

# EXPOSURE

## THE MELBOURNE CAMERA CLUB MAGAZINE



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VAPS entries

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## MCC VAPS 2010 Entries

- |    |                |                                   |       |
|----|----------------|-----------------------------------|-------|
| 1. | Stephen Paul   | <i>Breakfast for the kids</i>     | EDI   |
| 2. | Robert Groom   | <i>Marcus</i>                     | EDI   |
| 3. | John Meir      | <i>Frogface</i>                   | EDI   |
| 4. | Norman Blaikie | <i>And yet he can still smile</i> | Print |
| 5. | Robert Groom   | <i>Criterion</i>                  | EDI   |
| 6. | Nadia Paul     | <i>Fly before the storm</i>       | EDI   |



## President's Report

Hello Friends!

The days are getting longer, blue skies are peeking through and spring is just around the corner. At the Club, we are busier than ever with more opportunities in more areas for members to enjoy!

### Joint TDPG and EDI Exhibition

As most will be aware, the Melbourne Camera Club is holding a double exhibition featuring the work of the Traditional Darkroom Printmakers' Group and Electronic Digital Images. This exhibition will mark the 10<sup>th</sup> annual TDPG exhibition and inaugural EDI exhibition for the Club. We are honoured to have Terry Lane from The Age and The ABC reviewing and opening the joint exhibition on August 21<sup>st</sup> at the club rooms.

Many thanks are due to the members of the Exhibition Committee, Messrs John Spring, Selby Markham and Tim Kohlman for their exceptional work in making the exhibitions come to life. Of course, the scores of artists and supporters have made this event truly club wide, enriching the life and social cohesion of our wonderful club. Thank you all!

### New Competition Committee

Recently, we called for expressions of interest from members to join the Competition Committee and I am pleased to announce that the MCC Board has charged a fine team of diversely experienced and capable members with this task. The Competition Committee comprises John Spring, Nicole Andrews, Charles Kosina, Margaret Huxtable, Jim Weatherill and Maggie Smith. The aims of the Competition Committee are:

1. A smooth, trouble-free competition process.
2. Development of new competition opportunities for members of the MCC.
3. Education for members in competition requirements.
4. Planning for competitions including competition adjudication.
5. Conflict management.

Special thanks are due to these members for volunteering their time and expertise. We look forward to their support and development of competition opportunities at the MCC.

### Ross Penny Slide Competition

The MCC-hosted, VAPS-wide slide competition Ross Penny instigated two years ago has been renamed in recognition of his efforts. This competition was started to provide opportunities for slide workers and to reinvigorate the slide competition scene. And it is coming up again, so get your entries ready!

The rules have been modified slightly to emphasize the fact that the competition endeavours to showcase the current work of active slide workers and subsequently requires that images submitted should be shot within the last five years. Full details are available online.

Many thanks are due to Jim Weatherill for all his work and support, both at MCC and VAPS level. Jim suggested the name change and engaged Ross Penny as the judge. Thanks also to Ronald Jore for keeping our awareness up of this fabulous opportunity.

### Random Images

Members who attend Thursday Club nights will notice we are trialling an innovative and appealing new idea suggested and co-ordinated by Peter Walton. Known as 'Random Images' three members will present five recent images in an informal and friendly chat.

We hope this will bring a more relaxed and diverse feeling to the club nights, developing our familiarity with other members work and their photographic interests. If you would like to participate, please see Peter Walton.

And thanks Peter for a wonderful suggestion!

### Your Representatives Need Your Vote!

And finally, I am pleased to announce that nominations open for Board appointments this week. Please see further details regarding the AGM, elections and MCC Board governance in this edition of Exposure.

What a wonderful few months it has been. In taking on the role as President I have endeavoured to listen closely to your ideas, issues and concerns and act accordingly. My main areas of focus have been to develop and provide new and diverse opportunities, promote member inclusive action and facilitate the work of our incredibly capable members.

Thank you to all for your hard work and support throughout my term as President. I could not have done it without you!

