



Feb. 2018

# Alex Murray Trophy – 2017



A proud Ineke Struk winner of the 2017  
Alex Murray Memorial Trophy.

More images from the 2017 Presentation Night are featured on  
pages 2 & 3

# ECC Presentation Night 2017





# ECC Presentation Night 2017



# ECC Membership Fees

Membership Fee for 2018 is now due and the following information is provided to facilitate payment:

Individual Membership	\$60	Please Note: Concession will only apply with Australian Government issued Pensioner Concession Card or Health Care Card (see samples below). <b>Seniors Cards are ineligible for membership discount!</b>
<b>Concession</b>	<b>\$30</b>	
Couples	\$84	
<b>Couples Concession</b>	<b>\$42</b>	



***The Membership Fee for the 2018 is required before the end of February!***

## REPORT ON ACTIVITY NIGHT OF - 22<sup>nd</sup> January, 2018 *Vivian Sammut*

Welcome back everyone. We started the year with a very interesting evening where 5 members showed us their work on varied subjects.

Mark Busuttill started by showing us a Time Lapse and Drone Compilation. He showed us impressive shots of storms, going over countryside, painted silos and water. He said the drone could fly for half an hour, its elevation can be programmed and it took 1 shot every second.

Next presenter was Ineke Struk who showed us a lovely Audio Visual on life in Vietnam which she took while holidaying there with husband Boris. We saw some lovely scenery, and people going about their business.

Then Kevin Phelan brought back some very happy memories to the members, myself included, who used to join the yearly, long Cup Weekend away. He showed an AV including captions, about one of the highlight of each of these trips: the dress-up party held on the Monday night. The theme of the one he showed us was 'Dress up as someone famous', held at Halls Gap in 2007. It brought a few smiles on everyone's face.

Tom Kress then took us to Gunbower Island where he showed us some beautiful shots of the creek, swamps and forest in flood, accompanied by their natural sounds and those of birds and animals. It is not easy to match up the continuous noises with the images. He had to be very quiet while he recorded the sounds for many hours on end. Tom said a good microphone is essential for such work.

Last but not least, Kate Fletcher, who visited China and Tibet last year, showed us some beautiful shots of well-known places from there, such as Wu Gorge, The Great Wall, Giant Pandas and the pre-Chinese-occupation home of the Dalai Lama, Potala Palace in Lhasa.

We thank all the presenters for sharing their inspiring work with us. It is good to see some of the talent from our own club.





We Remember  
**NEIL RONSON ROSS**  
 14 September 1932 - 13 December 2017

"Measure Twice, Cut Once" : Neil Ross

It is with sadness that I write about Neil. For us that knew him we have seen the passing of a wonderful man, one with skill and knowledge, thoughtfulness, perfectionism and patience.

In 1968 Neil joined the Essendon Camera Club, and when the SLR course started around 1974 Neil put his hand up to be part of it and stayed on it teaching and passing on his knowledge for well over 30 years.

I would like to thank Mike Spillane for his input into the reflection on Neil's life in the Ess C.C. In the early days of the SLR course, it had 4 dedicated men to help students understand their camera, develop their negatives and print their photographs. Alex Murray, Neil Ross, Mike Spillane, Ian Cust and David Oldfield were the driving force.

Neil started work as an apprentice instrument fitter for TAA Airlines and has worked on all makes and models of aircraft from DC3's to the most modern of the jumbo jet air liners, this was a job he enjoyed going to work to until he retired. He applied his amazing skills of electronics and engineering into producing all types of equipment to be used in the production of photographs and incorporating features that excelled anything available commercially. He was a superb lecturer on any technical subjects, and of course, had a range of props, lights, flashguns, all of his own design and manufacture, to assist his students to an understanding of his topics. His development tank was self made together with its timer, allowing him to develop his prints to timed perfection. Each year, just for the course, he would dismantle his darkroom and bring his developing equipment along for three of the course nights just to let the students see how to develop film and make B&W and colour prints.

