

EXPOSURE



THE MELBOURNE
CAMERA CLUB MAGAZINE

Going-to-the-Sun Road
Japan's Last Falconer
President's Report
Gardens by the Bay - Singapore
Fenton Medal for Alan Elliott
2013 Final Competition Results

VOLUME 32, NUMBER 6
NOVEMBER-DECEMBER 2013

PRINT POST APPROVED 100003035

Going-to-the-Sun Road

Charles Kosina



Lake McDonald is on the western edge of the park. It is the largest lake in the park, about 15 km long and with an area of 27.6 sq km

Where is *Going-to-the-Sun Road* and why is it hyphenated? Well, to answer the first question it is the only road that crosses the Glacier National Park in northern Montana, USA. Wikipedia tells me that the road is named for *Going-to-the-Sun Mountain* which dominates the eastbound view beyond Logan Pass. One mythological story tells of the deity Sour Spirit, who returned to the sun after teaching the Blackfeet to hunt, leaving his image on the mountain. As to the hyphenation, I have not been able to find the reason for this.

In August and September, Alyson and I had an extensive trip to North America, which started with three and a half weeks in British Columbia and Alberta. After this we flew to Salt Lake City in Utah to join an organised photographic trip led by Ian Rolfe and



This is typical of the scenery east of Logan Pass. Numerous waterfalls and steep rocky slopes had us stopping constantly to take more and more photos.

Peter Walton. There were 28 of us on the bus and we toured through Washington State, Idaho, Montana and Wyoming. To write about the entire trip would take several *Exposure* magazines, so I am confining myself to just one day.

This really all came about due to a chance encounter in a café in Colfax, Idaho. We were befriended by

a woman who lived in the area and when she heard about our tour insisted that the road over the top of the park was something that should not be missed.

The base for our tour of the Glacier National Park was in Whitefish, Montana. And it was there that we discovered that our coach could not travel that

road, but could only access the periphery of the park. The road is extremely winding and narrow and has a definite size limit, the coach was way over.

Having come all this way there I felt we could not miss out. Calling the two car hire companies in the town, one was booked out and the other had one full size 4x4 available that sat up to seven. Well I had no trouble rounding up more from the tour to join us. We finished up with six of us on the vehicle, of a size I had never driven before. But I discovered that it was not a problem and in fact I soon enjoyed driving the monster!

Rather than describing the road fully here, go to http://en.wikipedia.org/wiki/Going-to-the-Sun_Road.



Fortunately, there are many places to stop and take photos. Sometimes we only had a few hundred metres between stops.

For this trip I will cover the journey from Lake McDonald on the western side, over the Continental Divide at Logan Pass, to St Mary Lake on the eastern side, and back the same way.

Lake McDonald is the largest lake in the park, some 15 km long. Logan Pass reaches an elevation of 2026 m and Saint Mary Lake on the eastern side is the second largest lake in the park and is 460 m higher than Lake McDonald.

The road is not for the faint hearted. It is narrow and winding, and there was a fair bit of traffic both ways. What's worse, as we went higher, we drove into thick cloud with extremely limited visibility. Other vehicles had their hazard lights



This panorama above Logan Pass is a stitch of several images.

operating, so I did the same on the assumption that this may be the law. It certainly helped to see oncoming vehicles.

It was not worth stopping at



This Columbian Ground Squirrel was kind enough to pose for about 5 seconds!

Logan Pass, the fog was just too thick. But only a short distance down the other side, it cleared and we were presented with vista upon vista of



This is as far as I went on the trail to Hidden Lake.

amazing views. I use the overused word awesome with its true meaning here to describe what we saw.

There are fortunately many places

to pull over and take photos, and there were cries of *stop, stop* every few hundred metres and we all piled out to take yet another collection of images. In fact, with our lack of progress, I was wondering just how long this trip was going to take.