Cheers and happy photographing

to all,  
Jo Beilby

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# The Making of “A Place for Reflection”

Barbara Butler



*One of the many pathways criss-crossing the cemetery*

These days when a film is marketed on DVD it is often accompanied by a whole lot of background material and described as “The Making of .....”. Here follows my version - some background to an audiovisual sequence which has done well for me in competition and which I will take with me later in the year to Cirencester in the UK, to try my luck at the RPS International AV Festival.

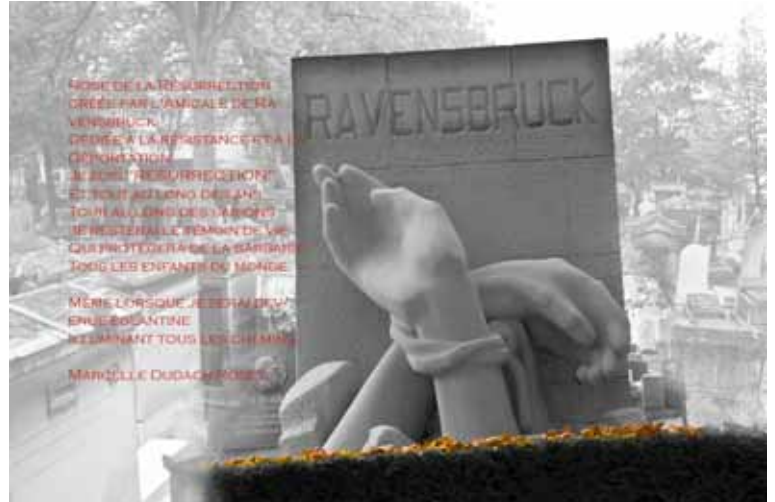
In early 2007 I paid my deposit on a trip to Morocco which was to include a four day stopover in Paris. I'd previously seen some wonderful black

and white photographs taken in a cemetery which I'd understood was in Paris and I thought it was a place I'd like to visit. So the research began - what was the name of this cemetery, where was it, how would I get to it etc. I found the name quickly - “Père Lachaise”, and the rest followed.

Looking at the website I found this was really quite an extraordinary place, populated (?) by some of the greatest artistic and creative minds; writers, composers, poets, artists in all genres and political figures.



*Monuments “cheek to cheek”*



*Ravensbruck was a women's camp*

I decided that as the place was so extensive, and I was not all that nimble, I should concentrate on just one area of the cemetery. I started collecting names of some well known figures who were reasonably close “neighbours”, and then collected some information about their lives. I ended up with much more material than I could use, but I learnt such a lot along the way - it was totally absorbing. I couldn't be certain of who



*Commemorating those who died during the Paris “Commune” of 1871*

My mind was abuzz. I knew I wanted to make an AV, but where to start? So many stories and only a maximum of twelve minutes in which to tell them. Even then it must be riveting to hold the attention of an audience for that long, and as I was still fairly new to this game, I had to be careful.

would be featured until I had actually made the trip and found the graves, but I did head off with a good idea of what I was looking for.

I was travelling with friends, four of whom chose to come with me on the day, although two very quickly dropped out. Every now and again in life luck steps in, and we were soon to find that this day was the anniversary of Edith Piaf's death.

She had many visitors and I took many photos. My research had





*Disappointment at the scaffolding around the resting place of Abelard and Heloise, and then .....*

concentrated on the artists and when I came across the first of the memorials dedicated to those who died in the Holocaust I was taken by surprise. There are many of these memorials and it is very moving to walk among them. So I just kept on taking photographs, knowing that I wanted to find a way to incorporate them in my sequence.

repair, so the photos were not quite what I had planned. By the time we had finally found Frederik Chopin we were near collapse.

It had been a very long day and this place is on the side of a hill. So, then to Morocco and that adventure (This granny rode a quadbike in the Sahara!!).



*Paying homage to Edith Piaf*

Eventually home again, choosing and editing images and designing the look of the sequence probably came first, but it's hard to remember as the music and stories had been floating through my mind for months. I decided to convert the images to black and white, and then reintroduce colour in selected areas to highlight the Autumn colours. I wrote the script, selected music from each of the singers and composers I was featuring and found some dark sound effects for the Holocaust part. Then I had to record my voiceover - over and over again until I had it as good as I could possibly make it.

