

EXPOSURE



THE MELBOURNE CAMERA CLUB MAGAZINE

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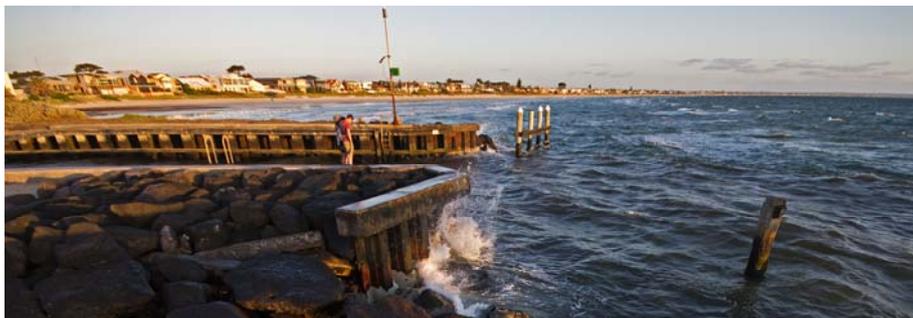
My Style of Photography

John Parkinson



Mordialloc Creek

What is my photographic style? I don't think I have a one - at least I don't consciously take photographs of any particular subject matter or use any particular technique over another.



Mordialloc Panorama

I like taking photographs that I can look at over and over again and not get bored with. It's a real bonus when other people have the same reaction. It's a



Mildura Water Tower

buzz when other people find your photo interesting. I suspect that we all like our photos to look interesting to other people.

I travel Australia a lot with my job - and I always have my camera and tripod with me.

Any place I go I look for an opportunity to take photos. I do a lot of walking in the early morning and evening to try to capture scenes painted with the great light that occurs at

those times. The beaches and headlands of our coastland provide a lot of opportunity.

I live in Mordialloc - the beach and the pier and the creek provide many great opportunities to capture interesting scenes.

Taking photos of people is a real challenge but ultimately I think the most rewarding. Street, candid, are great but to me the aware subject is the hardest to master - but also the most fun because at various levels and maybe for only a short time you form a relationship with your subject.

Animals and young children - very hard.

I have started to use my old film cameras again - mainly because I think you can get a bit blasé about digital and the way it really doesn't matter how many photos you take, as long as you don't mind pressing the delete button hundreds of times. Film makes you think more about the reason to take a particular photo. And the processing has that air of anticipation - did I have the exposure right and did I get the film into the tank OK and was the processing time correct.

I constantly view my world as if I am going to take a photo. I constantly compose



Bride

and view the composition as if I had taken a photo of it. This is probably what others do - I have never asked anyone.

When a scene stays with me I then think about the technical details - lens, depth of field, shutter speed etc. Then the photo is taken in my mind's eye.

My mind's photo delete button works overtime.

When I get it OK in my mind I take the photo with my camera. I will often come back again when the light is better - but the shot you see right at that time will never appear again, so I try to take the photo right then as well.

I think that really good photographers get the mind's photo right a lot more often than the rest of us. After all the photographer's art is mostly about seeing.

I have included a few images that haven't been entered in any of the club competitions. They are photos that I quite like but not necessarily for competition but those that I look at quite often. I hope you like them too.

Another photo on page 11



Old Shed

My Style of Photography

Joshua Reuveni



Armchair man

My name is Joshua Reuveni. My close friends call me Shuki, a nickname that has stuck since university.

I work for a software company and have lived in beautiful Melbourne since 1987. I was born in Israel and grew up in south Tel Aviv.

Photography has been a hobby since I was a child, when I started using my dad's film camera. At the age of 13 I started photographing family and friend's events.

After a bit of a break I entered the world of digital photography and have enjoyed it ever since.

My favorite subject is street



New Aussie

photography, which has made me even more aware of my surroundings, events and people I was oblivious to. I like the challenge of having the camera ready with what I think suits the environment I am in, as I never know what will turn up. I especially cherish the photos presented with this article which document a decisive, split-second event that will never be repeated but are now captured forever.

In addition, one of the greatest joys is the fact that I get to meet interesting people, get close to them and strike up interesting conversations - even with Mr Gatto: I managed to make him laugh and he allow me to photograph him.

These days the camera is an integral part of me. I try to take it just about everywhere, thinking that today will be an even luckier day.

Last but not least, the inspiration I get from other photographers in the club and the encouragement of family and friends to do what I do and share my passion are what keep me going.



