EXPOSURE

THE MELBOURNE
CAMERA CLUB MAGAZINE

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Members' Photos from MCC exhibition at the Ballarat International Foto Biennale

More photos in next issue

Debashis Talukdar *Monument to love at sunset*

Magda de la Pesca *Perugia*

Ping Pan Frew *Chinese Yangshou*

Reuben Glass *St Kilda*

Richard Saleeba *Candlelight tasting*

Many views, one vision - MCC at the Ballarat International Foto Biennale

Gary Richardson *(see opposite page for some members' photos exhibited at the BIFB)*

MCC's BIFB exhibition *Many views, one vision* at the Ansonia - photo by Gary Richardson

"Many views, one vision" was the title of the Melbourne Camera Club's contribution to the Fringe Program of the 2011 Ballarat International Foto Biennale (the "BIFB"). The aim of our exhibition was to showcase the breadth of talented photo artists in the Club who all have the "one vision" of advancing the art of photography.

The Club's participation in the BIFB had a long gestation, with intentions of originally participating in the 2009 event. Although that did not get off the ground, Carolyn Buckley continued to push the idea that the Club should be involved with an exhibition, promoting both the Club and participating members. As a group exhibition, a significant issue to be solved was the selection of images to be displayed.

A number of prints were selected from the 2010 Traditional Printmakers Group exhibition at Michaels Camera, Video & Digital by Peter Michael. Members were also invited to submit images in EDI format, with selected images to be printed at a later date. Peter Michael was again generous with his time, and in collaboration with Kate Seabrook, the EDI images reviewed and selections made. Members whose images were selected were requested to produce matted 16" x 20" prints which would be mounted in the Club's display frames. It was further decided that all images submitted in EDI format would be displayed electronically at the venue.

With the images selected, a venue was required to mount the exhibition. Participating in the Fringe Program is a bit like buying flat-pack furniture: the parts are in the package but you need some DIY skills to put it together. It was up to the participant to find a venue! Over a period of several months, Carolyn Buckley, John Spring and myself made several visits to Ballarat looking at possible venues. With many locations already booked for "Core" programs, the venues available to Fringe participants were mainly cafes and hotels. We eventually settled on the lounge at the Ansonia on Lydiard, right next to Carolyn's solo exhibition "Shindo no iken". Although not exactly what we were hoping for in a venue, it had one major advantage – it was within the "Ballarat CBD Circuit". The BIFB is huge, over 70 venues spread all around Ballarat and as far afield as Creswick. Being close to venues holding Core program exhibitions was important for exposure to the public. The lounge at the Ansonia could not accommodate all of our selected prints, so it was decided to split the exhibition into 3 separate displays.

Carolyn Buckley's BIFB exhibition *Shindo no iken* - photo by Gary Richardson

Members with prints displayed were: Mal McKay, Shane Booth, Ray Huntley, Ken Robertson, Annette James, Judith Mowlem, Ian Holdsworth, Sandra Eichler, Aaron Murphy, Tony Davidoski, Alan Elliott, Ian Bock, Hate Hursthouse, Ronald Jore, Daryl Lynch, Peter Walton, Nicole Andrews, Debashis Talukdar, Gillian Turner, Margaret Huxtable, John Spring, Rob Featonby, the late Edgar Gatt and myself. Additional members included in the EDI display: Amber Louise Hart, Barb Butler, Michael Cabrie, Chrissie Francis, David Dyett, Eugene Pitulice, Jim Weatherill, John Mier, John Morgan, Magda de la Pesca, Nino Xerri, Norman Blaikie, Ping Pan-Frew, Ray Farrugia, Richards Saleeba, Reuben Glass, Selby Markham and Sheryl Opie.

Without the enthusiasm and work of volunteers, this exhibition would not have happened. Thanks go specifically to Carolyn Buckley, Barb Butler and John Spring, those who helped in mounting the prints in the frames, and of course the members who provided their images for display.

A new-generation EPSON DIGITAL PROJECTOR for the Melbourne Camera Club

Two Views

First view by John Spring

Members and visitors who have attended the last two monthly Electronic Digital Image (EDI) competition nights will have seen the Club's new digital projector displaying members entries. The big white EPSON EB G5750wu LCD projector is an important generational upgrade over the Club's original 2003 NEC LT260 DLP digital projector.