When the club purchased a pair of Leica projectors we faced a problem that we needed an electronic fade-in and fade-out system so that the slides could be shown in tandem. Neil immediately stepped up and volunteered to make the required item. In no time at all, we had a fader system which not only worked perfectly, but also allowed projection backwards: this went way beyond the capabilities of any commercial fader of the time.

For many years, all the club end-of-year trophies were made by Neil. He made the wooden backing pieces, a cast in aluminium map of Australia centre piece, into which he milled a hollow and fixed the club badge, engraved the details of the award and the winners name, and the finished article had the recessed part of Australia in gold, silver or bronze to match to places of 1st, 2nd or 3rd. Over the years, he must have made hundreds of these trophies, and all of us took immense pride in having such a unique trophy.



In all of Neil's inventions, the driving force was his perfectionism. Anything he made had to work perfectly, and had to be perfectly presented. He would spend as much time in making a beautifully finished container as he did for the complex electronics in it. My father was an engineer and once told me, "Someone who knows his trade is never afraid to impart their knowledge". How true this was of Neil, both with photography and his engineering and electronics. He was ever ready to share his skills, expertise and knowledge with any one who asked. His response was always a grin, and an immediate move to carry out the necessary task and the end result was always perfectly completed. The more complicated jobs were returned accompanied with a detailed scaled drawing. Perfection at it's best, the same as his photography. The only reward he would ever accept in return was the occasional cup of tea.



Neil was a Life Member of the Essendon Camera Club and had also been awarded the SSVAPS a special service award from VAPS, this being for his contribution in and to promoting photography. Neil was on the Ess C.C committee for well over thirty years. He was involved in judging both at club level and at nationals.

When he was about 21 years old he met Lois who is the love of his life, they married and had four children and lived most of their married life in Glenroy.



Neil was part of the furniture whenever the club had an outing, a dinner, or a weekend away; always at the centre of the action, always planning to make things happen in the most enjoyable way possible. Some of the most memorable times with Neil and Lois were our trips away in our caravans or cabins in caravan parks. These included Flinders Ranges and in 1999 a special trip to the Red Centre. We looked forward to the many Melbourne Cup weekends to various parts of Victoria. Melbourne Cup weekends were special because they allowed wives, husbands and partners to come and join in with the club members. We had planned outings to the various points of interest, a meal together at a pub on the Saturday or Sunday night and always finished with a gathering on the Monday night for a cup draw, a meal together around the BBQ and usually with a dress up theme for the night. Fun things like - dress as a hippy, as someone famous, or as a character relating to the first letter of your name. Neil and Lois always made a special effort and were right into this.



Hippy Neil



"N" - Neil - Nellie Melba



Little Red Riding Hood & The Wolf



Melbourne Cup Hat Parade

As mentioned Neil was always willing to help and extended past camera club members, whether it be neighbours, work colleagues, Lois's garden club or strangers. Coming back to camp after a day's sight seeing out from Alice Springs, Neil and Lois came across a car load of aboriginals who had a flat tyre and who had no spare wheel. I can hear part of the conversation "Hey, look Rossy, I think they are in trouble and might need help". Reply "Alright Little One, I'll give them our spare wheel". Without hesitation Neil gave the stranded lot their spare wheel and all he asked was that they return it back to the caravan park when they had theirs repaired; a very trusting man.

We who knew him were very fortunate to have known him, and have learned from him. His oft repeated adage - "Measure twice, Cut once" is that that embodies his skill, thoughtfulness, perfectionism and patience. He was a true friend.

