

exposure

MELBOURNE CAMERA CLUB MAGAZINE



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VOLUME 40, NUMBER 1 SUMMER 2020-21

President's Report, Summer 2020



Happy New Year to all and Welcome to 2021. I hope that you have had a great Christmas and New Year.

What a year 2020 has been, but we Victorians have pulled together and we are starting to see the light at the end of the tunnel with the state moving out from isolation to some sort of Covid normality.

As we open up the club to Covid-normal activities, you will see a fair number of changes. We have installed the new projector and upgraded our computer. Cupboards have been installed in the studio area to hold our archives and also studio equipment. We have updated the ventilation system in the darkroom; relocated and upgraded the model change room and even had a make-over of the upstairs amenities.

A very big thank you to all those who helped with these works. I would like to take this opportunity to especially thank Kees Zonneveld and Colin Booth who have worked tirelessly since the restrictions were lifted, to get the building and equipment ready for us to use this year. A lot of voluntary work goes into making our facility available for use by our members.

Congratulations to all the members and award winners who participated in the 2020 End of Year digital and Photobook competitions. We finished the year with another record number of 375 entries; an enormous task for our three EOY digital judges. We had 16 photobook entries which were judged by one photobook judge. You can view all the images and photobooks in the gallery area on our website.

We will kick off the year with a BBQ on 28 January, followed by presentations from our members who have been promoted. Our print and PDI competition will commence in February with new rules which will be communicated in late January. Do check out the competition set subjects for the year on our website. Our speaker series will also commence in February.

We welcome Greg Branson who will lead the Analogue group.

Most other coordinators will continue leading their respective groups into 2021.

The Board continues to work for the safety of our members and our premises. I would encourage all members to check out all the policies on our website. In particular I would like to draw your attention to the Code of Conduct and also the Covid Safe policy; plus all the other policies on our website.

We will continue to run our Introduction to Photography courses this year with the first course scheduled for 23 February 2021. A big thank you to Gary and Gail and all the other members who make this a very successful course for MCC. We will be running the Introduction to Lightroom Basic course again this year together with the Darkroom Basics course. The darkroom course will be limited to one-on-one sessions due to Covid restrictions. Thank you, Shane Booth, for continuing to volunteer to lead this course for the club.

Our photo-walks continue to attract a large number of new visitors to our activities particularly when the walks are held in and around the CBD. The last photo-walk, held in December, attracted 42 people with 32 people staying for dinner. The photo-walk meetup group continues to grow and now has over 750 members.

All the Special Interest Groups and committees are busy preparing their plans for the 2021 and we have an extensive program for this coming year. Many thanks to Paul Dodd for volunteering to lead the program committee this year.

The Grace Lock group is now busy preparing for the International Women's Exhibition which will be held in early March 2021.

Do keep a check on all our activities through our website, emails and social media platforms and I hope that you will enjoy your photography this coming year.

Mark Devaraj

President MCC

Out and About

CLUB WALKS

City walk

On Sunday December 13th 44 members of the Photo-walk Community met at Parliament House. A warm day, nice sunshine and good friends. Not a lot of photography but a lot of chatter. Ice creams in Brunetti's and talk of the future.

Images by Peter Tredrea, Sue Rocco & Ruth Woodrow.



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Cover image

Mark Devaraj

Chlorophyll Print - Sam 2020

Out and About

CLUB WALKS

Westgate Park

January 31st saw 33 club members meet at Westgate Park looking for nature: Birds and bugs. It's amazing what photographers can see and capture. Picnic lunch; so pleased to see each other in reality and feel the freedom again.



Images by Elizabeth Jackson, Lesley Bretherton & Sally Paterson.

Melbourne Zoo

A cool Sunday, February 7th. 25 people met for a Photo-walk at Melbourne Zoo. Fairly crowded at lunchtime but four pleasant hours finishing with dinner.



Images by Sally Paterson & Jim Weatherill.

Out and About

All Things Small and Smaller

Nature photography is my passion and having finally come out of lockdown, I was looking forward to the opportunity to venture further afield with the camera to photograph birds, animals and landscapes.
Nicole Andrews



View Nicole’s presentation here.

The magic of christmas

Peter Tredrea spent time at Myers capturing the magic of their Christmas Windows.
Image and production Peter Tredrea.



View Peter’s presentation here.

From the archives

WILLIAM HOWIESON



W Howieson - Morning mist 1949

William Howieson

Born 1876 Kew, Victoria. Died 1967

22 of William’s works are held in the National Gallery of Victoria
Howieson was a photographer, active in the Melbourne Camera Club as an exhibitor and an occasional member of the exhibition jury. Much of his work was directed toward landscape, cityscape and still life.

Saturday 6th August 1930 Page 31 - The Bulletin

POVERTY POINT

This year the Victorian Salon of Photography exhibited in the Fine Arts Gallery and this unpardonable presumption promptly started a controversy as to whether photography is art. The National Gallery doesn’t think so, apparently, since it has rejected a proposal to give a room to art photographs. Present critic will keep an open mind on the subject. Certainly those of the exhibitors who try to be most “artistic” achieve the least real art. All they produce are camera studies masquerading as etchings, lithographs or pseudo Old Masters. Their aim is that of the commercial gentlemen who stamp leather to look like snake skin, or wallpaper to look like marble. Those who use the camera with the least subterfuge, like G.R. Frankland, Charles N. Tomlinson and W. Howieson get nearest to being true artists, as does the despised press photographer.

Paul Fraser

PROFILE



After a year of observing and learning, I built up the courage to put in my first PDI competition entry at the beginning of 2020, not feeling ready for the print competition.

It was time to push myself. While new to competition, I am not new to photography. Indeed, my early competition entries were mostly based on my photo collection of recent years, such as my February entry, Not Just Hanging Around. Increasingly I was keen to challenge myself further by making photos for the competition. After listening to judges, I have become better able to critique my own photos.

I usually take very few shots of the subject. My photography is mainly based on what I see at the time and trying to get the shot right in camera. My October image, Lockdown Swimming Pool, resulted from purposely going to the location, taking two photos, and doing minor editing. At times my photos do result from “planning and previsualising”, such as my August still life Tea Time. This one also involved taking 75 shots experimenting with variations in content and lighting.