Some background about the evaluation process that has been carried out by a group of members. Since November 2010 a mixture of ten DLP- and LCD-mode projectors of various 'improved resolutions' were tested individually and also compared in pairs. A series of standard pixel resolution images and colour rendition screens have been used to make subjective and objective measurements while linked to two Mac computers. The evaluation tests have been photographed and results recorded in a spreadsheet. Members of the test group were circulated after at each test for any additional impressions and comments for recording.

The principal features that the group agreed were necessary for better projected photography in our Clubrooms were an adequate light level of about a minimum of 6 EV and maximum of 9 EV incident light (100iso) at all major points of the Club's new screen, and enhanced colour rendition with better blacks plus an increased pixel resolution that could be configured to give equality to both portrait and landscape format images.

After six months investigations the EPSON EB G5750wu projector was the final recommended choice.

The Club will now have both the older NEC and the new EPSON projectors for use. They will be used in varying situations depending on a risk management evaluation and the functional requirements including but not limited to image size and quality. The EPSON projector has a native resolution of 1920 pixels horizontally by 1200 pixels vertically which is a 16x10 ratio format. The NEC projector has a horizontal 1024 pixels by vertical 768 pixels, which is 4x3 ratio image format. The EPSON can be used to project images without the connection of a computer using jpeg images on a USB memory stick and can have multiple computers linked for a split screen image display. The EPSON projector complements the newly purchased and installed 4m x 4m projector screen in the first floor Gallery.

For technical and detailed information on the new EPSON projector, check EPSON's web site at URL *http://www.epson.com.au/products/projector/EB-G5750WUNL.asp*

For the past two EDI monthly competitions the EPSON projector has been configured to show 1024x768 maximum resolution images as required by the Club's current EDI monthly competition rules. This projection standard will continue until such time as the Club's Competition Committee consideration and recommendations for new competition projection standards are presented and approved by the Board. Members are welcome to ask questions and make suggestions on the projection standards under review.

It is anticipated that the Board will announce new Competition and Exhibition digital image projection standards in December 2011 in time for the Club's 2012 competition and exhibition year. In the meantime there will a number of talks and presentations about what the new projector's increased resolution and colour rendition plus other features means for all members.

A major presentation on the new EPSON projector will be undertaken at the Club's General Meeting starting at 8pm on Thursday 6th October. Representatives from the wholesaler EPSON Australia and retailer Kayell Australia will also be at this meeting. Several other presentations will be carried out at forthcoming Digital and Audio Visual Group meetings over the next two months. If you wish more specific information or wish to make comment please contact John Spring at eMail: *mcc-audiovisual@melbournephoto.org.au*

Second view by Peter Walton

It's great that the Melbourne Camera Club is leading the way by moving up to what will surely become the new standard for digital projection - 1920 x 1200 pixels - almost three times as much digital information on the screen as our old projector could deliver, and gorgeous image quality.

I believe the EPSON brand was our best choice for various reasons. They are one the world's largest projector manufactures (currently offering 59 different models) and they supply projector components to many other companies. As well as projectors, they also make excellent inkjet printers and flatbed scanners, and their products are backed by world class service facilities.

EPSON have long been a generous supporter and sponsor of the AIPP. The fact that they and their reseller Kayell have agreed to actively support our Club has to be a good thing.

Now I'm anticipating some lively discussion about new resolution standards for our EDI and AV competitions. My personal view is that we should establish two standards, one of them utilising the projector's full potential of 1920x1200 pixels. Our cameras actually capture more pixels than that, even our mobile phones do, so why would we not want to not use all 2,304,000 pixels this projector can deliver?

The native aspect ratio is 1:1.6, almost the same as Fibonacci's classic "Golden Ratio" of 1:1.618. That should make the landscape photographers happy. To create a level playing field for the portrait shooters we could also have a second standard based on a square window of 1200x1200 pixels. That would give competing vertical and horizontal images equal screen space.

For those of us who venture over to the dark side and shoot video, the new projector will do us proud - smooth fluid movement at full high definition. Bliss!

Thanks to the projector's wide ranging compatibility, and its multiple inputs, setting up to show images will be much simpler now. I believe we'll be able to run a slide show straight from a memory stick, and at last switching between PC and Mac will be simple. Hallelujah!

