

EXPOSURE



THE MELBOURNE
CAMERA CLUB MAGAZINE

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Sally Paterson

a profile

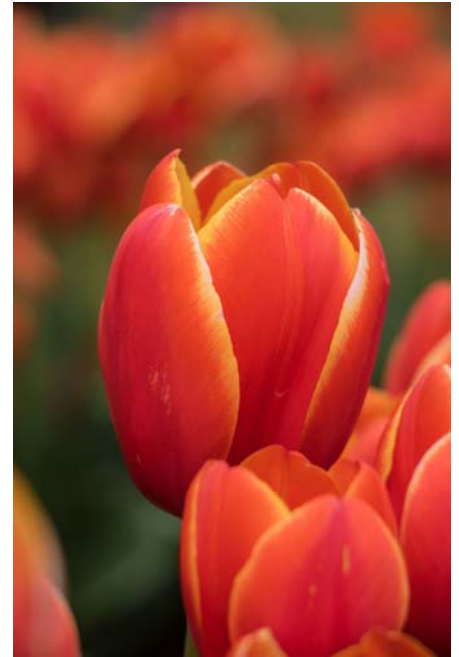
I have thoroughly enjoyed my first year as a member of MCC. Photography is a relatively recent hobby for me, so I've been very surprised to discover I have an eye

for creating images. Receiving an award or two in my first MCC competitions gave me the encouragement needed to continue entering each month. Receiving two aggregate awards in the End of Year competitions – second in Novice and third equal in Set Subject (Print) – made the year so very rewarding.

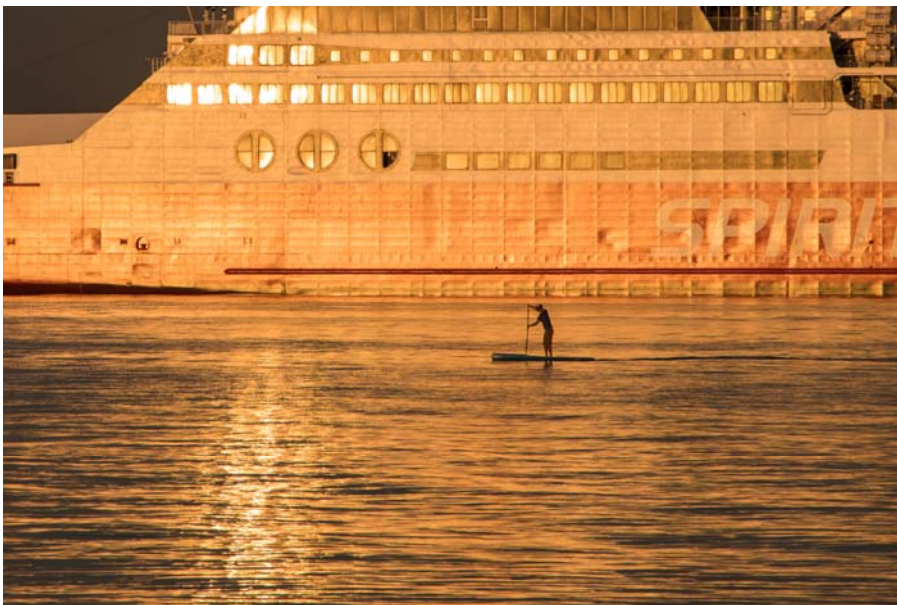
I work for an investment bank in the city by day (and they can be long days!) – I run administration and executive support across our offices in Australia and NZ in the corporate

technical side of the camera and composition basics, but I also met some fabulous people that I remain in touch with, including my teacher Deb Dorman.

At the end of my Level 2 course, Deb talked about 'what's next' for my photography journey, suggesting joining a camera club as a way to remain active in photography. The MCC was on her list of possible options to consider. I had lived in Port Melbourne for more than 10 years, regularly driving past the MCC clubrooms, but never really knew what happened inside. I thought it was about time to find out. My first experience with the Club was the inaugural MCC Photowalk in 2017, around the streets of



One of my goals for 2018 was to enter the Centre for Contemporary Photography (CCP) Salon in November. The experience of submitting my work to a gallery outside of the MCC and offer it up for sale was simply excellent. It was also the first time I had my work printed on fine art paper. I've always loved the feel of paper and the finished product was amazing. To top it all off, I was stunned to receive an award for one of my entries – the Vanbar Best Street Photo for my *Naples Shadows* image. The image was taken in Italy earlier in 2018 when I spent a day with a local photographer exploring the back streets within the historical heart of Naples. I had asked him to help me out with street photography ideas as the genre was new to me. He taught me a lot of patience,



advisory division. After nearly 9 years with the firm, I wear many hats and troubleshoot lots of queries navigating around such a large global machine. In my 'spare' time I try to spend as much time as I can continuing to learn, see and practice photography.

Although I have worked in the financial markets industry most of my working life, I have always been creative and crafty in my spare time. Prior to photography I had an online shop with Etsy designing, making and selling handmade journals, but I was looking for something more that would get me out and about, seeing the world.

