

EXPOSURE



THE MELBOURNE CAMERA CLUB MAGAZINE

Miyajima, Japan
President's Report
Photo Discussion Group
A Chook called Wanda
Mid Week Outing
Jim's Exhibition
More Intro Course Photos
Monthly Competition Images and Results
Offset Journal Award

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Miyajima, Japan

Phil Marley



Daisho-in temple

Before planning a recent two week holiday to Japan in late October and early November, I had never heard of Miyajima. A friend who had been there recommended it and so did our JTB travel agent, who suggested it as a



Wedding guest, Itsukushima Shrine

base from which to visit Hiroshima. It's an island off the coast of south western Honshu, reached from Hiroshima by a 25 min local train trip and 10 min ferry ride. As far back as 1643 it was proclaimed as one of the three most scenic spots in Japan by a Confucian scholar, Shunsai Hayashi. And I am not going to disagree - it is simply beautiful.

Miyajima is 31 km around the coastline, but a fair part of it is not very accessible due to steep slopes and thick forests. Fortunately it is also far enough away from Hiroshima to have been unaffected by the events of 6 August 1945. The only village, at the northern end of the island, is the base

for many walking trails, a cable car ('ropeway') to the start of a 30 min walk to Mt Misen, the main peak, and a number of historic temples and shrines. It is also the place for accommodation on the island, so we booked two nights in a Japanese-style ryokan hotel - a little concerned just how easy it would be to get to from Kyoto on two trains and a ferry with luggage, and how easy it would be to get back from a visit Hiroshima for half a day. But all these turned out to be straightforward and to our surprise we found Miyajima to be the clear highlight of our two weeks in Japan.

The focal point of the island is Itsukushima-jinja (Itsukushima Shrine - Miyajima means 'shrine island') and its associated O-torii gate. Dedicated to



Mani wheels at entrance to Daisho-in temple

maritime goddesses, the shrine was first built in 593, but was rebuilt in its current form in 1168. The current torii dates from around 1875. The shrine's setting is stunning, standing in the water in the tidal zone on the coast, with its torii sitting a hundred meters further out to sea. Like many Japanese temples, both shrine and torii are a striking vermillion-red, standing out against the dark blue sea and surrounding green tree-clad hills. The arrival by ferry is dramatic as the boat swings close to the 16-meter high torii out in the bay as it heads towards the ferry terminal at the edge of the township.

Itsukushima Shrine comprises a number of separate buildings - a hall, a drama stage, music rooms and a number of individual shrines, connected by hundred of meters of covered colonnades - all standing on stilts in the water, all open to the air and all painted red. There are dozens



Colonnade in Itsukushima Shrine



Roof tiles at Daisho-in temple

of decorative black lanterns hanging on chains throughout, providing stark contrast with the red. The vistas of the torii out in the bay from almost anywhere within the complex are some of the most photogenic I have encountered anywhere on my travels. For obvious reasons, the shrine and the views out to sea are a favourite location for photographs of wedding parties - the brides in white kimonos and tall white hoods and female guests in colourful silk kimonos share the setting with the many other visitors and worshippers.

But Miyajima has a lot more to offer. The 700 meters along the waterfront, from the ferry terminal past a grey stone torii on Mikasanohama shore, Itsukushima



Deer on Mikasanohama waterfront

Shrine and on to Kiyomori-jinja (another shrine on the far side of the O-torii), is overrun by friendly deer who are happy to pose for photos and to eat anything in your hands - guidebooks, maps and passports



Bosatsu statue, Daisho-in temple

seemingly their favourite snacks. The waterfront also takes you past a tall, unfinished dark-wood hall, Senjokaku (hall of a thousand tatami mats - a former library for Buddhist sutras), but this pales into insignificance next to Gojunoto, a five-storey pagoda - in vermillion-red of course. Visible from far out to sea behind the red torii and Itsukushima Shrine, the elegant 600-year-old, 30-meter-tall pagoda is simply magnificent.

Further along the waterfront and set back a little up the hillside on Mt

Misen, perhaps ten minutes walk from Itsukushima Shrine, is the main temple on Miyajima, Daisho-in, founded in 806. The hillside setting provides a terraced landscape that cradles the complex of temples, halls, a cave and thousands of figures of Buddha, Buddhist deities and the long-nosed Tengu. We were there in early November when the Japanese maple leaves were turning deep orange and red, providing rich colours to complement the elegant wooden buildings, curved rooflines and statues.