*Kevin Phelan & Mike Spillane*



# ECC Kitchen Roster!

<b>Team 1</b>	<b>12-Feb 23-Apr 31-May 23-Jul 8-Oct</b>	
Jacklyn Adams	0418 341 570	<a href="mailto:jacklynadams@ekit.com">jacklynadams@ekit.com</a>
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<b>Team 2</b>	<b>19-Feb 3-May 7-Jun 13-Aug 22-O</b>	
Irene Robinson	9337 9928	<a href="mailto:apwdanny@bigpond.com">apwdanny@bigpond.com</a>
Rose Meddings	0417 034126	<a href="mailto:rosemeddingsphotography@bigpond.com">rosemeddingsphotography@bigpond.com</a>
<b>Team 3</b>	<b>26-Feb 10-May 11-Jun 20-Aug 12-Nov</b>	
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Vivian Sammut	9449 5106	<a href="mailto:mvsammut2@hotmail.com">mvsammut2@hotmail.com</a>
<b>Team 4</b>	<b>12-Mar 14-May 14-Jun 27-Aug</b>	
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Terry de Cotta	0414 810118	<a href="mailto:terrydecotta@gmail.com">terrydecotta@gmail.com</a>
<b>Team 5</b>	<b>19-Mar 17-May 21-Jun 10-Sep</b>	
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<b>Team 6</b>	<b>26-Mar 24-May 25-Jun 17-Sep</b>	
Sue Newton	0412 200 824	<a href="mailto:joi1@optusnet.com.au">joi1@optusnet.com.au</a>
Tony Zorzi	0410 560502	<a href="mailto:tzorzi@ouilook.com">tzorzi@ouilook.com</a>
<b>Team 7</b>	<b>9-Apr 28-May 9-Jul 24-Sep</b>	
Jenny Turner	0422 707 317	<a href="mailto:scott_turner18@optusnet.com.au">scott_turner18@optusnet.com.au</a>
Jane Dorian	0402 339 979	<a href="mailto:janeray@bigpond.com">janeray@bigpond.com</a>
<b>Team 8</b>	<b>22-Jan 10-Dec</b>	
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Jane Dorian	0402 339 979	<a href="mailto:janeray@bigpond.com">janeray@bigpond.com</a>
Clem de Silva	0418 358 154	<a href="mailto:tappserv@yahoo.com">tappserv@yahoo.com</a>



**IF YOU ARE UNABLE TO ATTEND ON YOUR ROSTERED DAY, PLEASE ADVISE THE OTHERS ROSTERED ON WITH YOU. AND PLEASE ARRANGE TO SWOP DAYS.**

Please keep an eye on stocks of Tea, Coffee, Sugar, Cups, etc.... If running low please let someone on Team 8 know.



# Essendon Camera Club

## 2018 Set Subject

MONTH	TOPIC	DEFINITION
February	THE MUNDANE	A photograph of a common item or event that would be considered mundane. The subject can be staged or in real life. Thinks shopping isles, coins, driveways, pegs etc.
March	MUSICAL INSTRUMENT	Any musical instrument, with or without musician. A close up of sections or a whole instrument, or a busker playing in the street.
April	HIGH KEY	Light is exaggerated to the bright end of the spectrum (bright and vibrant). A high-key image consists primarily of light tones, without dark shadows.
May	GROUP PHOTO	Posed photo with a minimum of 3 people, either in studio or natural setting.
June	ABSTRACT	A composition consisting of shapes which are not suggestive of any particular object. Natural or man made objects may be employed provided that they are not readily recognisable.
July	BENT, BROKEN OR BUSTED	A photograph of anything that is wrecked, broken, out of order or damaged. No people can be included.
August	STREET PHOTOGRAPHY IN B/W	A candid image of everyday life, but one that makes the everyday seem both extraordinary and strange Un-posed, un-staged photography which captures, explores or questions contemporary society and the relationships between individuals and their surroundings.
September	SHOES	Shoes may be smart and stylish, old and worn, large or small, in groups, lines, pairs or piles. Try a close up or abstract of a shoe or a boot, create an image of shoes with a purpose, or an artistic arrangement. Other ideas might include a shoe store display or the messy floor of a closet.
October	RENEWAL/NEW LIFE	Photograph a new beginning , a baby, a new life, flower bud, spring, a butterfly emerging from a papoose etc.

