrade my basic point and shoot to a DSLR. From that moment I started to set aside money to afford a Canon Rebel 400. I now shoot with a Canon 6D and hope to upgrade my Fujifilm to an X-T2 soon.

Landscapes were, and still are, my comfort zone. In recent years, a move to Brazil for work opened up opportunities for trying wildlife photography. I discovered I did quite well at it during trips in Brazil's Pantanal, and on cruises to the Arctic and to Antarctica. One of the greatest pleasures was joining a photographic trip to the Torres del Paine in Patagonia, to search for Pumas. Being out with a group of photographers, no

one asks you whether you are done yet. The next photo trip coming up is to Tanzania and Zanzibar in April/May 2018.

There is always more technique to master, and so I often feel a need to spend some time returning to basics. To ensure technique is so ingrained that it gets out of the way of my photography. I can then focus more on the story of the image itself, rather than on the how to capture it. Increasingly my focus is on developing a body of work. And instead of seeking out the exotic, to try and find a way to photograph the ordinary in an extraordinary way.

I am particularly interested in understanding and representing a female perspective on our world. The female photographer's eye is always quite different from the male's. Both have a place in contemporary photography, but to date have not always been represented equally. It's been great to have been associated with the establishment of the Grace Lock discussion group. Here the focus is uniquely on female photography and photographers, and the development of portfolios. There is a remarkable depth of female talent in the MCC, but unfortunately externally it is still very much perceived as a "boy's club". In finishing, I would like to quote one of my favourite photographers, Sebastiao Salgado, whose recent work *Genesis* I saw at an exhibition in Sao Paulo. That book, as well as many others by him, grace my shelves and give me inspiration. I believe he speaks for many of us when he says:

"I adore photography, taking photographs, holding my camera, choosing my frame, playing with the light.... My photography is not a form of activism, it is not even a profession. It is my life.... It is a need that comes from deep inside me."

Like Salgado, I too love holding my camera and looking for images, feeding an insatiable hunger to take more and more photographs. And like many of us, I now own far too many cameras, lenses and particularly camera bags.

We are always on the lookout for more pictures. We wake up when it is still night to head out to capture first light. We are late for dinner, because there is more evening light to capture. It is more than merely recording the moment. It is somehow trying to capture that moment in time in the way that we see it, conveying our unique perspective.

Sometimes I succeed, more often I fail, but I'm slowly getting better at it, and it never stops me trying again, or taking more pictures. It's been quite a journey so far, and there is still a long road ahead. I'm not even sure where that road is leading, but I'm happy to simply be on it.

*Sad to say, having been promoted to A grade, Sheila is moving further out of the city this year. So, she will no longer be a member of MCC. But she will continue her interest in women photographers and their photography. She will continue to engage with the individual members of the Grace Lock group which she helped to launch. She has no plans to join another club, but is working on a new project and is busy preparing for her next big trip, this one to Tanzania and Zanzibar.*



*Chinstrap penguin in Antarctica*



# PRESIDENT'S REPORT

Gary Richardson

Welcome to the summer edition of Exposure and 2018. Much of this edition is devoted to the images and results of the End of Year Competition 2017. Congratulations, not only to the winners, but to everyone who took the time, and had the courage to enter the competition.

The numbers of entries were down a little on the previous year, but in my humble opinion, the standard of entries was considerably higher. For the first time in my memory, the End of Year Exhibition was open for two weekends and attracted over 200 visitors. Not bad for December, when everyone is usually rushing around preparing for Christmas. The raffle and gold coin donations provided support to the Club finances.

A more recent fund raising activity was the Bunnings BBQ on Sunday 4 February. We had many volunteers who gave up a few hours

of their Sunday to help with orders, serving, cooking and organizing the event. We were blessed with a perfect day and a huge crowd at Bunnings Port Melbourne. The first snags were sold at about 8.45am, and after some emergency trips to the supermarket for more supplies, we



*The Sausage Sizzle, Port Melbourne Bunnings*

sold out at about 3.50pm.

During lunch time demand was so high that customers were waiting for the sausages to be cooked. Gross sales exceeded \$2,100 giving us a net profit of \$1,250. Great effort!