Miyajima provides an excellent coastal setting, interesting sites, a photographer's paradise and, as promised, easy access to Hiroshima. Our two nights there gave us two half days to explore Miyajima and a half-day in Hiroshima: with more time, there would have been plenty more to see on the island, including scaling the 535m Mt Misen for the views - and for the 'eternal fire' near the summit that has reportedly been burning for 1200 years. Staying on the island provides the added advantage of experiencing

some of the best places before the thousands of day visitors arrive by boat in the morning and after they leave in the evening. All are attracted to this third most scenic spot in Japan. UNESCO was a bit slow off the mark: it only made Miyajima a World Cultural Heritage site in 1996.

More photos on page 12.

We All Need To Do Our Market Research!

Simon Galbally

Wednesday November 21st saw what was likely the largest ever attendance at the monthly Photo Discussion Group. It was by a huge

The success of the Photo Discussion Group would, logically, then be measured by any or a mix of three things: the number of attendees;

contributions were fast and furious and everyone was having a ball. And that is probably where my role comes in - to try to ensure that even the shy get to contribute and be heard.

At the end of the evening I was compelled to do my own market research and find out what suddenly encouraged so many new faces to attend. I knew that I also had to find out if they also felt their personal objectives were achieved and if they would be likely to return. Yes, they achieved their purpose and yes all said they will certainly come to future Photo Discussion Group meetings. I was relieved!

But, why did they suddenly attend that night? The majority answer was very simple. They were attracted by the evening's specific theme - "tough judging" - tough love in an informal environment through "merciless" judging of your images by fellow members and some of our most experienced and skilled members at that. Of course the "tough judging" theme was stated with a sense of humour, which I felt at the time would make the purpose of peer to peer image discussion clear. It certainly did that.

One couple explained they were joining the club after completing a course. They were keen to seek out "photo discussion" opportunities and saw we run such a group activity.

margin and totally unexpected. All night I wondered what was going on - what happened? The answer lies, as always, in simple market research.

When we established the Photo Discussion Group three years ago, the purpose was quite simple - to provide members with a regular opportunity to discuss anything about photography they wanted. With that purpose established, participants were encouraged to bring along their own work and other images from any source they wanted to discuss. If they liked, their own work would be evaluated and they would receive feedback.

From the beginning, the Photo Discussion Group has had a reasonable enough following and certainly a hard core handful reliably present, some of whom are among the club's most experienced photographers. Every evening provided good discussion - so much so that one very seasoned member said as we left: "Of all the club activities this is the one that I enjoy most". That had a significant impact on me. In the second year, I was encouraged to publicise suggested "themes" for each gathering - such as: "Mastering the print". The idea was to provide a further reason for members to attend and kick off each night's gathering with a purpose. That has had good effect.

the contributions made; and attendees' satisfaction with their experience and preparedness to come again.

So, our last gathering for 2012, had to, by any or all of those objective measures, be seen as an enormous success - a great way to finish the year. Significantly, that evening's large gathering and flurry of activity amazed the regulars and me alike. I had to find out why the sudden huge success!



Jim Weatherill and his Exhibition at Photo Discussion Group Wed 21 Nov 2012

Above all, what very clearly made the gathering on November 21st appear to be such a great success were the depth of contributions from everyone who attended. If noise (and laughter) was any measure, the

In the past similar "market research" questions to other attendees (and even some of the more "hard core" regulars) have revealed answers along the lines of the group meetings achieving their desire to just be able to

chat about photos and all photo-related things among like-minded folk. That made me think that this one night a month may be to the great relief of their families - "thank God we don't have to listen to him prattling on about photography tonight!" they might often say!

More seriously, it has been very clear that the greatest value of the Photo Discussion Group has been the contributions of everyone who attends as well as those very experienced members who share their skills and do so with great commitment and patience. And without failure, they bring materials with them to demonstrate the techniques and skills they will share.

It's now clearer than ever that there is a large desire among us to receive feedback about our images - how appealing they are to others and

where creative and technical elements can be enhanced. Significantly, we commonly look for open and frank discussion and not just "politically correct" pleasantries.