I make my sequences on a Macintosh using Fotomagico software. The soundtrack is made in Garageband. This sequence contains 65 images and runs for a little over six minutes. The soundtrack is comprised of six different pieces of music and 15 clips of voice mixed down and then exported to iTunes. I started the initial research mid-2007 and the sequence was first shown in July 2008. The synopsis for the sequence reads:

*"After visiting a historic cemetery the author is reflecting on past lives and the fact that their contribution is still remembered and valued by generations to come".*

I'm hoping for an international acceptance in Cirencester but the competition is extremely tough, the makers from the UK and Europe are exceptionally good, and I'm looking forward to being absorbed in AVs for three days.

Wish me luck though!



*..... a bit of physical manoeuvring and some cloning in Photoshop to get a halfway decent image of the tomb*

# From Pictorialism to Modernism

Alan Elliott



John Kauffman. *After Sunrise*. c.1900.  
printed on textured paper.

The pictorialism movement arose from a division within the Photographic Society (now The Royal Photographic Society) in England when the art photographers came into conflict with those whose main interest was the science of photography. Some members, disenchanted with the emphasis on the scientific aspects to the detriment of artistic endeavour, severed their ties with the Society.

In 1892 they formed an independent group called the Brotherhood of the Linked Ring with the aim of bringing together those who are interested in the development of the highest form of art of which photography is capable. Founding members of the Linked Ring included illustrious names such as H.P. Robinson, Frederick Evans, George

At the same time they wished to distance themselves from the scientific photographers with their emphasis on sharpness, detail and glossy prints. Paradoxically, as it became easier to produce a crisp and detailed image, art photographers began to criticize photographs for being too sharp!

The theoretical foundation for photographic pictorialism was set out by Henry Peach Robinson as early as 1869 in his book *Pictorial Effects in Photography*. Robinson was a professional photographer whose work was influenced by the paintings of J.M.W. Turner. The limitations of photography caused him to turn to combination printing. His images were widely admired at the time but some critics thought that the “alteration of reality made the

images and photographic purpose ineffective”. Perhaps his most famous work is *Fading Away* (1858), a combination of five images. It depicts a young woman dying of consumption to the despair of the members of her family. Whilst seen today as overly sentimental there is no denying the power of the image.

Robinson summed up his philosophy as “any dodge or trick...is open to the photographer’s use. It is his imperative duty to avoid the base, the mean and the ugly and to elevate his subject...and to correct the unpicturesque.” This approach to art photography was adopted by the pictorialists. George Davison was a



Sydney Fox. *Evening Glow*. 1908.  
Printed through a texture screen.

noted proponent of impressionistic photography. His soft-focus image *The Onion Field* is credited by photo-historians as marking the beginning of the pictorial movement.

The pictorialists argued that the sharp print was not art. They asserted that the negative from the camera was merely one step along the path to an art print. Detail had to be subdued by various means such as the soft focus lens, bromoil printing or printing through a textured screen. Mood, “massing” and balance were widely used to convey an impressionistic, pictorial effect. Images in the main were made, not found. Reacting against the harshness of the industrial age, the pictorialists looked back to the past as seen through a romantic haze. They sought beauty in subject matter and softness in portraying it. Now seen as dated, it must be said that many pictorial images are quite beautiful,



Harold Cazneau. *Spirit of Endurance*. 1930.  
Bromoil.





John B. Eaton. No title 1935. Bromoil

having a quiet charm of their own. The Linked Ring, that small but influential group of English photographers, soon became a powerful force.

That their time had arrived is shown by the fact that their influence rapidly spread around the world. In America, the domineering but highly respected photographer Alfred Stieglitz was influential in promoting the pictorial mode. In 1902 he formed an elite group known as the Photo Secession Movement to advance the Pictorial cause. His gallery at 291 Fifth Avenue, New York became a place where aspiring art photographers hoped to have their work exhibited. However, landscape photographers such as Ansel Adams discarded pictorialism as it failed to convey the power of the wide American scene.

Dr John Kauffman is credited with bringing pictorialism to Australia. He returned to Adelaide from Europe in 1897, fired with enthusiasm for pictorialist photography. He joined the South Australian Photographic Society, and soon his work was winning awards in National and International salons. Pictorialist groups such as the Sydney Camera Circle and the Melbourne Camera Circle were formed. Photographers such as Harold Cazneaux, Sydney Fox, and Norman Deck took up the pictorialist style with enthusiasm.

