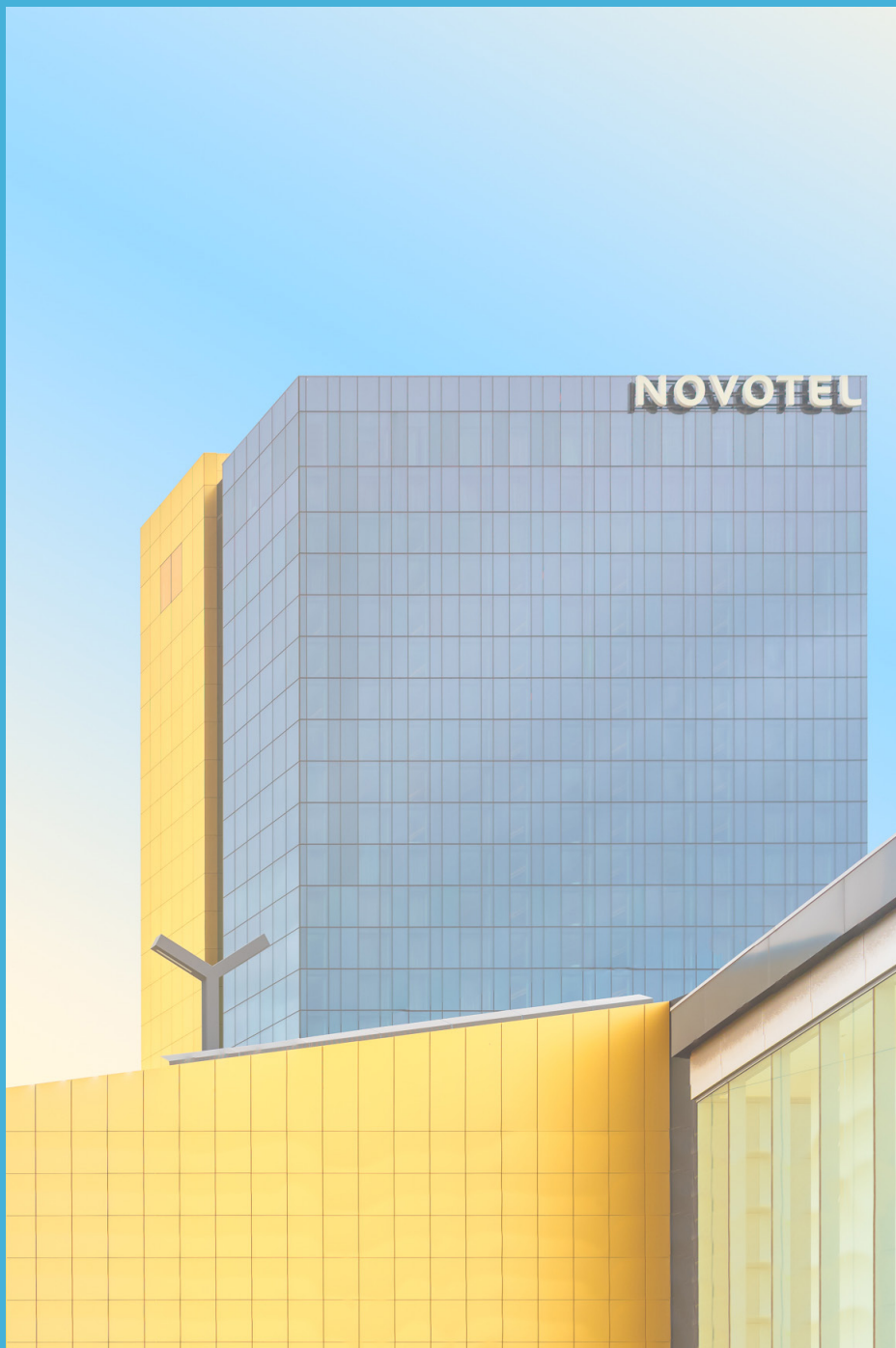


# exposure

MELBOURNE CAMERA CLUB MAGAZINE



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# President's Report Winter 2020



**What a different world we live in now compared with my last President's report in our Autumn 2020 edition of Exposure. I would not have imagined that I would be writing this report in isolation/lock down again.**

As I write this report, we continue to be in unprecedented times where we have had to close our building again, and continue our virtual meetings with our membership. We did have our Darkroom and Annex open for a short period but due to the changes in Government policy, we have now closed access to the building until further notice. We will review the building closure as the Government relaxes our ability to congregate in larger groups.

Our weekly Thursday night Digital Image competitions and speakers continue to attract significant numbers of members, not to mention visitors. We also have had a number of new members join the club during the last three months. Also, a number of special interest groups have risen to the challenge of virtual meetings and these too attract some excellent speakers and record attendances.

Since my last report we have certainly been active to say the least. Colin Booth and his maintenance team have been busy organising new cupboards for the studio/meeting room area on the ground floor. The team has also been busy with lighting up a couple of the windows on Dorcas St as a trial. If these prove successful, we will have lights on most of the windows in both Dorcas and Ferrars Streets.

I am happy to report that we were able to purchase a new computer and projector with your tax-deductible donations. We were fortunate to close our projector fund early as the team were able to get better prices compared with those quoted some 18 months earlier. We will be able to have this ready for when we meet at the club again. Thank you to those who have donated generously to this fund. We are still continuing to keep open our tax-deductible fund for future projects.

We have also trialled our inaugural digital exposure magazine in PDF and flip book style. Thank you to all who completed the feedback survey, your valuable feedback is being analysed and considered by the Exposure team.

Our biggest achievement during this period has been our participation in Open House Melbourne's (OHM) virtual program. This was the first time that this event was run as a virtual event due to Covid 19. It was our third annual participation and our inaugural virtual OHM event with over 1000 views of our event over two days. This is a record number of visitors for this event. Thanks to the following members who made it all possible:

- Susan Brunialti for taking the lead organising the team and liaising with Open House Melbourne.
- Andrew Railton for sharing his film making magic and creating our magnificent film on MCC.
- Paul Dodd & Ruth Woodrow for their production assistance and support in creating our wonderful MCC film.
- Lesley Bretherton for sharing her creative research writing and producing a script for the film.
- Sally Paterson for testing and hosting content for our Facebook Live events in Open House Melbourne program, creating a landing page on our website for OHM plus providing content for our film.
- Ian Bock, Ken Bretherton and Sue Brunialti for providing cameo appearances and sharing the club's history and vision.
- Jane Barnes and Peter Walton for presenting their engaging 'story behind the image' presentation in the live event on both Saturday and Sunday and fielding questions.
- Paul Palcsek for formatting the images and Renee Sterling for creating the video slideshow of the Shot in City of Port Phillip exhibition.
- Plus others, including Mary Willis, Kadri Elcoat, Antonio Cobucci, Jim Weatherill and Marg Huxtable.