My photography journey only began in early 2017. I had bought my first DSLR and wanted to know how to make the most of it. I started out with a complimentary course from Michaels camera shop, then ventured to RMIT to complete Level 1 and Level 2 Technical & Aesthetic Photography short courses. Not only was I intrigued learning the

South Melbourne. It was such a fun afternoon chatting with like-minded people in a relaxed environment – I was hooked!





together with spending quite a bit of time finding the light and shade, waiting for the right person to walk through the frame. The shaft of light in my winning photo makes it one of my favourites from that day – I love the strong contrast between the light and shade. We waited around 10 minutes for the man to walk by, yet I only had a fraction of time to capture 3 images of this man before he disappeared on his way.

I enjoy exploring the environment around me as often as I can to capture

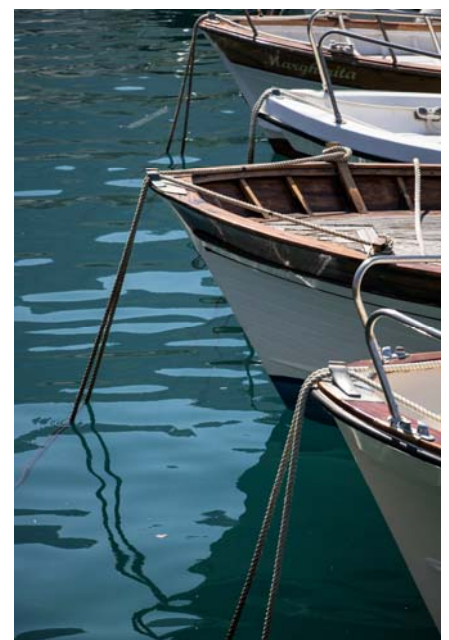
new images, either on my own or with others. Beaches, cities and architecture are my favourites, as are flowers and gardens. I'm hoping to get out and about more with my analogue camera and attend more of the MCC Analogue Group meetings to learn about playing with film, pinhole cameras and alternative processes, and experiment with my favourite so far – making Cyanotype images.

I am looking forward to my photography year ahead in 2019 both

within the MCC and further afield. I'm keen to continue to learn on this photography journey, and love being actively involved with the MCC on the Education Committee and with co-organising and building on the success of the Monthly Photowalks. I'm working towards eventually selling my images, although I do need more hours in my day to fit everything in!



Naples Shadows



End of Year Competition Results

Photo Essay - Print

Best Photo Essay

Melissa Jane Cachia
Asylum Walkthrough

Highly Commended

Richard Faris
Tannery at Fez

New Member, Novice - Print

Best Novice Print The Mal

McKay Trophy
Mary Willis
Masseria Potenti, Puglia

Highly Commended

Daryl Groves
Midnight Blue
Benjamin Lee
Korean Feast Banquet Two

Creative - Print

Best Creative Print

Melissa Jane Cachia
Frozen Poppies

Highly Commended

Melissa Jane Cachia
Frozen Iris
Mark Devaraj
*Just Checking - Carbon Print
on Aluminium*

Photojournalism - Print

The L.A. Baillot Trophy

Mark Deveraj
Birthday Time

Highly Commended

Marg Huxtable
Looking to the Future

Nature - Print

The Crosby Morrison Trophy

Judi Mowlem
Kati Thanda From Above #1

Highly Commended

Marg Huxtable
The Power of Nature
Jerzy Alexander Lau
Cooling Off
Jerzy Alexander Lau
Little Wattlebird

People - Print

The H. McConnell Trophy

Marg Huxtable
Run Kids Run

Highly Commended

Suzanne Martin
My Mum
Jim O'Donnell
The Blacksmith
John Parkinson
Margaret

Best Figure Study - Print

The Dr Geoffrey Smith Trophy

Jane Clancy
Study with Viola

Land, Sea or Cloudscape - Print

The Charles Seymour Trophy

Gary Richardson
Half Dome

Highly Commended

Jane Clancy
Tuscan Fog
Mark Devaraj
*Dawn at Callala Bay,
Jervis Bay NSW*
Kadri Elcoat
Fire Under Ice
Jerzy Alexander Lau
Port Phillip Bay
Susan Brunialti
Lake Amadeus

Open - Print

Best Open Print

Lesley Bretherton
Winter Birch Hokkaido

Highly Commended

Lesley Bretherton
Mist in the Veidivon
Susan Brunialti
Escherian Stairwell
Judi Mowlem
Roadway to Peace
Sally Paterson
Naples Shadows

The Print of the Year, Sponsored by Borges Imaging

The Charles Du Rieu Trophy

Judi Mowlem
Kati Thanda From Above #1

Photography is Fun, The Bockey

Melissa Jane Cachia
Frozen Poppies

Awards Sponsored by Michaels Camera Video and Digital

Special Novice

Daryl Groves
Still Night

Special Subject, Multicultural Melbourne

Suzanne Martin
The Magician

Best Monochrome Print

Marg Huxtable
Aliens Have Landed

Best Colour Print

Judi Mowlem
Centre of Attention

Best PDI

Peter Walton
Lotus Flower

The Queenie Gatt Award

Jim Weatherill

2018 Photographers of the Year

Sponsored by Bond Imaging

Ken Bretherton
Kadri Elcoat

2018 PDI Aggregate Scores

A Grade

1st Jane Clancy – The Albert R.
Andrews Trophy
2nd Susan Brunialti
3rd Lesley Bretherton