While Kauffman remained faithful to the soft-focus image and selected subjects suitable for the technique, it was soon apparent that the soft impressionistic style, so suited to the nostalgic view of the English landscape, was no more appropriate to the wide expanses and bright sunlight of Australia than it was to the vast American scene. The Australian landscape work by photographers such as J.B. Eaton and W. Howieson is

characterized by less extreme softening of detail and stronger contrast in printing. Combination printing was used mostly to replace an uninteresting sky.

The pictorial style was not without its critics.

Pictorialists were derided as “fuzzy wuzzies” who, far from reflecting true life, were baffling the vision and confusing the



Len Mullumby. *Roofie*. 1959. Gelatin silver

brains of the viewers. The founder of our club, Ludovico Hart, a consummate technician and art expert writing in retirement in 1904, argued against what he called the “hazy blurred productions one has seen of later years.”

In 1907, the Working Men’s College Photographic Club (forerunner of our club) formed a short-lived pictorialist group: The Australian School of Photographers. Most of the members had studied under Hart and worked in what they called the “naturalist pictorial” style rather like the Photo Secessionists. Included in their number were A. Campbell, J.P. Campbell, E.C. Joshua and Nicholas

Caire. Hart’s influence can be seen in their preferred method of achieving pictorial effects. They combined choice of subject matter with sound technical control rather than “faking” the result by manipulation of the print.

Later, another pictorialist group was formed in Melbourne. The Victorian School of Photography included Dr Julian Smith, Bill Howieson, John Eaton and Stuart Hopkins. Pictorialists working outside these groups included Hugo Keil of Adelaide and Miss P. Jennings Smith of Melbourne. These people were mostly amateurs, but many professionals adopted the style if for no other reason than it was fashionable as well as having the benefit of reducing the need for the retouching of portraits.

Inevitably, there was eventually a move away from pictorialism. From about 1910 modernist thought began to question the traditional values in all walks of life, including art. In photography, modernism unveiled new ways of seeing and shattered the concepts underlying pictorialism. At the same time, technical developments enabled sharp and detailed images from smaller and more portable cameras thus widening the choice of subjects and enabling the photographer to ‘capture the moment’.

Startling images began to emerge from America and Europe. One of the innovators was the American artist Emmanuel



J. Szczepanski. *Noirelle*, 1959. Gelatin silver



David Ellis. *Circus Child*. 1970.  
Gelatin silver

Radinsky, known as Man Ray. In New York, Man Ray met the avante-garde French artist Marcel Duchamp. They soon became the centre of radical anti-art activities in the United States.

They founded the avant-garde Société Anonyme to hold exhibitions and publish books. However, finding that their work was not well received, they moved to Paris where they became associated with the Bohemian non-conformist circle and the Dada movement. Dadaism appealed to them because it rejected the prevailing standards in art.

Man Ray's first work in this style to be shown in Paris was a flat iron with tacks glued to the bottom plate. This must have come as a shock to viewers of the day. He went on to experiment with techniques such as solarisation and camera-less photographs, expressing his anti-bourgeois, anti-conformist and anarchistic views. Man Ray joined the Surrealists in about 1925.

Their manifesto was to reveal the subconscious mind as pioneered by Sigmund Freud, thus freeing photography from its rôle of recording the observable world, using it instead to create images from the imagination. At the same time at Germany's Bauhaus, Moholy-Nagy was experimenting with photomontage,

unusual viewpoints, severe cropping and other techniques which were taking photography into new and exciting areas.

Australian photography was largely isolated from these developments. Many Australian photographers clung to pictorialism well into the 1940s, yet forward thinking workers were glimpsing the future. For example, professional photographer Athol Shmith (later an Honorary Life Member of our club) remarked in 1939, "there was all the Rembrandt style of portraiture with rigid use of lighting and huge shadows; there was the pictorialist movement with diffused images and everything soft." Nor was he pretentious about his work. "I can't stand the word "art". I am a photographer, just call me that", he continued.