Email me at *peter@peterwalton.com*

EPSON
EXCEED YOUR VISION

The Melbourne Camera Club extends its thanks to Epson Australia for their assistance during our evaluation of projectors, and their retail partner, Kayell Australia, when the decision to purchase the Epson EB-G5750WUNL was made.

Kayell australia
Imaging • Graphics • Media

MCC Board as elected at the AGM. From left to right - Kim Thorogood, John van Hirsel, Gary Richardson, Ian Bock, Jo Beilby (President), David Purdue and Tim Kohlman. Missing is elected Vice-President Darren Bennett.

President's Report

Real Men Do Cry (and so do their children)

Welcome to Spring and a new year at the MCC!

Congratulations to our new board and thanks for taking on the role of running this magnificent club. For a complete wrap up of the year, please see the reports attached to this edition of Exposure.

And now, (in the best Monty Python tradition), for something completely different…
I'd like to tell you a story…

Saturday the 1st of October was that one day in September, and it came and went fairly peacefully for me; I was engrossed in study and trying to avoid the Grand Final. By the end of the day, Collingwood supporters were none too pleased I gather, and Geelong, well, they were ecstatic. It seems real men do cry after all.

As the evening passed, my 69 year old father, failed to enjoy his roast pork belly and baked veg dinner. His chest felt uncomfortable, as it had done the day before, and it was putting him off his food. As is often the case with people in cardiac distress, he put it down to indigestion, and tried instead to watch The Great Escape.

By midnight there was an elephant in the bedroom at Dad's, and it was sitting on his chest. The paramedics were called and he was shuffled between two ambulances, one a MICA where a second major attack occurred; then two hospitals, the last being Monash Medical Centre, where a team of cardiac care specialists were standing by to see him safely to the Cath Lab.

Into the groin and up through the blood vessels, the team did not miss a beat. They placed one stent into an artery on the front of Dad's heart and bingo! - the elephant was gone. No zebras, horses or even horses' hooves. Modern medicine had stepped in and dealt with the signs and symptoms of years of physical neglect, heart disease and risk factors in barely an hour.

Dad was lucky, and so was I. I was nowhere near ready to lose him and I thank God I am able to say today that I didn't. But we all know, if he doesn't do something about the heart disease risk factors (the ones he can change), I won't be able to say that for very much longer. I've made changes. What can you change?
http://www.heartfoundation.org.au

Your grateful President,
Jo Beilby

Members' Working Bee - Sat 26th Nov

The Club's annual Working Bee , is on Saturday 26 November. The aim is to help clean and maintain our magnificent clubrooms and grounds and to prepare for our End-of-Year Exhibition and Social Night. The Working Bee will conclude with a BBQ in the courtyard, so please offer your services to Tim Kohlman (Club Secretary) who is coordinating the work for the day.

The Melbourne Camera Club

ACN 004 344 549 ABN 79 004 344 549

CLUB CONTACTS

Clubrooms

Corner of Ferrars and Dorcas Streets,
South Melbourne
Phone 9696 5445
PO Box 1180, Sth Melbourne 3205
www.melbournephoto.org.au

President
Jo Beilby
mcc-president@melbournephoto.org.au

Secretary
Tim Kohlman
mcc-secretary@melbournephoto.org.au

General Questions
mcc-info@melbournephoto.org.au

Treasurer
Ian Bock
mcc-treasurer@melbournephoto.org.au

Portrait Group
David Purdue and John van Hirsel
mcc-portrait@melbournephoto.org.au

Studio Bookings Officer
David Gilliver
mcc-studio@melbournephoto.org.au

Darkroom Co-ordinator and Booking Officer
Selby Markham
mcc-darkroom@melbournephoto.org.au

Introduction Photography Course
Vacant
mcc-courses@melbournephoto.org.au

Traditional Darkroom Printmakers Group
Selby Markham & Tim Kohlman
mcc-blackandwhite@melbournephoto.org.au

