

EXPOSURE



THE MELBOURNE CAMERA
CLUB MAGAZINE

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My Adventures in Nature Photography

Gary Richardson



Wilpena River Red

My passion for photography awakened in my late teens when I was presented with my first SLR camera, a Minolta SRT101, as a present for successful completion of high school. The timing was fortuitous as a trip to New Zealand was planned for the school holiday break, before university started. Its unspoilt beauty of 35 years ago made it almost impossible to take a bad shot, although looking back now: some could have been a lot better.

Regrettably in the 20 or so years after university, work, sport and other pursuits intervened and photography took a back seat. My interest was

rekindled some 10 years ago when opportunities to travel to far flung destinations within Australia and overseas arose, destinations that had excited the imagination from the extraordinary documentaries of the BBC's Natural History Unit. To me, cities are much the same around the world, just tar and cement. Sure, documentary photographers can look for the history or search out the soul of a city, but to

me they are an airport on the way to something far more beautiful – the natural world.

Travelling in an organised tour rarely satisfies my needs as a photographer – it merely whets the appetite to return to spend time in a location. I yearn to return to the Red Centre, Kimberley and the Savannah Way. I have also frequently used small group photography tours to venture to locations and subjects that are off the beaten track, or perhaps the subject matter a little dangerous without expert guidance, such as South Africa, Namibia and Alaska. "I'm watching you" was taken on one such trip to Kruger National Park in South Africa. The other two examples are somewhat closer to home – "Wilpena River Red" was taken in the Flinders Ranges, while "Steavenson Falls" is even closer in the Otways.

I confess to being something of a control freak and a gadget geek. Digital photography allows me to control the process from capture to



I'm watching you!



Steavenson Falls

display, something I couldn't do in the analog world. My collection of Canon gear allows me to shoot from 17mm to 1,300mm and to do extreme macro work.

Joining the MCC and participating in the competitions has challenged my photographic comfort zone and helped me to look at my photography in a new light.

President's Report

Jo Beilby

Hello Friends!

What a wonderful time for photography in Melbourne!

The seasons are changing, the weather is cooling and the leaves are bright and colourful – perfect for those moody, foggy shots. And what an interesting time it has been at the Club, with fascinating guest speakers who have travelled the globe in search of that elusive moment; from the Arctic to the Antarctic, to Alaska and the Andes. It has been a veritable feast for the eye and persuasive inspiration for our own work.

As we come to the end of the guest speaker programme diligently organised by our very dedicated Tony Taylor, I would like to take this opportunity to thank him for his extensive contribution to the life of our Club. Tony's reliability and constancy on our behalf has made Thursday evenings an absolute joy for both members and guests alike.

In his role as Programme Co-ordinator, Tony has brought the diverse and dynamic world of photography into our beautiful gallery for no less than eight and a half years. Thank you Tony for your immense effort! Your work has been a stimulating gift of knowledge, entertainment and cohesion to our

Club that will be difficult to surpass.

Alan Elliot and his magnificent team put together what surely must be an award winning historical exhibition for the Club. *From Pictorialism to Modernism* illuminated for many of us the fascinating history of photography in Melbourne, as demonstrated through items in our permanent collection. I am sure you will agree, this is an exhibition that deserves to travel and to be seen by more of the photographic community.

Of especial interest is the headway we are making into new Club projects. Kim Thorogood and Greg Hotson are heading up a new publications team designed to bring publishing opportunities to MCC members and to promote the Club to a wider audience. Our first project will be a gorgeous coffee table book of members' photos, followed by calendars at Christmas time! Keep an eye out for your opportunity to feature in both of these MCC publications.

With so much on the horizon there has never been a better time to look through the lens and enjoy your Club!

Cheers to All

Mieke leaves for Derby, WA



We bid a fond farewell to Mieke Boynton, who has left to take up the position of corporate Librarian with the KLC (Kimberley Land

Council Aboriginal Corporation) in Derby. The job is initially for two years. She says it is her dream job, and will provide her great photo opportunities in the Kimberley region of WA.

Whilst Mieke is relatively new to photography, and has been a member of MCC for less than a year, in this time she has achieved A-grade status in both prints and EDI and had considerable success in competitions both with MCC and elsewhere.

We wish Mieke lots of success in her new career, and look forward to her eventual return.