But in Australia, flirting with modernism invited criticism. For example, in reviewing the 1940 exhibition at the Victorian Salon John Scott Simmons wrote, "Why must we resort to stark gouliness to attract attention? We have been perhaps too much amenable to Continental influences. What a change it is to turn to Bill Howieson's charming print *Melbourne*. This is the first real soft-focus picture the writer has seen for many years. Taken directly in the camera, the result is first rate."

After World War 2 modernism gained greater acceptance. In 1953 Helmut Newton and Wolfgang Sievers, both from Germany (and supporters of our club), promoted the ideals of modernism at their exhibition *New Visions in Photography* at Melbourne's Federal Hotel.

Yet in amateur clubs pictorialism remained popular. In our own club, Len Mullumby, newly

arrived from Perth in the early 1950s, vigorously promoted the new photography. He encouraged documentary photography and introduced the style of the pin-sharp, glazed, glossy print which took advantage both of technical advances and the use of the entire area of the 16 by 20 inch exhibition size mount. By 1960 our work had undergone a quiet revolution, stimulated by exposure to the exciting images submitted by overseas photographers to the Melbourne International Exhibition of Photography run by our club.

Towards the end of the 20<sup>th</sup> century modernism had developed into post-modernism. It would embrace almost all subject matter and all photographic forms of expression – both hard-edge and soft-focus, colour and monochrome, conventional and mixed media, silver and digital capture, early techniques and experimental, traditional and modernist styles.

Philosopher Frederic Jameson describes post-modernism as the "dominant logic of late-capitalism" Artists are again questioning all that has gone before. In the words of Heraclitis, "everything is in a state of change."



Ken Green. *At Last*. 1972.  
Gelatin silver, combination print





# A New Camera

Ian Bock

I have bought a new camera. So! What's different?

It's new, its digital and it's not a Pentax. It's not even an SLR.

Most importantly it is to take pictures. Yes I've taken photos with many cameras in my collection but there are also a lot that I have not used, especially the compact/point and shoot cameras that are starting to appear in opportunity shops and garage sales (some of them still with a half-used film in them).

That's one effect of the digital revolution, with so many mobile phones that now take photos. (Nokia has taken over as the largest (in number) manufacturer of cameras.) It has downgraded the value of photographs. So many are taken, especially by teenagers, looked at and eventually deleted. Not even transferred to the computer, much less printed.

Is it any wonder that our introduction course is always booked out by people who realise there must be a better way?

But I diverge. I have purchased a Canon G11. Why?

My Pentax DSLR still takes excellent photos but I am changing. It is big and very heavy and there are places where I am now wanting to take photos where it is not convenient. Or maybe I'm getting too old to be carrying it everywhere all day. Or are the authorities making it more difficult to take photos.

I often bring it into club meetings and sometime take photos.

But it won't get pensioned off - when I go where I think there will be good photos and not just snapshots I will be taking it. Or I will take both.

The G11 is to take more photos and different photos. So what did I want?

- I wanted a camera I could put in my pocket (the G11 needs a big pocket but it is close enough).

- An eyelevel finder is a must (you can hold it more steadily and you don't have a problem when the sun shines on the viewfinder).

- The viewfinder must be articulated. I have wasted many shots shooting with the camera on the ground hoping the DSLR was pointed in the right direction.

- I wanted about 10 megapixels.

- I wanted it to be able to shoot RAW.

- I wanted program, aperture priority and manual exposure at least.

- I wanted a flash hot shoe that could be used with an external flash or a studio flash.

The Canon G11 meets all these requirements.

After six months and over two thousand exposures, where does it stand? What problems does it have?

- The eyelevel viewfinder is not very accurate, but I can always crop a bit.

- Though better than other compact digital cameras I have used, there is still a lag between pressing the button and getting the picture especially when photographing an active four-year-old granddaughter.

- If I'm not careful my right thumb presses the wrong buttons on the back when taking a photo.

- The rocker to zoom the lens-twisting a lens barrel is much faster and more accurate.

- Not being able to use filters - but one can get an accessory to permit this at the expense of pocketability. And how often does one use filters with digital.

And what do I like?

- Obviously its size, and the articulated LCD viewfinder

- I can take it places where I may not be able to take the DSLR.

