

exposure

MELBOURNE CAMERA CLUB MAGAZINE



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President's Report, Autumn 2020



What a different world we live in now since my last President's report that you may have read in our Summer edition of Exposure.

As I write this report, we are in un-precedented times where we have had to close our building, in line with Government recommendations, and move towards a purely virtual world to provide our membership some form of engagement with the club. We have now closed access to the building at least till September 2020 and will review the building closure as the Government relaxes our ability to congregate in large groups.

We are endeavouring to keep your enthusiasm and passion in photography alive with our weekly Thursday night meetings with speakers alternating with our PDI competitions. We have suspended our print competition replacing it with PDI competitions for the rest of 2020.

This time of social distancing/ isolation has now created an opportunity for all of us to embrace technology in a different way, may it be enhancing our creative digital editing skills, learning new skills, photographing locally in our surroundings, attending the various free or paid online workshops or even learning to use a new virtual platform like Zoom where we can connect with each other or in groups.

We have now suspended all our courses and workshops for the rest of this year and refunded the fees that each person had paid. We also have setup a waiting list for all our courses which are not expected to commence until 2021.

Thank you for those who filled in the surveys for Thursday night speaker topics and also suggestions for our set subjects.

Thank you to all the special interest groups and coordinators who have taken to using the virtual meeting room to conduct and carry on their monthly activities. This has meant a shift in thinking to make this virtual connection informative and exciting so that each one of you can benefit as members. A thank you must also go out to all those who have been able to setup, manage and run a virtual space and facility at short notice. This has taken a lot of work and I believe that we are improving as we go along.

Whilst we are in these challenging times we have had 2 new members join the club and we wholeheartedly welcome them.

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

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

Mark Devaraj
President MCC

Out and about

THE SUMMER INTRODUCTORY GROUP IN THE PARK.

Remember how we clustered together? Those were the days.



Gary Richardson introduces the first workshop - Daryl Groves



Gary and Peter Chapple set up the group portrait - Daryl Groves



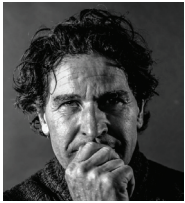
The Spotter,
Ruth Woodrow
at Werribee
Bird Sanctuary -
Adrian Fisher



The mid-week group going home from the International Nature Exhibition in Geelong - Bob Clothier (Southern suburbs)

Oliver Altermatt

PROFILE



Born in Switzerland, Oliver Altermatt re-entered the world of photography in 2018, after a lengthy break.

His first camera, a Yashica was gifted to him at the age of 12. A dark room followed soon after and many happy hours were spent developing and printing black and white images. His mentor Alain Stouder (1st prize

Hasselblad winner 1974) from Switzerland inspired Oliver for many years to come.

The start of the digital world seemed to be the end of Oliver's commitment to go on with the art of photography. But his passion for photography inspired him to enrol in the Advanced Diploma of Photography course at PSC (Photography Studies College, Melbourne).

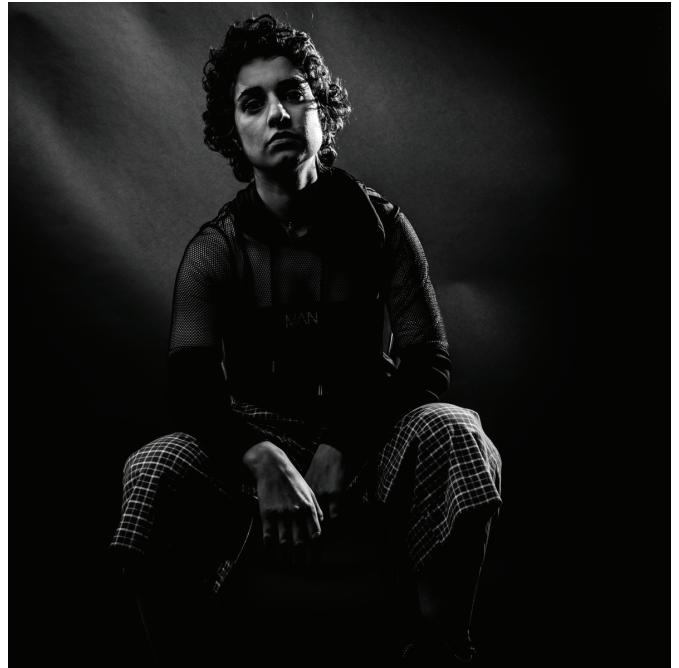
He regularly attends Melbourne Camera Club and has won awards for his images. Oliver sees himself on an amazing journey discovering different genres with a strong focus on street photography, portrait, artistic nudes and travel.

He is looking forward to participating on a regular basis at the MCC monthly competitions.

Oliver has entered the CPP Ilford Saloon 2019 exhibition and submitted an image to the Capture Magazine competition for 2020. He is a member of AASP and will participate in "Shot in the Heart of Melbourne 2020".