Eventually, we got to Saint Mary Lake where we had thought to meet up with our tour bus that would have taken a very long way around the mountains to get there. And that lake was the limit for larger vehicles coming from the east side. But with our frequent stops, we later found that



Much of the trail from Logan Pass to Hidden Lake is along a board walk. There is a small glacier along the way.

we were at least an hour too late.

Now for the return journey. On the way back to Logan Pass, we made fewer stops and when we got to the top, the cloud base had lifted substantially and visibility was excellent. There was still cloud along the mountain tops but this was far more dramatic than a clear blue sky.

One of our group, MCC member Annette James, had been there some years back and she said that a walk to Hidden Lake was worth doing. This is about a 5 km return trek up the hill from the pass. Only the two of us went up this trail as the others decided it was just too far and they were not up to it. I did not quite make it to the lake but stopped a few minutes short,

mainly as the time was getting away and I was concerned that the four others we left at the pass may want to move on. Annette, however, did go as far as Hidden Lake overview and was rewarded with photos that the rest of us missed out on.

What can I say about the photos? The few shown here are but a small sample almost 600. And they really cannot convey the scale and grandeur of the place. For me, this one day was the highlight of our entire tour of the north west US states, surpassing Yellowstone and the Grand Tetons.

But a sad note to end on. In the mid 1850s it is estimated that there were about 150 active glaciers in the park. Today, that figure is down to 25. With current trends, by 2020 there may well be none. I repeat, Glacier National Park may be devoid of glaciers in less than ten years. No matter what policies may be implemented to reverse the warming trend, it is far too late.

So to see some of the world's most awe-inspiring scenery, go there, and go soon!

More photos on page 12.

Japan's Last Falconer

Simon Beavan



© Simon Beavan

The traditional thatched homes are a feature of the area

In November I was privileged to be part of a small group of very experienced Australian photographers: I was the least experienced.

On Monday 18 November we were in the mountains in Northern Japan. We were at high altitude and in snow on Mt Haguro in the Yamagata Prefecture.

We met Japan's last falconer, Hidetoshi Matsubara, who used to hunt with mountain hawk eagles - the largest raptors in Japan.

Hunting with eagles had been very popular in Japan until the late 1800s, but it gradually declined with the advent of the shotgun. The hunting was only done in the winter because the game had no place to hide in the snow. The hunter could walk with his eagle, which was his partner, and mainly caught rabbits, foxes and raccoon dogs.

It has now become illegal to hunt in this manner in Japan.

tour was guided by Everett Brown, chief for Japan of the European News Agencies, an American who has been living in Japan for 20 plus years. This is just one of many unique visits they made.]



© Simon Beavan

Hide communicates with the eagle continuously and was in the eagle's space.



© Simon Beavan

Hide Matsubara with his mountain eagle - note the animal skin on his back. The eagle is chained to his arm on the leather gauntlet; we were not permitted to be closer than one metre for photography.

President's Report

Peter Walton

Change “To make or become different ... to transform” Controversy “Disputation concerning a matter of opinion”
(The Macquarie Dictionary)

I'm constantly being reminded of these two realities, namely that change is inevitable, and so is controversy. Two recent close-to-home examples were the positive responses I've seen about the MCC's new initiative, the “Glamour and Portrait Lighting Group”.

When I first raised the suggestion of trialing such a group at board level it was met with mixed feelings, and in some quarters outright hostility. But I could see plenty of evidence to suggest that the initiative would be welcomed by many members, and should at least be given an opportunity to prove itself. Now in hindsight and with the dust beginning to settle, it's worth reflecting on some of the feedback.

At the first session 27 feedback forms were collected from the 31 people who attended. 26 of the respondents described the event as excellent, while one called it mediocre ... (you can't please everyone). Of special interest were some emails I saw following the second session ... one of them read:

Dear Peter,

As a member of the MCC for quite a few years I would like to express my appreciation to you and Roger La-Brooy for arranging the “Glamour & Portrait Lighting Group” sessions. I am very much looking forward to these monthly sessions next year as we continue to learn and appreciate more about the finer points of glamour and portrait lighting in these sessions.