- The lens is equivalent to 28 to 140mm. I would like wider but I don't miss longer and with longer one often requires a tripod so one may as well take the DSLR.

- And computer stitching will often handle wider.

- Its articulated LCD screen is also great for photos with me in it (eg for the self-portrait requested for the EDI Exhibition.)

- F/2.8 at the wide end is useful.

- A minimum aperture of F/8. is limiting when using my studio flash but the camera can swing in a built-in neutral

density filter and as a result of the small sensor size there is plenty (sometimes too much) depth of field.

- But Photoshop can still blur out backgrounds.

- And what do I like best - I can set it on auto ISO and program exposure, flash not to fire, and can take photos in poor light more conveniently and just as well as my DSLR. Photos that I would not even try with my film camera.

## MCC Book Project

The MCC is pleased to announce they are producing a coffee table book of members' photographs to commemorate the 120<sup>th</sup> year as a photographic club.

Unlike the previous book, "A Century Exposed", this book will be non-historical in nature and focus content on a snapshot of what members are shooting now.

The project was conceived by MCC President Jo Beilby and developed with Kim Thorogood and Greg Hotson as a collaborative project. Together they form an experienced and talented team dedicated to bringing a diversity of photographic opportunities to members of the Club.

The Publications Committee has designed a book providing publication opportunities for all members that can be distributed widely, is professionally perfect bound, and rivals any other photographic book on the market today.

"We see this as a fabulous opportunity for MCC members to show their work to friends and family in a professional production," said Jo Beilby, Editor in Chief of the project. "Now is the time for you to get together your ideas for photographs you would like to submit."

All MCC members are invited to submit up to two photographs in each of the five themes of the book: Places, Photojournalism, Black and White, Melbourne, Creative, and People.

Further submission guidelines will follow in eMCC and members can email for more information by contacting Jo Beilby at [jobeilby@optusnet.com.au](mailto:jobeilby@optusnet.com.au).

"Photography means many different things these days," said Jo. "With new production opportunities we can all know the excitement of having a few of our images in print. It's a great opportunity I know members will jump at." Together with the MCC Board, the Publications Committee is designing a production process that takes all the hard work out of being a contributor to such a landmark book. Members will be able to pre-order their book to ensure their copy.

Keep your eyes on eMCC for further submission guidelines and start shooting!



### A Difficult Lie

Photo taken with the Canon G11 resting on the ground. The photo has been modified in Photoshop. Due to the delay after firing the shutter, the bowl that has just been bowled is behind the bowl next to the kitty, so I had to insert another bowl. Another bowl was inserted on the left edge to balance the composition. Shadows were placed under the two added bowls, levels, etc. were adjusted.

# Monthly Competition Scores to July

A Grade Open Prints			
	Jun	Jul	Total
Darren Bennett	hh	pe	46
Gary Richardson	pe	ee	34
Norman Blaikie	cc	ee	28
John Van Hirsell	ce	he	28
Marg Huxtable	ee	ee	19
John Spring	ce	ee	18
Annette James	ce	ee	18
Ray Huntley	ce	ce	18
Mieke Boynton			16
Charles Kosina	ee	ee	16
Maggie Smith	ce		14
Jim Weatherill	cc		12
Nicole Andrews	e	e	12
Avice McConnell	ee	ee	11
Ian Bock	ce		10
John Meir	ee	ee	10
Jason Mather			6
Nino Xerri			2
Edgar Gatt			2
Barb Butler	ee		2

B Grade Open Prints			
	Jun	Jul	Total
Sandra Eichler	hc	pe	44
Rob Featonby	pe		27
Greg Hotson	hc	ee	24
Ray Farrugia	ee	ee	20
Leif Anderson	ee		16
Eugene Pitulice			10
Tony Davidovski			8
Selby Markham			4
David Dyett			2
Kim Thorogood			2
David Dyett	e		2

C Grade Open Prints			
	Jun	Jul	Total
Debashis Talukdar	hh	hc	46
John Mallett	ce	ee	22
Rachel Ferris	ee	ee	18
Donna Zempel	ce	ce	18
Robert Fairweather	ce	ee	14
Tim Kolhman			10
Ian Holdsworth	ce	ce	8
Chelone Wolf			6
Joanna Beilby			5
Alec McKaskill			4
Ronald Jore			2
Fiona Williams		ee	2
Shane Booth			1
Colyn Rankin			1
John Callahan	e		1