B Grade

1st Kadri Elcoat – the Norton
Hobson Trophy
2nd Anne Seddon
3rd Richard Faris

Set Subject

1st Jane Clancy
2nd Kadri Elcoat
3rd Tuck Leong

2018 Print Aggregate Scores

Novice Print

1st Benjamin Lee – The Peter
Hunter Trophy
2nd Sally Paterson
3rd Belle Tweedale

A Grade Print

1st Ken Bretherton – The Len
Mullumby Trophy
2nd Gary Richardson
3rd Judi Mowlem

B Grade Print

1st Kadri Elcoat
2nd Angela Brown
3rd Suzanne Martin

Set Subject

1st Suzanne Martin
2nd Ken Bretherton
3rd Kadri Elcoat and Sally Paterson

PDI Competitions

Creative – PDI

Best Creative

Susan Brunialti
Fibonacci Spiral

Highly Commended

Kees Zonneveld
Blue by You
Kadri Elcoat
Dragon Play

EOY Results - continued

Photojournalism – PDI

The Alan Elliott Trophy

Susan Brunialti

Excuse us While we Change

Highly Commended

Brian Seddon

Snooze Time

Susan Brunialti

Bring the Children Here

Nature - PDI

The Ted Rotherham Trophy

Gary Richardson

Malachite Kingfisher, Botswana

Highly Commended

Anne Seddon

Forest Loop

Graeme Diggle

Flying Past

Sue Rocco

Bat Anatomy

Kadri Elcoat

Shake your Tailfeather

Land, Sea or Cloudscape PDI

The Harry Cleveland Trophy

Jane Barnes

T Intersection

Highly Commended

Richard Faris

Undulations

Tuck Leong

Barchan 1

Jane Barnes

Beyond

Ken Bretherton

Laguna Amarga Patagonia

Angela Brown

Dragon's Head

Jane Clancy

The Power of One

Open PDI

Grace Lock Trophy

Richard Faris

Pinnacle

Highly Commended

Jane Clancy

Agapanthus Bud

Jane Clancy

Abandoned, Isle of Mull

Peter Walton

Fair Crack of the Whip

Belle Tweedale

Buddy

Lesley Bretherton

Winter Tree Hokkaido 1

Melissa Jane Cachia

Mare and Foal

Kees Zonneveld

Hibiscus

People PDI

The Wilf Broadhead Trophy

Tuck Leong

The Appearance

Highly Commended

Melissa Jane Cachia

Train Gang

Marg Huxtable

Black Beanie

Ken Bretherton

Smoko

Anne Seddon

Watchful

Best Projected Image of the Year

The Alan G. Gray Trophy

Susan Brunialti

Excuse us While we Change

Book Competition

Highly Commended

Annette Donald

Japan, a Different Perspective

David Ellis

The Shed

Commended

Ian Bock

This too, is Chaos

Melissa Jane Cachia

Beechworth Asylum c1867

Gary Richardson

Yosemite Valley

Audio-Visual Best Open AV

Linda Zwierlein

Scoresbysund

Highly Commended

Robert Cutting

Victoria Falls - The Smoke That

Thunders

Barb Butler

Yawuru Welcome

Jane Clancy

Lady Thornrose – Modern

Day Seamstress

Best 3.21 AV

Linda Zwierlein

All Roads Lead to Deni

Highly Commended

John Spring

Historic Pyalong

Trestle Bridge

Jane Clancy

The Ballet Dancer

Peter Tredrea

The Battle



Angela Brown, Jane Barnes, who won the Harry Cleveland Trophy for the best Land, Sea and Cloudscape PDI, Tuck Leong and Jane Clancy receive awards for their entries



Benjamin Lee, Daryl Groves, and Mary Willis who won the Best Novice Print



Brian Seddon, president Peter Tredrea, Sue Brunialti and her son Jack Sykes, with Alan Elliot who presented Sue with his Alan Elliot Trophy for photo-journalism



David Ellis on the left gained a Highly Commended for his book, *The Shed*, while Ian Bock and Melissa Jane Cachia were commended for their entries



Kadri Elcoat right came first in the Print B Grade Aggregate, with Angela Brown, centre second and Suzanne Martin left, third



Puglia_Masseria Potenti won Mary Willis the Mal McKay Trophy for Best Novice Print



Still Night, Daryl Groves received the Michaels Special Novice Award



Graeme Diggle, Anne Seddon, Sue Rocco and Kedri Elcoat line up to receive highly commended awards for their Nature PDI entries. The section was won by Gary Richardson who was far away



Jane Clancy, Suzanne Martin, Jim O'Donnell and Marg Huxtable with their People Print awards



Tuck Leong with the Wilf Broadhead Trophy. Anne Seddon, Marg Huxtable and Melissa Jane Cachia with their People PDI awards



Benjamin Lee right won the Peter Hunter Trophy for the top Novice print, Sally Paterson centre came second, with Belle Tweedale third.