After the first two, I'm hoping there'll be another session in mid December if the organizers are available. Roger really does put a lot of effort and educational value into these sessions. He goes into great detail about lighting, glamour poses and how to get the best from the subject and your image. I found the models at the first session were very good to work with and very much enjoyed being photographed.

Roger is no doubt an absolute professional in this field, it shows in the way he communicated with us at

the start of the sessions, the way he works and the way in which he treats the model(s). Please pass on my thanks to him for making me feel so comfortable and at ease, and for making the sessions so enjoyable.

Yours sincerely,

Ross Allen (MCC Member: reproduced with his permission)

It's interesting to observe the difference in attitude between the younger club members and, dare I say it, “the oldies”, of which I'm one myself. As the second of the Glamour & Portrait Lighting Group session was winding up a discussion ensued about the name of the group and whether the word “Glamour” might be seen as “a bit problematic”. Opinions were divided, but here's the view of one of our younger female members:

Hi Roger,

You should never hide your beliefs and point of view. We are all different; and that is the true beauty of being human. It's our cultural difference, livelihood and nature that sets us apart, yet brings us together. All People are either narrow or open minded depending on their opinion, experiences in life and upbringing when called upon to discuss a topic. It takes courage to think and act outside of the norm; it is easy to remain in your hole, especially if it's comfortable.

The camera is the technical tool, the photographer is the artist. Together they combine into a skill. No person can improve their skill without stepping out of their hole. Without this you will never evolve your art skills, technical skills and yourself as a being.

“Glamour” is a controversial name. Controversy attracts people's attention. It's a name that would attract the “Y” generation. Remember Madonna the Controversy Queen? She's now considered one of the smartest women in the world, having successfully reinvented and remarketed herself. If the MCC aims to attract the younger crowd, then your program will entice. It has a controversial name which draws you in. Once drawn in and noticing your marketing photos on the flyer, it then

(Continued on page 8)

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

Peter Walton

mcc-president@melbournephoto.org.au

Secretary

Martin Clancy

mcc-secretary@melbournephoto.org.au

Treasurer

Gary Richardson

mcc-treasurer@melbournephoto.org.au

General Questions

mcc-info@melbournephoto.org.au

Portrait Group

Dion Chapman and John van Hirsell

mcc-portrait@melbournephoto.org.au

Studio Bookings Officer

Selby Markham

mcc-studio@melbournephoto.org.au

Darkroom Co-ordinator and Booking Officer

Selby Markham

mcc-darkroom@melbournephoto.org.au

Introduction Photography Course

Robert Groom

mcc-courses@melbournephoto.org.au

New Member Orientation Coordination

Joanne Rinaldi

Traditional Darkroom

Printmakers Group

Selby Markham & Tim Kohlman

mcc-blackandwhite@melbournephoto.org.au

Digital Group

Kelvin Rowley

mcc-digital@melbournephoto.org.au

Print Competition Steward

Shelly Black and Frances Egan

mcc-print-comp@melbournephoto.org.au

EDI Competition Steward

Alan Harper

mcc-edi-comp@melbournephoto.org.au

Audio Visual Group

John Spring

mcc-audiovisual@melbournephoto.org.au

International Competitions

Vacant

Photo Discussion Group

Joanne Rinaldi and Frances Egan

mcc-photodiscuss@melbournephoto.org.au

Librarian

John Jovic

mcc-library@melbournephoto.org.au

Photographic Lighting Group

David Gilliver

mcc-lighting@melbournephoto.org.au

MCC Website

Manager - Alan Harper

mcc-webmaster@melbournephoto.org.au

Website Content - Gary Richardson

mcc-webcontent@melbournephoto.org.au

Website Photos - David Purdue

mcc-photos@melbournephoto.org.au

Exposure Editors

Phil Marley and Charles Kosina

mcc-exposure@melbournephoto.org.au

Gardens by the Bay - Singapore

Phil Marley



Singapore is such a great place to break a journey. Each time I stop off there, I find still more to see. With its Chinatown, Little India, Kampong



River as it enters the Singapore Strait immediately adjacent to the jaw-dropping Marina Bay Sands hotel (you know the one - the boat-on-top-of-three-skyscrapers hotel). As with much that is new in Singapore, the gardens (like the Marina Bay Sands hotel) are built on reclaimed land, clawed back from the harbour. Unlike other cities I could mention, they are already served by their own new metro station Bayfront MTR and many bus stops. And the extensive gardens are open 21 hours a day and

are free (although you pay for some of the key attractions).