My “economical” approach to photography probably comes from decades of film photography. First with black and white film using a Box Brownie, printing some in a make-shift darkroom with my father. Following this were decades of expensive slide and colour negative film photography, along with the occasional black and white film, using an SLR. My slide film shot from the Flinders Ranges certainly shows a different quality to what I now get from digital. While I quite like the painterly look of this image, I generally prefer the colour and clarity coming from my cameras now.

Generally, my framing of a shot is intuitive rather than a conscious application of principles of composition. However, I think my original training as a scientist and technical bent does show. At times I even find satisfaction in getting a technically challenging photo regardless of knowing it is not going to be great. At least this helps me practice my camera skills, which should make it easier to capture that terrific shot when I see it. I have also played with Photoshop since its early days and use it and Lightroom to get the best representation of what I see.

My first digital camera purchase was in 2000. Several purchases later the quality-matched 35mm film and memory cards had become more affordable, down from \$300 for my first 32Mb CF card. While this allowed more photo taking and greater experimentation, my digital photo collection fluctuates between less than 300 to over 5000 in a year. The mainstay of my photography has continued to be family and while traveling. As it turned out this was not possible for much of 2020, which meant photography in and around home.

In 2021 I wish to dedicate more time to taking photos and develop more of an artistic flare in my photography. I certainly see plenty of inspirational work from club members and hope that some of it rubs off.



Bob Warfield

PROFILE



When I was around age nine, my friend Stephen inherited a folding camera that had belonged to his Grandfather.

In my memory, it looks a bit like a Voigtlander rollfilm. Stephen was taught the basic principles of focus, aperture, and shutter speed by his Dad, and then Stephen taught me, so we decided to become professional photographers right away. We went around the neighbourhood and photographed about a dozen friends and acquaintances, with a simple pay-in-advance deal, so we would have enough money to pay for the developing and printing materials.

In Stephen's home there was a very small hallway that could be closed off to make a dark room. We got in there and sat on the floor and started to transfer the film from the camera to the developing tank. Halfway through we heard the door open and Stephen's little sister came in to see what we were doing.

Stephen pleaded to his Mother: “Mum. Charmaine came in here and she just ruined our film! Can't you keep her out there with you?”

We revisited all the folk we had photographed and asked them to pose for us again. Later, in the same dark room, the same thing happened. We had to repeat the whole process. Finally, by the third time Charmaine had ruined our professional photography processing, we gave up. We set out to visit all our models and refund their money. When we told the first lady what had happened, she just laughed and said we could keep the shilling. After that we made a point of telling everyone the full story, and we were allowed to

keep most of the money. In the end we made a tidy profit, which we considered a well-deserved reward for our skill and effort, but you can't really be a professional photographer without any photos, so we gave up the photographic business on the spot. I have been an amateur ever since.

Just before I was married, I had the foresight to buy a Nikon SLR. My budget just stretched to a Nikomat with 50mm f/1.4 prime lens. As marriage and work and mortgage and kids took more time and effort, the Nikomat got left in the drawer more often and I opted for simple point and shoot cameras to take candid snaps of kids and holidays.

When our first grand daughter was born, I was able to justify the purchase of my first digital camera - a Sony DSC-P1 with a 3.3 MP sensor and a 3x zoom lens bought for the amazing sum of \$1,800 at Michael's. Since then, I have tried other digital cameras including Panasonic, Canon, a Fuji 3D camera that captures stereo-pairs, and finally I invested part of my superannuation in a Sony a7R4. I can say there is nothing about that camera that limits my ability to capture images of any quality I am capable of. You could say the same about any of the fantastic modern DSLRs. The camera is just a tool for a job – creativity is the major ingredient I am struggling to develop.

Speaking of trying to develop creativity, the Melbourne Camera club has been great value. While I like to tell myself that I am only taking photos for myself, and that I am not trying to jump through anyone else's hoops, I must admit it feels good to have one of my photos praised, and it smarts a bit to have one criticized. But there is no other way to get such a valuable and stimulating learning experience.



Travellers' tales

GREG BRANSON

Slow photography



Each year, pre COVID, we pack up our studio and head overseas to explore/live/work for four-five weeks in one city. We travel in April/May when the weather is good in the northern hemisphere.

As a small business owner, it's hard to get away from clients so we have a split day where we work when we get up in the morning and then go out exploring until late afternoon when we return to do more work. We head out for dinner after a few hours work. This means we stay in touch with Australian clients each afternoon and morning. One client applauded us for our dedication because we appear to have worked overnight (Australian time) to get some work done. They didn't quite get time zones!

Our exploring tends to be all about 'getting lost'. We head off out each day with a rough plan but invariably spot something interesting and head off in a different direction. This has had some interesting results; a craft market in a walled garden only accessed through an almost hidden door, a chance meeting with a local who insisted we sit and chat to her, hidden local bars and tiny restaurants.



Our last trip to Lisbon saw us exploring laneways nearby our apartment in Alfama, Lisbon's oldest district. The maze of narrow laneways is full of outdoor BBQ restaurants and tiny FADO bars. Old women open their front door and set up Port bars; you buy a plastic cup of Port and sip it as you wander. On a warm night we found a guest-only rooftop bar in an exclusive hotel. Explaining we were from Australia we asked if we could buy a drink at the bar. After a little discussion we were ushered up to a table that overlooked Lisbon. We imbibed and enjoyed.

I had taken a collection of analogue cameras to record our trip and I carried my Hasselblad most days. This always resulted in someone stopping me to chat about their Hasselblad experience. An American tourist stopped to tell me his first job out of school was as a photographic assistant where he loaded 'thousands' of films into Hasselblad backs. A French couple, film directors and designers, sat near us at a restaurant and wanted to look through the camera. We learnt a lot about the French film industry. These stops made a truism of 'analogue photography is slow photography'.

The plus with analogue photography is that I get to relive it all in the darkroom as I produce film and prints. An added connection to the places we visit.