We as a Board are committed to keeping you engaged with your passion for photography and ensuring that MCC is providing a benefit to you. Hopefully when I write to you next, we will have commenced some face to face meetings and activities.

Thank you for your understanding, and most importantly, please take every precaution to protect yourselves and your loved ones during this time.

Stay Safe!!

Mark Devaraj President MCC

## Melbourne Camera Club Magazine

### Editors

Sue Rocco,  
Greg Branson  
Elizabeth Jackson  
Ralph Domino  
Charles Wyatt  
Marg Huxtable

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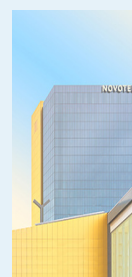
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### The Melbourne Camera Club

ACN 004 344 549 ABN 79 004 344 549

### Clubrooms

Corner of Ferrars and Dorcas Streets,  
South Melbourne  
PO Box 1180, Sth Melbourne 3205



Cover image

*Novotel, South Wharf*  
Paul Dodd

# Out and about

## OUT AND ABOUT IN THE TIME OF COVID 19

We at MCC love to be Out and About. Sunday walks, Nature rambles and social Tuesday chats and snaps.

But this is the year of Covid 19 and we're all home alone, or nearly alone.

This hasn't stopped everyone. Anne Shellard, Liz Jackson and Ruth Woodrow have been out exploring the strange, surreal world of Melbourne 2020.

Here is their response to the Challenge.

To view Elizabeth Jackson's *Out and about* slide show click [here](#).



[Elizabeth Jackson's slideshow](#)



To View Anne Shellard's *Out and about* slide show click [here](#).

[Anne Shellard's slideshow](#)



To View Ruth Woodrow's *Out and about* slide show click [here](#).

[Ruth Woodrow's slideshow](#)



# Ruth Woodrow

## PROFILE



I've always been interested in photography, but I never really pursued it. After I met my husband Paul Dodd, I borrowed his SLR camera and started taking black and white film images, which we then developed in our make-shift darkroom in our bathroom.

Later, I got my first DSLR and, at about the same time, I started working as a park ranger, so it seemed natural to turn my love of the outdoors into a love of nature and wildlife photography.

Since then though, Paul and I have travelled extensively and that has translated initially into a love of travel photography, and

subsequently into a love of all sorts of documentary photography, including photojournalism and street photography.

I've never really considered myself a portrait photographer, but I've done a number of workshops and other sessions and it's a genre that I've really started to love and appreciate and an area that I'd like to explore a lot more.

Joining the Melbourne Camera Club has been an enlightening experience. First of all being able to mingle with other like-minded photographers. But secondly to compete in the club's competitions which has expanded into entering a wide range of both national and international competitions. I think entering competitions is a great way to improve my photography and to expand the sorts of photography that I do into areas and genres that I wouldn't have considered previously, such as macro, conceptual and even abstract photography.



**Above left:** *Bee Hummingbird*, Cuba. There are 360 species of hummingbirds. This is the smallest in the world, being no bigger than a bumblebee and weighing less than 2 grammes. The highlight of my birding career.

**Above right:** *Yellow-billed Hornbill*, Kruger National Park South Africa. A wonderful memory!.

### Facing page

**Top:** *Colourful Havana*, the shot I had to have.

**Bottom:** *Elegance Brolga*, Serendip Sanctuary where I work. This image went on the cover of the Fauna Guide Booklet that I created for the park.









# Peter Black

## PROFILE



For many years I have driven past the MCC building and considered investigating further. Finally, I became a member in 2018 and enjoyed watching the presentations; but I didn't enter competitions until 2019.

My serious interest in photography began when I was 17 and had acquired a 35mm Konica 45mm f1.8 Hexanon rangefinder with built-in light meter. Many photos were taken including street photography with experimentation in forms and shapes. These were developed in the darkroom but sadly all were lost in the ensuing years. The darkroom process was magical and at that time the movie "Blow-up" added to the intrigue of the darkroom process and in discovering aspects of a photo that were unintended but had photographic potential.

In the late 90s my photography was resumed using a Canon Eos 50e and an Eos 5 35mm camera. In the process I learnt a lot more about the finer aspects of photography through trial and error; by reading vast numbers of books, and attending any photographic exhibitions which came my way. At that time the internet was in its formative stage but there was still enough material to keep me engaged and enthralled.

I took up digital photography in 2004 and have never returned to analogue. For me the instantaneousness of a digital camera has no limitations as opposed to a 24 or 36 frame roll film where there was always a reluctance to "waste" a shot in case there was a better one or better light conditions later on. The addition of Lightroom and Photoshop has added a dimension to photography that is now providing unconstrained creativity although I currently prefer to use these two to the minimum and aim for in camera capture. However, Photoshop offers great creative expression that was a rather tedious and perhaps limited process in film, although I suspect Ian Bock would disagree, and this is an area I plan to further explore.

The great joy of photography is the ability to physically enjoy everyday life with the possibility of capturing a moment, and now

with the immediacy of highly capable compacts and smartphones the opportunities are only limited by one's imagination. My photography is not constrained to one genre but to anything that resonates at the time, although having said that I am particularly interested in abstract photography.

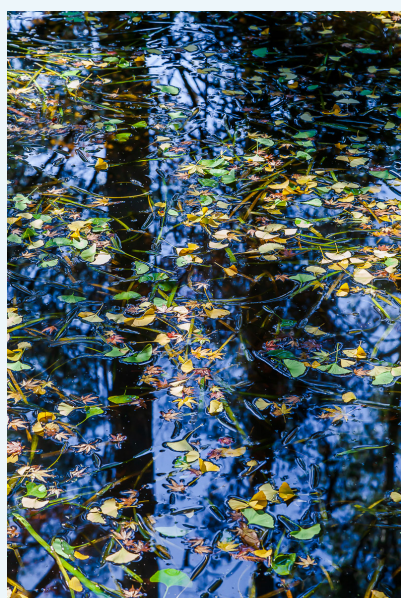
I have always been attracted to all aspects of creativity: painting (classical and modern), sculpture, music (serious and rock), design and photography but career and family responsibilities generally, over the years, lessened their priority. My other interests are philosophy, yoga, meditation, physical fitness, bushwalking and cycling.