Readers Digest



Mick Gatto



Dog food



Street talk

School kids enjoying film photography

Selby Markham



In the darkroom

Over two weeks in February, the club provided the environment for two groups of year 12 students from the Elisabeth Murdoch College at Langwarrin to immerse themselves in the world of film photography. Their media teacher, Mandy Walker, exposes students to traditional film methods but no longer has the facilities in the school to give them the real experience in the darkroom. The MCC was the only organization that responded to her request for support.

The two day workshop began with a camera plus a roll of film and ended with a strip of negatives, a contact print and an 8x10 print – plus a lot of fun. Four members of the Traditional

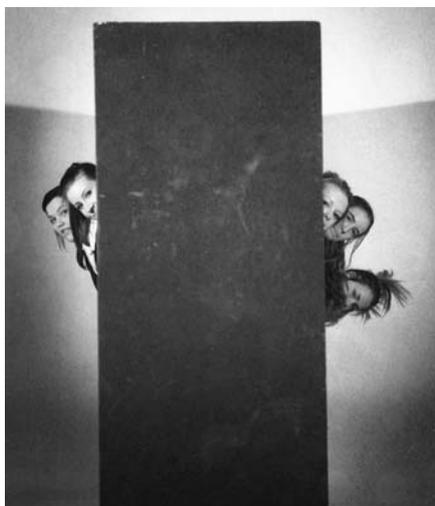


Oh help me! - Studio Group 2

Darkroom Printmakers Group responded to a request for helpers, so David Dyett was able to provide sterling support on all four days while Richard Seymore, Mikaela Rodriguez and Melissa Chitty provided great support on one or two days. And my daughter, Elizabeth, was able to fill in when we proved to be down one person on the first day.

On Day 1, each student chose the type of camera to use and then took 5 frames. They unloaded the cameras and under our supervision, they did the basics in processing their roll of film. After that, David and I made the contact prints from the negative strip. The contact print was taken away with the instruction to choose the frame they wanted to print on Day 2.

On Day 2, we helped each student print the frame of choice. While the printing was going on, the rest of the group got involved in Studio shooting – David's great solution to keeping a group of kids occupied. We simply set up a couple of tungsten lights and gave them our Rollieflex TLR to use. The shots they took speak for themselves – fun and inventive compositions even if, at times, not too sharp.



Peek-a-boo - Studio Group 2

The students were fascinated by the cameras. We set up a 4x5 large format camera as well as the TDPG Rollieflex and I had an Argus Matchmatic 'brick', the model used in one of the Harry Potter movies, available for them to handle. When offered a camera to use to take their shots on Day 1, they all wanted to use an SLR that was basically manual. Two or three students had to be happy with an analogue point-and-shoot as we ran out of SLRs. (And I had to give up my Minolta X700 and use a point-



Me and my shadows - Studio Group 1

and-shoot.) This hands-on element of their interest was emphasised when the first group grumbled about the fact they had not been allowed to load the film into their camera. We changed that with the second group.

The success of the workshops is shown in the selection of shots included here. This has to be placed in the context of every student producing a negative strip that had at least two usable frames and most students had all frames usable. Not one disaster and this was with manual control of most cameras.

But the success was also shown by the fact we had only 8 students arrive for the first workshop – there should have been 16 – then we had 15 out of 17 students arrive for the second workshop. To participate, they had to get to Frankston Station by 7.30am! The word of mouth (maybe social media) was that this was a cool activity.



You and him - Studio Group 1

President's Report

Peter Walton

"The only thing in life that's constant is change"

So said the Greek philosopher Heraclitus around 2500 years ago.

I couldn't help thinking about this as I looked around the auditorium during the recent VAPS Convention. 51% of the delegates were women. Whereas at the same event in 1993 it was 46% women, in 1989, 42%.

Last night I attended Photography Studies College's awards ceremony. Of the students receiving their diplomas, 66% were women. PSC director Julie Moss told me "over the years we've seen a marked increase in female enrolments, and now they are dominating the awards".

When I first joined the AIPP (Australian Institute of Professional Photography) back in the late 1970s it was a very male dominated institute. I recall there being only one Melbourne based female member, and she was extremely talented. But today's AIPP looks very different. 52% of its members are women and 62% of its new member applications are coming from women. Its current federal president is a woman, as is its immediate past president. And four of its state presidents are women.