## Points Scoring System

Entry (no award)	e	1 point
Commended	c	3 points
Highly commended	h	5 points
Print/EDI of the Month	p	6 points
(5 for highly commended plus 1 extra)		

Set Subject Prints			
	Jun	Jul	Total
Darren Bennett	hh	ee	31
Debashis Talukdar	cc	ee	24
Gary Richardson	ee	he	24
John Spring	he	he	22
Rob Fentonby	ce		18
Nicole Andrews	ee	ee	18
Marg Huxtable	ee		16
Annette James	ce	ee	16
John Meir	ce	ee	16
Sandra Eichler	ee	ce	16
Mieke Boynton			14
Donna Zempel	ee	ee	14
Scott Heim	c		13
Ian Bock	hc	ee	13
Maggie Smith	ce		12
Robert Fairweather	ee	ee	12
Charles Kosina	ce	ee	11
Joanna Beilby			9
Eugene Pitulice			8
Rachel Ferris	c	ce	8
John van Hirsell			5
Jim Weatherill			4
Selby Markam			4
Avice McConnell		ee	4
Jason Mather			3
Barb Butler	e	ee	3
Colyn Rankin			2
Tony Davidovski			2
Chelone Wolf			1
Leif Anderson			1
Terry Piccinin			1

Set Subject EDI			
	Jun	Jul	Total
Nicole Andrews	hh	pe	31
Darren Bennett	hh	ee	26
Annette James	cc	ee	25
Annette Donald	hc	ee	25
Rob Featonby	cc		24
Debashis Talukdar	hc	ee	21
Donna Zempel	he	he	20
Rachel Ferris	h	h	19
Mieke Boynton			18
Sandra Eichler	ce	ee	18
Alan Donald	ee	ee	14
Ian Bock	ce	ce	14
John Meir	ee	ee	14
John Spring	he	ee	13
Charles Kosina	ee	ee	12
Barbara Butler	ee	ee	10
David Jacobs	ce	cc	10
Maggie Smith	hc	ee	10
Marg Huxtable			10
Robert Fairweather	ee	ee	9
Sheryl Opie	ee	ce	7
Carolyn Buckley	he		6
Andrew Gyopar			4
David Purdue			4
Jim Weatherill			4
Leif Andersen			3
Simon Galbally			3
Reuben Glass			2

A Grade Open EDI			
	Jun	Jul	Total
Nicole Andrews	he	ee	31
Rob Featonby	hh		28
David Purdue	pe	he	25
Darren Bennett	hc	ce	22
John Meir	cc	ee	22
Annette James	ce	he	20
Charles Kosina	ce	ee	20
Norman Blaikie	ee	ee	20
Rachel Ferris	ce	ee	19
Phil Marley	ee	ee	18
John Spring	ce	ee	16
Marg Huxtable		ce	16
Mieke Boynton			16
Ian Bock	ee	ee	14
Boaz Lahav	ee	ee	12
Maggie Smith	h	he	11
Barbara Butler	ce	ee	10
Jim Weatherill	he		8
Leif Andersen			8
Andrew Gyopar			6
Carolyn Buckley	he		6
Stephen Paul			2

B Grade Open EDI			
	Jun	Jul	Total
Sandra Eichler	hc	he	35
Annette Donald	he	ee	20
Debashis Talukdar	hc	ce	19
Alan Donald	ee	ce	18
Robert Fairweather	ee	ee	17
David Jacobs	hh	he	16
Donna Zempel	ce	ee	15
Sheryl Opie	ce	ee	14
Nino Xerri			12
Simon Galbally			12
Kim Thorogood			2
Reuben Glass			2

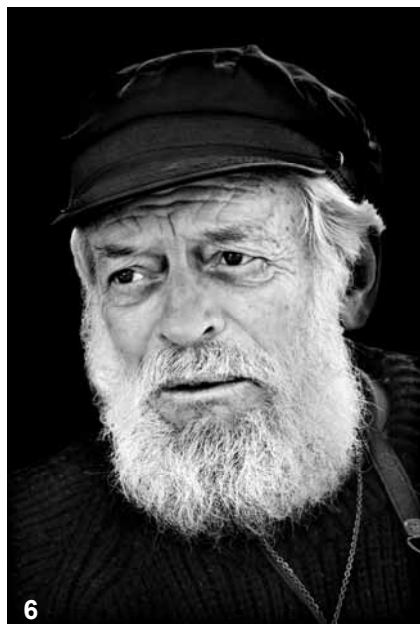
## September EDI

The September EDI competition is on the 30th, the fifth Thursday of the month, not the fourth.