The gardens are visible from a long way away. As you land at Changi airport, you can easily see the Singapore Flyer (Singapore's larger answer to the London Eye) and on the opposite bank of the river you can now see Singapore's answer to the Eden Project - two large glass houses, the Flower Dome and the Cloud Forest within the Gardens by the Bay.

The vast Flower Dome replicates the cool-dry climate of regions like Chile, California, Australia, South Africa and the Mediterranean - Spain and Italy - and presents a mini-botanic garden of desert plants from around the world: succulents, baobabs, palms and many flowering species. Looking out from inside the glass dome creates an odd perspective of the city, especially the Marina Bay Sands next door which look as though it is the one

Glam Malay district and colonial heritage, it's a complex city of historical, ethnic and cultural diversity, but most of all it's a city of vision. Modern architecture, ever-expanding tourist attractions and world-class shopping and cuisine combine to provide something new every time I drop in. The latest addition to the cityscape delivers another major destination - Gardens by the Bay.

Opened in 2011, the gardens are the result of a major international design competition which began in 2006. The competition attracted more than 70 entries from over 24 countries around the world, and no wonder: the site is a large chunk of prime real estate on the banks of the Singapore

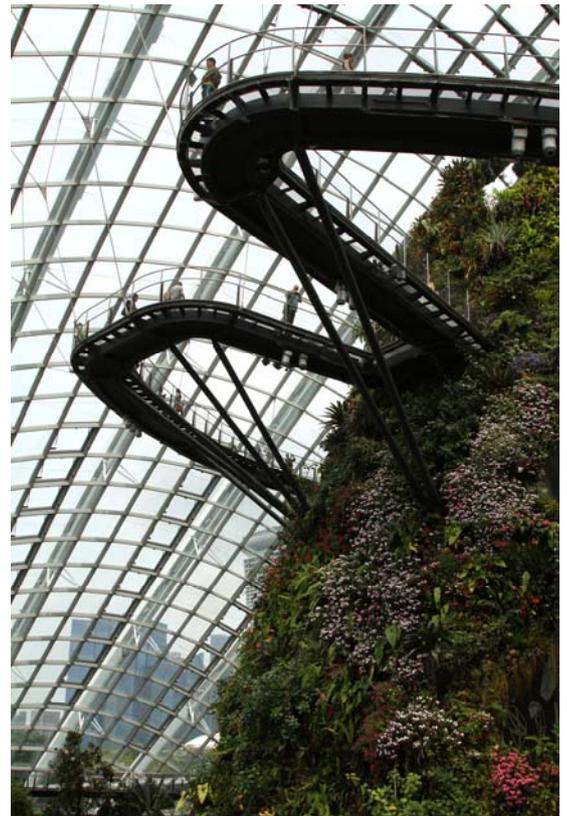




walkway (the Skyway) over 20 meters off the ground.

The Supertrees, Cloud Forest and Flower Dome, and the extensive, themed gardens in which they are set, are a photographer's paradise: by day, inspired architecture and visionary landscaped displays - by night, surreal vistas created by clever coloured lighting. And the gardens aren't finished yet: the third stage, Bay Central, is still being constructed. So next time I go back to Singapore, there will be yet more to see and more to explore.

More photos on page 9.



in the glass house. Next door is the much taller Cloud Forest dome - totally different! Here tropical highland plants are showcased with the world's tallest indoor waterfall and a man-made 35 meter tall mountain covered in plants. The three dimensional garden intertwined with aerial walkways and water features creates a very dramatic and colourful experience.