Should we be surprised? I don't think so. Women approach the creative side of photography differently and they're very good at thinking outside the square. A major factor driving the change has been the rise and rise of digital photography. It has lessened the need for us to be "tech-heads" and moved things more in favour of the "creatives". The gender balance in both amateur and professional photography circles is changing ... big time.

Heraclitus was spot on.

But how does the Melbourne Camera Club's gender balance look compared to that of other clubs? Sadly not so good.

Knox, Camberwell, Essendon and Warragul clubs all tell me their percentages are very close to 50/50. At Frankston its 45% female. At my other club, Doncaster, it's 42%, and at Geelong 38%. But currently at the Melbourne Camera Club only 23% of our members are women.

Yet it's interesting that 70% of the enrolments into our next Introduction to Photography course are women. ... and Robert Groom says

"that's pretty much how it's always been". So why don't more of them stay with us after completing the course?

Speaking with some of our long standing club members it seems the Melbourne Camera Club still has some way to go to shake off its "stuffy old men's club" image. Could it be that we are not nearly as welcoming towards women as we should be? ... Maybe!

Our new member coordinator Simon Beaven is doing his best to encourage all course participants and new members to stick with us, but it's up to each one of us to be good club ambassadors by making all newcomers feel welcome.

I'm encouraged to see that we're beginning to attract some younger members, but again, we could be doing much better. Jens Karnoe's recent member survey revealed that fewer than 10% of our members are under the age of 35.

Shouldn't we be doing more to encourage younger members? They see things differently and have so much to offer. Whilst they may be short on experience, their energy, passion and commitment are great assets. A shining example of this is the recent appointment of 23 year old Kristina Arnott to the important position of Exhibition Coordinator, a role I'm sure she will handle admirably.

With the Annual General Meeting coming up in a few months it's time to think about the make up of our next MCC board. How well will the people you vote for handle today's new realities? Will they constitute an ideal mix of experience, youth, gender, passion, vision, commitment and wisdom?

The choices you make on October 3rd will be very important to our club's future.

If any member would like to discuss this with me personally, please feel free.

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 July-August issue is 31 July 2013

The Melbourne Camera Club

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Photography and me

Toby Frost



Hornet

I grew up with Time Magazine and National Geographic on the coffee table and dreamt of being a photojournalist. Somehow I forgot and became a musician instead. Later, I was inspired by Peter Dombrovskis' beautiful images of the Tasmanian wilderness. Setting off myself, into the wilderness with my camera and tripod, instilled a far greater respect for Peter's skill and artistry.

I am always amazed at the way light is captured and especially



Elsie

interested in using light to create a picture that only exists after it is caught, such as star trails, show rides and fireworks. Other areas of photographic interest include travel, landscape, musicians and children.

Joining the Melbourne Camera Club has been a great way to get to know my neighbor and fellow MCC member Kathryn Hocking. We often spend time at our own "camera club" deciding what to show and how we might prepare a picture for competition. Since joining the MCC my photography and skills with Lightroom and Photoshop have matured considerably. Hearing feedback from judges on all images has given me invaluable guidelines for me every picture I take.

Lately I have been learning about High Dynamic Range



Bundanon sunrise



Flinders St 12.50



Rose detail



Church of the Good Shepherd, Lake Tekapo

(HDR) processing and Tone Mapping. My favourite image is usually the latest one I'm entering for competition night.

My Photography

Sue Block



Anything but ordinary

My interest in photography began about 30 years ago. Bought my first camera about 15 years ago. Pentax film camera. My enthusiasm was sparked once



Departure

digital cameras came onto the market, my first being a Minolta Prosumer camera. Wonderful freeing experience to take



Light and Shadow

photos and delete what doesn't work. Once I progressed to a SLR my creative juices came into play. I now have a Nikon D700. Though heavy I love this camera. However, much to learn here to achieve the best outcome.

Like most beginning photographers in the early years I shot just about everything. At one time macro was my thing. Just to see the close up of flowers and objects was very exciting. Now I shoot landscapes, street photography and anything that presents itself as a possibility to create a

vision that represents my creativity. I love the drama and mystery which can be seen within the manner I process many of my images.

The past many years I have travelled to many countries with the sole purpose of taking photographs. Travelling provides me with photo opportunities to capture cultures that are brimming with diversity. My imagery is often carried out in portraits and documentary. I could describe these opportunities as photojournalism, telling a story, the look in their eyes, the expression on their face, the colour and

shade of their environment. My favourite is India, a photographer's dream as well as nightmare. So much colour and spirituality. So many people. A land of mysterious paradox, where civilisations and times intermix.