Our 2018 program is now underway and this year, thanks to our Exhibitions Coordinators Sue Brunialti and Jim Weatherill, there are 7 exhibitions planned, starting with the International Women's Day Exhibition. With over 50 exhibitors and 200 images, this promises to be a wonderful exhibition.

Another initiative of our Exhibition Coordinators is to hang awarded prints from the monthly print competition in the stairwell. This involves considerable effort on their behalf – changing over prints in the frames and creating name tags for the images. I think this is a wonderful initiative, giving members and visitors alike, an insight into the current work of print competition participants.

Finally, I just want to advise that there is likely to be some disruption to the use of the Gallery over coming months while the water damage is repaired. We will be working with the insurers and builders to minimize disruption as much as possible.

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# 2017 End of Year Competition Results

## Audio Visual

### Best Open AV

Peter Tredrea *White Night*

### Highly Commended:

Robert Cutting *Fall of the Hammer*

Barb Butler *Survivor*

John Spring

*Eulogy to the Unknown Soldier*

Susan Rocco *Picture a Town*

## Projected Digital Images

### Creative

#### Best Creative:

Jane Barnes *Twirl*

#### Highly Commended:

Peter Walton *Blue Eyes*

Frances Egan *The Race is On*

### Photojournalism

#### The Alan Elliott Trophy:

Susan Brunialti *Boom!*

#### Highly Commended:

Lesley Bretherton

*Business as Usual*

Jim Weatherill *The Chook Chase*

### Nature

#### The Ted Rotheram Trophy:

Nicole Andrews *Decay*

#### Highly Commended:

Marg Huxtable *Bees Being Busy*

Gary Richardson *On Patrol*

Gary Richardson *Elephant Parade*

### Land, Sea or Cloudscape

#### The Harry Cleveland Trophy:

Jane Clancy *Fury*

#### Highly Commended:

Kadri Elcoat *Razorback Slab*

Jane Barnes *Autumn Reflections*

Sheila Lunter *Metropolis*

Sheila Lunter *Dawn Rainbow*

### Open

#### Grace Lock Trophy:

Jane Clancy *Native Hibiscus*

#### Highly Commended:

Karin Volz *Zoroastrian Ritual*

Peter Walton *Sailing Away*

Jane Barnes *Away at Seisia*

Kenneth Bretherton *Tide's Out*

Tuck Leong *Window View*

### People

#### Best People PDI:

Nicole Andrews *The Best View*

#### Highly Commended:

Nicole Andrews *Company*

Martin Clancy *Flowers in Her Hair*

Peter Walton *Sisterly Love*

Tuck Leong *Portrait Mono*

### Best Projected Image of the Year

#### The Alan G. Gray Trophy:

Jane Barnes *Twirl*

## Prints

### Photo Essay

#### Best Photo Essay:

David Ellis

*Dingley Village Men's Shed*

#### Highly Commended:

Joyce Po Li *Open Cages*

### Creative

#### Best Creative Print:

Mark Devaraj

*Chlorophyll Print on Fig Leaf*

#### Highly Commended:

Kees Zonneveld *Autumn Splash*

Jane Clancy *Autumn Impressions*

### Photojournalism

#### The L.A. Baillot Trophy:

Lesley Bretherton *Sedona Cowboy*

#### Highly Commended:

Neil Cunningham *National Gallery*

### Nature

#### The Crosby Morrison Trophy:

Gary Richardson *Waiting*