CK

Cover Photo

by

Gary Richardson

Lower Antelope Canyon

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Do-It-Yourself Pinhole Photography

Text - Tim Kohlman Uncredited photos - Selby Markham



Pinhole class of 2010 - Tim Kohlman

On Sunday April 25th the Melbourne Camera Club celebrated the 10th Anniversary Worldwide Pinhole Photography Day as a way for both members and non-members to learn about pinhole photography.

What is pinhole photography?

Pinhole photography allows you to make a photograph that requires only a light-tight container with a tiny hole in one side and a piece of photo-sensitive material. You can either adapt an existing camera, or make the camera yourself: the experience and enjoyment of image making becomes a lot more special when created with your own hand-made cameras.

What is Worldwide Pinhole Photography Day?

(extract from www.pinholeday.org)

This is an international event created to promote and celebrate the art of pinhole photography. On this unique day, we encourage people throughout the world to:

- take some time off from the increasingly technological world we live in and to participate in the simple act of making a pinhole photograph; and
- share their visions and help spread the unusual beauty of this historical photographic process.

How did the club participate?

A full day workshop was held in the clubrooms and members and non-members were invited to bring along a light-tight container and enthusiasm!

Participants were instructed on the fundamentals of pinhole photography and shown some examples of handmade pinhole



Mrs O'Connor, Nigel and Kathleen comparing cameras

cameras of all shapes and sizes – ranging from Shane Booth's 8x10 camera (which he handmade from timber and uses a laser-cut pinhole), commercially-made pinhole cameras and the simple but effective 'cardboard box' camera. It was the latter that we built and used on the day and we wasted no time in getting to work on making our boxes and pinholes.

The build

The box can be made any shape or size. The length of the box determines the focal length of the camera (field of view), so a short box produces a wide angle image and a long box produces a telephoto image. Most boxes we made were around the size of a shoebox however there were some interesting designs - Scott Heim made a cylindrical



Scott Heim learns

pinhole camera from a Milo tin, Richard Matthews used a single malt whiskey box and Nigel Clifford had a star-shaped box.

The trick with the box is to make it light-tight - light leaks, and also light



Pinhole image by Scott Heim



Pinhole image by Kathleen O'Connor

reflections from the insides of the box, will cause issues with the image so it's important to make sure the box can be sealed from light and for the insides to be painted black or lined with black material. There also must be a way of placing and removing the photographic paper for the image, so the box must be able to be opened and closed and remaining light-tight.

The pinhole

The pinhole takes the place of the lens in a conventional camera. Rather than focusing the light like a lens does, the pinhole only lets narrow beams of light through to the photographic material and thus forms an image by blocking light on other angles. To illustrate the concept we held a piece of white matt board in front of a hole made in the window covering in the club's darkroom: this projected an upside down image of the street outside the club onto the matt board.

We made our pinholes from coke-cans - the aluminium is thin enough to make a





Tim Kohlman in full flight

good pinhole and easy enough to work with. The aluminium was sanded down to make it as thin as possible and then pierced with a sewing needle to make the hole and



Pinhole cameras take shape - Tim Kohlman

then sanded back to remove the burs and repeated until the needle was all the way through the hole.

There were a few mistakes (there were a couple of pinholes that were sanded a little too thin and cracked when the pinhole was made, and I also managed to make 2 pinholes without realising it), but we all got our pinholes made. The pinholes were inspected under a loupe and once they looked OK, the pinholes were taped onto our



Richard Matthews and his Glenlivet camera

cameras and we were ready to start taking photos!

The negative

Our pinhole images were captured on black and white photographic paper. This medium is ideal for a workshop because it can be handled under safe-light, and easily and quickly developed without the need for complete darkness or commercial lab processing facilities. It's even possible to use black and white or colour film or slide or even a digital camera for pinhole photography, however for this workshop we were sticking with what we could process ourselves using the club's darkroom.

Workshop participants were instructed on how to develop B&W paper and precautions when handling light-sensitive paper, and were assisted by the members who facilitated in developing their negatives and prints. Under safelight, the photographic paper was placed in the camera and held in place with double-sided tape. The camera was sealed and a piece of gaffer tape placed over the pinhole to stop the light from entering. Members went outside and placed their cameras on a solid surface, then removed the gaffer tape and timed the exposure.