Digital Group
Vacant
mcc-digital@melbournephoto.org.au

Print Competition Steward
Vacant
mcc-compcommittee@melbournephoto.org.au

EDI Competition Steward
David Purdue
mcc-edi-comp@melbournephoto.org.au

Audio Visual Group
John Spring
audiovisualgroup@melbournephoto.org.au

International Competitions
Maggie Smith

Photo Discussion Group
Simon Galbally
mcc-photodiscuss@melbournephoto.org.au

Librarian
Scott Heim
mcc-library@melbournephoto.org.au

MCC Website
Manager - Patrick Jackson
mcc-webmaster@melbournephoto.org.au
Website Content - Kim Thorogood
mcc-webcontent@melbournephoto.org.au
Website Photos - David Purdue
mcc-photos@melbournephoto.org.au

Some fundamentals of glamour photography

John Morgan

Introduction

Photographing the female nude involves more than pressing the shutter to obtain a sexy photograph. The major objective of any nude shoot is to make every glamour shot a work of art which both the photographer and the model can be proud of.

Every photo should tell a story. I look for creativity, imagination and diversity in glamour photos. What distinguishes your photos from the work of thousands of other glamour photographers? How do viewers and expert photographers perceive your photographic style and individualistic approach to the subject?

Every model is different. A major challenge for the glamour photographer is to explore the specific attributes of glamour and beauty which vary greatly between models. How does the photographer analyze and capture the specific beauty of the model's face and figure? This requires significant thought, experience and skill by the photographer.

Planning a Glamour Shoot

Make sure you know how to operate the Studio equipment including how to replace lamps. Allow yourself plenty of time to assemble the equipment and to check its operation prior to the model arriving at the Studio. Know where the spare lamps are stored. Check the operation of your camera(s) and equipment the night before the shoot. Are the lenses clean? Most importantly, make sure you charge the battery of your camera.

These points are important to preparing for a shoot and should not be over-looked.

Objectives of a shoot should be clearly discussed with the model prior to any shoot. Detailed discussion before the shoot will avoid the likelihood of any misunderstandings. It is imperative that payment of the hourly rate is also clarified with the model. Finer details on poses etc. should be clarified before getting the camera out of the bag at the shoot!

Models have to feel at ease otherwise they will not be relaxed. Failure by the photographer to make a model feel at ease will show up in the shots in the form of tense and unhappy facial expressions and tense body muscles.

Communication, Clear Direction and Dialogue

Continual communication with the model and direction is essential coupled with attention to detail relating to body placement, feet posture and angle of shot. Without effective communication and clear direction the model will not know what you are trying to achieve. The position of the head and facial expression is most important so the model looks relaxed and confident. I show the model the results achieved after every few shots. This provides the model to express her opinion on the shots she likes and those she does not like. This also builds teamwork and helps to gain the model's confidence and build on that confidence throughout the shoot.

Providing comment to the model and establishing a dialogue during the shoot is also critical. Examples of

typical comments and direction by the photographer during a shoot may be:- "You look terrific....Hold that pose....Lift the chin slightly and give the camera one of your beautiful side-on glances...Smile very slightly. Point the left foot a little more and lift the right heel slightly off the floor to show the beauty and shape of your legs. Please move your arm around slightly to show a clear bodyline and avoid shadows. Slight breath in.. hold it!" AND the shutter is pressed! I comment "Ah, beautiful!!" as I examine the result and show the shot to the model to express her opinion. A sense of humour also does not go astray when photographing the female nude. I regard an easy manner is essential to establishing a good working relationship with any model.

The Importance of Lighting

Lighting is most critical to photographing the nude. A lamp in the wrong place can ruin what would otherwise be a good shot. There can be too much light or not enough. I am constantly mindful of shadows. I move and re-position lamps as while continually communicating with the model throughout a shoot. Are reflectors required to bounce light onto the subject and overcome any shadows in the wrong place. It is also very important for the photographer to move to obtain a variety of perspectives which show the model at her best.

If a photographer is going to lie down on the floor to take a shot, then he or she should explain to the model why the shot is being taken from that position. It is also important to experiment with lighting. For example, the use of back-lighting and side lighting can produce some great shots while hiding the private parts of the female nude in shadow.

The Environment: Studio or Outdoors?

The environment for a shoot is also critical to the photographer's approach as well as getting the camera settings right for the environment. Are the white balance, ISO, shutter speed and aperture set correctly? Always focus clearly before pressing the shutter. .While some aspects can be corrected using software such as Photoshop, shots which are out of focus are useless Shutter speed may need adjusting if the model is moving.