Of course the club competitions are an excellent forum for feedback on our work and are done so in a more structured way. But there are two additional key needs that many of us are seeking to fill, which

commentators as well as hear discussion among the commentators themselves. It's likely that is invaluable learning.

The second goes to the difference between competitions and just having your images reviewed. Many are not seeking a comparative evaluation, but a specific evaluation. They are seeking evaluation without the boundaries of competition categories and perceived "narrowness" of competition judging processes and rules.

What is very gratifying and now known to be an important attraction of the Photo Discussion Group, is that our core activity and purpose of discussing attendees' images is actually the attendees' main interest and motivation to attend each month.

What we did not know until November 21st was that it needs to be part of the monthly theme we publish! And that revelation came down to simple market research!



Photo Discussion Group activities on Wed 21 Nov 2012

have become clear through the Photo Discussion Group. The first is simply the need for discussion - to hear comments and discuss them with the

A Chook Called Wanda

John Spring

This photograph has the title "Wander at the Fruit Shed" and on first viewing you might agree with the idea of your eyes wandering around a photograph of an interesting country store.

You can see the great array of fruit, public notices and chairs and table for a drink and chat - a shop with a multitude of products typical of many country towns

But the photograph's title holds a clue to something more - as the name is a play on words and the circumstances of a chook called Wanda that patrols the footpath and is the real character at the Lancefield Fruit Shed.

Can you find Wanda in the photograph? Well she is there!

Perhaps you would like to meet Wanda in person? You could make the trip to Lancefield - it's just 80 kms north of Melbourne up the Tullamarine Freeway and turn off



before Sunbury or alternatively travel up the Calder Highway going through Woodend.

If you think you have seen the photo before, it was a monochrome

entry image in the Melbourne Camera Club's October 11th Monthly Set Subject section of the Print competition and gained a Commended award from the judge Bruce Postle.

Andrew Chapman Joins Mid-week Outing

Jim Weatherill

There was a pleasant surprise for members attending the October mid-week outing when Andrew Chapman came to the Burrinja Gallery, Upwey to walk and talk the group through his exhibition “Nearly a Retrospective.”

Attendances at the mid-week outings have held up extremely well this year and on the first Tuesday of

October there were 23 members from the Melbourne and Camberwell Camera Clubs, all enthusiastic to see the exhibition and listen to Andrew as he discussed each image.

The exhibition offered a fascinating insight into Australian social and political life through the lens of one of our most prominent documentary photographers.

A coffee at the Gallery Café before viewing the exhibition and lunch at the Ferntree Gully Hotel rounded off another most pleasant outing.

The two photos below by Jim show the group with Andrew on the left and on the right is Andrew discussing his work.



Jim's 70th Birthday Exhibition



Jim Weatherill did not need “rent-a-crowd” for the opening of his exhibition. As this photo by John Spring shows the hall was filled to capacity with members, friends, and visitors from other clubs. Congratulations Jim on your milestone and a marvellous exhibition of your work.

President's Report

Peter Walton

The year 2012 has been a busy year for the Melbourne Camera Club.

The club's ever popular Introduction to Photography courses held in February and August were again booked solid very soon after they were announced. The February 2013 course is already booked out and enquiries have already been received about the August 2013 course. The course contents are currently being reviewed to ensure they remain up-to-date and relevant to the needs of today's growing numbers of photography newbies.

Your new board currently has a very busy agenda with one of its important new initiatives being the launching a member survey. Its aim will be to learn more about our members, their special interests and how the MCC can best focus on our needs and photographic aspirations. Expect to hear more about this very soon.

The board has voted on the annual Queenie Gatt Award and the trophy goes to our long standing, highly regarded member and club archivist and historian Alan Elliot. Congratulations Alan for your sterling service to the Melbourne Camera Club.

Alan has spent a large part of his life working on his book about the history of our club and its founder Ludovico Hart. The board has approved the financing of an initial print run of Alan's book, which should materialise in the new year. It will become a very important document for the Melbourne Camera Club.

Another initiative of historical interest will be the MCC's acquisition of a collection of 70 kilograms of glass plates produced by Charles

James Merfield (1866-1931). He was the Deputy Government Astronomer at the Melbourne Observatory, which still stands near the Botanic Gardens. He was also a past Vice President of the Melbourne Camera Club. The Merfield family has agreed to place this historical photographic collection in the hands of the MCC for safe keeping.