Active Member: MCC, AASP, CCP, AIPP

Website: www.oliveraltermatt.com



Lumière noir



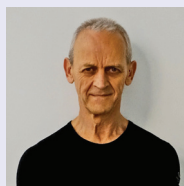
Tattoos Art



Out of Frame

Ralph Domino

PROFILE



After forty years in practice as an architect I retired in late 2019 and decided that photography would be my next interest.

I wish to thank all those club members for their encouragement and advice throughout my first year at MCC and making me feel welcome. 2019

was a most enjoyable and rewarding year and I am delighted to provide my profile for Exposure.

Like most people, my very first introduction to photography originated in the mid 1950s when my parents bought a Kodak Brownie camera that took pride of place in the family home. It was a very important piece of equipment because when my parents immigrated to Australia in 1948 after the war, they used it to communicate, via photos, with the family they left behind in Russia and Germany.



A photo that takes pride and place on the wall in the family home is a portrait of my parents, my brother and I standing in front of our makeshift 'home' on a recently purchased block of what was then "bushland" Pascoe Vale. Our first 'home' was built from an old car-case. My father adapted it by constructing a roof and installing a stovepipe wood burner to keep us warm during the winter. The photo captures the freedom, hope and spirit that was typical of European settlers, striving for a better life than what was experienced during the war and the destruction it left behind.

As a ten-year-old, I was privileged to be able to take my first family snaps with the Brownie. It was simple to use – all that was required was to make sure that the sun was behind you and you had a very steady hand while you looked down into the viewfinder. This would ensure that the golden Sunny 16 rule set to the film speed could do its job.

The photo albums we compiled over the years are a record of the times and are full of memories. Many photos were sent to relatives in Bavaria and Byelorussia to keep them up-to-date on how we were all progressing in this distant country.

When I started working in the mid 1970s I was able to afford and purchase my first camera - a Pentax K1000 SLR with a prime and zoom lens. I was about to travel with a friend who was experienced in taking hiking groups into remote regions of the Himalayas. He was an amateur photographer, whose slide nights impressed and introduced me to exotic locations, stunning scenery and different cultures and people. It initiated my passion for hiking. I travelled with vast quantities of Kodachrome film (at great cost), and took hundreds of images. But once developed, the majority of my images lacked quality or interest as many were over

or under-exposed or were just plain boring snaps.

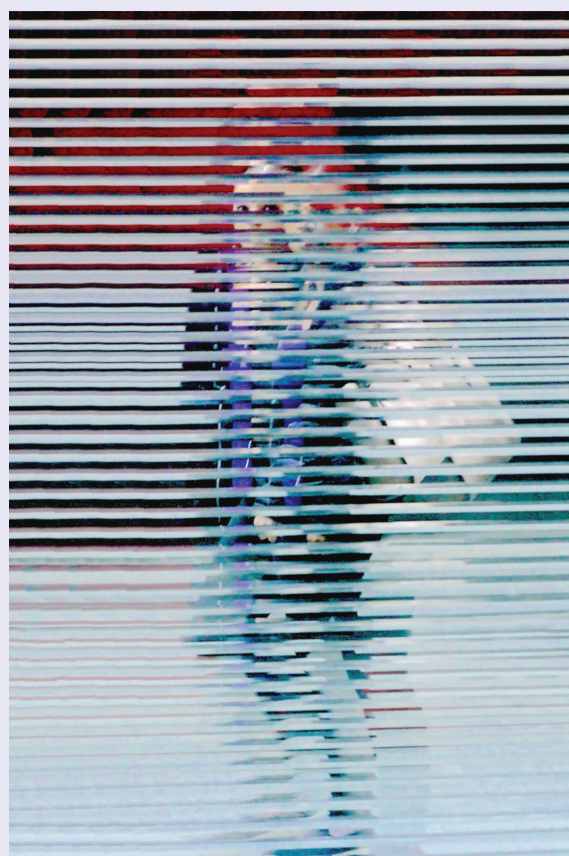
After another two hiking expeditions into the Himalayas and little success in photography, I gave film photography away.

With encouragement from my wife, Kathy, who knew I had a long standing interest in photography and the arts, I decided to attend the Melbourne Camera Club in 2018. After attending for nine months as a visitor on print and PDI nights, I decided to join as a member in late 2018 and began participating in competitions in 2019. The Club offered great programs and facilities and the welcome and encouragement has been fantastic.

The turning point for me came from a one-week trip to Lord Howe Island in 2018. I joined a group of 12 like-minded amateur photographers seeking to improve our skills, learn the basis of image making and understand our cameras in more detail. Each day we were presented with an "assignment" that covered themes such as: light and form; contrast and tones; colour; black and white; and composition. At day's end, each photographer presented their images for critique and the best were nominated for awards (a bottle of wine that everybody drank). Several of my images took out "photo of the day".