Studio shots of the female nude can look very "stilted". Conducting a nude shoot outdoors provides more latitude. However, there is also more scope for error unless you have the skills of a photographer such as the famous Andre de Dienes who achieved harmony between the beauty of the nude and beauty of nature in the 1950s. Instead of being in the studio, female nudes were being photographed leaping through the air by the seaside waves of the Californian coast or lying in full sun on the rocks of outback Nevada or Dakota.

Ethical and Professional Behaviour

Ethical behaviour and a professional approach are particularly important when photographing the female nude. Never touch a nude model but communicate through clear direction. Avoid porn shots or any highly suggestive poses. Do not ask the model to pose frontal to the camera if she has already expressed that she does not wish that pose or feels uncomfortable. Always give the model the right to reject any pose she does not feel comfortable with.

Remember that a women's body is private and personal to her and should always be treated with the highest respect. Observe the rules of the Melbourne Camera Club. Have you and the model signed the Attendance Book before the shoot?

A "post-mortem" after the Shoot

In conclusion, don't forget to have a "post-mortem" of the shoot. Was the model happy with your work, manner and style? Did you conduct yourself in a professional manner? What were the strengths and weaknesses of the shoot? Did you learn something new? Would you have done anything differently if you were to repeat the shoot?

Last but not least, always communicate with the model before placing any shots on a public website for the "rest of the world to see". Failure by the photographer to agree with the model on specific shots to place on public websites, such as Model Mayhem, can not only lead to angst with the model but also adversely affect your reputation as a photographer.

While these basic fundamentals may sound very familiar to experienced photographers of the female nude, it so often that some of the basics are over-looked resulting in poor shots and an unsuccessful shoot!

Set your goals based on continuous improvement.

Best wishes with your photography.

The Melbourne Camera Club Book

Celebrating 120 years of photographic achievement

Greg Hotson -

Committee that produced the book

In May 2010, with the 120th Anniversary of the Melbourne Camera Club approaching the following year, Jo Beilby approached Kim Thorogood, Ronald Jore and myself about producing a coffee table book to commemorate such a significant milestone. A number of guidelines and a framework for the book were quickly established. It was always intended as a book where all members would be represented, and to show the broad diversity of members' work. A series of photo groups were established: Melbourne, People, Places & Nature, Photojournalism and Open & Creative.

Hopefully the following provides a brief snapshot about how the book came together – by no means a small undertaking.

Members were requested to submit their best images (however they defined), and these were provided at the end of 2010 and in to the early months of 2011 – many CDs to sort through! In all, 57 members submitted over 350 images. A fantastic effort.

One of the key issues revolved around the affordability of the book – for the club, and for members. What was the best means to produce a book that was at a price that members could afford and would readily purchase, of a quality that represented both the images and the club well, while minimising upfront cost from the club finances? There was no easy answer, and it was a difficult problem for a long period of time.

There are two main book printing methods - each offer a range of advantages and disadvantages. The first of these is a traditional offset press – like a book you buy from a shop. It was however ultimately ruled out – as it required a large upfront order and financial commitment. The other available solution is Print on Demand and what many people would have become familiar with in the digital age – the 'Photobook'. This uses a different technology, and a book can be printed one at a time, as required. There is no upfront cost required for a minimum print run. Unfortunately, the unit costs per book are quite high. Neither solution was ideal.

Test prints were done with two international photobook printers – the quality of one was poor and, while the quality of the second was acceptable, the price point to members to purchase was not (or would have led to unacceptable compromises in size, page count and/or paper quality). Local solutions were more expensive. Back to the drawing board.

Earlier this year, there was some positive feedback about a local Port Melbourne photobook printer from a couple of club members. John Spring was subsequently in contact with the company, Albumworks – and arranged a presentation about their business and printing technologies for a Thursday night club meeting in September, and put me in contact with one of their Directors - to use the book as a project for the presentation.