I retired some years ago after a career as a project manager/consultant in the Information Technology Industry mainly working on large scale projects with large teams and have now been able to resume my indulgence in the abovementioned activities.

To me, a creative work should convey some form of ambiguity to draw the audience both through the senses, and the engagement of the mind, to the point where the same work may convey a different quality at another time. I am cognisant of not becoming too constrained by "photographic tenets" such as the Rule of Thirds as I suspect this may be our current social conditioning to view this way. This is a little like saying that Classical Symphonic form or Renaissance painting/sculpture or Victorian Novels are the standard, but I may be wrong. Furthermore, if rules can be intentionally broken to add value, and it works visually, then I see no reason to desist.

I have been very impressed with the range and depth of quality photography produced by MCC members both in Novice, "B" and "A" grade and have as a result reassessed my own work to try and challenge myself. Equally, I am also impressed by the service that is provided by MCC and its volunteers and of the smorgasbord of delightful programmes that are offered.

Finally, Covid 19 has been a challenge for us all and will continue to be so until an antiviral and vaccine are developed. In spite of this challenge, and impressively, the MCC has risen to the occasion by both embracing technology and providing alternative programs in order to distantly and effectively engage all members. Congratulations to all those providing a magnificent agenda.



**Far left:** *Floating Leaves.*  
**Left:** *Factory.*  
**Facing page**  
**Top:** *Process Tanks.*  
**Bottom:** *Mountain View.*







# Creating compelling compositions

PETER WALTON

**Composition is about the way we arrange the elements in our pictures, it's also about proportion and balance ... but mostly, it's about pleasing the eye.**

There's a lot to think about before we take a picture, for example:

Is the horizon level?

Is there enough breathing space?

I remember the first roll of Kodachrome I ever bought, ... it came with a list of helpful hints, one of which said "FILL THE FRAME" ... so I used to do just that. I eventually realized that subjects need breathing space.

Backgrounds ... In many situations the very first thing I do is look for an uncluttered background.

Skies can make a good background because they simplify our pictures ...

So do calm waters, especially when they include reflections.

Snow can also make a great background because it simplifies the scene.

There are times when it pays to take control of a situation in order to create the background you want, for example kicking up dust to simplify the background.

A quote worth remembering:

"A good photograph is not so much a picture OF something ... rather, it's a picture ABOUT something".

... so said MCC life member Robert Groom.

Curves can work well in our compositions because they lead our eyes through the image.

It's interesting how the big corporations like curves ... and often use them in their logos.

The combination of curves AND leading lines are also a very effective attention-getters.



Nike, possibly the most famous logo of all, consists of just two curves and two leading lines.

The importance of Proximity and Separation of the elements in our pictures.

Is my subject going into or out of my picture?



Because most of us read from left to right, we tend to read photographs the same way. Which of these two images do you think reads better?

Do I want to photograph the WHOLE scene or just a PART of it?

Which looks better to you?



The value of framing the subject.

About the rules in photography... here's what one famous photographer said about them:

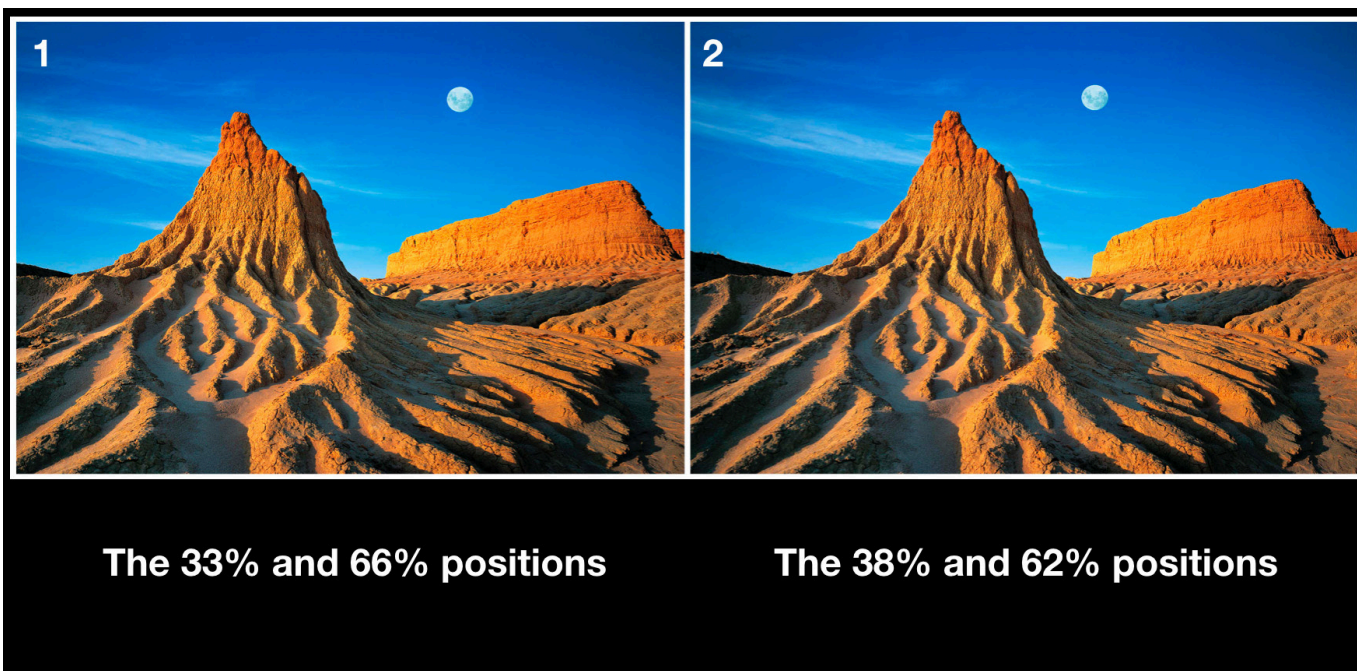
"The so-called rules of photographic composition are, in my opinion, invalid, irrelevant and immaterial" Ansel Adams