But it is outside in the main body of the gardens that the most unusual and visionary feature of these garden are to be found - Supertrees. These metal, trumpet-shaped lattices form frames up to 16 storeys high that are gradually being overgrown with creepers and epiphytes. They are quite spectacular. One has a restaurant on top of it, others are linked by a



The Royal Photographic Society's 2013 Fenton Medal Citation for Alan Elliott ARPS



During his 20 year involvement with the History Group of The Society's Victorian (now Australian) Chapter, Alan Elliott has combined The Society's values of education and historical research. He has contributed over 130 articles to the Chapter's newsletter, the *RPS Journal*

and *The PhotoHistorian*, concerning 19th century photography, with emphasis on the life and achievements of Walter B Woodbury, inventor of the Woodburytype process in 1864, as well as presenting numerous lectures to Chapter meetings.

Alan transcribed and edited *The Woodbury Papers: Letters and Documents Held by The Royal Photographic Society* (1996), and edited selected extracts under the title *Surveying Victoria with William Dawson* (2005). He co-authored *Walter Woodbury, a Victorian Study* (2008), published by the Chapter.

Alan has made many significant contributions to photo-history research, communicating with photo-historians internationally, and is recognised as a world authority on Woodbury.

He received the Medal of the Order of Australia for services to photography earlier this year. Other publications include a history of the Melbourne Camera Club, *A Century Exposed* (1991), and *The Complete Photographer* (2013), a biography of the photographer and photomechanical printer who brought the Woodburytype process to Australia, Ludovico Hart.

[Editor's note: The Royal Photographic Society Fenton Medal

award, established in 1980, is named after Roger Fenton, one of The Society's founders and then for several years its Honorary Secretary. The award is made to a member or non-member who has made an outstanding contribution to the work of The Royal Photographic Society.

Usually, no more than three or four Fenton Medals are awarded each year. Since 1998 this award carries Honorary Life Membership of The Society. Alan was awarded the 2013 Fenton Medal, along with three other recipients - Dr Afzal Ansary ASIS FRPS, Dawn Osborn FRPS and Dr Tim Rudman FRPS - at the RPS Annual Awards ceremony held at the Royal Society in London on 17 September. MCC understands Alan is the first Australian to be awarded the Fenton Medal.]



Photos: John Spring

(President's Report - Continued from page 5)
alters your state of mind and leads you down the curiosity pathway. If a person does not like how a course operates then it is simple, don't attend.

Roger, people will always have something to say about someone or something. Unfortunately that is the nature of humans. As to why, that is another conversation for another day. Yet there are a small number of people who ignore the negative and "what was" comments; and concentrate on the "what can be". Glamour Nights fit into the "what can be" scope; it is an asset. And we should all be grateful that you have the passion to voice and assist in directing the club to a new beginning.

Sharon King (MCC member: reproduced with her permission)

There's a new generation of photographers out there now who've never owned a serious film camera.

They are hungry for information, especially on how to use programs like Lightroom and Photoshop. Many are joining other camera clubs who's primary focus is on education.

I well remember a comment made to me last year by marketing guru Jens Karnoe, who recently resigned from the MCC board ... he said: "If the MCC goes ahead with the building renovations and other needed improvements, but does not embrace generational change, it could well be broke within 5 years".

The noted economist John S. McCallum recently said: "Enterprises that do not adapt are in for a lot of trouble. The problem is change: The more rapid the pace of change, the more dire the consequences of stubbornly sticking to old ways".

Charles Darwin put it this way: "It is not the strongest of the species

that survive, nor the most intelligent, but the ones most responsive to change." And the ancients were dead right when they observed: ... "The only thing in this world that's constant is change".

If the Melbourne Camera Club is to survive longer term, it too must change and give people what they want. If you want change, write to the board and tell them.