Run Kids Run.

Marg Huxtable won The H.McConnell Trophy for Best People Print



Study with Viola

Jane Clancy won The Dr Geoffrey Smith Trophy for Best Figure Study



The Appearance.

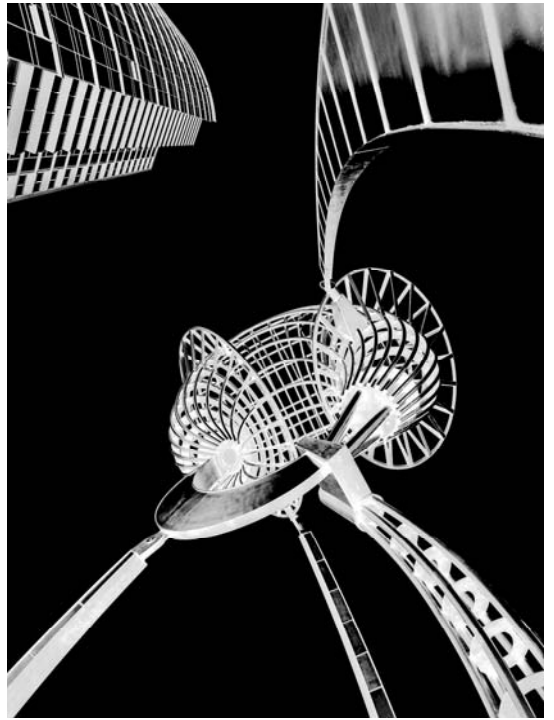
Tuck Leong won The Wilf Broadhead Trophy for Best People PDI

The Awards Sponsored by Michaels Camera Video and Digital



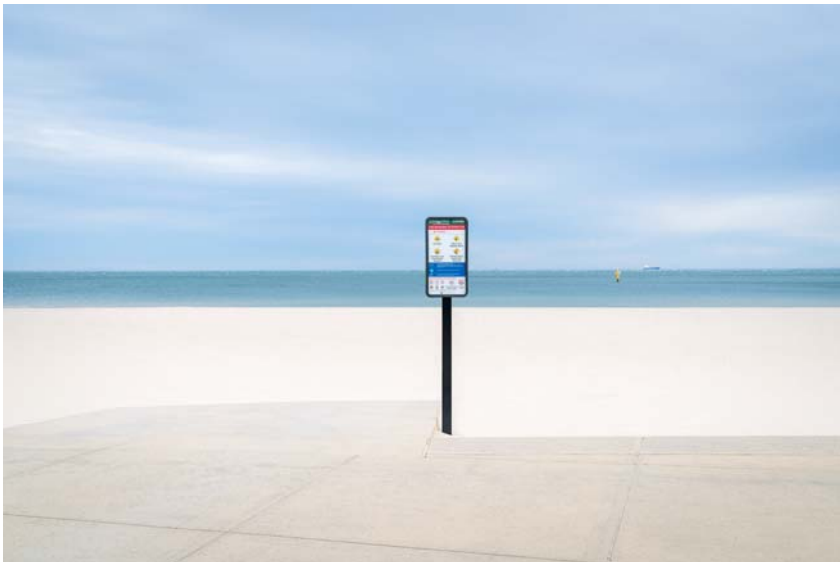
The Magician

Suzanne Martin's entry won the Special Subject section, Multicultural Melbourne



Aliens Have Landed,
Marg Huxtable won

Michaels' Best Monochrome Print



Centre of Attention

Judi Mowlem won Michael's Best Colour Print
and also won the Charles du Rieu Print Trophy



*Peter Michael left, presents the awards to Suzanne
Martin, Daryl Groves, Marg Huxtable
and Peter Walton*



Peter Walton's Lotus Flower
Michael's Best PDI



Cover Photo

by

Susan Rocco

Photography is Fun

The *Photography is Fun* trophy, known as 'The Bocky', is awarded to an image which demonstrates how much fun photography can be. It is named for Ian Bock who, in his many years with the club, has inspired club members with his fantastically creative photographic images.



The award winner receives the trophy which is in two parts. A brass key which is passed on to the next winner and the key tag which the winner gets to keep.



Frozen Poppies

Melissa Jane Cachia won Best Creative Print and also won *The Bockey Award* for Photography is Fun

Melissa-Jane photographed the poppies frozen in a block of ice. It is an old technique but I haven't seen it for a long time and this has been done very well.

Part of the secret is having the flowers stay in the right position in a large glass dish while the water freezes. You then have to photograph it with a light shining through the block of ice. The selection of flowers and the light shining through them is what gives this such a delicate result while the ice gives it an element of abstraction.

Congratulations to a new club member.

Ian Bock

The Queenie Gatt Trophy

The Queenie Gatt Trophy is a perpetual trophy that is awarded by Charles Gatt in memory of his late mother Queenie Gatt. It is intended to honour MCC members for their non-photographic work in support of the Club.