#### Highly Commended:

Jerzy Alexander Lau *Australian Raven*

### People

#### The H. McConnell Trophy:

David Ellis *Farmers, Maine*

#### Highly Commended:

Jane Clancy *The Reading Room*

Jane Clancy *Viola Concerto*

### Best Figure Study

#### The Dr Geoffrey Smith Trophy:

Jane Clancy *Viola Study*

### Land, Sea or Cloudscape

#### The Charles Seymour Trophy:

Lesley Bretherton *Black Sand Desert*

#### Highly Commended:

Lesley Bretherton *Run*

Gary Richardson *Mangrove Tentacles*

### Open

#### Best Open Print:

Kenneth Bretherton

*Lake-Central Iceland*

#### Highly Commended:

David Ellis

*Ceiling – Westfield New York*

Jim Weatherill *Gardens by the Bay*

Susan Brunialti *The Journey*

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

#### The Charles Du Rieu Trophy:

Mark Devaraj

*Chlorophyll Print on Fig Leaf*

### Photography is Fun, The Bockey:

Kees Zonneveld *Green Gravity*

#### Highly Commended:

Frances Egan *Global Warming*

### 2017 Photographer of the Year, Sponsored by Bond Imaging.

Lesley Bretherton

### Awards Sponsored by Michaels Camera Video and Digital.

#### Special Subject, the Yarra River:

Jim O'Donnell

*Moomba Skier*

### Best Monochrome Print

David Ellis

*Dingley Village Men's Shed*

### Best Colour Print

Kees Zonneveld *Autumn Splash*

### Best PDI

Teng Tan

*Invocation*

### The Queenie Gatt Award

David Gilliver

## 2017 MCC Monthly Competitions

### Prints Competition, Aggregate Scores

#### A Grade:

1<sup>st</sup> Ken Bretherton

2<sup>nd</sup> Kees Zonneveld

3<sup>rd</sup> Lesley Bretherton

#### B Grade:

1<sup>st</sup> Jerzy Alexander Lau

2<sup>nd</sup> Mark Devaraj

3<sup>rd</sup> Graeme Diggle

#### Set Subject:

1<sup>st</sup> Lesley Bretherton

2<sup>nd</sup> David Ellis

3<sup>rd</sup> Jerzy Alexander Lau

### PDI Competition, Aggregate Scores

#### A Grade:

1<sup>st</sup> Jane Barnes

2<sup>nd</sup> Lesley Bretherton

3<sup>rd</sup> Peter Walton

#### B Grade:

1<sup>st</sup> Sheila Lunter

2<sup>nd</sup> Susan Rocco

3<sup>rd</sup> Robert Cutting

#### Set Subject:

1<sup>st</sup> Susan Brunialti

2<sup>nd</sup> Marg Huxtable

3<sup>rd</sup> Jane Barnes





*The Beginners' Group at Treasury Gardens*



Gary Richardson receives **The Crosby Morrison Trophy** for Nature Prints for his lurking leopard, *Waiting*.



Peter Tredrea's Audio Visual *White Night* won the **Top Open AV**.



Jim O'Donnell's print *Moomba Skier* earned him **Michaels special subject – The Yarra** – award.



Sheila Lunter accepts the top **B grade PDI** award.



Ken Bretherton's *Lake-Central Iceland* was judged the **Best Open Print**.



Teng Tan received **Best PDI from Michaels** for his mysterious image, *Invocation*



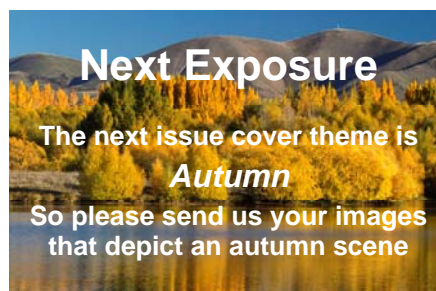
Jerzy Alexander Lau topped the **Aggregate in B grade Prints** which has earned him a place in A grade for the future.



This is yet another issue that has been compiled while I am overseas. Once again, enjoying the snows of Whistler in BC, Canada.

Distances don't matter these days as long as there is a good Internet connection.