### The Fibonacci Sequence:

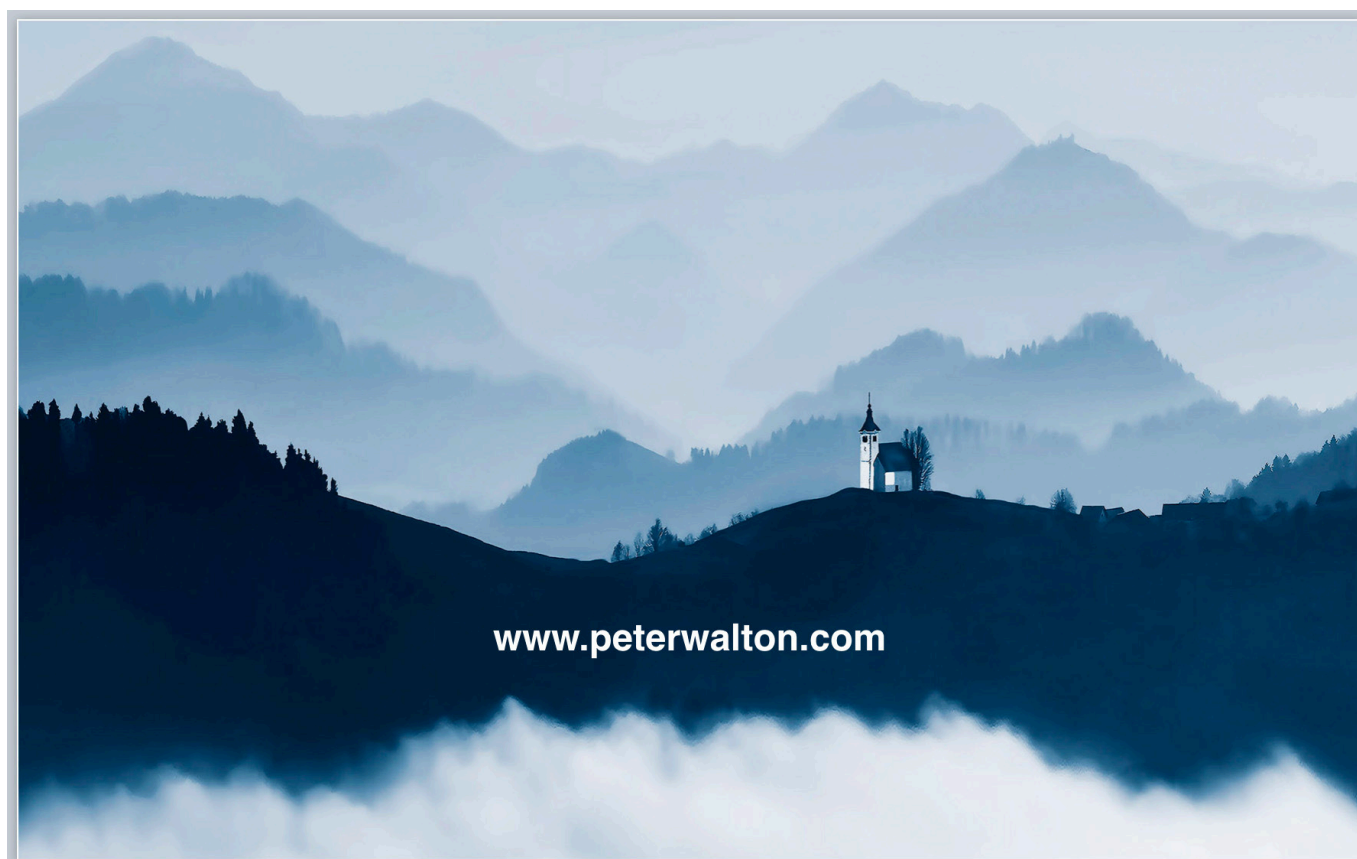
The ratio of 1 to 1.618 influences art, music, plant life, human life, all life forms, graphic design and ESPECIALLY photography.

When asked which of these two images do you prefer, almost everyone says No 2. Asked why, they usually say: "Don't know, it just feels better". The peak of the minaret and the moon in image 2 are at the Fibonacci positions.



If you would like to see more of my compositions, you can by visiting my website at: [www.peterwalton.com](http://www.peterwalton.com)

There is also a link to Peter's presentation earlier this year on our virtual presentations in the Members section of our website.



# Travellers' tales

GEOFF ROCHE

## Doing the time warp...



As well as having an interest in photography, I'm also interested in classic cars. It was the lure of classic cars and period architecture that enticed us to travel to Cuba..

Cuba is a vibrant and diverse Caribbean island country that in many aspects has been caught in a time warp. The capital Havana has amazing colonial era architecture, some of which is slowly being restored, whilst the rest crumbles in situ. Other areas of the city reflect the Hollywood style wealth of pre-revolutionary times, faded grand hotels with huge bars, still serving up cocktails to tourists. In its heyday, our hotel had hosted Frank Sinatra, Ava Gardner and British Prime Minister Winston Churchill, just to name a few and also some famous American Mafioso.

Where time has really stood still is on Cuban roads, where many American cars from the 40s and 50s are still in use today. These cars were readily imported prior to the Cuban revolution, when Castro banned the importation of American cars and mechanical parts. The majority of these old autos are still used by families all over the country as their everyday vehicle. Since the early 90s Cuba has opened up for limited tourism and many of these classic cars have now been 'restored' with many now being used as tourist taxis - of course our vehicle of choice when we visited Havana.

We tried to get different models each trip: from a Plymouth to Chrysler, Pontiac, Ford, Chevrolet and Buick just to name a few. Many are brightly repainted, with hot pink the most popular colour and most have installed contemporary sound systems - Cubans love their music.

As parts for these ageing vehicles are now difficult to source, many have been updated with modern motors and transmissions from other types of vehicles. They don't have power steering, which explains why these drivers tend to hang out around the edge of the old city, preferring to cruise along the Malecon, Havana's broad 8 kilometre seafront boulevard, rather than navigating the narrow lanes of old Havana. It is a little disconcerting to travel without seatbelts, although speeds were definitely slow.

Of course the length of some of these cars is fantastic, with enormous bonnets, expansive seating, and plenty of room in the boot for crates of Cuban rum and cigars!