And 2012 saw an increased interest in our monthly print and EDI competitions, the culmination of which was our End of Year comp which attracted a record number of entries. It's clear that public interest in photography is on the rise. This was convincingly demonstrated by Jim Weatherill's recent exhibition "40 Years in Photography" which attracted a large number of visitors over the weekend it was on display. It was a great show of Jim's photographic talent and diversity.

Showing each other what we've been shooting recently is also gaining popularity. Our 5 minute "show and tell" segments are providing the ideal platform. If you haven't already participated how about "showing us your stuff" during the coming year. You can show and talk about as many projected images as you like, so long as your presentation fits into the 5 minute (300 second) time limit. That way it can easily be accommodated before our main evening event. Anyone who'd like to step up for this should speak to me, or either of our vice presidents, Ian Bock or Darren Bennett.

May 2013 see you even more involved in the world's most popular hobby.

Good shooting!

Editors' Note

The November-December issue is always a difficult one to get out on time! Everyone seems to be involved in many activities of the "silly season" and with the need to prepare and enter end of year photos, who has time for sending stuff to *Exposure*.

But thanks largely to Simon Galbally, Phil Marley, Ray Farrugia and John Spring we again have a full issue.

The January-February 2013 issue will contain all the winning photos from the end of year competitions. It will have extra colour pages to do justice to the images.

But we are always on the lookout for material. Please send your photos and articles to:

mcc-exposure@melbournephoto.org.au

The deadline for the next issue is mid January 2013. Best wishes to all for Christmas and 2013.

Phil and Charles

The Melbourne Camera Club

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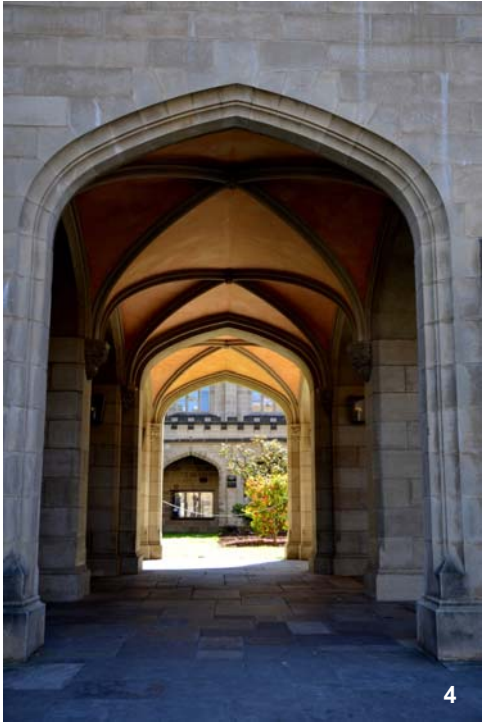


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More Intro
Course
Photos



4



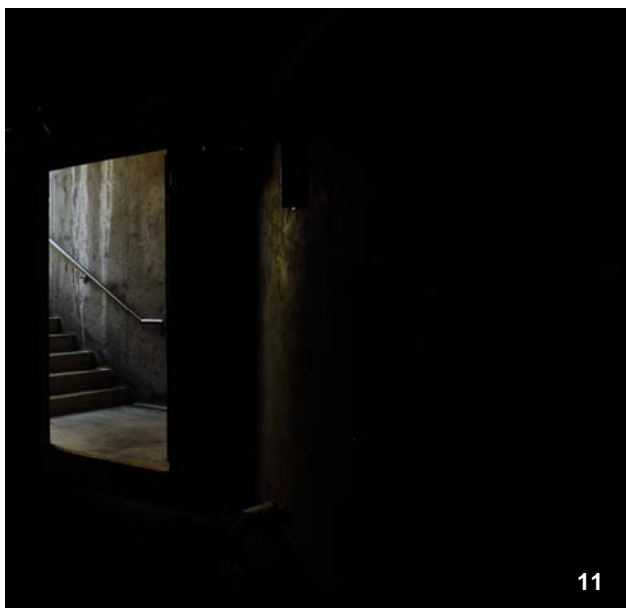
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The last issue ran out of room so here are the rest of the Intro Course photos from the August course participants.