This experience gave me confidence to enter MCC PDI and print competitions and several of my Lord Howe Island images took out awards. I eventually found myself becoming interested in creative, abstract and graphical images. The digital world had presented me with an easy means of expressing a creative side that I could not contemplate in the analogue realm. The knowledge I have since gained in Photoshop and Lightroom is now helping me to further develop my ideas and express them through physical images.

When I purchased my digital camera, a Sony A7R3, I did not take it out of the box until I learnt how to use all its features as this camera could perform a multitude of complex functions that required



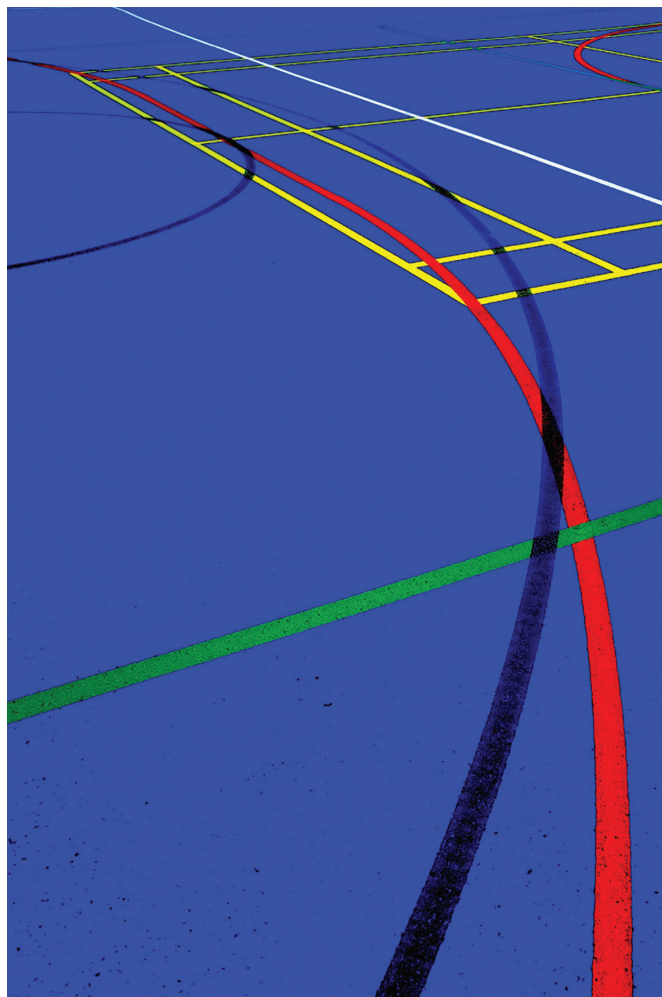
a degree in photography to understand! After nine months of studying the manual and spending untold hours on the internet, I finally found the confidence to actually start using the camera. On my first day out in the CBD I captured my first image of a shoplifter in Bourke Street - this image won me the 2019 Alan Elliot Award for PDI Photojournalism.

I've spent numerous hours scouring the internet looking for images that interest me and contacting several world renowned photographers via email who specialise in abstract, conceptual and creative works. To my surprise all of these photographers responded. Andrew Davoll from Western Australia, even critiqued some of my early images and suggested various directions I should head with my experimental work. His advice to me was to not emulate others but to go out and photograph images that I liked and not be influenced by the opinions of others.

My travels and extensive hiking overseas over the last 40 years have fuelled my interest in the art world and I have visited numerous galleries and churches throughout Europe. It was here that I was introduced to the art of Caravaggio and Rubens, masters renowned for their painting of light. The works of Breton, Picasso, Miro, Ernst and Dali, all exponents of surrealism, has also interested me immensely, particularly the 20th-century avant-garde movement in art and literature that sought to release the creative potential of the unconscious mind by the irrational juxtaposition of images. I am inspired by this movement and am finding that it is influencing my photography and hope this year I can further develop my creative and conceptual images.

So far in 2020, I have been rewarded with best images for three consecutive months in the set subject and open grades competitions. It has been a successful journey when I consider I recently joined the club with the aim of 'just taking a decent' photo.

I look forward to continuing to explore further avenues of image making in both conceptual and abstract genres and, more importantly, in socialising with and learning from MCC members.



Facing page left:
Domino Family 1955

Facing page right:
Girls Reflection

Bottom left: *Siena
Palazzo Pubblico
Palace*

Top right: *Basketball
Lines*

Bottom right:
Escalator



International Women's Day exhibition

CHARLES WYATT

More than 60 female photographers exhibited their images during the Melbourne Camera Club's third annual International Women's Day (IWD) 2020.

The MCC exhibition, titled "My World", explored the different ways female photographers experience the world through their photographs.