Locals have come up with ingenious ways of keeping the old American autos running, resulting in many now being heavily mechanically modified and therefore impacting on the price that an avid car collector would pay... if they could. Cuba doesn't allow the export of these cars, so you have to go and see them for yourself.

So, if the rhythms of the Buena Vista social club, or the opportunity to hang out in the lively bars where Ernest Hemingway drank his mojitos and daiquiris, or experiencing Cuba's stunning architecture and beaches, or meeting the super friendly locals, doesn't get you going... maybe the classic old cars will.

Geoff Roche



**Above top:** Lazy Sunday afternoon Downtown Old Havana.

**Above:** Cruising the Malecon Havana.

**Facing page**

**Top left:** One way traffic Old Havana.

**Top right:** Colonial era architecture Old Havana.

**Centre right** Taxis Vinales, Cuba

**Bottom right:** Classic beauties, Old Havana Cuba







# Travellers' tales

MARG HUXTABLE

## Thanks for the memories



On 26th March, 2010 Jim Weatherill and I attended a wedding of a photography friend in Sri Lanka on the tiny island of Taprobane.

The dress was to be traditional – so I wore a sari and Jim wore a kurta, a knee length tunic shirt with matching trousers. We had a wonderful time both

at the wedding and when 18 of us went on the 10 day honeymoon tour around Sri Lanka.

In March 2020, we were due to join our friends back on Taprobane to help them celebrate their 10th wedding anniversary. We had booked a private car and driver for about 10 days beforehand to enable us to experience more of the Sri Lankan culture, hospitality, food, cities, villages and countryside and were joining our friends for the last few days on Taprobane and in Galle.

Our friends had arranged another small tour but it was covering much of what we had experienced 10 years before so we had decided to join them just for the last few days.

I had a new blouse made for my sari as the previous one did not fit anymore. I wonder why. The rest of the sari was fine as there are yards and yards of material in a sari that can cover a multiple of sins and extra kilos.

However, as experienced by so many people around the world, our trip was cancelled a few weeks before we were due to fly to Sri Lanka. This was just as well as the day we were due to land, Sri Lanka went into shutdown. We would have spent the entire 2 weeks shut up in a hotel in quarantine in Sri Lanka followed by another 2 weeks stuck in a hotel in Melbourne when we got home. Our travel photography would have been less than interesting.

So my travel photos are from 10 years ago. I went back to my hard disk, found my Sri Lankan images and relived my holiday in Sri Lanka as I processed some new images. So I hope you enjoy my memories from 10 years ago.







**Facing page**

**Bottom left:** *Giggling Schoolgirls*

**Bottom right:** *Proud Stilt Fisherman*

**Top left:** *A Very Wet Market.*

**Top right:** *The Island in the Sun, Taprobane*

**Right:** *A Charming Man*

**Bottom:** *Finished Fishing for the Day.*

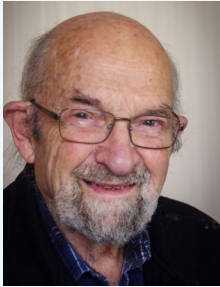




# My gear

IAN BOCK

## What's in my Kit? Lots!



**It must be 45 years ago that I decided that when I bought a new camera, the old one was worth more to me than what I could get for it. So, my camera collection started:**

I have persisted with Pentax since buying an S1a in 1964. I now have quite a collection; some new, updated for use, others bought used and some will never take a photo again.

My last film camera bought for use is the MZ-S, a fully electronic automatic and it even printed exposure details between the sprocket holes on the film!

I am now using a KP, currently the top Pentax cropped sensor camera.

The lenses I mostly use are a Pentax 18-50 mm constant f.2.8 zoom, a Sigma 10-20 mm zoom and a 10-17 mm Pentax fisheye.

My favourite, though of limited general use, is a Pentax 100 mm macro. I also have a Sigma 75-300mm zoom but it hardly ever gets used.

I have a Pentax MX-1, a point and shoot which I almost always have with me. It has taken over 30,000 photos including some that have received HC in our monthly competitions.

I use a Pentax 35mm macro lens for copy work and especially for copying/scanning 35mm transparencies coupled with an Elinchrom slide duplicator which I bought second hand over 40 years ago.

Not getting much use anymore is a 1938 Rolleiflex bought second hand in 1954 and a Linhof 6x9cm with four lenses.

Ian Bock, 17 July 2020.