- 1 Bonnie Mazaris
- 2 Michael van den Elzen
- 3 Jo Spurling
- 4 Lorraine Charlecraft
- 5 Ross Dunn
- 6 Claire Lubienski
- 7 Priya Beling
- 8 Nikhil Patodekar
- 9 Upeksha Gamage
- 10 Josh Feggans
- 11 Chetan Kumar
- 12 Rachel Hoy
- 13 Simon Corkeron



Final Monthly Competition Scores

| A Grade Open Prints | | | A Grade Open EDI | | | Novice Grade Prints | | | Set Subject EDI | | |
|---|-----|-------|--------------------------|-----|-------|---------------------|-----|-------|---------------------------------------|-----|-------|
| Name | Oct | Total | Name | Oct | Total | Name | Oct | Total | Name | Oct | Total |
| Ray Farrugia | eeh | 61 | Stephen Spencer | cee | 74 | Bubbles Segall | hcc | 70 | Frances Egan | e | 21 |
| Margaret Huxtable | ecc | 60 | David Gilliver | cee | 72 | Ken Warburton | ccc | 53 | Jane Clancy | e | 20 |
| Ray Huntley | eep | 49 | Marg Huxtable | cce | 49 | Kathryn Hocking | ccc | 46 | Marg Huxtable | c | 19 |
| Gary Richardson | eec | 48 | Ray Huntley | eee | 47 | Gail Morgan | hcc | 41 | Martin Clancy | e | 18 |
| Annette James | eec | 45 | Phil Marley | hee | 43 | Toby Frost | ccc | 35 | Annette Donald | c | 17 |
| Christian Habisreutinger | eeh | 44 | Gary Richardson | cee | 43 | Andrew Gower | hcc | 31 | Stephen Spencer | h | 17 |
| Leif Andersen | eeh | 43 | Nicole Andrews | cee | 39 | Alan Harper | ccc | 21 | John Spring | c | 17 |
| John Spring | ccc | 41 | Charles Kosina | eee | 37 | Lucien Tran | | 14 | Joshua Reuveni | e | 16 |
| Ian Bock | ecc | 38 | Ian Bock | eee | 35 | Gabby Del-Castillo | | 13 | Kelvin Rowley | e | 16 |
| Judi Mowlem | ecc | 37 | John Spring | eee | 35 | Lynne McDougall | ccc | 12 | Nicole Andrews | c | 15 |
| Mal McKay | | 20 | Annette James | eee | 34 | Steve Graham | | 11 | Ian Bock | e | 15 |
| John Van Hirsell | | 9 | David Purdue | eee | 26 | Claire Lubinski | ccc | 10 | Alan Donald | e | 15 |
| Charles Kosina | | 6 | Barbara Butler | eec | 19 | Sharon King | cc | 8 | Gary Richardson | e | 15 |
| Darren Bennett | | 3 | Leif Andersen | | 18 | Bee-Lee Fairweather | | 5 | Ken Warburton | e | 13 |
| Maggie Smith | | 3 | John Meir | | 14 | Neil Brink | | 5 | Sue Block | e | 12 |
| Jim Weatherill | | 3 | John Van Hirsell | | 14 | Chelsea Dancon | | 5 | Charles Kosina | e | 12 |
| B Grade Open Prints | | | Peter Walton | | 14 | Ray Brooks | | 3 | Robert Fairweather | e | 10 |
| Name | Oct | Total | Simon Galbally | | 13 | Rebecca Claire | | 3 | Barbara Butler | e | 9 |
| Greg Hotson | ech | 67 | Rachel Ferris | | 11 | David Macinnes | | 3 | Annette James | c | 9 |
| Frances Egan | ech | 66 | Rob Featonby | | 7 | Simon Corkeran | | 3 | John Godfrey | e | 7 |
| Jane Clancy | eeh | 65 | Paul Litchen | eee | 3 | Joanne Rinaldi | | 2 | John Parkinson | e | 7 |
| John Mallett | eeh | 51 | Jim Weatherill | | 3 | Ron Dean | | 1 | Kei Ho | | 6 |
| John Parkinson | eeh | 49 | Set Subject Prints | | | Sue Foster | | 1 | David Purdue | e | 6 |
| Martin Clancy | eee | 41 | Name | Oct | Total | Joseph Maher | | 1 | David Gilliver | | 5 |
| Gary Leete | eee | 34 | Gary Richardson | e | 19 | David Symonds | | 1 | John Meir | | 4 |
| Ken Bretherton | | 31 | Ian Bock | e | 18 | Aaron Yong | | 1 | Greg Aumann | | 3 |
| Shelly Black | ee | 25 | Jane Clancy | h | 18 | Suzanne Geissel | | 1 | Simon Beaven | e | 3 |