Over 120 printed images covering a diverse range of photographic genres were displayed including landscape, people and portrait, nature, documentary, travel, illustrative, still life and street photography. The exhibition was held over two weekends February 29 to March 9.

Melbourne Camera Club Vice-President, Dr. Lesley Bretherton, emphasized the importance of the IWD exhibition. "Photography is a powerful artistic and journalistic medium – it's important that gender parity in this industry is encouraged so that the different ways men and women view, experience or report on the world can be captured and communicated in a balanced way."

Port Philip Mayor, Councillor. Bernadene Voss, officially opened the exhibition on February 28 to over 70 club members and guests. Mayor Voss referred to the long history of women photographers in Melbourne and their ever-increasing influence, role and creativity. Her comments were powerfully illustrated in featured talks by two highly acclaimed women photographers – Mandarin Montgomery and Ponch Hawkes.

Mandarine, the 2019 winner of the AIPP Ilford Trophy as well as other major photography awards, showed through her presentation that photographs can depict not just the person but also parts of their history, passions and lived experience. She said she spends many hours creating images that explore the subconscious elements of her subjects and leaves subtle trails and hints for viewers to follow.

The second speaker, Ponch Hawkes, whose works have been shown in the Australian National Gallery, the National Gallery of Victoria and the State Library of Victoria, explained her photographic work is a commentary on Australian society and culture. It presents a feminist perspective on themes such as the body and movement, sport, circus and theatre, the environment and community and relationships. Ponch's most recent exhibition is at the Monash Gallery of Art and tells the story of elderly women in Melbourne and their experience of homelessness.

Both club members and visitors praised the wide range of photography genres and creative styles in this year's IWD exhibition and looked forward to future women's photography exhibitions from the club.



Above Right: Kaye Linsdell, Lesley Bretherton, Sally Paterson, Gaye Beal, Anne Shellard, Gihan Isac

Above: The Mayor of Port Philip, Bernadene Voss opens the show.

Bottom left: Mandarin Montgomery discusses her work

Bottom right: Ponch Hawkes talks about her projects.

All photos by Ruth Woodrow



Editorial team

It seemed that, given the present situation when everything is 'on-line', it is a good time to have a digital issue of Exposure. Hope you like it and that you will share your opinions with us when we send you a survey in the coming weeks.

But that is not all that is new. For many years Exposure has been a two-person production. Now we have a team comprising a group of newer members to the club. So, for our first digital issue, here are our new people.



Greg Branson

From being winched out of an RAAF helicopter with a 5x4 Linhof onto a boat to shoot an sea-air rescue, to producing AVs at Curtin University, my photography career has had a wide span.

I started a graphic design business with my partner in 1984 which heralded a move to digital photography. In 2017 I reverted to analogue photography. My true passion. I now take every chance I can to get away from the screen and behind a camera or in the darkroom. Trying very hard to regain my photographic printing skills.



Ralph Domino

I am a retired architect, an amateur photographer, and avid reader. I am also is addicted to travelling and bookshops.

I am a passionate long-distance hiker having walked extensively in Europe over the past 28 years. My other interests include daily walks, regular gym workouts, pilates and water exercise.

I always carry a camera when I roam the streets of my neighbourhood seeking the perfect shot. I enjoy photography in the genre of conceptual, creative and abstract images.

I live in Melbourne CBD, with my architect and writer-wife, Katherine



Elizabeth Jackson

I'm a new member to the Exposure Magazine team and to MCC. I joined January 2019.

I have always loved the magic of photography. Years ago, I worked as a Medical Photographer, then raised a family.

At MCC, I join in with the Nature group, Tuesday mid morning group, Monthly MCC walks. I am giving the new Conceptual group a try and will resume Lighting group once our pandemic is over. My husband, Doug is also a member, and when we put the cameras down we like to sail our sailboat.



Susan - Sue - Rocco

I have been a member of Melbourne Camera Club for about seven years. I am a retired English teacher which I hoped would qualify me for editor of Exposure.

I am a member of the Nature group; I enjoy the opportunity of being in the bush with photographic friends. I love the Sunday walks with Mark and Sally and the mid-week group. I look forward to the time when we can all be out together again.



Charles Wyatt

I come from Toronto Canada and have been living in Melbourne for the past six years. I came to Melbourne because my wife is teaching at Monash University. This is my second year as a member of the Melbourne Camera Club. The photos I like taking most are of people I meet while travelling.

Melbourne Camera Club Magazine

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Cover image

Bridge in Bangkok,
Marg Huxtable

Traveller's tales

NICOLE ANDREWS

Portraits of Morocco



Having recently returned from a holiday in Morocco, I was asked if I might share some images and experiences with our Exposure readers.

How I came to be in Morocco in the middle of a pandemic and how I narrowly managed to get out is for another time, but needless to say it wasn't pretty.