**Above top:** 2018 current Pentax kit. The MX -1 point and shoot has taken 3000 shots.

**Right:** Bockey in his library 2020.

**Facing page**

**Top:** 1975 Linhof kit.

**Bottom left:** 1954 Rolleiflex kit

**Bottom right:** Elinchrom slide duplicator.









# May winners

SET SUBJECT



## MAY WINNERS - SET SUBJECT

**Top: A Grade** Ruth Woodrow  
*Silver Gull in Isolation*

**Centre: Open - B Grade** Russell  
*Mason The Flipper for Nipper*

**Bottom: B Grade** Paul Fraser  
*Colourful Memories*





# MAY WINNERS - SET SUBJECT

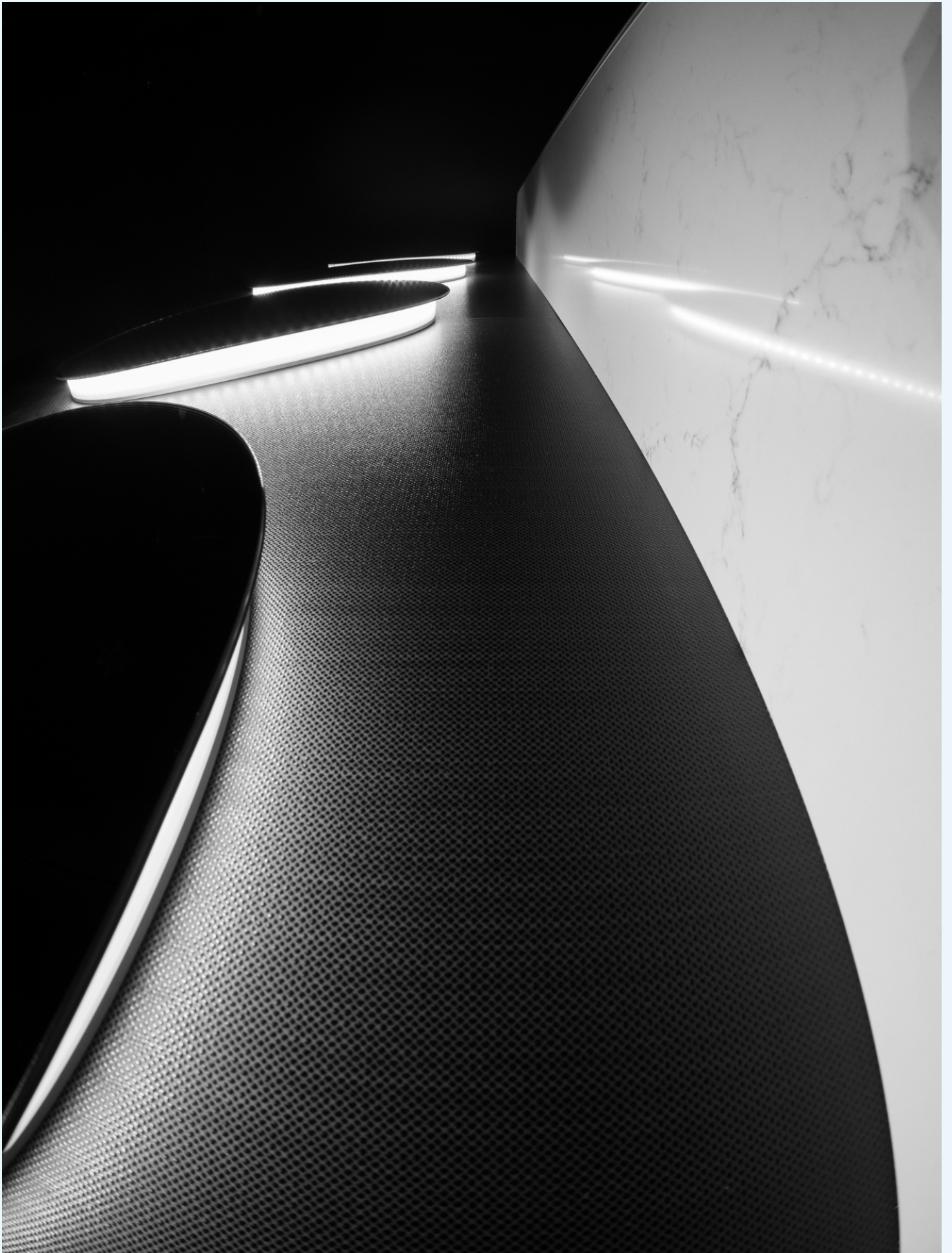
**Top: A Grade** Lesley Bretherton  
*Blue Hour, Biei*