Travellers' tales

RUSSELL MASON

An adventure in Victoria's backyard



My son was planning a getaway from Melbourne to drive the Blue Rag Range track north of Dargo in the Victorian High Country and asked if I'd like to come along. The track is one of the most iconic tracks in the High Country, some say that it's the best. I couldn't say no.

Adventurers come from all over Australia to test their 4WD skills on this track and are rewarded with spectacular 360 degree views at the summit. There are plenty of photo opportunities along the way so I thought I'd come along to record the climb. We had a week to complete a circuit, and quite a few places that we were keen to explore, so we mapped out a plan to start at Dargo and end up at Craig's Hut.

After a night camping on the Dargo River, we set off for Blue Rag. We enjoyed amazing views on the way up the Dargo High Plains Rd, which gave us a taste of what was to come. The Blue Rag track is challenging right from the start with a few nervous moments along the way. We stopped quite a few times to take in the scenery, and once we reached the trig point, we stopped and had lunch at the summit with uninterrupted 360 degree views of the surrounding wilderness.

The following day we drove tracks stopping to explore high country huts and other viewpoints. We ended up spending the night at No. 3 refuge hut on Mt Stirling. This is one of the newer huts built in 2007 replacing one that was destroyed by bushfire. It was a chance for me to try a little astro photography with the blackest of skies and luckily no clouds.

The rest of the trip was focussed on getting to Craig's Hut, and after a few days of driving deserted tracks and roads, we finally made it. I was blown away with the views. It was well worth the effort to get there.



Tricks of the trade

PAUL FURNESS

Through the lens lighting



Photo: Stephen Corey
That is the acronym explained but what does it all mean?

In simple terms, the camera and flash working together, determine the amount of light that needs to be provided to illuminate the subject. This is done by emitting an imperceptible pre-flash as you press the capture button. Within microseconds, the camera determines, from the light reflected back to the sensor from the subject, how much illumination is needed for the capture; it then provides that amount for your image. This is much the same as selecting ‘Auto’ or ‘Program’ on your camera.

There are, of course, **a few advantages and disadvantages** when using ETTL or TTL.

One **advantage** is that you can make selective adjustments to the camera without worrying about the amount of light needed. Another is being able ‘freeze’ action in the dark whilst hand-holding the camera.

The chief **disadvantage** is that the lighting will be different for each image based on any changes to your settings or your position. Another disadvantage, particularly at events is that blacks and whites may appear grey as the camera calculates these dynamic range extremes to middle grey. However, fortunately ETTL and TTL allows the user to make plus or minus flash exposure adjustments to compensate for this either in the camera menu or on the flash menu/dial.



FIGURE 1: CANON 600EX-RT (ETTL)

An exercise using ETTL/TTL:

When photographing into the sun or in any situation where the background is much brighter than the subject, the ensuing result would be a silhouette as in figure 3. What you really want is the subject correctly lit but not with a blown-out background.

To do this, set the camera to ‘manual’ and your metering mode set to ‘evaluative’ (Canon), or ‘matrix’ (Nikon). Set the camera to correctly expose for the background by measuring against the brightest part (not the sun) of the background, ensuring that the shutter speed does not exceed your flash sync speed.

If you were to take a photo of your subject now, the subject would be a silhouette with some rim lighting and the background correctly exposed (figure 3).

Now turn on the flash and change the setting for ETTL or TTL. Just remember if the flash is mounted on the camera and pointed at the subject, it will provide flat lighting. At this point you can change the metering mode to ‘spot’, this is so that the camera is only metering the subject, where the calculation of flash exposure is needed.

Now take a photo of your subject and it will be illuminated without having a background that is blown-out (figure 4). You may need to make flash exposure compensation choices to get the look that you are after.

Figures 5-7 show the same image with one stop increments of flash compensation. I have also successfully bounced the flash from ceilings and walls to avoid flat light, in this case you may have to increase the flash exposure compensation as you are increasing the distance from flash to subject.

If you have ETTL or TTL enabled triggers you could try using ETTL or TTL with off camera flash, change your position and adjust the camera settings as an exercise to see the differences these can make to your shots.



FIGURE 2: NISSIN I40 (TTL)



FIGURE 3: NO FLASH



FIGURE 4: ETTL



FIGURE 5: ETTL - 1 STOP EXPOSURE COMPENSATION



FIGURE 6: ETTL - 2 STOPS EXPOSURE COMPENSATION

Alternative processes

MATT HUGHES



When plague struck, I wasn't too worried about lockdown restrictions cramping my style. There was no danger of me getting photographically 'bored'. I make photographs both digitally and with film.

I suppose that at first I was mildly miffed that the MCC darkroom had to close but this in reality presented me with the opportunity to improvise at home and discover a few technical workarounds.

In my own practice the act of 'making a photograph' hasn't really finished, until I physically hold a framed print in my hand. Anything less is, in my opinion, just a work in progress. So, it was important that I found a way to create and print images. I don't own an inkjet printer so my digital work went on hold and instead, I used the time to concentrate on traditional film photography.

By carefully selecting the final printing method, it was entirely possible to produce finished prints without the need of a darkroom or enlarger. This is nothing new.

Rummaging around my studio, I found a Van Dyke Brown printing kit from Ellie Young up at Gold Street Studios and decided that now was the time to give it a go.

An untuned Van Dyke Brown print can be characterised by the brown colour which is sometimes associated with old photographs or can sometimes be mistaken for a sepia-toned image. To make work using such a distinctive process required careful thought in order to marry subject matter, composition, and print style.

I guess these images are mostly studies of light and form, it's fairly obvious that I am a fan of early pictorial photography.

Each of the accompanying images was made with 4x5 black & white sheet film. Some were made with a pinhole camera whilst others were made using a large format camera that had a couple of magnifying glasses gaffer-taped to the front in lieu of normal lens!

Exposed film was processed, and the dried negatives were scanned and enlarged before being printed as A4 digital negatives. The digital negative was then contact printed on watercolour paper for the final image.