Morocco is a fantastic place for photographers with so many wonderful subjects – be it architecture, people, landscapes and even some nature opportunities. But of all these genres, it was the people that I found most fascinating and wanted to photograph most. Whether it was the fabulously coloured dress, the wonderful warm smiles, the weathered faces of those whose life was spent in the open, or folks going about their business in ways so unfamiliar to us such as riding a donkey, there were so many interesting subjects.

But therein was a bit of a dilemma for me. The ethics of nature photography have always been fairly straightforward for me. If photographing wildlife: don't get too close, don't crowd nests and don't use flash up close. Usually wildlife will let you know when you're too close by moving on. In the case of people, it's obviously not that clear.

Putting a camera in someone's face when they are going about their daily business is not something you or I would particularly welcome. Nor are many of us happy if someone points a camera at our children, no matter how cute they might be. In the case of Morocco's Chefchaouen, also known as the Blue City, tourists are (or were) in such numbers that no one could leave their house without someone pointing a phone or camera at them.

Our guide in Morocco was excellent and gave us good tips on where and when not to shoot people and would often ask permission. This did however mean spontaneity was lost but it also sometimes had unexpected results; some locals were so surprised to be asked for their permission (and in their own language) that it evoked a natural smile.

The other dilemma for me was those making money out of animals. In the souks we found snake charmers and monkey owners. The site of monkeys on chains and their being kept in tiny boxes was particularly upsetting. There was also the question of camels and donkeys as beasts of burden; some looking well looked after but others seen carrying ridiculously large loads and not in good condition.

So, in the end, this is what I settled on. I took many a photo out of our vehicle – they won't make National Geographic - speed, dirty windows and no control over angle doesn't make for great photography - but I did document for my own benefit a huge slice of Moroccan life.

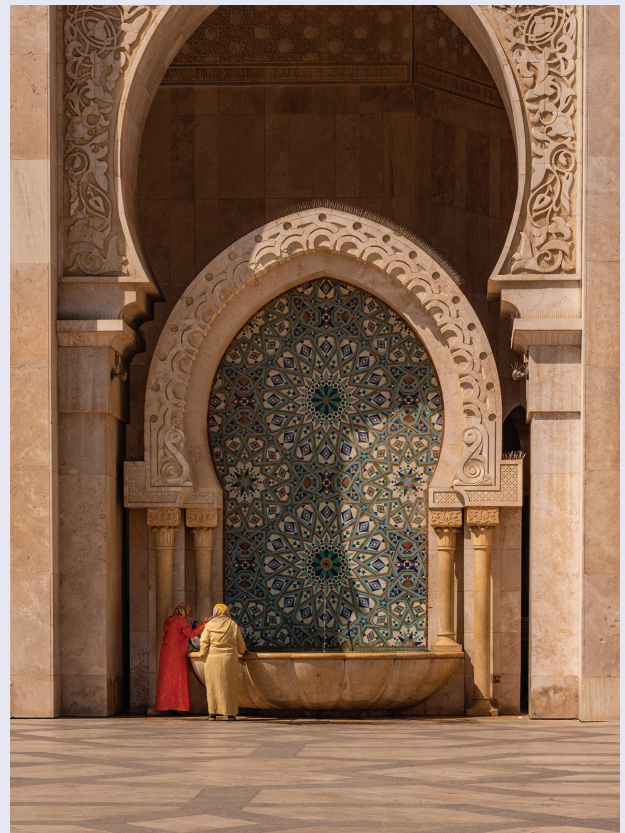
Where appropriate, I asked if taking a photo was OK. In the towns where we were advised people were very sensitive to having their photograph taken I would shoot from a distance, often using my 300mm lens. As best I could I also photographed when the subject wasn't aware of me or the camera. In some cases, I had to be content with just a rear view of the person. I also found balconies were good for capturing people although this didn't give the eye contact which is important for portraits.

Our drivers happily became models for us in some places and sometimes we would ask our guides if we could include them in our pictures.

I decided to document how animals were treated even if not to my liking. It is part of Moroccan life and I hope to use a few photos to highlight the plight in the future.

And when all else failed, I photographed the cats!

I would certainly recommend Morocco if you have the resources and can cope with the long flight, though hopefully it won't take you five days to get home.



Above: *Mosque Hassan II Casablanca*

Below: Berber village woman taken from vehicle





Top left: Camel caravan permission sought
Centre left: Blue City resident
Bottom left: Village haircut
Top right: Chacaga dunes
Bottom right: Driver modelling at Erg Lihoudi dunes



Traveller's tales

JOHN GODFREY

A China no longer there



These photos are not high quality; they evoke memories. My sister and I were lucky to spend six weeks travelling by train and bus through China in the winter of 1983/4.

China had only just partially opened to individual travellers. I had finished university and had a few weeks before starting the career that I've just retired from. My father paid for my 18-year-old sister to travel with me to mitigate

the risk of a 20 year old travelling overseas on his own.