Exposure

We welcome articles on travel, image processing tips, photos and anything else that may be of interest to photographers. Please send to:

mcc-exposure@melbournephoto.org.au

Deadline for Jan-Feb 2014 issue
is Jan 24, 2014

More Images from Singapore Gardens

See Phil's article on pages 6 - 7



A foggy day on the Rocky Mountaineer train



Aboard Zuiderdam cruise ship

North to Alaska

Our MCC members are a peripatetic lot. At any one time there are likely to be a number of them travelling in different parts of the world. *Frances Egan* did a tour of Western Canada and Alaska in August.

She will have an article about her travels in the January and February 2014 issue of *Exposure* and here are three photos to whet your appetite!

Charles Kosina



Skagway, Alaska, about 59.5° N is a popular stop for cruise ships

Clubroom Repairs

Ken Bretherton

The Board has been very concerned to address the problem of crumbling balustrades on the Dorcas and Ferrars Street frontages - falling masonry poses a risk to passers-by and creates a serious public liability threat for the MCC.

In early Oct, the Board appointed Michael Taylor, an architect, to initiate the restoration works. Michael has extensive experience with the restoration of heritage buildings and has had prior involvement with our building having been commissioned to provide a building report in 2006.

As the balustrade restoration will require expensive scaffolding to comply with Occupational Health and Safety requirements the Board has also asked Michael to report on any other works that should be tackled while the scaffolding is up. This includes any gutter and roof repairs, the state of the wall render and whether any repairs to the outside of the windows will be required.

2013 Final Monthly Competition Scores

A Grade Open Prints		
	Oct	Total
Gary Richardson	eec	64
Frances Egan	ech	60
Ian Bock	ecc	47
David Ellis	ehh	42
John Spring	eec	42
George Chan	eeh	33
John Mallett		33
John Parkinson		27
Annette James		24
Margaret Huxtable		22
Jane Clancy		18
Leif Andersen		17
John Van Hirsell		12
Peter Walton		15
Ray Huntley		3
Charles Kosina		3
Tuck Leong		3
Judi Mowlem		2

B Grade Open Prints		
	Oct	Total
Ken Bretherton	ech	59
Toby Frost	ecc	55
Guy Toner	ehh	55
Robert Fairweather	ccc	51
Joanne Rinaldi	cch	45
Kathryn Hocking	eee	40
Ken Warburton	eec	37
Bharath Ramalingam	eec	34
Sharon King	eee	33
Jim Odonnell	eeh	32
Gail Morgan		30
Robert Norman		24
George Chan		22
Martin Clancy		18
Barry Hogan		16
Gary Leete		16
Shelly Black		12
Neil Brink	eep	11
Sidney Buchbinder		8
Andrew Gower		6
Markus Varik		6
Simon Beaven		3
John Callahan		3
Bob Haytez		3
Sue Manfolk	c	3
Murray King	e	1

Novice Grade Open Prints		
	Oct	Total
Alan Harper	eee	40
Rob Gullan	eee	39
David Beardsley		34
David Runci	eee	30
Colin Booth	eee	23
Neil Brink		23
John Fullard		21
Chetan Kumar		21
Peter Tredrea	hhh	15
Linda Herd		9
Gabby Del-Castillo		7
Ben Macgeorge		6
Joseph Maher		6
Lesley Bretherton	eh	6
Grace Blake	h	5
Julie Ughetti	eec	5
Cameron Burgess		3
Muzo Emeklier		3
Charles Posthorn	c	3
Hughes Little	eee	3
Sidesh Jukar	c	3
No Name On rear of Print	c	3
Wolf Dauschitz		2
Liz Blackburn		1
Sidney Buchbinder		1
Brenton Clark		1
Alan King		1
Colleen Nordstrum		1
Laszio Schiffer	e	1
Tina Thomson	e	1
Magdalena Pesca	e	1
Jackie Judd	e	1