Submissions that do not meet the definition criteria may not be accepted by the Competition Secretary\*

Contributions are sought for  
your newsletter - *In Focus*.

More members' input is most  
welcome!

Please send your contribution:

[Boris@Struk.com.au](mailto:Boris@Struk.com.au)

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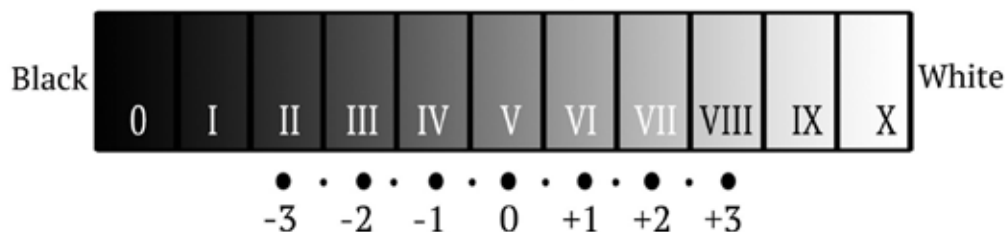
# The Zone System *Abbe Lyle*

## What it means to the Digital Photographer

One does not hear much about the origin of the Zone System anymore. Many of us shoot with digital cameras and no longer use a spot meter or full manual exposure mode for that matter. My advice is to take a bit of time and learn why this vital technique, formulated by Ansel Adams and Fred Archer in the late 1930's, played such a crucial role in their work. Although the technique originated for use with black and white sheet film, the fundamental lessons can be carried through to digital work, and can help you compose for best results today.

So, let me launch in to my personal take on the Zone System, the key concepts as I see them, and how I use them in my work. When examining Ansel Adam's amazing masterpieces, one is instantly struck by the wonderful tonal range. It is indeed this range that makes each image so amazingly famous and draws the eye to key elements. We want to control contrast, exposure and tone in our images. Because of the immense power we have to manipulate our individual works of art, with the depth of information contained in each shot and the power of our processing software, we can get lazy and trust our post processing skills for the end result. However, we have so much control with our digital cameras and we should first set about using those controls in camera. The images I have shared throughout this blog tell a story. Each image has been exposed in a calculated fashion to allow me to express my creativity. I assess the various zones prior to capture. Let's look at the basics of the Zone System so we can understand it a little better.

### The Zone System



Zone 0	Complete lack of density in the negative image. Total black in print
Zone I	First step above black, slight tonality, but no texture
Zone II	First suggestion of texture. Deep tonalities, representing the darkest part of the image in which some detail is required
Zone III	Average dark materials. Low values showing adequate texture
Zone IV	Average dark foliage. Dark stone. Landscape shadow
Zone V	Dark skin, gray stone, weathered wood. Middle gray
Zone VI	Average caucasian skin value in sunlight. Shadows on snow in sunlit snowscapes. Light stone, clear north sky
Zone VII	Very light skin, light gray objects
Zone VIII	White with textures and delicate values
Zone IX	Glaring white surfaces. Snow in flat sunlight White without texture
Zone X	Light sources, actual or reflected. Printed at maximum white value

We always want to measure our light values. Your camera meter is looking for common ground. It likes middle gray (or 18% gray – Zone V or 5). If you are photographing an intricate white wedding dress, the meter will be wanting to make the white of the dress 18% gray. It will cause the meter to under-expose. Conversely, if you are photographing something dark, the meter will want to over-expose; want to make the dark object 18% gray (or Zone 5). Therefore, if you leave your meter at zero it is highly likely you will end up with an image that is over or under-exposed. So how much exposure compensation should you apply? Each Zone is separated by one stop of exposure, so this makes the decision-making process easier. Imagine your white dress. The dress is bright and would most likely fall into Zone VIII (8), so you would want your exposure compensation PLUS three stops (from Zone 5 to Zone 8) to compensate for the whiteness.