The award winner receives the trophy, to be returned in time for the next trophy holder to receive it, and a medal, which is for him/her to keep.



Jim Weatherill was recipient of the 2018 Queenie Gatt Award.

Jim joined MCC in 1966 went to PNG for 4 years and re-joined MCC 1992. He was President in 2005. He has always been an active member and has judged and presented at MCC several times over his years of membership. He started, and ran the MCC Midweek Outings and combined them with Camberwell CC outings when he retired in 2006. He has been the Chairperson of the Competitions sub-committee for some years.

In 2018, Jim took on the joint role of Exhibitions Coordinator with Sue Brunialti. MCC held 7 exhibitions in 2018, all of which were very successful and have attracted many new members, and made us friends in the local community. Jim was involved in the organisation, publicity, installation and the manning of the exhibitions.

Jim also rejuvenated the Stairwell Exhibition in 2018 by displaying the awarded images from the monthly print competitions. Each month the newly awarded images are framed and hung to replace the previous month's images. The exhibitions and the stairwell exhibition have contributed greatly to a new and encouraging spirit in the club. Now we have ways of displaying our images, not only in the monthly competitions, but in a neutral environment. We have remarkable photographers in the club and the exhibitions are well accepted by our visitors.

Jim is a peace-maker and his cheerful and generous personality contributes a great deal to the friendly atmosphere in our club.



Winter Birch - Hokkaido
Best Open Print by Lesley Bretherton



Photographer of the year
Joint Winner of Photographer of the Year award, Ken Bretherton was not present. He was somewhere in Antarctica with cold feet.



Pinnacles.
Richard Faris won the Grace Lock Trophy for Open PDI



Photographer of the year
Joint Winner of Photographer of the Year award, Kadri Elcoat

The Melbourne Camera Club

ACN 004 344 549 ABN 79 004 344 549

CLUB CONTACTS

Clubrooms

Corner of Ferrars and Dorcas Streets,
South Melbourne

PO Box 1180, Sth Melbourne 3205

www.melbournephoto.org.au

All enquires at:

mcc-info@melbournephoto.org.au



Fibonacci Spiral
Sue Brunialti Best Creative PDI



Creative PDI Winners
Sue Brunialti (with Jack), Kadri Elcoat and
Kees Zonneveld



Susan Brunialti with son Jack, Jane Clancy, Mark Devaraj, Kadri Elcoat and Jerzy Alexander were awarded highly commended for their land, sea and cloudscape images.

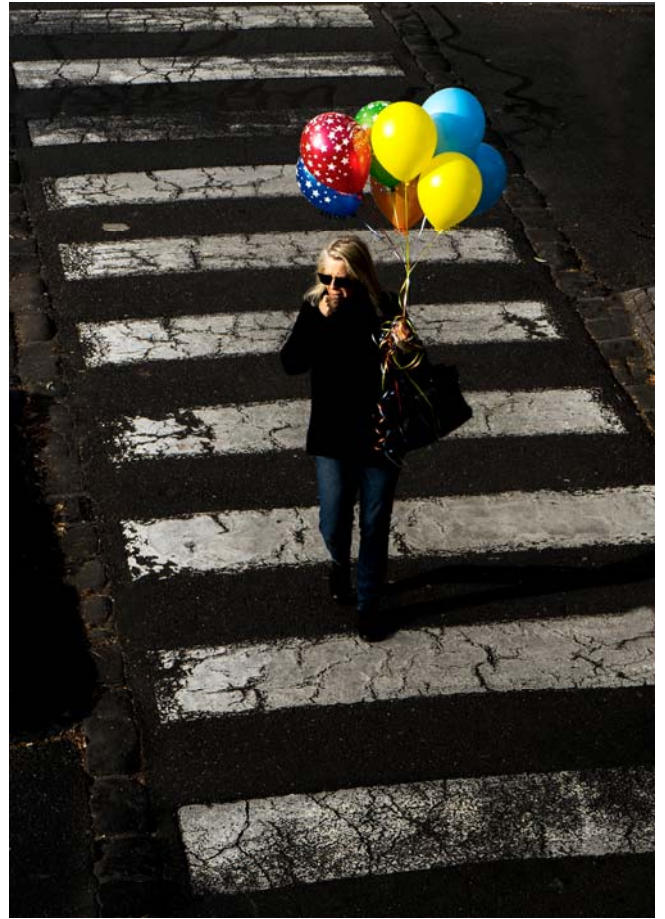


Malachite Kingfisher Botswana,
Gary Richardson won the Ted Rotherham Trophy for Nature PDI