In a digital age where granular sharpness is often the benchmark, these images present an older artisanal practice, one that celebrates authenticity. One where paper is coated by hand with light sensitive emulsion and where the print is finished with varnish and bees wax.

mathughesimages.com Instagram.com/mat_hughes_images



The Queenie Gatt Trophy



The Queenie Gatt Trophy is a perpetual trophy that is awarded by Charles Gatt in memory of his late mother, Queenie Gatt. It is awarded to honour MCC members for their non-photographic work in support of the Club. The award winner receives the trophy, which is to be returned in time for the next trophy holder to receive it, and a medal which is for the recipient to keep.

The Board received several nominations from members for this year's award, and decided the recipient for 2020 would be Susan Rocco – congratulations Sue!

Sue makes a very big contribution to the Club through her editorship of Exposure, leading the AV mentorship program and also as New Members Coordinator. All these roles play an important part to a successful Camera Club.

As New Members Coordinator, Sue has taken on this aspect of the growth of the Club with great passion and enthusiasm. Organising the various welcoming sessions, encouraging the development of information materials, and organising the matting workshops. These have all been welcomed by new members, and required considerable organisation, coordinating the longer time members to share their skills and knowledge. Sue's leadership in this role extends far beyond the obvious – she represents the first point of contact for so many newcomers. She welcomes, gets to know, provides information. She calls, emails, finds out things and points newcomers to the right people.

Sue together with Barb Butler also are part of a mentorship group to assist any MCC member who is interested in making Audio Visuals.

Outside of Melbourne Camera Club, Sue is involved with another Camera Club which keeps her very busy indeed.

Melbourne in isolation



Ruth Woodrow's tapestry of 'foot selfies' has proved extremely successful for her. At the Melbourne Camera club's end-of-year competition she won:

The Alan G. Gray Trophy for the best Projected Image of 2020;

The Grace Lock Trophy for the best PDI Open image;

The Ian Bock Trophy – Photography is Fun, 'The Bockey' is an annual award presented to the photographer whose image is judged to be the 'most fun' by Ian Bock after whom the award is named.

This image has also won Ruth:

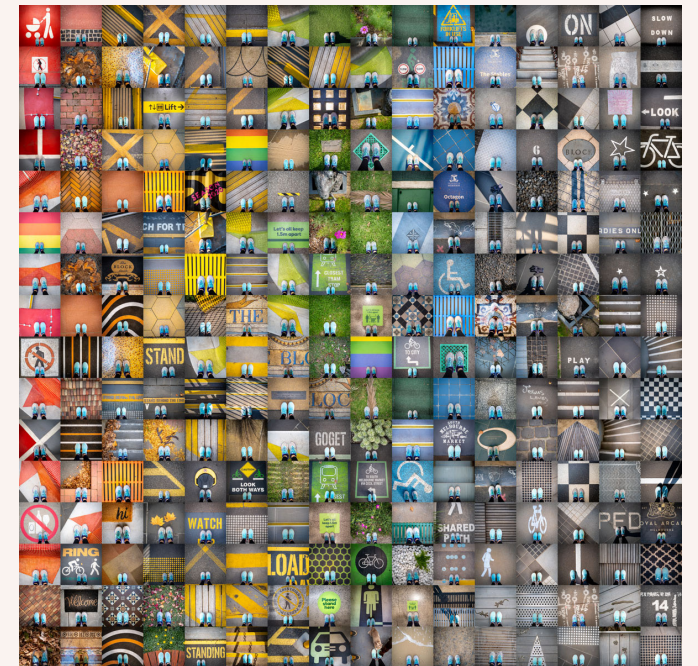
The AIPP Silver Lining Awards, Newcomer winner;

A Silver Award in the Mosman Photography Awards as part of her Art Portfolio;

Ruth was a Finalist in The Australian Photography Awards Open/Creative; and,

Runner Up in the Australian Photography Magazine's Australian Photographer of the Year in the Creative category

CONGRATULATIONS RUTH



Photographers of the year



Paul Dodd

A Grade Photographer of the year 2020

“Photography for me has always been a creative outlet – almost a release from the day-to-day. In recent times it has become much more important to me than just as a release from my “normal” life. I see photography as a way of expressing myself creatively and as an individual.

I endeavour to capture what “I see” rather than what “is there”. By that, I mean that I aim to capture only what is important to me in an image, eliminating all else. This can mean simply choosing a very long lens for wildlife photography and using shallow depth-of-field to remove all distractions, or it can mean serious use of Photoshop to remove all unnecessary distractions. Or, it could mean using a studio environment to photograph a still-life or portrait, with nothing else other than the subject in the image. I think that there’s a place for all approaches.

In this coming year, I want to concentrate on developing my skills – in particular in post-processing. And I’m definitely going to enter far more competitions this year too! Whilst I am naturally competitive, I think that competition is a way of honing and refining my skills, and a great way to learn. I am keen to develop myself in the conceptual photography genre more too, so look for some more unusual images from me this coming year!”



Ralph Domino

The Rueben Glass Trophy for B Grade Photographer of the Year 2020

As a retired architect, interior designer and draftsman with over forty years’ experience, visualisation and conceptualism have been an integral part of my working life. This gives me the capacity to easily conceptualise and apply it to my image making and gives me an ‘edge’ to produce original and interesting works over various genres.

I am a Melbourne-based conceptual and creative artist and consider myself more of a visual image-maker rather than a photographer. I thrive on exploring new ways of capturing images that aim to lure the attention of the viewer to ponder over, and question what is being presented.

I tend to paint a visual connect between reality and the imaginary world and aim to share a positive, sometimes whimsical and creative view of the world around us. In some instances, my images can be quite deceptive and not be representational of real events in some ways, Dali influences me in this regard. Depth of detail is what makes the unreal real and layering helps the story create a believable world.

I aim to hunt for an image. I don’t throw out a big net and trawl for one, as I very much already have the whole concept in my mind. I therefore ‘shoot’ a variety of very specific things; I know exactly where I want them to go and once the image is stored in my head, I know I’ve got the photograph. It’s just a matter of diligent planning and dedicating the time as well as utilizing the camera, as a tool, to achieve the desired result.