Exposure was determined by trial-and-error since everyone's pinholes and boxes varied in size. Most people's exposures were between 30 seconds to 4 minutes. Once the image was taken we went into the darkroom and developed the paper.

This gave us a negative image - the next step was to make a positive.

The print (positive)

We made our prints by contact-printing. This means that, in the darkroom, a new piece of photographic paper was placed face up under a light source and the negative placed face down on top with a piece of glass holding it flat. Light was then projected through the paper negative and onto the new paper that was to become the positive print, then the latter was developed in the same way as the negative to yield the positive image. A test strip was first made to determine the exposure for the positive print by timing multiple exposures and progressively blocking the light source.

Most of the people who attended had not worked in the darkroom before, however the experience in developing our negatives had increased everyone's confidence and under the assistance of Tim and Selby everyone went through the



Pinhole image by Richard Matthews

process of making a test strip and then a final print.

Wrap up

The day ended at 5pm: by this stage everyone had successfully made at least one or two pinhole photographs and made a few prints to take home with them. We were able to scan the prints and upload them to the worldwide pinhole photography day website gallery, which is a record of pinhole photographs taken on the all around the world.



Nigel Clifford hard at work

At the end of the workshop participants left with an understanding of how pinhole cameras work, and also a better knowledge of how black and white darkrooms work and how to develop black and white paper.

We had a great attendance and I think the club's darkroom saw more people going in and out than it has in a while! There were also a few people who attended who have now joined the Traditional Darkroom Printmakers Group.

Thanks for everyone who attended, and also the facilitators for the day: Tim Kohlman, Selby Markham and Shane Booth. If anyone would like more information on the Traditional Printmakers Group or who is interested in learning how to use the club's darkroom, please contact the Traditional Printmakers Group in the contacts section of this newsletter.

See the gallery of Worldwide Pinhole Photography Day images at www.pinholeday.org

Seeing The World In Pictures

Sandra Eichler



Old warehouse in Magdeburg

My photographic journey began about 6 years ago in a very minimalistic way with a compact all-in-one Panasonic Lumix FZ10. At that time I lived in an old part of Magdeburg, East Germany, with beautiful old apartments in Wilhelminian style - 19th century buildings with richly decorated facades and high stucco ceilings.

This environment became my first “photographic playground” and one of my favourite subjects turned out to be just outside my bedroom window. In the backyard of the unrenovated apartment block next door was an old shed with red bricks, wooden blinds and tiled windows which were partly shattered. It had a suspiciously unstable looking roof with a ladder on it which led to the top of a white brick chimney and there were three giant cottonwood trees next to it.

This became the silhouette for pictures with intense water-coloured winter skies as each morning the sun rose behind the shed and often made me jump out of bed to get the camera.

Just around the corner of the apartment I frequently found myself

taking photos of a beautifully run down area called *The Slaughterhouse*. Built in 1889 and used in its original meat producing function until 1990 it consisted of numerous brick buildings - some of them were already rented out to local businesses and in a fairly good state while others were completely abandoned and about to fall apart. Of course, these buildings received most of my attention and I went on walks to capture the last remnants of the past 100 years before further development would turn them into modern functional business units.

Although Magdeburg has a good public transport network there was a “gap in the net” between my apartment and the main station which forced me to walk during winter days when it was too slippery to use my scooter. The area was photographically intriguing as it consisted of railway tracks and



In Daylesford

old admin buildings of the former *Reichsbahn* so I usually took the camera with me. One day I was so fascinated by the glazed frost on the shrubbery and fences that I forgot the world around me and didn’t even realise that my fingers were seriously about to freeze off!

The Lumix proved to be a great travel companion on trips to Sri Lanka, The Azores and Tenerife with just having everything I needed – a great optical zoom, a quite impressive Leica lens (35mm to 420mm in 35mm format), reliable image stabilisation and



December morning at the old railway station in Magdeburg



Williamstown terminal

a fair Macro function. It allowed me to concentrate on my composition without having to worry about the "technical stuff".