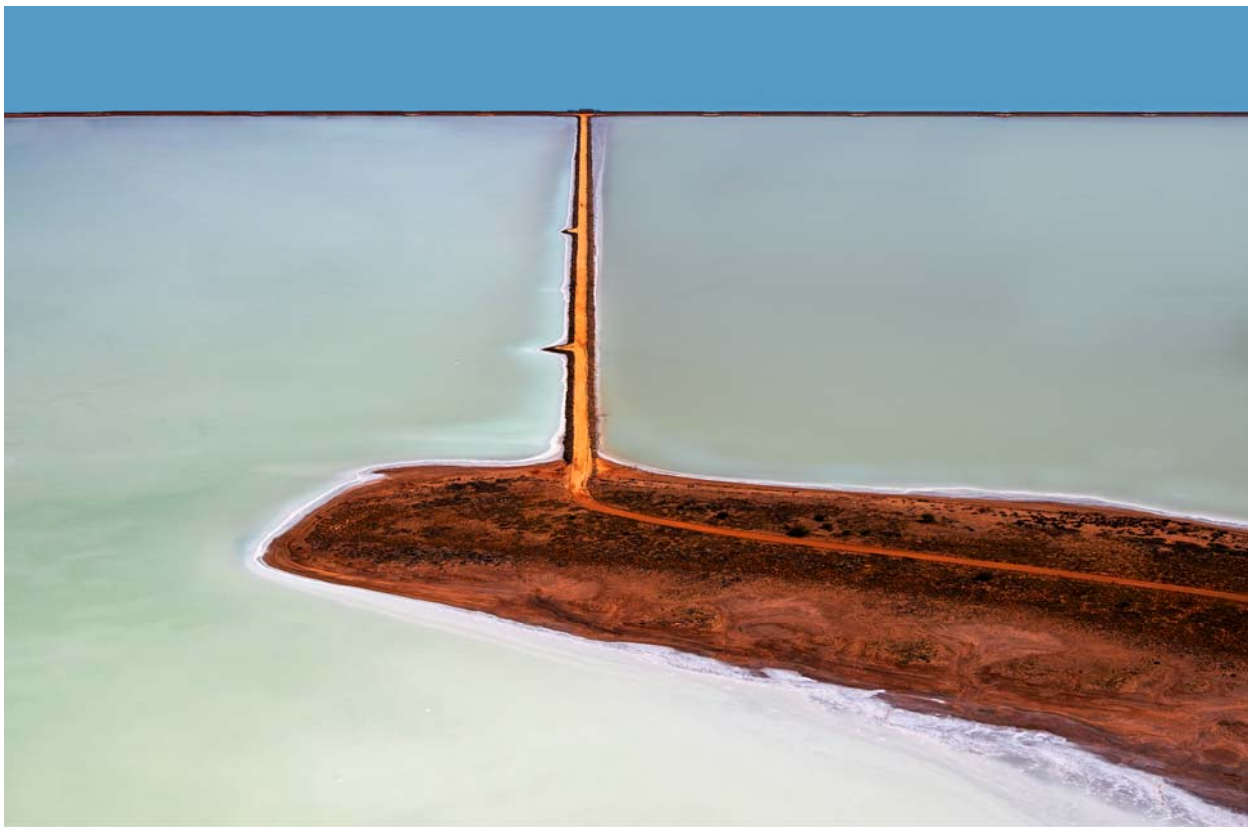


Half Dome

Gary Richardson won The Charles Seymour Trophy for Land, Sea or Cloudscape Print. Gary was away in the Antarctic on the night.



Birthday Time. Mark Deveraj wins The L.A. Baillot Trophy for Photojournalism Print



T Intersection

Jane Barnes received The Harry Cleveland Trophy Land, Sea or Cloudscape PDI for this image



The President's Report

fully booked and is running well. Thanks to Gary, Gail and Peter Chapple and the many club members, for your support for this important club activity.

After a shaky period in 2018, our WEB site is now stronger than ever and should make even more progress this year. If you see areas for improvement in the WEB site, and in fact any area of the club's operation and administration, please feel free to discuss with Board Members, Special Interest Group Leaders and Club Facility Managers.

The Club Planning Day held at the beginning of this month was a

great success and, thanks to Selby's organisation and Kadri's catering, set the club on a strong footing for further improving our activities from a new members perspective, as well as generally improving the way we serve our members' needs and expectations. The following are a few elements from Selby's summary of the day's achievements and should be seen as a start to the club development process this year.

- **Website Group's** overall recommendation was that there be more web site functionality for members.

(Continued on page 15)

Welcome to the New Year! Congratulations to everyone who entered last years End-of-Year competition and to the award winners across our many categories. This year has hit the ground running, with a record number of entries for our first print competition this February.

Our first Introduction to Photography Course for 2019 was



Best 321 AV

All Roads Lead to Deni, a lively look at the Deniliquin Ute Muster by Linda Zwierlein



Peter Tredrea, John Spring and Jane Clancy received highly commended for their 3.21 presentations with Linda Zweirlein who won the Section



Best Open AV

Scoresbysund images from her time in Greenland by Linda Zwierlein



Linda Zwierlein won the Open AV section. Robert Cutter and Jane Clancy received highly commended award., Barbara Butler was absent.



Benjamin Lee - My Photography Journey

My journey with photography has not been a particularly long one. Despite having a curiosity in photography since I was a child, my actual adventure into photography did not begin until I acquired my first digital mirrorless camera, Sony NEX-6 in 2014. My family owned a manual point-and-shoot camera which I believe was Pentax PC35AF when I was young, however, I was restrained from operating the camera let alone touching it as it was considered almost like a family treasure.