**Bottom: Open – B Grade** Russell Mason  
*All aboard*

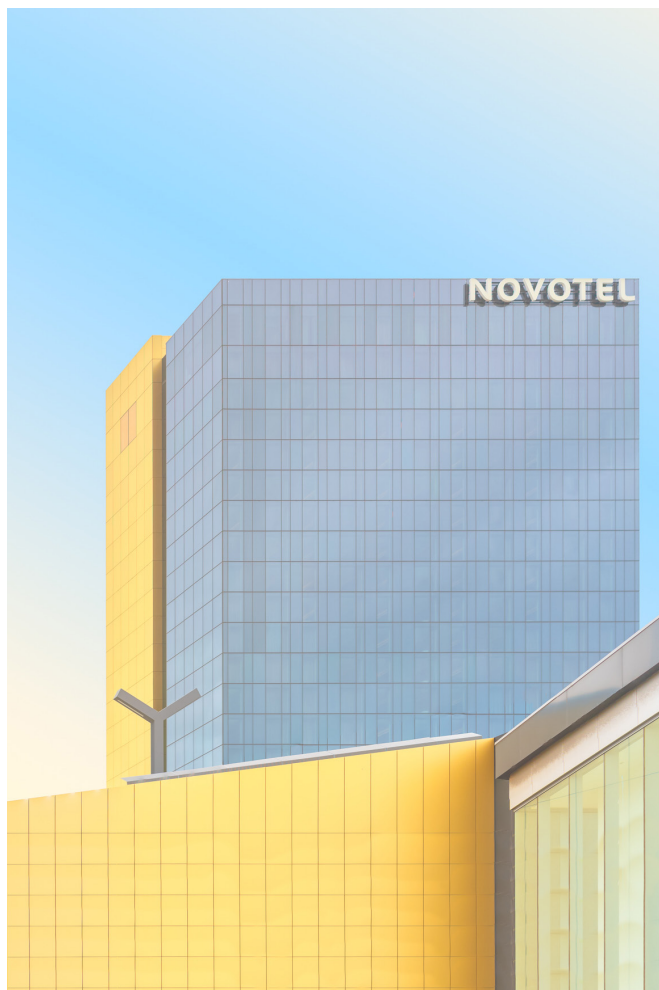


# May winners

OPEN







#### **MAY WINNERS - OPEN**

**Facing page: Open B Grade** Elizabeth Jackson *Sci Fi*

**Above left: Open - A Grade** Paul Dodd *The Icon*

**Above Right: Open - A Grade** Paul Dodd  
*Novotel South Wharf.*

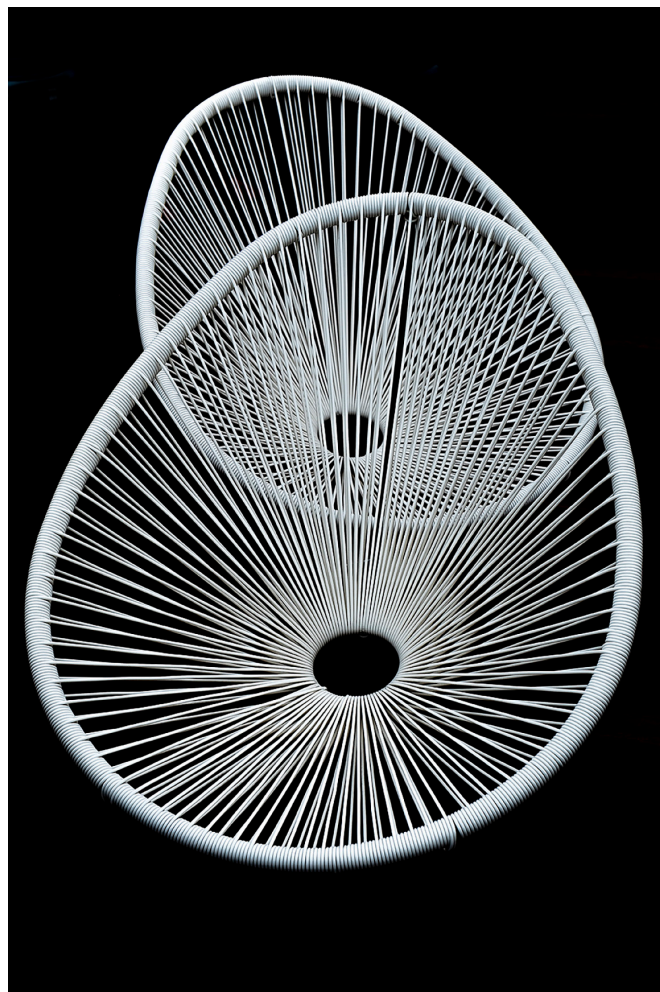


# June winners

SET SUBJECT







#### JUNE WINNERS - SET SUBJECT

**Facing page: B Grade** Russell Mason  
*Window Washers*

**Above left: B Grade** Paul Fraser *Capsicum*

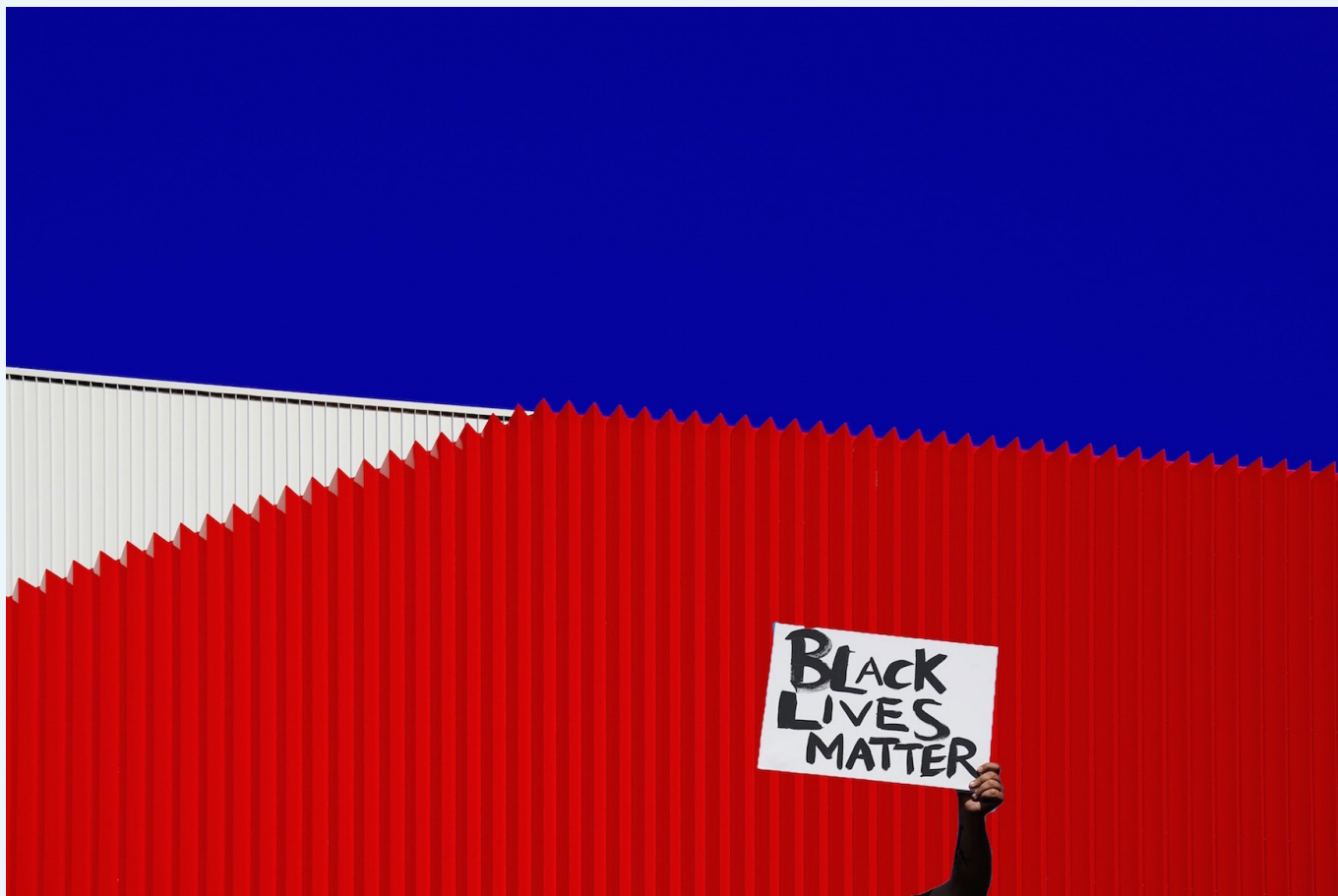
**Above right: A Grade** Tuck Leong  
*Two Chairs*