In 2006, I came to Melbourne and discovered a completely different "playground" for my photography while still using the Lumix, but now the successor models FZ40 and later FZ50. I was over and over again amazed and inspired by the diversity of Australian landscapes which have such a different atmosphere to European places. I couldn't – and still can't – get enough of taking my camera to places like Fraser Island, Tasmania, Kakadu, The Grampians, Wilsons Prom and particularly the Red Centre and the NSW Outback. I am one of those MCC Members who absolutely enjoys going to Lake Mungo and this year's Easter trip has been my third time out there.

Funny to see that each time you come back home with a completely different set of photographs!

I joined MCC in early 2009 and was one of the lucky ones to get into the *Introduction to Photography* course run by Robert Groom. From that point onwards my photography took me into another dimension. I bought a Nikon D90, finally understood the concept of Aperture, Shutter Speed and ISO (thanks Robert!) and started to become much more open to all

different genres of Photography. In the past I hadn't really been interested much in People Photography but this is now a favourite subject and I particularly like to take photos of people who are oblivious to the fact that they are being photographed although I always try not to be invasive.

I still enjoy taking photos of old buildings and grotty places and started to become more interested in Industrial Photography. You might find me around Yarraville, Williamstown, Newport or Footscray on a sunny weekend morning taking photos of refinery terminals, steaming factories, vibrant ship containers or giant cargo ships.

Sometimes I don't even have to go further than my kitchen or backyard to stumble upon an interesting subject. It might simply be a bee landing on a yellow spring flower, a cheese grater reflecting colourful paper or a shabby



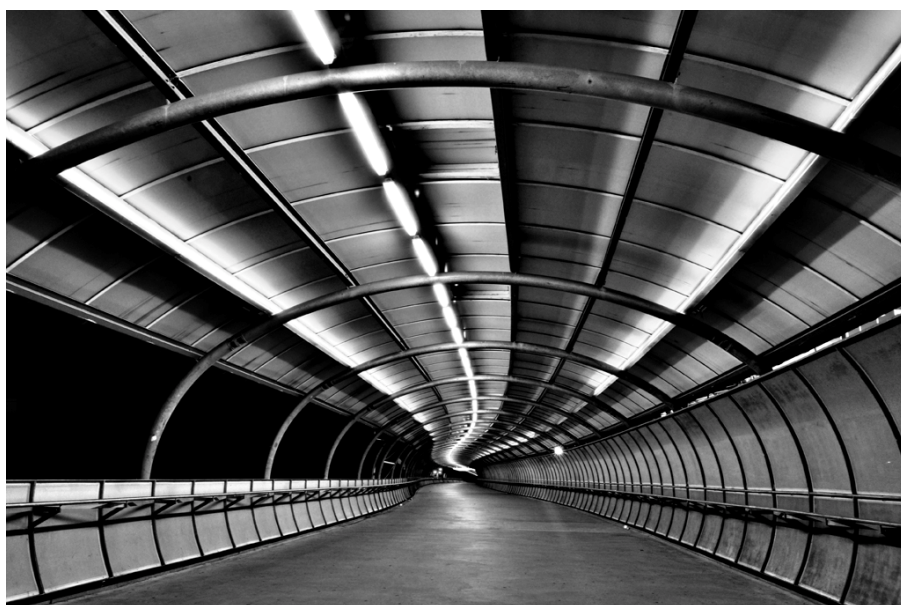
Quiet moment in Northcote

looking shovel waiting to be picked up for a busy afternoon in the garden.

For me photography is sharing the encounters I have and the world as I perceive it. Photographers can easily switch from the bigger picture to a tiny detail which gives us a flexibility I find fascinating. We are standing in a place at a time holding our camera and there are so many different stories we can choose to tell with our lens. We are creating visual moments to share, remember or document and particularly at times when our lives become faster and faster it just feels right to take the time to notice the humour, beauty, sadness or happiness of such a moment.

I'd like to finish this with one of my favourite quotes which I believe relates very much to photography:

"The real voyage of discovery consists not in seeking new landscapes but in having new eyes." (Marcel Proust)



Steel and light

From Pictorialism to Modernism

A presentation to the club on 15 April 2010 about the Permanent Collection exhibition by Alan Elliott

Let me start with a true story.

Professional photographer Athol Shmith had a studio at the Paris end of Collins Street. Despite being an up-market operator (always elegantly dressed, by the way) Athol was a great friend to photographic clubs, always willing to act as judge and to demonstrate portrait lighting in his studio. He was an Honorary Life Member of our Club.