I took a camera. I think it was a Pentax.

It was the coldest winter in south west China in written memory. We froze. As did all the vegetables in the fields. The markets were full of farmers recovering what they could of the harvest. We later spent 18 hours on the open "verandah" at the back of a train carriage to get back to Hong Kong in time to catch the plane home with snow on the ground most of the way. Chinese New Year meant all trains were full.

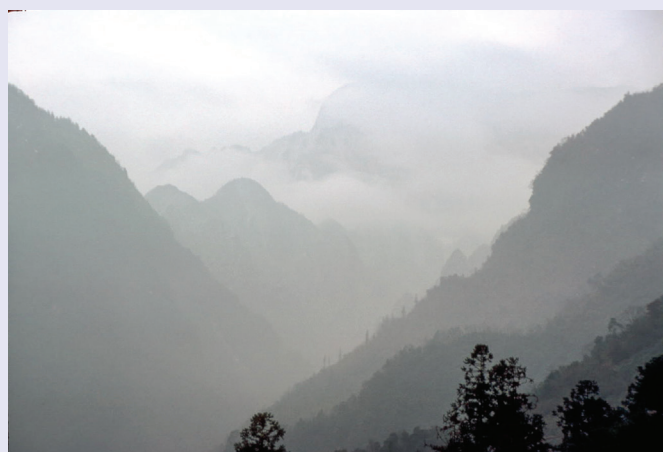
Apart from the cold, there was the sheer wonder of travelling through a world that was clearly on the cusp of great change. Many people had never seen a non-Asian face. As such we attracted respectful but insistent crowds in markets. We had a strategy that while I shopped (I speak some Chinese) my sister would point my camera at anyone who came close. As we walked away there'd be a rush to the store keeper to determine what we'd bought - and paid.

China was changing fast. Not everyone wore Mao suits. People would talk with us if they were sure of not being watched. There was a jazz band in Shanghai - for foreigners only. Old men who'd learnt big band swing would play two songs, stop for a leisurely cigarette and start up again. Bicycles were everywhere. There were some buses but no private cars. At a fancy hotel in Beijing we could watch TV - I think in colour. The documentary was about the danger of rabies and literally showed a dog being fatally beaten. Weird and discomforting, but we'd had a hamburger for the first time in weeks. Tourist shops were opening at the main Beijing gateway to the Great Wall.

Everywhere there were people. People like us, just like us, but with wildly different backgrounds and experiences. And even after 35 years, the photos still bring back memories. What have you got hidden away?



Above: Market cuisine - Xian



Top left: Knock knock! - Forbidden City, Beijing
Centre left: 'Mr Minit' street-side repairs - Kunming
Bottom left: Great Wall - Beijing
Top right: Ice skating - Beijing
Centre right: Lakeside mansion - Hangzhou
Centre lower right: Bringing home the shopping - Hangzhou
Bottom right: Chinese landscape - near Kunming

My gear

PAUL DODD

For those of you who came with us to the Melbourne Zoo, Cranbourne Gardens or the Western Treatment Plant, you will probably know me as the guy with the long lens! I've been a bird and wildlife photographer for about 15 years, and to me, a long lens is simply an essential tool for the job

In truth, though, the equipment I use has evolved and developed over time – I didn't simply run out and buy the first long, heavy lens that I set my eyes on. Early on in my days of bird and wildlife photography, I realised that a film-era, manual focus, 200mm zoom was not going to cut the mustard.

I went through a variety of lenses from a cheap, manual focus, 400mm to a Nikon 80-400mm zoom (which I hated), to a Sigma 120-300mm (which I loved). Ultimately, I bought a Nikon 500mm f/4 prime lens, which was an absolute game-changer. Whilst I would never call the Sigma "soft", there was a world of difference between a zoom and the Nikon 500mm f/4 prime lens. This is still my go-to lens for seabirds, for travel, for walking about (at the zoo, for instance) and for birds in flight. What I found, though, was that I still wanted longer – even with a 500mm lens, the birds are often so far away that extensive cropping is required. There is no substitute for getting close to your target, and that involves both fieldcraft and optics!

So now I own the amazing Nikon 800mm f/5.6 lens to which I permanently leave the matched 1.25x teleconverter attached, giving me a reach of 1000mm. This is not a lens for birds in flight although I have managed to catch those occasionally, rather this is a lens for perched birds, and in my case, waterfowl and waders. This is not an easy lens to use – the slightest movement at the camera end is incredibly magnified at the objective end. It took a lot of practice and real refinement of long-lens technique to be able to use this lens

successfully – and now I am happy with the quality of images that I am able to get.