| Robert Fairweather | eec | 25 | Jim O'Donnell | e | 17 | Helen Powell | | 1 | Steve Graham | | 3 |
| Jim O'Donnell | | 21 | Marg Huxtable | e | 17 | B Grade Open EDI | | | Sheryl Opie | | 3 |
| Greg Aumann | | 11 | Ken Warburton | e | 15 | Name | Oct | Total | Richard Smart | | 3 |
| Guy Toner | | 10 | John Spring | c | 15 | Joshua Reuveni | pcc | 67 | Rebecca Claire | | 2 |
| Joanne Rinaldi | ecc | 9 | Gail Morgan | e | 13 | Alan Donald | hhe | 66 | Simon Galbally | | 2 |
| Simon Beaven | | 8 | Bubbles Segall | e | 12 | Martin Clancy | cee | 57 | Ray Huntley | e | 2 |
| Ruben Glass | | 5 | Martin Clancy | h | 12 | Jane Clancy | eee | 50 | Fuji Jauhari | | 2 |
| Leo Francis | eec | 5 | Judi Mowlem | c | 9 | Annette Donald | cee | 50 | Sharon King | e | 2 |
| Robert Norman | | 4 | Robert Fairweather | h | 9 | Kelvin Rowley | eee | 42 | Joanne Rinaldi | e | 2 |
| Jo Beilby | | 3 | Christian Habisreutinger | h | 9 | Mark Smith | eee | 42 | Alan Elliott | | 1 |
| Shane Booth | | 2 | Ray Farrugia | | 8 | Sue Block | eee | 39 | Rob Featonby | | 1 |
| Paul Litchen | ee | 2 | Joanne Rinaldi | | 8 | Frances Egan | cee | 34 | Rachel Ferris | | 1 |
| Sharon King | | 1 | Shelly Black | e | 8 | Ken Warburton | cee | 33 | Leo Francis | e | 1 |
| <div> <div>Cover Photo</div> <div>O-torii (The great gate)</div>  <div>by Phil Marley</div> </div> | | | Jo Beilby | | 6 | Rebecca Claire | | 29 | Toby Frost | e | 1 |
| | | | Frances Egan | | 6 | Robert Fairweather | eee | 28 | Paul Litchen | e | 1 |
| | | | John Mallett | e | 6 | Simon Beaven | eee | 27 | Mal McKay | | 1 |
| | | | John Parkinson | e | 6 | John Parkinson | cee | 25 | Robert Norman | | 1 |
| | | | Leif Andersen | p | 6 | Kei Ho | | 21 | Guy Toner | | 1 |
| | | | Greg Aumann | | 5 | Sheryl Opie | | 18 | Peter Walton | | 1 |
| | | | Ken Bretherton | | 5 | Nino Xerri | | 17 | Mark Warrender | | 1 |
| | | | Kathryn Hocking | e | 5 | John Godfrey | cee | 16 | Jim Weatherill | | 1 |
| | | | Annette James | e | 5 | Toby Frost | cce | 13 | Points Scoring System | | |
| | | | Leo Francis | c | 3 | Fuji Jauhari | | 13 | Entry (no award) | e | |
| | | | Reuben Glass | | 2 | Mal McKay | | 12 | 1 point | | |
| | | | Guy Toner | | 2 | Robert Norman | | 10 | Commended | c | |
| | | | Gary Leete | e | 2 | Greg Aumann | | 9 | 3 points | | |
| | | | Andrew Gower | e | 2 | Joanne Rinaldi | cee | 7 | Highly commended | h | |
| | | | Simon Beaven | | 1 | Sharon King | eee | 5 | 5 points | | |
| | | | Darren Bennet | | 1 | Lucien Tran | | 5 | Print/EDI of the Month | p | |
| | | | Annette Boyle | | 1 | Neil Brink | eee | 3 | 6 points | | |
| | | | Rebecca Claire | | 1 | Leo Francis | eee | 3 | (5 for highly commended plus 1 extra) | | |
| | | | Ray Huntley | | 1 | Chetan Kumar | | 3 | | | |
| | | | Charles Kosina | | 1 | Guy Toner | | 3 | | | |
| | | | Robert Norman | | 1 | Mark Warrender | | 3 | | | |
| | | | John Van Hirsell | | 1 | Alan Harper | | 2 | | | |
| | | | Jim Weatherill | | 1 | Graham Newman | | 2 | | | |
| | | | | | | Simon Corkeron | | 1 | | | |
| | | | | | | Alan Hodges | | 1 | | | |

Offset Journal Emerging Artist Award

Ray Farrugia

Back in July this year I entered a competition called "Offset". This is the annual competition and exhibition run by the Victoria University.