On this occasion Athol was on location in the Botanic gardens. We can imagine him there with a fashion model, a make up artist, a fashion consultant, a hair stylist and his photography assistant holding a big reflector. Athol posed top fashion model Ann Chapman near the lake. Ann was modeling a stunning pastel-coloured, feathery gown. Skillfully he arranged the lighting. Carefully he directed the pose.

With everything to his satisfaction Athol stood beside his large format camera set on a tripod, cable release in one hand and a cigarette in the other. Athol was talking quietly to the model and looking for just the right expression, when he noticed something moving in the background. He whispered urgently, "Ann, look behind you". She turned her head to see a black swan which had glided silently into the frame. If ever there was a *decisive moment* this was one.

Athol snapped the picture at just the moment of eye-contact between the graceful swan in her natural black plumage, and the exquisite carefully made-up model in her feathery hand-made gown. *Art and nature*. The two complemented and contrasted with each other in a way which no-one could possibly have planned or foreseen. Even the black swan is located in a pool of light. In the blink of an eye Athol captured an image so beautiful and so resonant and so unexpected that it takes the breath away. The picture, appropriately, is in black and white.

In a way, the story illustrates our theme *From Pictorialism to Modernism*. Along the north wall are examples of Pictorialism – atmospheric landscapes, each image carefully composed, everything under control, and the detail softened into a romantic glow. On the south wall we have the work of the more modern

photographers, showing a wider range of subject matter, sharp and clear when appropriate, often spontaneous, and with virtually unfettered freedom of expression and imagination.

Athol's picture changed in an instant from a carefully composed image to a fleeting split-second of time.

Athol, too, features in the formation of our Permanent Collection of prints, as we shall see in a moment.

Our collection comprises about 1000 prints dating back more than a century. We believe it was the first significant collection of photographs in Australia, pre-dating the photographic collections in the public libraries and art galleries. How did this come about?

Surgeon and club member Dr Julian Smith was a towering figure in amateur photography both here and overseas. When Julian died in 1947, Athol saw the need to preserve the work of Julian and other club members along the lines of the long-established Royal Photographic Society Collection in England. Club member Allen Gray generously donated his personal collection of prints to the Club and was the first custodian of the print collection. Allen set about acquiring quality prints from members and other noted workers, and it has been added to substantially over the years.

The collection has had a chequered existence. For decades we



Ann Chapman Photo: Athol Shmith, 1961

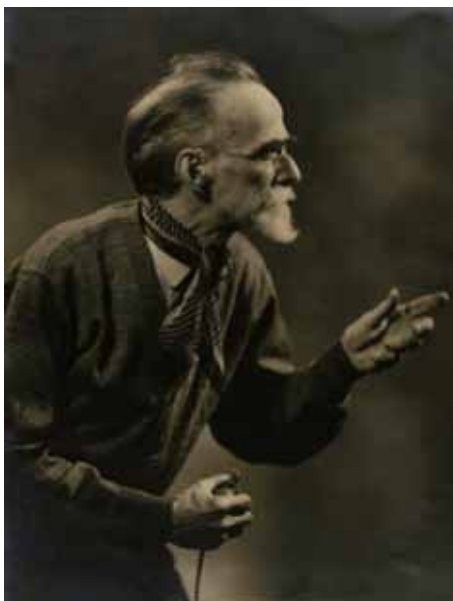
had no fixed premises. We moved clubrooms very three years on average. The prints were stored in suitcases. Deterioration was inevitable. On occasions we lent prints to other clubs and they often came back damaged – if they came back at all!

Now, with our own building, we have a permanent and secure storage space. It is not ideal in that we have no air-conditioning but it is the best we can do. The collection is housed in archival boxes on custom-made shelves in a dedicated room in the attic. The card index system started by John Spring many years ago has served a vital need but is now being replaced with a digital catalogue and Access database. This work is well advanced.

It is important to keep the collection representative of our work. For this reason we seek donations of prints which receive awards at the End-of-Year Exhibitions. As convener I may ask for prints from members or visiting speakers which I feel will augment the collection.