I shoot with a 20MP Nikon D5 camera with this lens, rather than my 50MP D850 for two reasons – firstly the D5 is a master of low-light, which is important with longer lenses – I always shoot manual, f/7.1 or f/8 and 1/2000s with this lens, which generally means that I'm at higher ISOs. Secondly, the D5 has an incredible burst mode of 12 frames per second. I am not a "spray and pray" shooter, but with birds, the challenge is getting just the right pose. I absolutely do not believe in the maxim that 1 in 100 shots are acceptable – however, I believe that, with correct technique, the majority of my shots should be acceptably sharp – what I am looking for is exactly the right position of the bird, the bird's head – and most importantly, the bird's eye.

I have my camera and lens almost permanently mounted on a Gitzo Series 5 tripod – whilst this is carbon-fibre, it is still very heavy and sturdy. I use a Custom Brackets aluminium gimbal head – I tried the Wimberley head at some stage, but I felt the Custom Brackets offering was far more adjustable and better value, and I must admit to not being disappointed. The Custom Brackets gimbal has the benefit of being able to be broken down for travelling, which is useful.

Using this lens is a challenge, to say the least. First and foremost, depth of field is around 1cm when shooting wide-open at the minimum focussing distance of 6m. I love to shoot wide open and as close to minimum focussing distance as possible – this allows me to isolate the subject from the background, and the bokeh from this lens is just lovely. However, with only 1cm depth of field, if I fail to nail the bird's eye in focus, then the image is useless. When shooting birds, I try to be at eye level, so that means I'm often on my belly in mud, with the tripod as flat as it can be!





Facing page: *Paul at work*
Top left: *Crested Tern*
Top right: *Red-necked Stints*
Right: *Sharp-tailed Sandpipers*
Below right: *Striated Fieldwren*



February winners

OPEN



FEBRUARY WINNERS - OPEN

Top: 2020 Feb PDI - Open - A Grade - Best
Daryl Groves *Cross in the water*

Bottom left: 2020 Feb PDI - Open - B
Grade - Best Benjamin Lee
Portrait session with Joyce

Top right: 2020 Feb Print - Open - B Grade
- Best Ralph Domino *Doing a runner on death*

Bottom right: 2020 Feb Print - Open - A
Grade - Best Paul Dodd *Sandpipers*



February winners

SET SUBJECT





FEBRUARY WINNERS - SET SUBJECT

Facing page: 2020 Feb PDI - Set Subject - B Grade - Best Brendan Boag *Tea Picker - Sri Lanka*

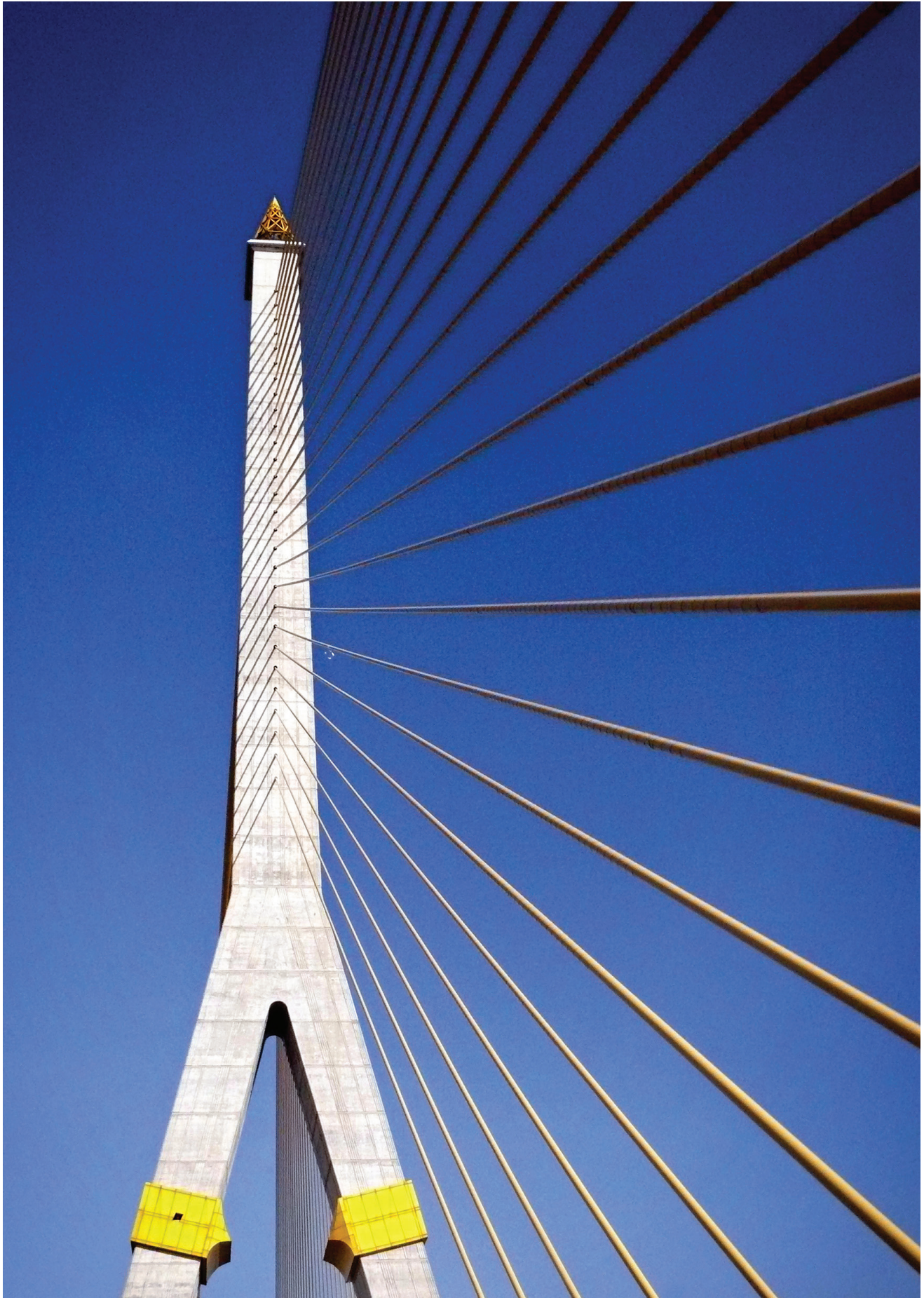
Top above: 2020 Feb Print - Set Subject - B Grade - Best James Mexias *Happy Bar*