I explore ways of exploiting the use of colour, pattern and shadow, together with a refined composition blended with various layers to provoke curiosity and inquiry. On the odd occasion, I create images for social commentary on world events where I feel the need to have a voice and make a visual statement. Also, whilst roaming the streets of Melbourne on a regular basis, I aim to capture images that unfold unexpectedly – ‘the decisive moment’ so to speak.

My introduction to photography over two years has been brief and I have embraced digital photography with enthusiasm and gusto.

I am an avid reader and enjoy discovering the imagery and works of traditional, innovative and modernist turn-of-the-century photographers like Steichen, Hertzog, Haas, Strand, Man Ray etc., all of whom have been a source of influence and inspiration for my work.

I operate by the work ethic from the following quote attributed to Picasso:

‘Learn the rules like a Pro so you can break them like an Artist’.

What of the future? I aim to produce imagery that has a voice and communicates with others. I am compelled to inform, entertain, reform, or share some experiences with others via imagery. I would like to be acknowledged as being original, creative, developing a unique style and ‘breaking the rules’ to achieve this

I look forward to one day seeing my images hanging on client’s walls with the possibility of opening a gallery and producing a body of my work in book form.

Promotions

2020 Promotions – B Grade to A Grade:

Ralph Domino



Russell Mason



Bob Warfield



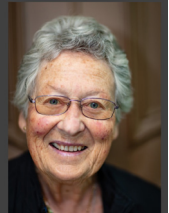
Paul Fraser



Matt Smith



Susan Rocco



Charles Wyatt



James Mexias



David Sherwood



Elizabeth Jackson



Doug Jackson



John Godfrey



2020 Monthly PDI Competition Aggregate Awards

B Grade Set Subject Winners:

First: Doug Jackson
Second: Elizabeth Jackson
Third: Matt Smith

A Grade Set Subject Winners:

First: Ruth Woodrow
Second: Paul Dodd
Third: Nicole Andrews

B Grade Open Winners:

The Norton Hobson Trophy – Ralph Domino
Second: James Mexias
Third: Elizabeth Jackson

A Grade Open Winners:

The Albert R Andrews Trophy – Paul Dodd
Second: Kyffin Lewis
Third: Gary Richardson

Creative

END OF YEAR COMPETITION



Best:

Doing a Runner on Death – Ralph Domino

Highly Commended:

Iris and Chrysanthemums – Lesley Bretherton

Isolation Walks – Graeme Diggle

Walking in the Rain – Charles Wyatt

Left above: *Doing a Runner on Death* – Ralph Domino

Right top: *Isolation Walks* – Graeme Diggle

Right centre: *Iris and Chrysanthemums* – Lesley Bretherton

Right bottom: *Walking in the Rain* – Charles Wyatt



Landscape (land, sea, cloud, urban)

END OF YEAR COMPETITION



**THE HARRY CLEVELAND TROPHY
FOR LAND, SEA OR CLOUD SCAPE
PDI:**



Left above: *After Smart* – Susan Brunialti

Left centre: *Shine* – John Godfrey

Right top: *Wave* – Paul Dodd

Right centre: *Dune Study* – Nicole Andrews

Right centre: *Tetrapods Yoichi* – Lesley Bretherton

Right bottom: *Approaching Storm* – Robert Fairweather

Highly Commended:

Shine – John Godfrey

Dune Study – Nicole Andrews

Approaching Storm – Robert Fairweather

Tetrapods Yoichi – Lesley Bretherton

Wave – Paul Dodd



Nature

END OF YEAR COMPETITION



THE TED ROTHERHAM TROPHY FOR THE BEST NATURE PDI:

Welcome Swallow – Kyffin Lewis

Highly Commended:

Plumed Basilisk – Annette Donald

Finch – Kyffin Lewis

Atlantic Puffin – Ruth Woodrow

Brown Eyes – Nicole Andrews

Wren – Kyffin Lewis



Left above: *Welcome Swallow* – Kyffin Lewis

Left: *Plumed Basilisk* – Annette Donald

Left centre: *Wren* – Kyffin Lewis

Left bottom: *Finch* – Kyffin Lewis

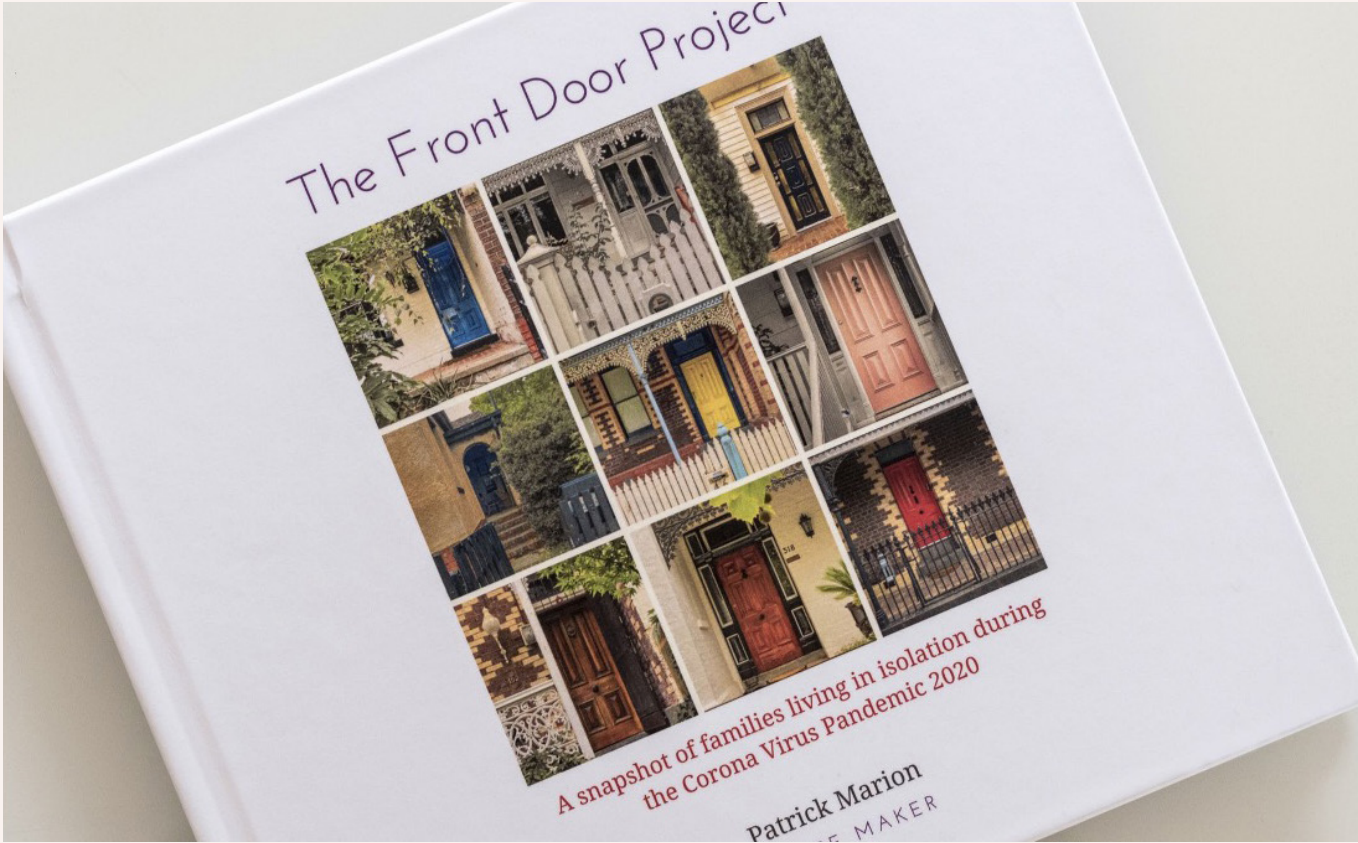
Right below: *Brown Eyes* – Nicole Andrews