With one single exception all prints have been donated to us. That exception is an Orotone print on glass of an Australian landscape by professional photographer and club member Cyril Stevens, and presented in the Art Deco style. This was purchased at auction for a modest sum. Examine it closely and read the history of its making in the side panel. That print and the other of the Dehn family are the only surviving Australian-made Orotone prints to my knowledge. These are rare gems.

The collection is rich in examples



Dr Julian Smith, self-portrait, c.1935

of different printing techniques. There is a short explanation of these pinned to the display boards. Let me point out some of them:

Carbon printing. A non-silver process based on the fact that potassium dichromate mixed with gelatin or certain gums becomes insoluble in water when affected by light.

Fresson process. A variant of the carbon process in which the unhardened gelatin is gently abraded away in a slurry of fine sawdust in water. Very rare.

Bromoil. A bleached silver bromide print is dabbed with an oil-based ink which is preferentially absorbed in the darker areas.

Oil reinforcement. Carbon black in a drying oil is added to the shadow areas.

Textured screen. A sheet of etched glass or other semi-transparent screen is placed over the sensitive paper during all or part of the exposure time in the enlarger.

Solarisation. After partial development the paper is exposed to light and then the development is completed. There are many variants of this process.

Orotone process. A thin positive on glass is backed with gold or silver paint. Very rare.

Cibachrome or Ilfochrome. A dye-bleach positive-to-positive process for printing transparencies.

If you would like to know more details of any of these processes please contact me.

Acknowledgements:

This Exhibition is a team effort by your Permanent Collection Committee - Barry Bunning, John Spring and myself - with valuable assistance from Simon Galbally and Selby Markham

We would like to express our special thanks to Ian Rolfe for the loan of his unique collection of prints along the back wall. Many will remember Ian's fascinating and informative talk a few weeks ago concerning the restoration of family photographs. Ian has been researching the life of his great-granduncle A. Horsley Hinton, one of the founders of the important English pictorialist group *The Brotherhood of the Linked Ring*. More images from Ian's collection can be seen on the Audio Visual presentation to follow.



My Style Of Photography

Nino Xerri

I guess like most people my interest in photography started with a box brownie camera in my early teens. However academia, and then working on a banking career, became the main focus and photography had to take a back seat during these years.



The late sixties saw the revival of my interest in photography and, for the next thirty years or so, saw many changes from box brownie to Kodak instamatic to Polaroid even dabbling in super 8 movies. My first real SLR camera in 1979: Minolta 101b and then some 10 years later another Minolta: Minolta 7000 (which I still have).

Whilst I had nobody to ask or turn to about my photography, I would go through various brochures and magazines and look at the images and see if I could replicate them and of course not knowing basics, would fail miserably.

The turning point came in early 2001 when I undertook a 10 week photography course, which re-ignited my keenness for our craft and started to

develop the area of photography that I enjoy most: land/sea/ waterscapes. This has enabled me to be more aware of my surroundings and so try to capture the beauty, or in

some cases the ugliness, of such surrounds.

I was further fortunate to meet up with Edgar Gatt in 2002, who introduced me to this club which, because of the participation in competitions, enables me to further gain knowledge.

With the advent of digital photography and the software

available, I can be as creative as I dare to be, but knowing that such software cannot make a bad image good and as such, "what it takes to make a good image" is still the motivational aspect in my photography.

Above - Alaska panorama

Left - boat in New Zealand

Below - Waterfall



Monthly Competition Scores to May

A Grade Open Prints

	Apr	May	Total
Darren Bennett	hh	pc	29
Gary Richardson	pc	ee	25
Norman Blaikie	ce	he	20
John Van Hirsell	ce	ce	18
Mieke Boynton	ce	ee	16
Marg Huxtable		pe	15
Charles Kosina	ee	ee	12
Annette James	ee	ee	12
John Spring	ee	ce	12
Maggie Smith			10
Nicole Andrews	ee	ee	10
Ray Huntley	ee	ce	10
Avicce McConnell			7
Jason Mather			6
Jim Weatherill			6
Ian Bock	ee		6
John Meir		ee	6
Edgar Gatt			2
Nino Xerri	ee		2

B Grade Open Prints

	Apr	May	Total
Sandra Eichler	he	ce	29
Rob Featonby	ee	ce	20
Ray Farrugia	ee	he	16
Leif Anderson	ee	he	14
Eugene Pitulice			10
Tony Davidovski	ce		8
Greg Hotson	hc		8
Greg Hotson			6
Selby Markham		e	4
Kim Thorogood			2
David Dyett	e		2