My least favourite was Morocco, where the culture does not encourage photography and where I as a matter of necessity had to be more cunning to obtain the shot I wanted.

I loved my travels in Namibia. The landscape, light and colour and seeing wonderful wildlife was awe inspiring. Wildlife is also a challenge as it is often difficult to choose the perspective and composition that is the optimum.

Photographing has taught me to take photos with my eyes even without my camera. Observation and seeing is to me the essence of my creativity. For me a good photograph is full of emotion, mood and atmosphere. Photographing for me is creativity with some technical expertise. My technical knowledge is still wanting in many areas.

It is a bonus if other photographers enjoy my work. My inspiration is seeing



Smiling Eyes

really great photographs. Some of my favourite photographers are Harold Davis, Josh Adamski, Keith Aggett, Piet Van Den Eynde and Hakan Strand. I love their minimalist photography.

My only regret is to not have started photography when I was much younger. However, despite advancing years I will continue to pursue my photographic dreams, which are to work on taking more photographs with less clutter, to focus on the technical side of photography, to learn to be more proactive in taking long exposures and to learn from photographers whose work I admire.



Finding connections



The Art of Observation

A Journey into Photography

Jane and Martin Clancy

We all know that every journey starts with the first steps. We often have expectations about the end of the journey and the possibilities along the way but don't really expect everything to go to plan. Our journey into the world of photography has all these characteristics.



Three Calla Reflections using Natural Light and a Reflector (JC)

Like most families we have taken our fair share of family photographs to ensure we had a record of all the important events. We loaded the standard film, pressed the button and got what the camera decided we should have and thought like most people, that this was about the full extent of it and lived with the disappointments that inevitably followed on many occasions.

In 2006 and 2007 we made trips to Canada, Alaska and New Zealand. We took along our first digital camera a Canon Powershot A700 and our trusty Pentax MZ60 film camera. True to form we took all our photographs on auto mode. While we got the usual range of photographs, satisfactory to disappointing, it resulted in a very fundamental change and one that started



Eliza using Canon 5D with Backdrop and Speedlights (JC)



Jane

us on a very definite path in the world of taking photographs.

Jane decided she wanted to learn to take better photographs. She had caught the "bug". The first stage in her education was a short adult education course in photography which resulted in more confusion than knowledge. Searching around Jane came across the Essendon Camera Club and their course "Photography Techniques – your next steps moving beyond Point and Shoot".



Live gig - Federation Square using Natural Light - Canon 5D (JC)

She completed this course in 2008. The course fees entitled her to membership for the rest of 2008. Jane encouraged Martin to attend the Club resulting in him joining also and completing the course in 2009.

The Monthly Competitions and the comments from the judges were the next phase in our education. In July 2008 the Canon Powershot moved aside for a Pentax K20D with an 18-250 mm lens. Our faithful film camera was retired to a bottom drawer minus its lens which was



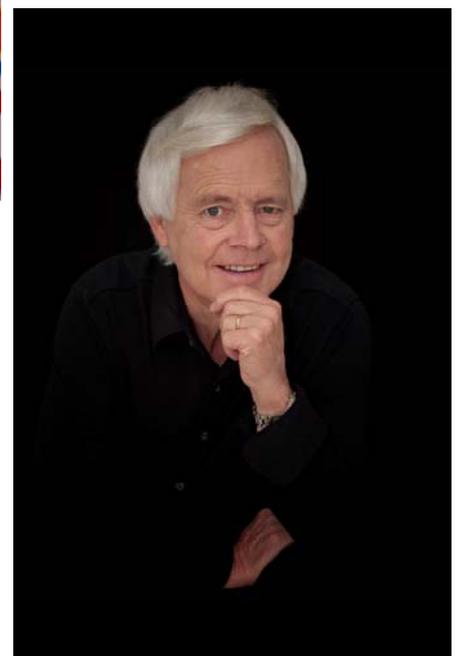
Macro Shot with Natural Light - (MC)

used on the 2nd Pentax K20D purchased at the end of 2009.

The taking of photographs and the entering in Monthly Competitions began in earnest along with a very steep learning curve in the "Art of taking Photographs". There was now a deliberate plan to put in the effort to learn and improve. It was up to us now, not the camera; ownership of the results had shifted.