**Right bottom: A Grade** Ruth Woodrow  
*Noughts and Crosses*

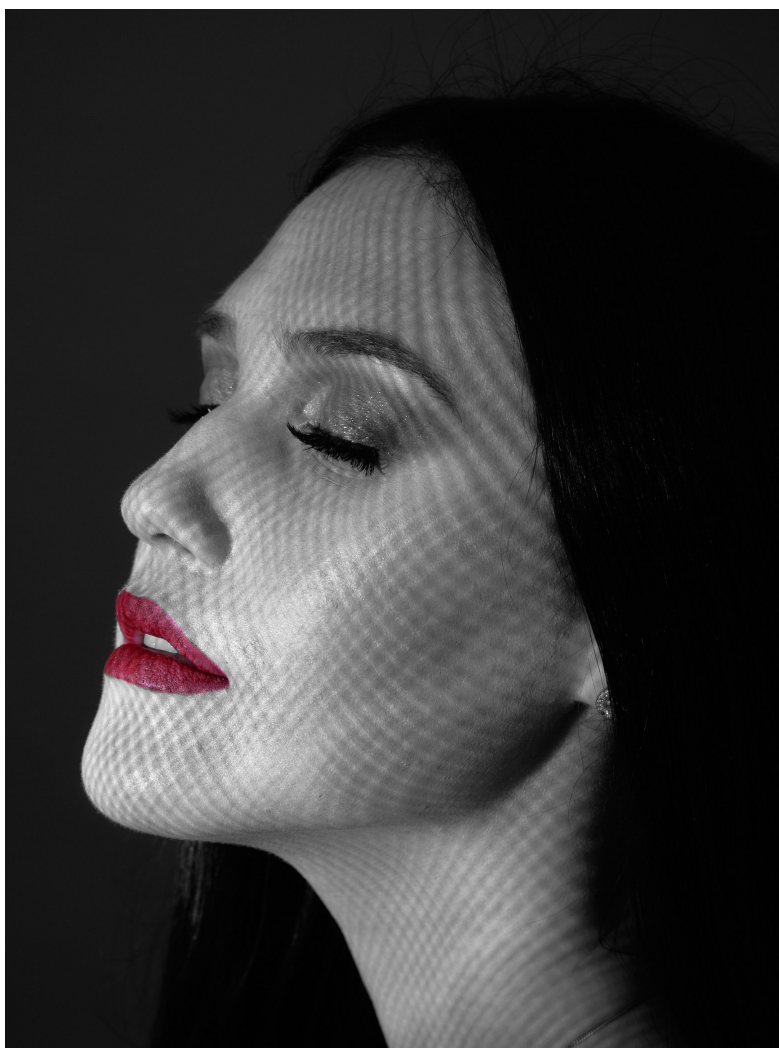


# June winners

OPEN







## JUNE WINNERS - OPEN

### Facing page

**Top: Open - B Grade** Ralph Domino  
*Black Lives Matter*

**Bottom: A Grade** Ruth Woodrow Wonder

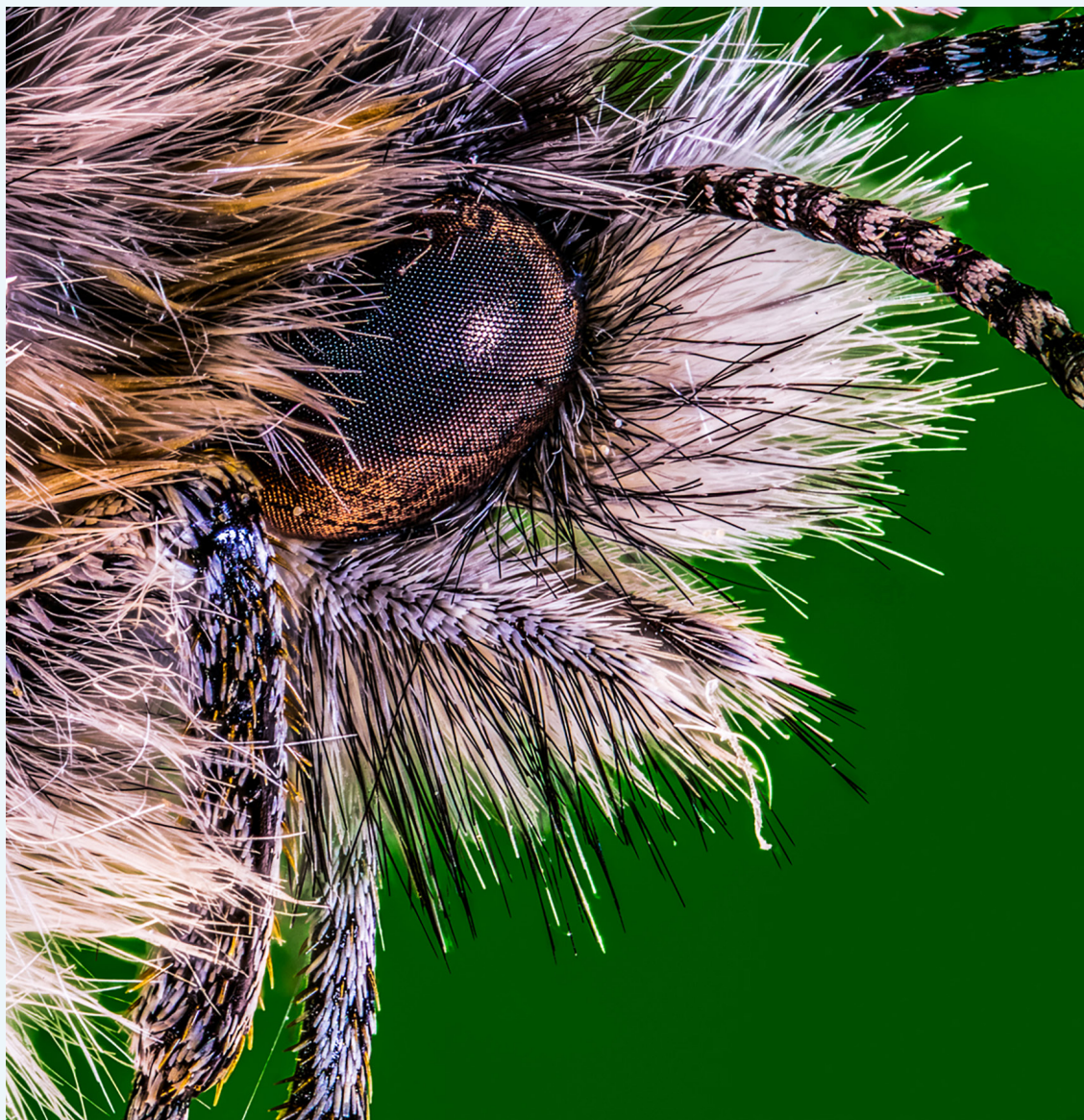
**Above right: B Grade** Matt Smith  
*Porcelain Princess*

**Bottom right: A Grade** Gary Richardson  
*Northern Lights*



# July winners

SET SUBJECT



## JULY WINNERS - SET SUBJECT

**Above: A Grade** Colin Booth  
*Butterfly*

**Bottom left: B Grade** Russell  
*Mason Binos at the beach*

### Facing page

**Top: B Grade** Elizabeth  
*Jackson Praying Mantis*

**Bottom right: A Grade**  
Graeme Diggle *Focus*







# July winners

OPEN







## **JUNE WINNERS - OPEN**

### **Facing page**

**Top: B Grade** James Mexias *Play It Again*

**Bottom: A Grade** Marg Huxtable  
*Gone Fishing*

**Above: A Grade** Ruth Woodrow  
*Lockdown 2.0*

**Following page: B Grade** Ralph Domino  
*Viral Bloom*



# July winners

OPEN