*Charles*

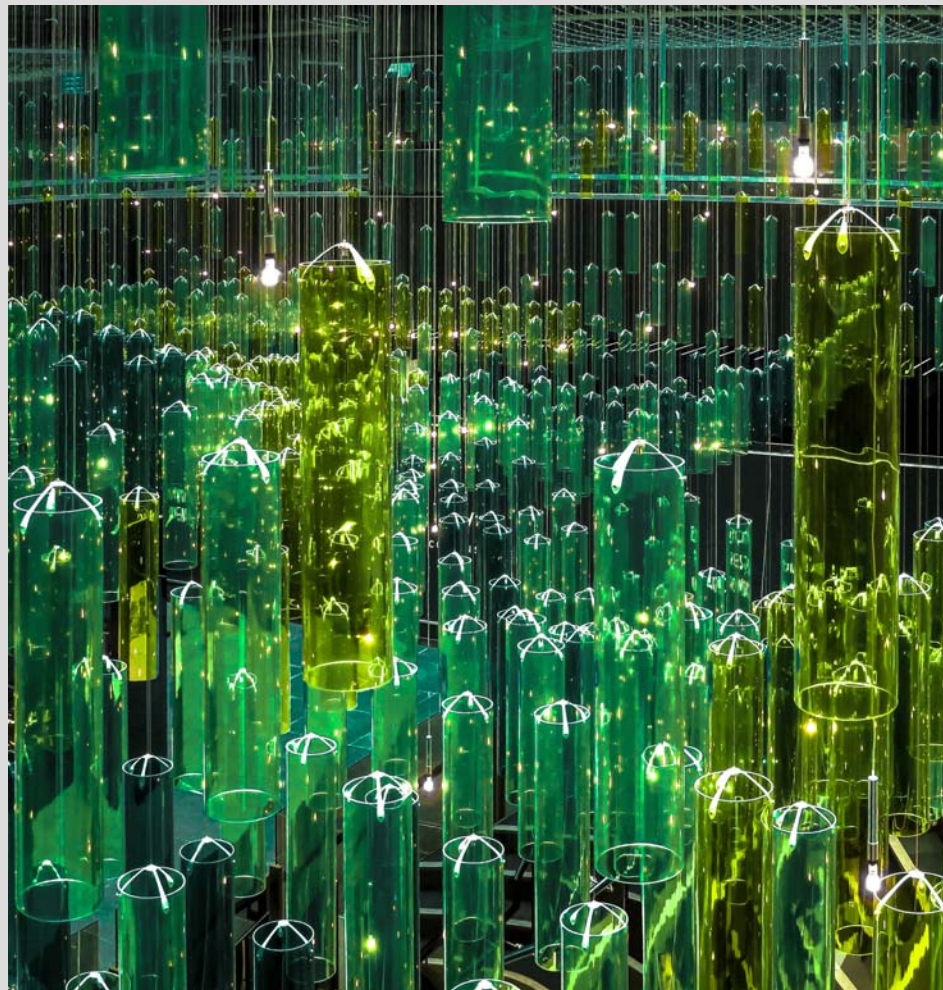


## Next Exposure

The next issue cover theme is  
**Autumn**

So please send us your images  
that depict an autumn scene





**The Bocky Award, Photography is Fun Print** Kees Zonneveld *Green Gravity*

## The Bocky

*Ian Bock*

Again, I had the difficult task of deciding how much enjoyment a photographer had in making and exhibiting a print. This year there were two prints that stood out for me:

The first by Kees Zonneveld titled 'Green Gravity', a pattern and texture image, enhanced not only by the colour and pattern but a third dimension added with a 'paper tole' technique.

The second print by Frances Egan titled 'Global Warming' also stood out as a fantasy picture of a melting iceberg including an acrobatic polar bear and a sinking melted watch.

I have awarded the Bocky Trophy to Kees, but Frances' print had to have recognition with a highly commended.



## Queenie Gatt Award



David Gilliver was awarded the **Queenie Gatt Trophy** for his valued contribution to the club's activities. He is convener of the Photographic Lighting Group which attracts a good number of members every month, and involves both theory and practical solutions to lighting issues. Members always walk away having learnt something. David also has a large input helping David Purdue with the Portrait Group every month. This often involves creating lighting sets with both studio lighting and speedlights. David has assisted with the Monthly Photography Walk, assisting by passing on valuable information to members, and visitors, when required.

David is also a member of the Future Directions Committee, and has been assisting with improving the Club's Social Media presence. David's input to the club during 2017 has been extensive and follows many years as a valuable volunteer.



Jane Barnes' dramatic *Twirl* was the **Best Creative** and the **Top PDI** of the year





**The Harry Cleveland Trophy for Landscape PDI** Jane Clancy *Fury*



Susan Brunialti with the **Alan Elliott Journalism Trophy**. She also came first in **Set Subject PDI**.



David Ellis received the **Michaels award for Best Monochrome Print** and **Best Photo Essay** for his image *Dingley Village Men's Shed*. He also won the **H. McConnell Trophy for Farmers, Maine**



Nicole Andrews received the **Ted Rotheram Trophy** for her Nature PDI *Decay*, and the **Best People PDI** for *The Best View*.