C Grade Open Prints

	Apr	May	Total
Debashis Talukdar	hc	hh	28
John Mallett	hc	cc	16
Rachel Ferris	ee	ce	14
Donna Zempel		ee	10
Tim Kohlman	ee		10
Robert Fairweather		ee	8
Chelone Wolf			6
Joanna Beilby	ee		5
Alec McKaskill			4
Roland Jore	ee		2
Shane Booth			1
Colyn Rankin	e		1

New Members - March-April

We are delighted to welcome the following new members to the Club:

Mark Edmonds	Melissa Haman
Amanda Hungerford	Alex Johnston
Terry Piccinin	John Skeet
Greg Todd	

Set Subject Prints

	Apr	May	Total
Darren Bennett	ee	he	19
Gary Richardson	he	ee	16
Debashis Talukdar	hc	ce	16
Marg Huxtable		ee	14
Mieke Boynton	ee	ee	14
Nicole Andrews	ce	ce	14
Rob Fentonby	ce	he	14
Scott Heim	ee		10
Donna Zempel		ee	10
Sandra Eichler	ee	ee	10
John Spring	ee	ee	10
Annette James	ee	ce	10
Joanna Beilby	pe	ee	9
Maggie Smith			8
John Meir			8
Eugene Pitulice			8
Robert Fairweather		ee	8
Charles Kosina		ee	5
John van Hirsell		ce	5
Jim Weatherill			4
Selby Markam		e	4
Jason Mather			3
Ian Bock	ee		3
Avicce McConnell			2
Tony Davidovski	ee		2
Colyn Rankin	ee		2
Chelone Wolf			1
Leif Anderson			1
Terry Piccinin	e		1
Rachel Ferris		e	1

Set Subject EDI

	Apr	May	Total
Mieke Boynton	ee	ce	18
Rob Featonby	ce	ce	18
Annette James	cc	ce	17
Annette Donald	ee	pc	15
Nicole Andrews	ce	ee	14
Darren Bennett	ce	ce	14
Sandra Eichler	ee	ee	12
Debashis Talukdar	c	he	11
Marg Huxtable	ee	ee	10
Alan Donald	ee	ee	10
John Meir	ee	ce	10
Rachel Ferris	cc		9
Charles Kosina	ee	ee	8
Donna Zempel	ee	ee	8
Ian Bock	ee		6
Barbara Butler	ee	ce	6
Robert Fairweather	ee	e	5
John Spring	ee	e	5
Jim Weatherill			4
David Purdue			4
Andrew Gyopar			4
Leif Andersen			3
Simon Galbally	ee		3
Reuben Glass		ee	2

A Grade Open EDI

	Apr	May	Total
Nicole Andrews	ce	hc	23
Rob Featonby	ee	he	18
Norman Blaikie	ce	ee	16
Mieke Boynton	ee	he	16
Phil Marley	ee	ee	14
Charles Kosina	ee	ee	14
John Meir	hc	ee	14
Rachel Ferris	ce	hc	13
Marg Huxtable	ce	ee	12
David Purdue	ce	ee	12
Ian Bock	ee		10
Darren Bennett	c	e	10
Annette James	ee	ce	10
John Spring	ee	cc	10
Leif Andersen	ee	ee	8
Boaz Lahav	ce	ee	8
Andrew Gyopar			6
Barbara Butler	ee	ee	4
Jim Weatherill			2
Stephen Paul			2

B Grade Open EDI

	Apr	May	Total
Sandra Eichler	pe	ce	21
Robert Fairweather	ee	c	13
Simon Galbally	cc		12
Annette Donald	ee	ee	12
Alan Donald	ee	he	12
Nino Xerri	ee	he	12
Donna Zempel	ee	c	9
Sheryl Opie	ce	ee	8
Debashis Talukdar	e	ce	7
Kim Thorogood			2
Reuben Glass		ee	2

Reminder about monthly competition rules

Members are asked to note the club rule concerning the resubmission of pictures in monthly competitions. "An image (or substantially similar image), entered as print or EDI, may be re-entered in only one additional monthly competition, provided it has not received a Commended or Highly Commended award in any previous monthly competition. A resubmitted entry will receive another point, and is eligible for consideration for a Commended, Highly Commended or Best of the Month Image award." For a copy of the full competition rules, see: www.melbournphoto.org.au/images/stories/monthly_competition_rules_-jan_2009_revision.pdf