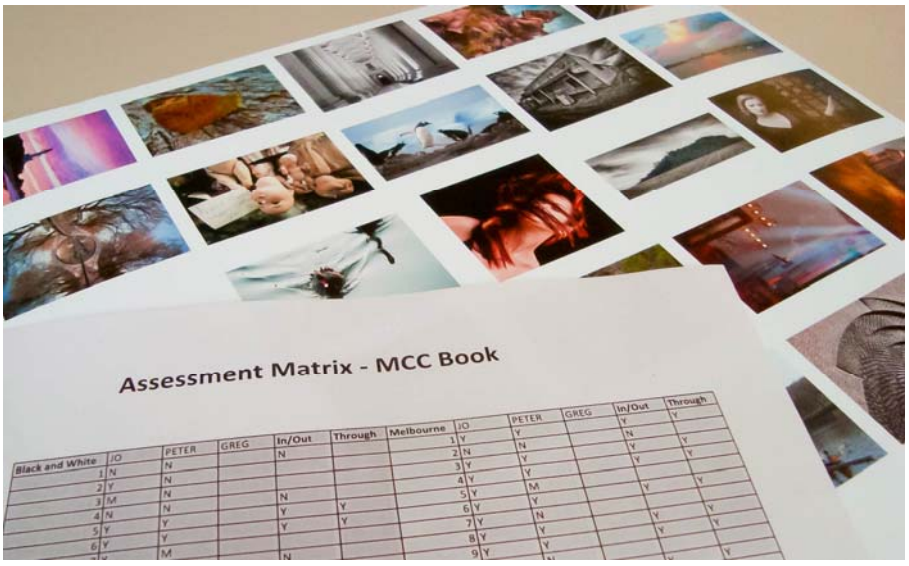
Over the course of a number of weeks, we were able to work with Albumworks and develop a solution – which many of you have now seen the end result; a full colour , 134 page, square 12" hardcover book, with a 170 gsm semi-gloss paper and quality printing and binding – for $80. An outstanding solution all round.

There was now a deadline however - for the 1st September, 2011. The pressure was on.

Throughout the process of resolving who would print the book was a process of image selection, which largely occurred around April 2011. Photos were grouped in to the five broad categories established at the outset. Peter Walton was co-opted on to the selection committee with Jo Beilby and myself - to edit down to the strongest photos – grouped in to *Yes*, *No* and *Maybe*. When there are so many images to select from – there is often no clear agreement!

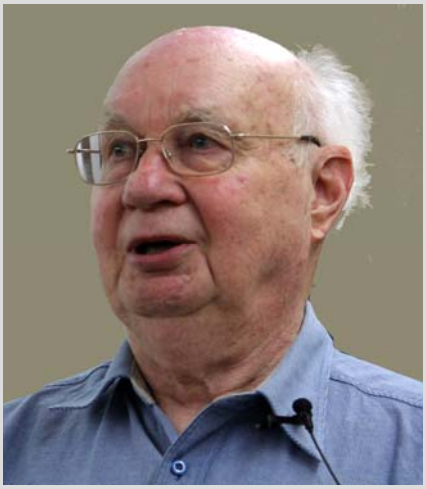
Adobe InDesign was used to produce the layout with incredible design flexibility. The aim was to develop a design that was classic, understated and simple, that wouldn't date quickly and ultimately recede to let the photos shine. Images were allowed space to sit on the page, which the large square format allowed. A large number of photography and design books were used as inspiration, before settling on the final design.

A continuing challenge was not just image selection (established earlier with Peter Walton and Jo Beilby), but to then work with the chosen images to create complementary page spreads. There were a range of factors to consider; from orientation (portrait / landscape), colour, balance between sections etc. There are 3-4 particular images in the book, that while very strong images, were a real challenge to incorporate well. Various iterations were worked through and paste-boarded to 'work'. A review over the course of an afternoon with Kim Thorogood shuffled some things around.



MCC Book Assessment Matrix

Alan Elliott's 90th



Congratulations to Alan Elliott on his recent 90th birthday, and for the party, exhibition and presentation he held at the clubrooms on 3rd September! (Photos by Charles Kosina and John Spring)

While I have previously produced a number of books for my personal use, it is a challenge to have the responsibility of presenting the work of others. Some issues are not a consideration when undertaking your own work: image resolution (to allow full page spreads / full bleed), sharpening, copyright and model releases, cropping and the like. Of course the images are somebody else's work – so they cannot be adjusted. Hopefully the end product satisfactorily reflects those considerations.

Alan Elliott was drafted to write a history of the club, as an introduction. Time pressures were now very tight. It was a collaborative effort with Alan writing the history, with contribution from John Spring. In addition, an overview of the club and its current activities in its 120th year was developed by Alan Elliott and Kim Thorogood with help from John Spring. Kim Thorogood proof read the document. Compiling such a long history concisely (and quickly) is no small task – a fantastic effort by all.