The first ever camera that I owned was the Nikon E995 in 2001. It was a three-megapixel point-and-shoot digital camera with basic manual exposure settings. Despite having the camera to myself, largely due to my lack of understanding of the photography basics, I was unable to operate the camera beyond its automatic mode. The results from the camera were quite unpleasing with a large majority of the shots being out of focus or blurry. Now I think back, it would have been due to its tiny 1/1.8-inch sensor which is smaller than the sensors commonly used in modern-day smart phone cameras, that would have slowed down the shutter speed significantly to compensate for the exposure. Furthermore, the results from automatic colour balance were often incorrect producing outdoor photographs with warmer colour cast.

Frustrated by my lack of fundamental understanding of digital camera operation and photography and, how I was always constrained to the automatic mode on cameras, in late 2013 I finally enrolled myself in the bachelor's course in film and television at a film school in South Melbourne, not far from the camera club. As it was a film school, not a photography school, the curriculum



Southbank After Sunset



Southbank During Sunset

obviously was focused around producing contents for film and television, however, the basic rules in cinematography in terms of camera operation, framing, lighting and post-producing were very much applicable to photography.

While at film school in 2014, I bought my first mirrorless camera a Sony NEX-6 initially to make use of the video feature, however, as the time went by I ended up using the camera primarily for photography. After five years of owning the camera my current passion in photography lies in portraiture, landscape and food photography. My interest in capturing

portraiture began with me taking photographs of the candid moments on film sets and behind the scene. Initially as the camera assistant on student projects, I had a lot of time away from the set-camera and to fulfil my eagerness to do something creative on set, I got my camera out and started capturing intriguing moments of the cast and crew. In terms of the landscape photography, my interest began with me driving out to various destinations within Victoria with friends taking photographs of the scenery, trying out the tips and tricks offered by various photographers on YouTube. In terms of the food photography, my interest began with me learning to take photographs for the menu for my family restaurant business. Two photographs of the banquets I have taken for the restaurant posters were awarded 'highly commended' at the end-of-year and monthly-print competitions at the club last year.

Since graduating from the film school, I have been working with like-minded filmmakers in a production company called *Mad Alice Media* as a camera operator specialising in camera operation and camera assistance. In recent years, I have been involved in the creation of several narrative films both short and feature length, music videos, documentaries, television series as well as live sports broadcast – in which I





Fishermen At Elwood

played a variety of roles including cinematographer, camera operator, camera assistant, camera grip and sound recordist. Most recently I worked as a remote camera operator for the Australian Open 2019.

Ever since I laid my hands on a Canon 300X, 35mm film SLR which was gifted to me by a generous member of a group on Facebook two years ago, I have been trying to shoot more and more with films, living by the popular phrase, 'shoot film and stay broke'. The reason for shooting on film despite its inconvenience and quirks is because I believe it produces photographs that are more realistic and authentic over digital images, capturing images that appear closer to the real subject. I have noticed that when I process digital raw files in Photoshop the majority of the time, I unconsciously grade the images to replicate the traditional film-look. I also enjoy experimenting with different types of films with varying colour tones and speeds.

Since my discovery of colour reversal films, the statement has been even more true for me with each roll costing anywhere between \$15-30. My first experience with a roll of colour reversal film (E-6) was last November at Elwood beach. I simply stopped by at the beach to get myself an ice-cream from the van that was at the carpark. It was at that moment I noticed a group of fisherman fishing at the pier while the sun was setting behind them. Not wanting to miss the golden photo opportunity I dashed back to

my car to fetch my camera only to discover that the batteries were all flat. The only other camera that was in my bag was the Canon 300X with a spare roll of Fujifilm Provia 100 – colour reversal film that was in my bag for quite some time. Combined with the gold hour lighting and slide

film's ability to render colours, the photographs turned out shockingly amazing with colours that are difficult to replicate with digital images.

Although I enjoy shooting portraits, landscapes and food photography for personal fulfilment, my medium to long-term ambition in photography is to get into the realm of professional photography shooting more live-events such as concerts, festivals as well as sports. I understand that sports require specific lenses and techniques, therefore, I hope to find a mentor who I can shadow and learn the art of capturing fast action, and hopefully take photography to the next level making it slightly more than my hobby.

Currently at the club, I enjoy attending the Monday night's portrait photography group and Wednesday night's photographic lighting group. This year, I plan to participate in more groups and events at the club such as the traditional darkroom photography group and learn how I can develop my own films.

I would like to take this opportunity to thank the members of the club for giving me enormous encouragement and confidence in photography and hope to continue being involved for many years.