A Grade Open EDI		
	Oct	Total
Gary Richardson	eee	54
Joshua Reuveni	eeh	52
Mark Smith	ecc	50
Alan Donald	eeh	48
Ray Huntley	eec	48
Kelvin Rowley	eeh	45
John Spring	eec	41
Martin Clancy		37
Marg Huxtable		36
Jane Clancy		33
Phil Marley	eee	33
George Chan	ccc	32
Ian Bock	eee	31
Charles Kosina	eee	31
Tuck Leong		29
Sue Block		24
Annette Donald	eee	23
David Purdue		20
Peter Walton	ehh	18
Annette James		13
Leif Andersen		12
Barbara Butler		11
Nicole Andrews		9
John Parkinson		3
Robert Norman		2

Set Subject EDI		
	Oct	Total
Bharath Ramalingam	h	28
Gary Richardson	h	22
Joanne Rinaldi	c	21
Joshua Reuveni	c	19
Ken Warburton	e	19
Robert Fairweather	c	16
Alan Donald	e	15
Tuck Leong		15
John Spring	e	15
Ian Bock	c	13
Martin Clancy		12
Jane Clancy		12
Marg Huxtable		12
Rob Gullan	e	11
Kelvin Rowley	e	11
Mark Smith	e	11
Barry Hogan		10
John Morgan	c	9
George Chan		8
Sharon King		8
Charles Kosina	e	8
Dmitri Illarionov		6
Siddhesh Jukar	p	6
Karin Kowalski		6
Sue Block		4
David Runci	e	4
Guy Toner		4
Peter Walton	e	4
Nicole Andrews		3
Simon Beaven		3
Linda Herd		3
Jim O'Donnell		3
Peter Tredrea	c	3
Barbara Butler		2
Sheryl Opie		2
David Purdue		2
Andrew Ammendola		1
Leif Anderson		1
Jane Barnes	e	1
Vanessa Bieri		1
John Godfrey		1
Jacqueline Goss		1
Tori Haeusler		1
Annette James		1
Chetan Kumar		1
Robert Norman		1
Merrilyn Smith	e	1

Set Subject Prints		
	Oct	Total
Ken Bretherton	h	31
Gary Richardson	h	21
Frances Egan	h	20
Ken Warburton	e	19
Joanne Rinaldi	c	16
David Ellis	p	15
Rob Gullan	h	14
Marg Huxtable		13
Bharath Ramalingam	e	12
Robert Fairweather		11
John Spring	e	11
Ian Bock	e	8
George Chan		8
Jane Clancy		8
Gail Morgan		8
Jim O'Donnell		8
Martin Clancy		6
Leif Andersen		5
Sharon King	e	5
John Parkinson		5
Linda Herd		4
Annette James		4
Cameron Burgess		3
Barry Hogan		3
Robert Norman		3
David Runci	e	3
Julie Ughetti	c	3
Shelly Black		2
David Beardsley		1
Neil Brink		1
Sidney Buchbinder		1
Wolf Damschitz		1
Toby Frost		1
Reuben Glass		1
Andrew Gower		1
Kathryn Hocking		1
Charles Kosina		1
John Mallett		1
David Meller		1
Judi Mowlem		1
Guy Toner		1
Peter Walton		1
Peter Tredrea	e	1
Lesley Bretherton	e	1

B Grade Open EDI		
	Oct	Total
Chetan Kumar	ech	60
Joanne Rinaldi	eep	59
Bharath Ramalingam	cch	57
Guy Toner	ecc	53
Ken Warburton	ech	49
Sheryl Opie	eee	42
Robert Fairweather	eee	33
Barry Hogan		33
John Morgan	eee	33
Sharon King		31
Karin Kowalski	c	31
Dmitri Illarionov		30
Rob Gullan	eec	27
George Chan		23
David Runci	eee	22
Robert Norman		19
Linda Herd		17
Simon Beaven		14
Neil Brink		11
Alan Harper		10
John Godfrey		9
Jane Barnes	ccc	9
Siddhesh Jukar	ech	9
Peter Wood	ech	9
Peter Tredrea	ecc	7
Jim O'Donnell		6
Andrew Ammendola		5
Ray Brooks	eec	5
Bob Hayter		5
Colin Booth	eec	5
Kristina Arnott		3
Sidney Buchbinder		3
Nino Xerri		3
Merrilyn Smith	eee	3