Bottom left: 2020 Feb Print - Set Subject - A Grade - Best Lesley Bretherton *Ginza Pay Pay*

Bottom right: 2020 Feb PDI - Set Subject - A Grade - Best Paul Dodd *Deliveryman*

March winners

SET SUBJECT



MARCH WINNERS - SET SUBJECT

Facing page: 2020 March Print - Set Subject -

A Grade - Best - Marg Huxtable *Bridge In Bangkok*

Right top: 2020 March Print - Set Subject -

B Grade - Best Sue Rocco *SFO Afternoon*

Right middle: 2020 March PDI - Set Subject -

B Grade - Best Ralph Domino *Lorne Swing Bridge*

Right bottom: 2020 March PDI - Set Subject -

A Grade - Best Marg Huxtable *Abridged*



March winners

OPEN





MARCH WINNERS - OPEN

Facing page: 2020 March Print - Open - B Grade - Best
 Peter Anderson *Rolling Mist*

Left top: 2020 March PDI - Open - A Grade - Best
 Lesley Bretherton *Ten trees with soft white clouds*

Left bottom: 2020 March Print - Open - A Grade - Best
 Lesley Bretherton *Farm Fence*

Above: 2020 March PDI - Open - B Grade - Best
Peter Anderson *Sentinels*

April winners

SET SUBJECT



APRIL WINNERS - SET SUBJECT - HIGH KEY

Above: 2020 April PDI - Set subject - A Grade - Best

Lesley Bretherton *Nine Trees Biei*

Right: 2020 April PDI - Set subject - A Grade - Best

Elizabeth Jackson *Delicate*



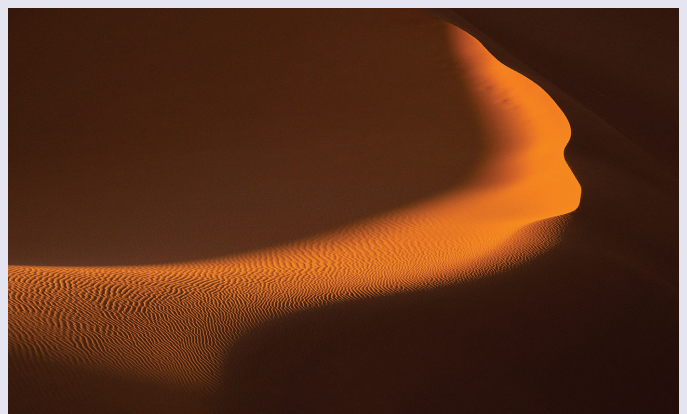
APRIL WINNERS - SET SUBJECT - CURVES

Left: 2020 April PDI - Set subject - B Grade - Best

Doug Jackson *Curvy Top*

Below: 2020 April PDI - Set subject - A Grade - Best

Nicole Andrews *Dunes*



April winners

OPEN



APRIL WINNERS - OPEN

Above right: 2020 April PDI - Open - A Grade - Best
Ruth Woodrow *Lorikeet*

Right: 2020 April PDI - Open - B Grade - Best
Kaye Linsdell *Lounging*

April winners

OPEN

APRIL WINNERS - OPEN

Top right: 2020 April PDI - Open - B Grade - Best

Ralph Domino *Ferris Wheel Docklands*

Below: 2020 April PDI - Open - A Grade - Best

Paul Dodd *Carpark*