Darren Bennett *The forest through the tree*
May monochrome print of month



Annette Donald *Demitasse reflected*
May EDI of month



Jo Beilby *Wish you were here*
April monochrome print of month

New AIPP membership category for non-professionals

The Australian Institute of Professional Photography has a new category of membership called "Enthusiast". Apart from not currently operating as a professional photographer, the only requirement for "Enthusiast" membership is "A LOVE of Photography and the desire to strive for more knowledge in Photography". Full details available at: www.aipp.com.au/aipp/home.php?ID=526&cat=Join&A=

2010 VAPS Muster and Interclub Competitions Results

by John Spring

MCC entered members' work in three of the five sections of the 2010 Victorian Association of Photographic Societies (VAPS) Interclub Competitions, with the results announced at the Apollo Bay Muster from 22-24 May. The club received awards for three of its four AV entries. The Print & EDI judges scores out of 15 are shown adjacent to each entry.

The MCC was placed third equal in the Interclub Print Aggregate competition of 44 clubs entering. In the Interclub EDI Aggregate the MCC was 17th out of 38 clubs that entered. The MCC submitted 4 of the 23 AV entries in the Interclub AV competition, which had 10 entries in the open section and 13 in the 321 section. The club did not enter the "Novice Prints or Slide" Interclub competitions.

The highlight of the Muster was Jim Weatherill receiving the VAPS's highest service award SSVAPS (State Service to VAPS) at the Muster Dinner on the Saturday night. Jim's SSVAPS award was a very popular award and received loud and continuous acclamation by all present. Our warmest congratulations to Jim!

MCC Open Print Interclub Entrants

Scores out of 15

Darren Bennett	<i>The Shed</i>	11
Norman Blaikie	<i>Senior Citizen HOI AN</i>	8
Ian Bock	<i>The Gallery</i>	10
Sandra Eichler	<i>Captain</i>	9
Rob Featonby	<i>GTS</i>	9
Ray Huntley	<i>Pipes</i>	10
Marg Huxtable	<i>Senior Citizen of Laos</i>	10
Gary Richardson	<i>The provider</i>	11
Maggie Smith	<i>Early Morning Swim</i>	9
Jim Weatherill	<i>Seppo</i>	9

MCC EDI Interclub Entrants

Scores out of 15

Barbara Butler	<i>Old Man of the forest</i>	9
Robert Groom	<i>Criterium</i>	9
Robert Groom	<i>Marcus</i>	10
Marg Huxtable	<i>Chinese Whispers</i>	10
Charles Kosina	<i>Gotcha Lift at Hotham</i>	9
John Meir	<i>Frog Face</i>	7
Nadia Paul	<i>Fly before the Storm</i>	9
Nadia Paul	<i>The Landing</i>	11
Stephen Paul	<i>Breakfast for the Kids</i>	10
Jim Weatherill	<i>The Breakaways</i>	10

MCC Audio Visual Interclub Entrants

Open Audio Visual Section (2 entrants)

Barbara Butler	<i>From out of the Rubble</i> 2 nd place Award
Phil Marley	<i>Tallow Beach</i> Merit Award

321 Audio Visual Section (2 entrants)

John Spring	<i>ABE 321</i> Merit Award
Raelene Marshall	<i>Reflections</i>

Have you been to a Thursday night meeting recently?

We've made some changes

The Gallery is now pre-heated in winter for super toasty meetings
Personal chats with presenters and friends in the Gallery
Supper is served at the conclusion of the presentation



Sandra Eichler *Kitchen Moment*
April EDI of month



Marg Huxtable *Sunflowers in Hanoi*
May colour print of month

VAPS ENTRIES

Here are five of MCC's entries in the VAPS EDI Interclub Competition. Our other VAPS entries will appear in the July - August issue

1. Nadia Paul *The Landing*
2. Barbara Butler *Old Man of the forest*
3. Jim Weatherill *The Breakaways*
4. Charles Kosina *Gotcha Lift at Hotham*
5. Marg Huxtable *Chinese Whispers*



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