October Mono Print of Month
David Ellis *Thelma Ellis*



August Mono Print of Month
David Ellis *Will I break it or not?*



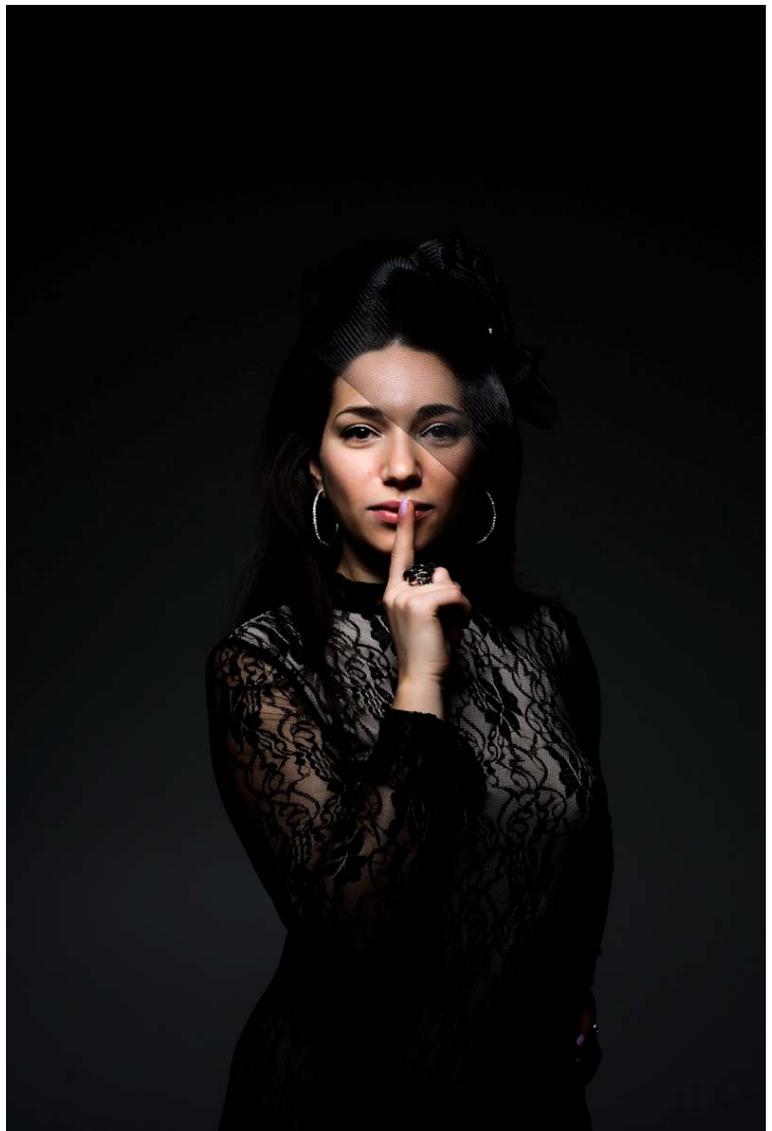
October Mono EDI of Month
Joanne Rinaldi *Hi-ho, hi-ho*



HC from October Print Open competition
Jim O'Donnell *The Old Bridge*



October Colour Print of Month
Neil Brink *Mammoth Springs, USA*



October Colour EDI of Month
Siddhesh Jukar *Dark Secrets*

Two more photos from the Glacier National Park in Montana. See article on pages 2-3.



*Who could ask for better conditions?
Great light, and a dramatic sky.*



Saint Mary Lake, with Wild Goose Island is on the eastern side of the park.



Cover Image
Stranded
by
Alan Donald



Sept-Oct Cover Image
African Scene
by
Mark Smith