Right bottom: *Atlantic Puffin* – Ruth Woodrow



Photobook Competition

END OF YEAR COMPETITION



Highly Commended:

Patrick Marion *The Front Door Project*

Commended:

The Bucket List volume 3 – Gary Richardson

Lanes Alleys Arcades – Denise M Lawry

Colourful Morocco – Nicole Andrews

People

END OF YEAR COMPETITION



THE WILF BROADHEAD TROPHY FOR THE BEST PEOPLE PDI:

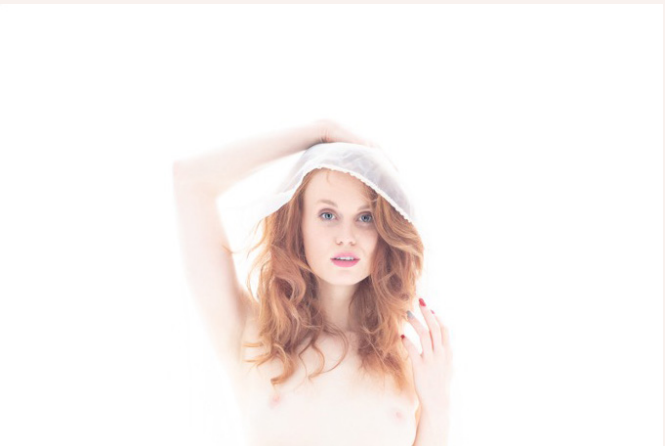
Lauren – Matt Smith

Highly Commended:

Woman in Blue Door – Charles Wyatt

Ripples – Kadri Elcoat

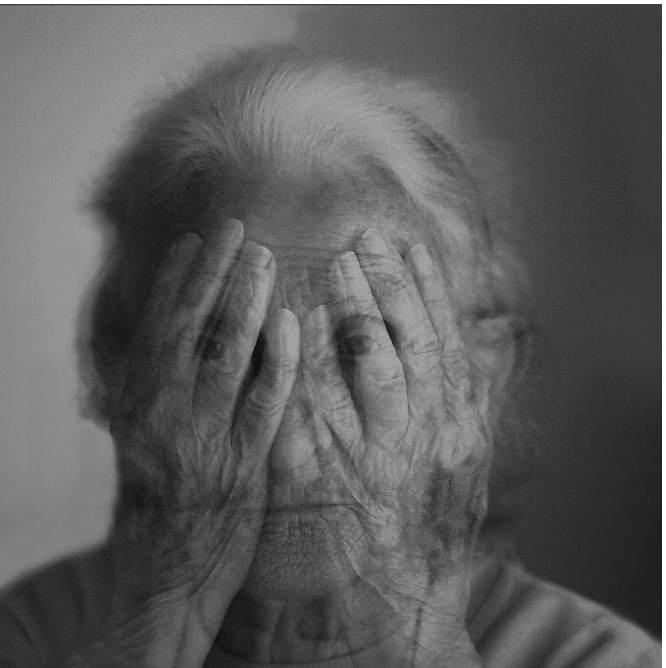
Angel Amy – Ruth Woodrow



Left top: *Lauren* – Matt Smith
Left above: *Angel Amy* – Ruth Woodrow
Right top: *Ripples* – Kadri Elcoat
Right: *Woman in Blue Door* – Charles Wyatt

Conceptual

END OF YEAR COMPETITION



Left top: *Slipping Away* – Ralph Domino
Rught: *Chaos* – An exploration of identity in a group – Paul Dodd
Below: *Ambiguity* – Gaye Beal