But entries are still required on the second Thursday on the 9th.

Set subject for September is "Eggs".





### MCC VAPS 2010 Print Entries

- |                    |                               |
|--------------------|-------------------------------|
| 1. Rob Featonby    | <i>GTS</i>                    |
| 2. Maggie Smith    | <i>Early morning swim</i>     |
| 3. Marg Huxtable   | <i>Senior citizen of Laos</i> |
| 4. Gary Richardson | <i>The provider</i>           |
| 5. Jim Weatherill  | <i>Seppo</i>                  |
| 6. Sandra Eichler  | <i>Troubadour</i>             |
| 7. Ray Huntley     | <i>Pipes</i>                  |
| 8. Darren Bennett  | <i>The Waiting Room</i>       |
| 9. Ian Bock        | <i>Gallery</i>                |







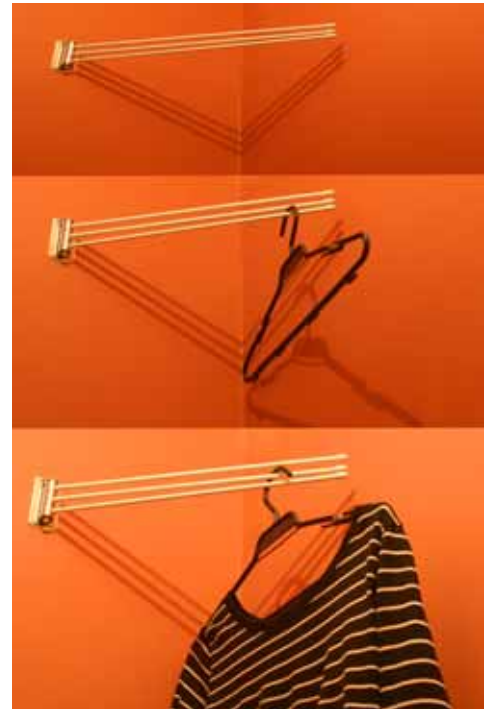
Darren Bennett     *Milky way*     July colour print of month



Gary Richardson     *Fire in the sky*     June colour print of month



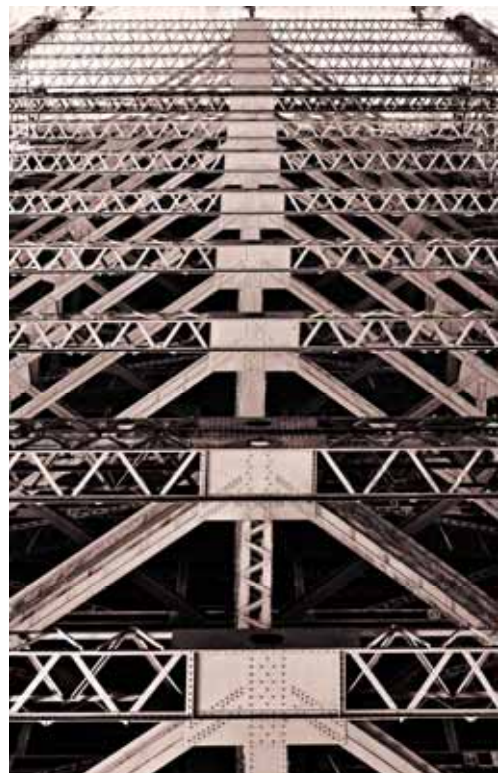
David Purdue     *Horror movie*     June EDI of month



Nicole Andrews     *Washing day*     July EDI of month



Rob Featonby     *The stockman*     June mono print of month



Sandra Eichler     *Famous icon - fameless view*  
July mono print of month