The competition is open to all forms of art and sculpture, with the theme for this year being the Western suburbs.

I entered the competition due to a relative that works at the university letting me know about it, otherwise I would never have heard of Offset.

The final publication, which is called Offset, displays the final 20 works from all the streams of art submitted which includes prose, video, audio and images of the "hung" art such as photography and painting. The publication is of such quality that it is afforded an ISBN.

In the area in which I entered there were 450 entries and I was fortunate enough to have both of my entries, *Silver Halo* and *Beached Pair*, accepted into the final 20. Both these images were taken around an area called Campbells Cove which is located at Werribee South.

As well as the publication the final 20 were hung in the Roslyn Smorgon Gallery at the Footscray

Community Arts Centre. These works were then judged again by Robert Lee who is the president of the Contemporary Art Society of Victoria and I was once again fortunate enough to take out the top honours for *Beached Pair*. This was very exciting because my digital images were pitted against all forms of artwork, not solely photography.

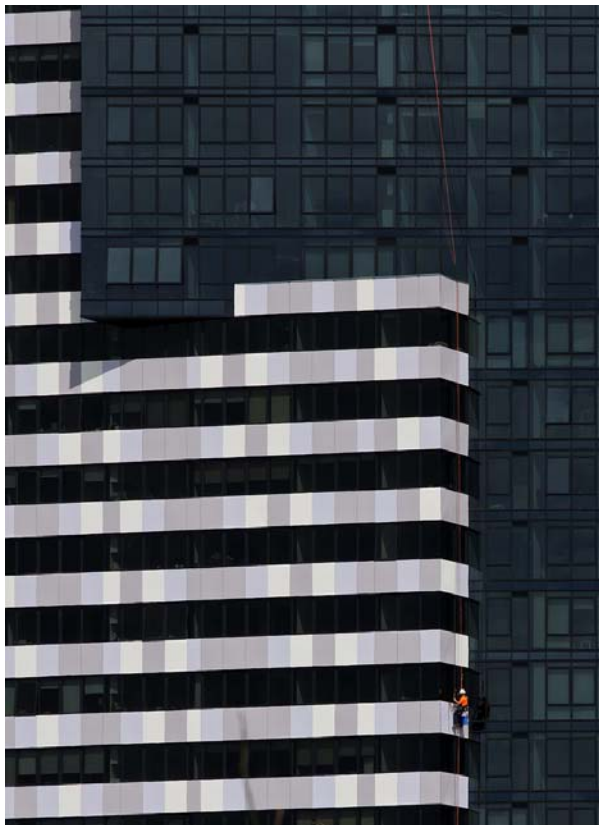
I found the process from first entering the competition to being hung in a gallery most challenging and rewarding. I would encourage all MCC members to look outside our great club, which gave me the grounding and helped to build my confidence, for other avenues to share their work.



End of Year Judging

Two photos taken by John Spring during the EoY judging at MCC. On the left is Barb Butler with AV judges Dean Reynolds, Sue Rocco and Bob Thomas. The right photo shows Gary Richardson and Maggie Smith with Print and EDI judges Peter Myers, Tuck Leong and Gillian Turner. The emergency judge, Peter Kewley, is not in the photos. We thank all judges for their fantastic efforts judging our End of Year competitions - it's a lot of work.





October Colour Print of the Month
Ray Huntley Window Cleaning



October Mono Print of the Month Leif Andersen *Kingston Flyer*

More photos from Miyajima

see Phil's article on page 2



Tengu statue and mani wheels, Daisho-in temple



Wedding party, Itsukushima Shrine



October EDI of the Month Joshua Reuveni *Sax and the City*



Jizo Basatsu statues, Daisho-in temple