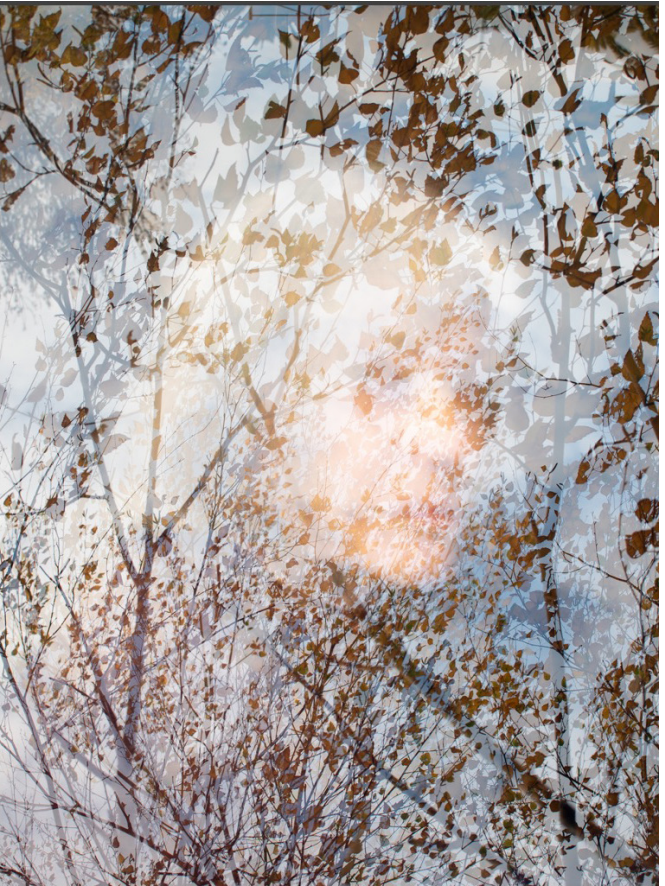
Best

Slipping Away – Ralph Domino

Highly Commended:

Ambiguity – Gaye Beal

Chaos – An exploration of identity in a group – Paul Dodd



Monochrome

END OF YEAR COMPETITION



BEST MONOCHROME PDI:

The Smoking Man - Charles Wyatt

Highly Commended:

Self Portrait -Too Cool for School - Matt Smith

Leopard and Cub - Gary Richardson

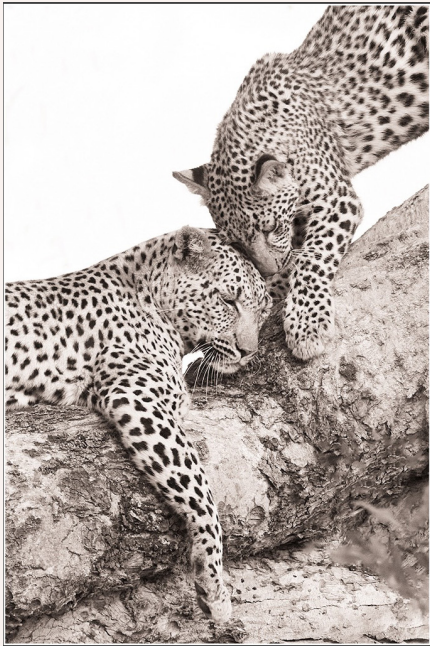
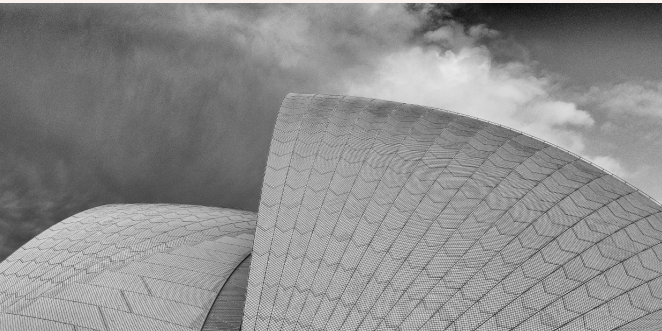
Ghosts - Jim O'Donnell

Inside Out - My Street - Nicole Andrews

Shelter - Sally Paterson



Left top: *The Smoking Man* - Charles Wyatt
Left centre: *Shelter* - Sally Paterson
Left bottom: *Leopard and Cub* - Gary Richardson
Right above: *Inside Out - My Street* - Nicole Andrews
Centre bottom: *Ghosts* - Jim O'Donnell
Right bottom: *Self Portrait -Too Cool for School* - Matt Smith



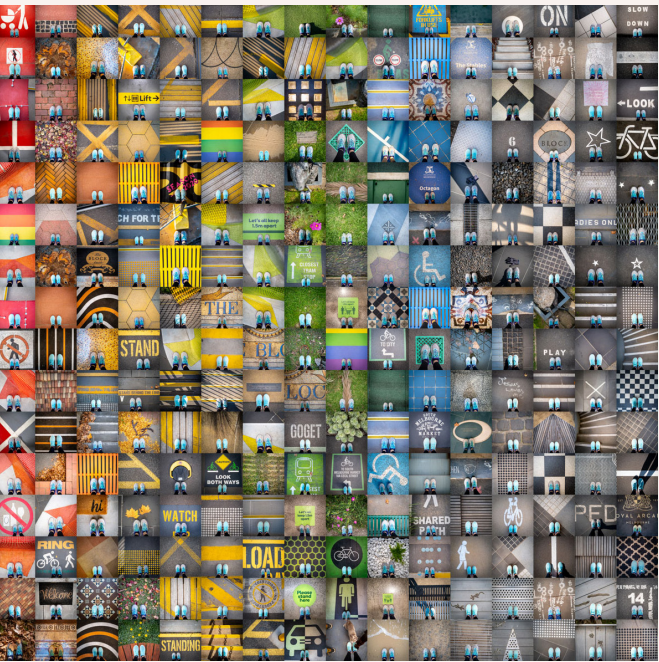
Alternative Analogue Processing

END OF YEAR COMPETITION



BEST ANALOGUE/ALTERNATIVE PRINT:

Chlorophyll Print - Sam 2020 - Mark Deveraj



THE GRACE LOCK TROPHY FOR THE BEST OPEN PDI:

Melbourne in Isolation – Ruth Woodrow

Highly Commended:

Play it Again – James Mexias

Fir Tree Biei – Lesley Bretherton

Basking in Summer Sun – Susan Brunialti

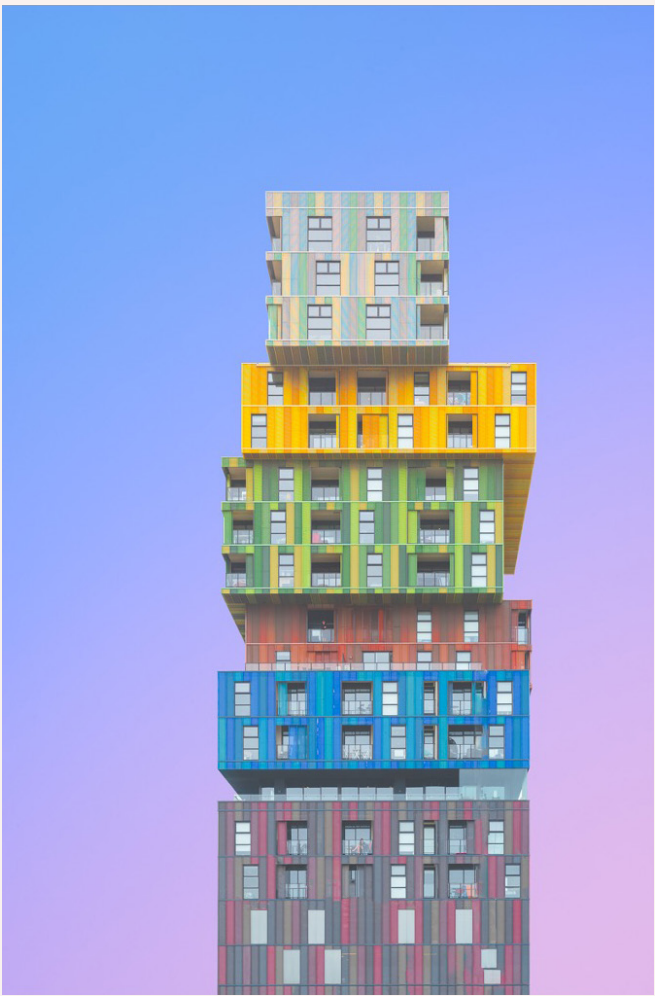
Novotel, South Wharf – Paul Dodd

Split – Elizabeth Jackson

Wonder – Ruth Woodrow

The Icon, St Kilda – Paul Dodd

Abstract Snoopy – Sally Paterson



Left top: *Melbourne in Isolation* – Ruth Woodrow

Left: *Abstract Snoopy* – Sally Paterson

Right top: *Play it Again* – James Mexias

Right bottom: *The Icon, St Kilda* – Paul Dodd



Left top: *Split* – Elizabeth Jackson

Left centre: *Wonder* – Ruth Woodrow

Left above: *Fir Tree Biei* – Lesley Bretherton

Right top: *Novotel, South Wharf* – Paul Dodd

Right bottom: *Basking in Summer Sun* – Susan Brunialti

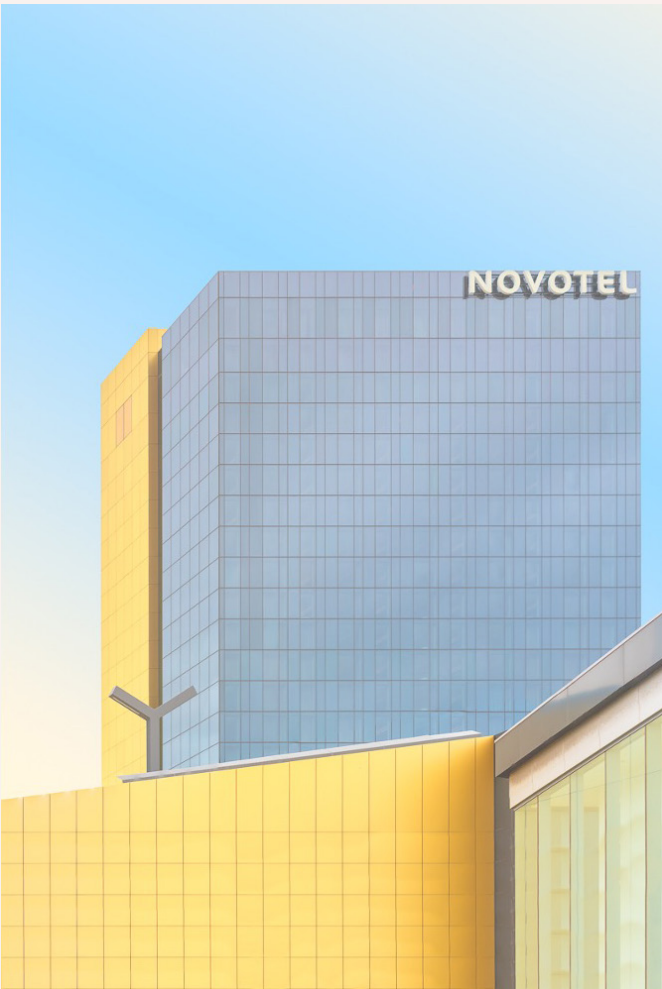


Photo Journalism

END OF YEAR COMPETITION



THE ALAN ELLIOTT TROPHY FOR THE BEST PHOTOJOURNALISM PDI:

Standoff – Paul Fraser

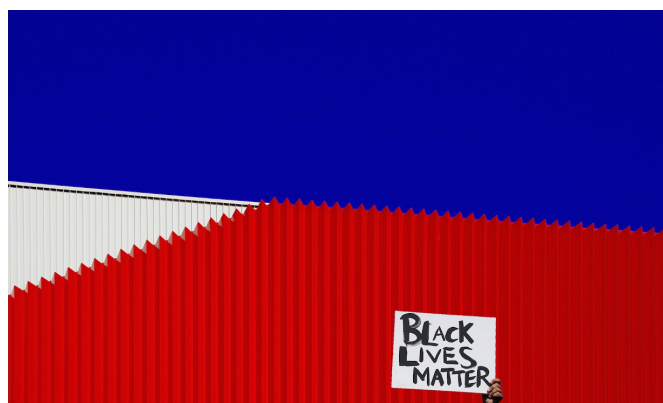
Highly Commended:

Tricks at Moomba – Graeme Diggle

Black Lives Do Matter – Ralph Domino

Che Cosa? – Susan Brunialti

Sweeping for Kingston Hawks – Graeme Diggle



Left top: *Standoff* – Paul Fraser

Left centre: *Tricks at Moomba* – Graeme Diggle

Left: *Che Cosa?* – Susan Brunialti

Left bottom: *Sweeping for Kingston Hawks* – Graeme Diggle

Right above: *Black Lives Do Matter* – Ralph Domino