Many of you may not use external light meters anymore. These meters also meter for middle-gray. However, they have the advantage of reading incident light – the light falling on the subject rather than the light reflected from the subject. Think of this in terms of sitting in the sun in a black coat. Your camera reads the amount of light reflected off the subject. In this instance, the black coat reflects little light. The light meter reads the light from the light source so, therefore not the reflected light. The external light meter is not affected by the tone. Clearly, we are getting into specifics here, but it is important to understand the difference and how it can help get a more accurate tonal image.

So as a digital photographer, if you think Zone System what should spring to mind?

- Consideration of your exposure
- Awareness of the tones and dynamic range in your impending image, would bracketing for post processing be useful?
- Evaluation of accessories that could help, such as filters or fill flash

Above all, don't allow your camera to fool you. There are many instances where extreme difference in lighting in one shot will cause your camera metering to throw out completely incorrect exposure unless you take control. Once you have the ability to look at your potential shot and divide it into different zones you are ahead of the game and more likely to capture what you want. Generally speaking, for digital photographers, concentration should be on zones III (3) through VII (7). The darkest part of your proposed composition falls into zone III while the lightest would fall into zone VII. The natural tendency is to aim for the area with average reflectance, hence collecting the optimum meter reading. It is then up to you whether to over or under expose from there.

Often, we find ourselves in a situation where our proposed image has too much contrast so we have to think about what we are looking for. I am referring to high dynamic range. It may be that bracketing is in order for some serious post-processing, or we can make a decision as we acquire the image. I would vote for protecting your highlights most of the time, unless they are not the focus of the image. Photography is always a choice, and rules are made to be broken, but the key is to know when you are breaking the rules. There are many happy mistakes, but how hard is it to go back and capture that same mistake once more?

Remember, the purely technical base of the Zone System is no longer what it was in Ansel's day, but we can take valuable lessons from the premise. It is true that the exposure latitude is different depending upon your format. I repeat that I am writing this for the digital photographer and not those of you ensconced in the world of large format sheet film or even 35 mm film. There are many bloggers out there who deal with tonal response with respect to different formats. For those of you using film, I would highly recommend a great blog by Johnny Patience, entitled *The Zone System is Dead*. His blogs are always thought provoking and, as a photographer, I thoroughly enjoy his work.

A closing thought concerning Ansel Adams. While on my journey to attempt to recreate something akin to his amazing work, I became enthralled with infrared photography. I found, of course, that much of what I have referred to above needed to be manipulated in post-production, but if any of you are interested, I am happy to chat with you about working with a converted camera. I have a few blogs posted on the Life Pixel site, and have included a couple of images below. It goes without saying that I could not capture any of these images without my tried and trusted tripods from Really Right Stuff!



*Abbe is Creative Director for a forensic animation company in Northern California. She has been a professional photographer for over 15 years and has taught corporate groups and individuals in the art of still photography.*

# “Thank You”

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# BLAST FROM THE PAST





# ECC Committee 2017-18

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<b>Interclub Secretary</b>	-	<b>Monica Bonnici</b>	<b>Levin Baret</b>
<b>Attendance</b>	-	<b>Alan Wilson</b>	
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# Social Media

There are a number of ways to “connect” with the Essendon Camera Club including:

**Website** - [www.EssendonCameraClub.org.au](http://www.EssendonCameraClub.org.au)

**Flickr** - [www.flickr.com/groups/2847869@N21](http://www.flickr.com/groups/2847869@N21)

**Facebook** - [www.facebook.com/groups/EssendonCameraClub](http://www.facebook.com/groups/EssendonCameraClub)

Use ECC social media channels to contribute to discussion or post your images.

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