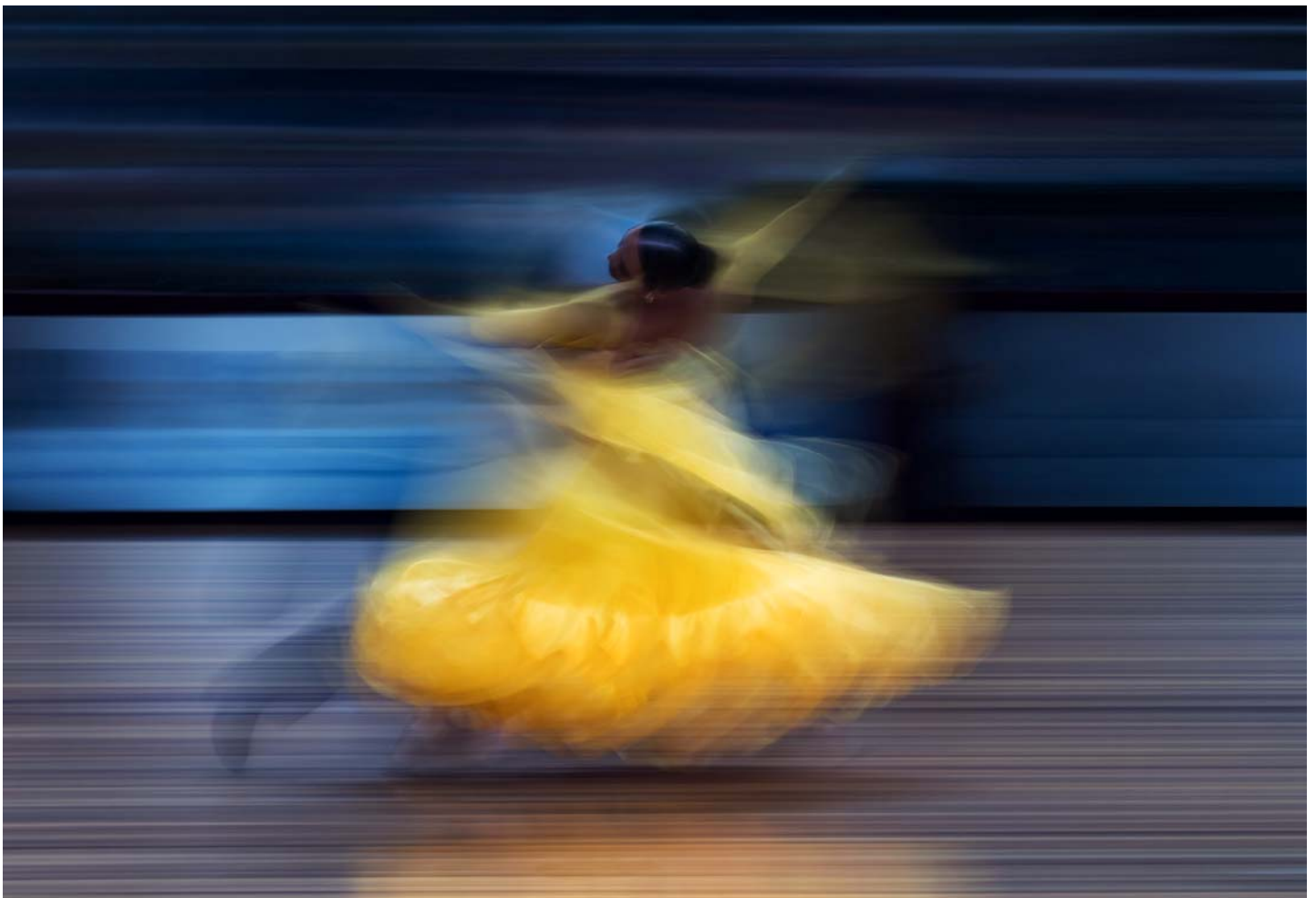


**The Charles Seymour Trophy for Landscape Print** Lesley Bretherton *Black Sand Desert*





**Michaels Best Mono PDI**      Teng Tan      *Invocation*



**Best Projected Image of the Year -The Alan G. Grey Trophy**      Jane Barnes      *Twirl*





**The H.McConnell Trophy for People Print**   David Ellis   *Farmers, Maine*

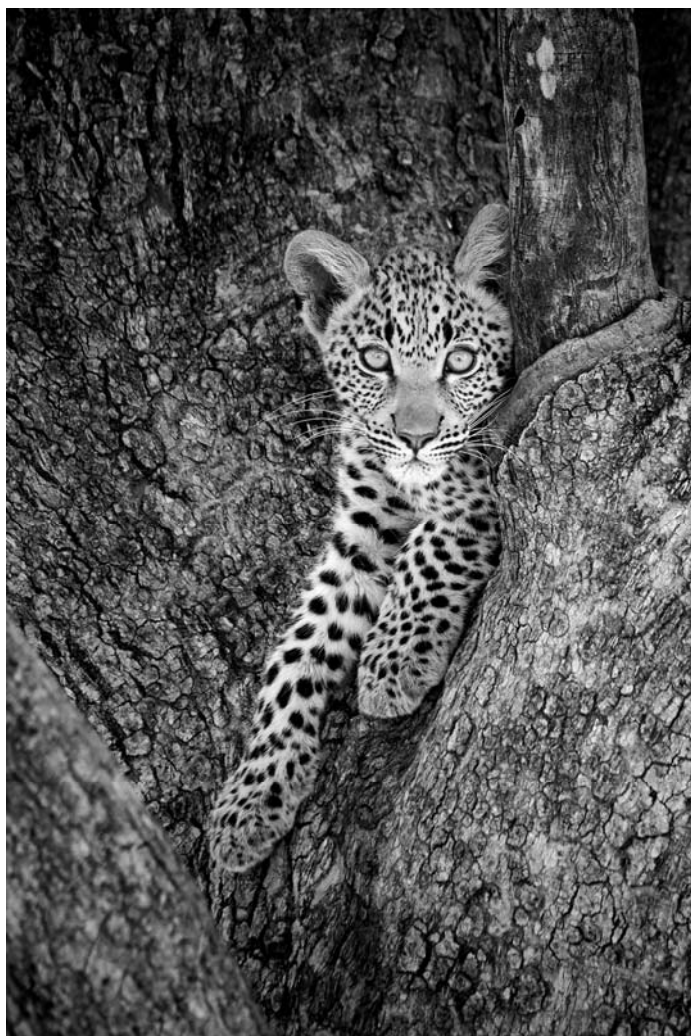


**The Grace Lock Trophy for Open PDI**   Jane Clancy   *Native Hibiscus*





**The Best People PDI** Nicole Andrews *The Best View*



**The Crosby Morrison Trophy for Nature Prints**  
Gary Richardson *Waiting*



**The L.A. Baillot Trophy for Photojournalism** Lesley Bretherton *Sedona Cowboy*





**The Best Open Print** Kenneth Bretherton *Lake-Central Iceland*



**The Dr Geoffrey Smith Trophy for the Best Figure Study PDI**  
Jane Clancy *Viola Study*



**Michaels Best Colour Print** Kees Zonneveld *Autumn Splash*



Kees Zonneveld won the **Michaels award** for the best colour print, *Autumn Splash*, and also the coveted **Bockey, Photography is Fun, Award** for *Green Gravity*.

**Wanted for Exposure**

**Articles**

**Photos**

**Ideas**

**Please send to:**

[mcc-exposure@melbournphoto.org.au](mailto:mcc-exposure@melbournphoto.org.au)





**Best Creative Print and Print of the Year**      Mark Devaraj      *Chlorophyll Print on Fig Leaf*



Mark Devaraj's image *Chlorophyll Print on Fig Leaf* was judged the **Best Creative Print**, and also won him the **Charles Du Rieu Trophy** for Print of the Year.



Lesley Bretherton received the **Charles Seymour Trophy** for her Landscape Print *Black Sand Desert*, the **L.A. Baillot Trophy** for Photojournalism for *Sedona Cowboy*, and finally the **Bond Imaging 2017 Photographer of the Year**.





**Best Photo Essay and Best Monochrome Print** David Ellis *Dingley Men's Shed*



**The Ted Rotheram Trophy** Nicole Andrews *Nature Decay*





Michael's Special Subject   Jim O'Donnell   *The Yarra River Moomba Skier*



The Alan Elliott Trophy for Photojournalism   Susan Brunialti   *Boom*