A brief introduction was written, and the book finally had all of the elements in place. But it was still very much unfinished.

Choosing the cover image came down to finding an image that was 'Melbourne', that was graphically interesting, and appropriate for the Melbourne Camera Club – whatever that might be. It also needed to have sufficient quality and resolution to print at 12" square, and compositionally flexible. It ultimately came down to around three images – and I believe that David Purdue's *'City in Raindrops'* is a most worthy selection.

With a lot of tinkering, the book was done – time to send it to proof. While familiar with the ultimate product that would be produced (size, cover, paper stock, binding and the like), and having reviewed both on the monitor and colour photocopy prints with considerable effort to ensure that there were no errors (there were), a proof book was printed.

The proof revealed that the most immediate problem was the cover page photo lacked contrast – the deep rich blue / black and vibrant red, yellows and blues had been taken away by the laminating process (the laminate of the cover has a slight texture, which minimises scuffing to keep the book looking good – but affected the image) softening to a dull grey. David Purdue's cover page image is the only photo within the book that was edited (other than removal of borders form photos for graphic consistency) – simply to bring it back to match the colours of the original image.

So with some minor modifications for the small errors that crept in (typos, a drop shadow missed, a name spelt incorrectly etc), the book was done. With just four days before the presentation, the book was sent to print. Absolutely no time to spare.

Twenty copies were produced by AlbumWorks for everyone to view – the results many of you will have now seen at club meetings.

The book has had a long gestation, and I would like to thank all of those who have had some involvement over a long period of time. A collaborative effort.

In the coming weeks, a webpage will be established so that members can purchase online. The details of this will be published on eMCC. Look out for it!

End of Year Competitions entries close Thurs 4th November

Reminder - entries close at 8.30pm on Thursday 4th November. Watch the website for details of categories, entry numbers, format and submission process.

Cover Image

David Purdue

City in raindrops

This is a cropped version of the MCC book cover image.

No room for these results on page 10 That's why they are here!

Prints - Novice Grade

	Aug	Sep	Total
Frances Egan	cee	hcc	64
Bubbles Segall			21
Simon Beaven	c	ee	17
Shelly Black	cce	eee	17
Ewan Wilson	eee		11
David Thompson	eee		10
Gary Leete			7
Tim Kohlman			7
Raelene Marshall			6
Alice Low	he		6
Scott Heim		e	6
Edwin Tuazon			5
John Parkinson			5
Nick Psomiadis			5
Kirsty Ryan			3
Kei Ho			2
Harry Ostipin			1
Kathryn Hocking			1
Mikaela Rodriguez			1

Monthly Competition Scores to September

EDI - A Grade

	Aug	Sep	Total
Rob Featonby	phe	phe	57
Boaz Lahav	eee	hce	54
Phil Marley	eee	cee	42
Darren Bennett	eee		40
Marg Huxtable	eee	cce	37
John Spring	cce	hee	36
Annette James	cee	hee	35
Charles Kosina	eee	cee	35
Ian Bock	cee	hee	35
John Meir	hee	eee	35
Norman Blaikie	eee	cee	30
Sandra Eichler	e	h	30
Nicole Andrews	eee	eee	25
Ray Huntley			25
Leif Andersen	ee		21
Rachel Ferris	eee	eee	18
Carolyn Buckley			14
David Jacobs	eee	eee	14
Maggie Smith			10
Jim Weatherill			9
David Purdue	hee		7
Barbara Butler		eee	6
Debashis Talukdar			6
Ping Pan-Frew			5
Kei Ho	eee		3
Judi Mowlem			2

EDI - B Grade

	Aug	Sep	Total
Stephen Spencer	hee	hcc	47
Nino Xerri	eee	cce	34
Sheryl Opie	cee	hhe	33
Mark Warrender	cee	cee	32
Simon Galbally	hee	eee	32
Joshua Reuveni	eee	eee	28
Greg Aumann	cee		27
Robert Fairweather			20
Donna Zempel			16
Robert Norman			12
Ewen Wilson			10
Frances Egan			9
Nick Psomiadis			7
Perica Separovic			6
Christian Habisreutinger			3
Reuben Glass	eee		3
Vesna Devcic		c	3
Kei Ho			2
Janina Nowak		ee	2
John Parkinson		ee	2
Simon Beaven			1