Korean Banquet

(Continued from page 13)

- The **Fund Raising Group** covered a wide range of material and included Workshops and courses, outside sources, sponsors, club projects/ventures, a club calendar, on-line sale of prints, public events, and competitions with entry fee and Grants from the Government.
- The **Exhibition Group** recommended that a training/orientation document be produced for all members assisting at an exhibition. Also suggested was that there be an electronic rostering system for manning exhibitions and this may be possible within the current booking system.
- The **New Member Group** was able to report from the position of strength as most of the group were new members. The primary recommendation from the group was that a new member orientation program be set up.
- Output from the **Gender Balance and Succession Group** was diverse and included a revision of our constitution to improve the way the club operates.
- The **New Revenue Group** attempted to look at the wider issues around gaining revenue. Some of its focus was on generating more funding from the building.
- The **Floor Planning Group** ran over both sessions with its focus on the Archive Group and its storage needs.

In several of the areas covered, issues related to our "not-for-profit" status, and limitations in our current constitution, suggest that further investigations are needed before some of the suggestions can be implemented.

The process of Club Review should be seen as an on-going one and I would encourage all members to participate.

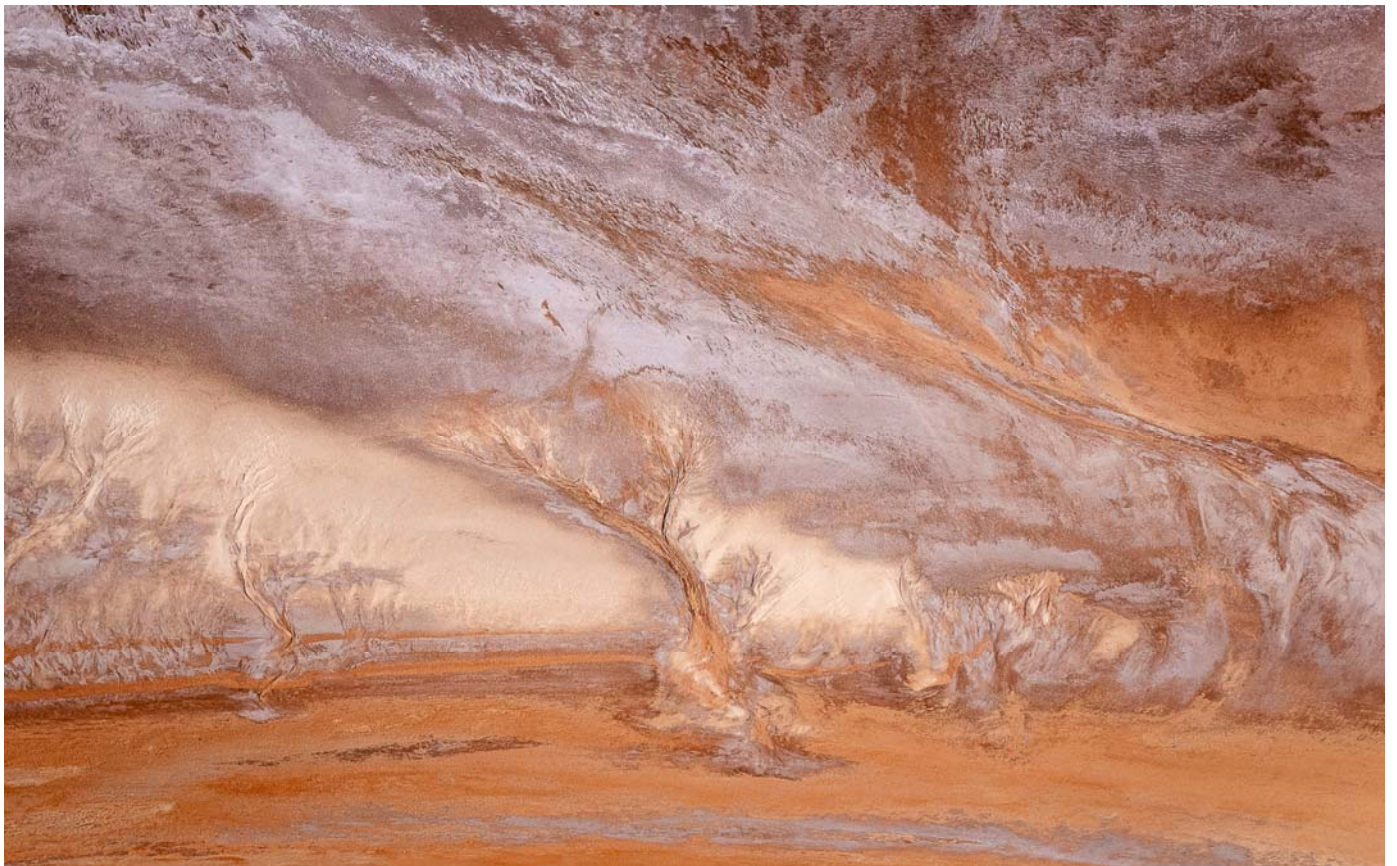
Regards to all,

Peter Tredrea

IMAGES OF THE YEAR



Excuse us While we Change. Sue Brunialti won The Alan Elliott Trophy with this image, it was also awarded the Allan G. Gray Trophy for PDI of the year



Kati Thanda From Above #1, the image which won Judi Mowlem the Crosby Morrison Trophy for Nature Print, and the Charles Du Rieu Trophy for Print of the Year