Points Scoring System

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

(5 for highly commended plus 1 extra)

Prints - A Grade

	Aug	Sep	Total
Darren Bennett	cee		67
Ray Huntley	cee	ccc	44
Judi Mowlem		hhh	42
Norman Blaikie	eee	pee	41
Gary Richardson		cee	39
Ian Bock	cee	eee	35
John Spring	cee	eee	31
Charles Kosina	cee	eee	30
Margaret Huxtable			28
Leif Andersen	ee	e	24
Annette James	hee	eee	22
Jim Weatherill			22
Rob Featonby			22
Sandra Eichler			20
John Meir			19
Avice McConnell		eee	16
Maggie Smith			12
Peter Walton			11
Debashis Talukdar			10
Edgar Gatt			5
Nicole Andrews			4

EDI - Set Subject

	Aug	Sep	Total
Rob Featonby	h	c	20
Nicole Andrews	e	h	18
Sandra Eichler	c	e	18
Charles Kosina		h	16
Ian Bock	e	c	15
John Meir	e	e	15
Darren Bennett	e		12
Mark Warrender	e	e	12
Marg Huxtable	c	e	11
David Jacobs	e	c	10
John Spring	e	e	10
Joshua Reuveni			10
Leif Andersen	e	e	10
Maggie Smith			8
Simon Galbaly			8
Annette James		e	7
Greg Aumann	e		7
Barbara Butler		e	6
Jim Weatherill			6
Robert Norman			6
Perica Separovic			5
Rachel Ferris		e	4
Robert Fairweather			4
Nino Xerri			3
Ping Pan-Frew			3
Stephen Spencer			3
David Purdue	e		2
Debashis Talukdar			2
Ewen Wilson			2
Frances Egan			2
Kei Ho	e		2
Nick Psomiadis			2
Sheryl Opie		e	2
Judi Mowlem			1
Ray Huntley			1
Vesna Devcic		e	1

Prints - B Grade

	Aug	Sep	Total
Ian Holdsworth	cee	hhe	58
Mal McKay	cee	eee	44
Ray Farrugia	pee	pcc	43
John Mallett	pce		35
Greg Aumann	eee		33
Nino Xerri	eee	cee	28
Tim Hughes	cee		27
Eugene Pitulice			23
Robert Fairweather			22
Steve Spencer	eee		21
Christian Habisreutinger	eee		19
Donna Zempel			14
Robert Norman			13
Greg Hotson			9
John Parkinson	ce	cee	9
Daryl Lynch			8
Jameel Kaderbhai	ee		8
Simon Galbaly			6
Selby Markam			5
Rachel Ferris			2
Shane Booth			2

Prints - Set Subject

	Aug	Sep	Total
Darren Bennet	c		24
Frances Egan	h	e	18
Gary Richardson		c	17
Leif Andersen	c	e	16
Judi Mowlem		h	14
Eugene Putilice			12
John Spring	e	e	12
Robert Featonby			12
Sandra Eichler			12
Ian Bock	c	e	11
Greg Aumann	e		8
Marg Huxtable			8
John Meir			7
Steve Spencer			7
Charles Kosina			6
Annette James		c	5
Ewen Wilson	e		5
Peter Walton			5
Robert Fairweather			5
Debashis Talukdar			4
Jim Weatherill			4
Nick Psomiadis			4
Ray Huntley			4
Bubbles Segall			3
Christian Habisreutinger	e		3
David Dyett			3
Ian Holdsworth			3
John Mallett			3
Mark Warrender			3
Nicole Andrews			3
Shelly Black		c	3
Avice McConnell			2
David Thompson			1
Maggie Smith			1
Selby Markham			1
Shane Booth			1

Rob Featonby *Storm clouds over Woolamai beach* August EDI of Month

Norman Blaikie
Kilcunda trestle bridge
September Mono
print of the month

John Mallet
Alison
August Colour
Print of Month

TDPG Exhibition - Photo by Tim Kohlman

Rob Featonby *Not an earthly view* September EDI of Month

Ray Farrugia *McNally Garage* September Colour Print of Month