It was very clear that to improve you had to take photographs and plenty of them. We had to get to know the camera and the various settings. Understanding ISO, Shutter Speed and Aperture as individual concepts and more importantly their relationship to one another became a focus. Preparedness on occasions to operate the camera on full manual mode requiring us to make selections in ISO, shutter speed and f-Stop has been a major driver in our understandings.

Another deliberate strategy has been to enter all Set Subject categories in the Monthly Competitions. This often takes us outside our comfort zone. The various types of photography involved have enabled us to acquire new skills in using equipment and photographic techniques. We have learnt more about



Martin



*One Sculpture and a bit of fun with Photoshop
Canon 5D (MC)*

flash photography and the lighting of people and objects. Subjects requiring for example macro photography, immediately bring to the fore "depth of field". Mastering it in macro work certainly has benefits in the rest of photography.

A recent development has been the use of filters in our landscape photography.

There are still many functions and features on the digital camera that we are still to explore and to master. We have added to this task with the purchase in late 2012 of a Canon 5D Mark III.

Neither of us would say that we



Princes Pier using 10 Stop Filter- Canon 5D (MC)

focus on a particular style of photography. We will continue to pursue all areas and styles as this fits with our belief that each area has its own set of skills to master and that these skills are transferable and in striving to attain competence we will hopefully become better photographers. Concentrating on one area we believe would be detrimental to our overall development as photographers at this time. This is not to say that some areas interest us a little more than others. Jane for example really likes texture and form in more abstract images and mood or light in landscapes. Martin enjoys photographing



Sunrise - Canon 5D (JC)

people and landscapes as well as macro work.

We are still active members of Essendon Camera Club. Our move to Melbourne Camera Club in 2012 was part of a desire to broaden our experiences as Melbourne has a wide range of offerings.

Photographer of the Year was a real surprise and honour for Jane. She is now entering National and International Competitions and has received



*Photoshoot for daughter for her Business Website
using natural light - Canon 5D (MC)*

many Acceptances, an HM and several Merits.

Those who have done their sums will realise that 2008 when this journey started was only 5 years ago. We feel that we have learnt a good deal and achieved much. We have had our fair share of awards and successes. We are thankful to the many club members at Essendon and Melbourne for their interest in our work, their encouragement and support.

Thank you to those club members who have shared their knowledge and skills and who have gone out of their way to teach us so much.

Three Medals



Marg Huxtable recently walked away with two international medals for her image "Heavy!". It received a PSA Gold Medal for first place in the Photojournalism Section of the VIGEX International Photographic Salon 2013. It also received a FIAP



Silver Medal for Best Man/Woman at Work in the Travel Section of the Cheltenham International Salon of Photography in England. Not to be outdone, Barb Butler won a Bronze Medallion for her AV *A Place for Reflection* in the XXIII Pomeranian Meeting for Diaporama (FIAP Approved) held in the Duke's Castle in Szczecin, Poland. Congratulations to both!



Photos of Barb and Marg by John Spring

Monthly Competition Scores to May

A Grade Open Prints			
	April	May	Total
Gary Richardson	ehp	ecc	31
Frances Egan	eee	eec	27
John Mallett	eec	ecc	24
John Spring	eee	eep	21
Ian Bock	eec	eee	20
Margaret Huxtable	eee	ecp	16
John Parkinson	eec	eee	14
Jane Clancy	eee		13
John Van Hirsell			12
Leif Andersen	e	ee	8
Annette James			7
Ray Huntley			3
Charles Kosina	eee		3
Tuck Leong			3

B Grade Open Prints			
	April	May	Total
Ken Bretherton	eee	cch	26
Robert Fairweather	eee	eec	20
Guy Toner	eec	eec	20
Kathryn Hocking	eee	eee	18
Robert Norman	ec	ec	18
Ken Warburton	eec	eec	18
George Chan	ehp	eec	17
Toby Frost	eee	eee	14
Jim O'Donnell	eee	eee	14
Bharath Ramalingam	eee	eee	14
Joanne Rinaldi	eee	eec	14
Martin Clancy	eec		13
Barry Hogan	ee		13
Gail Morgan	eee	eee	12
Sharon King	eee	eec	8
Gary Leete	eee	eec	8
Markus Varik			6
Sidney Buchbinder		eec	5
Simon Beaven	e	e	3
John Callahan			3
Andrew Gower		eee	3
Bob Haytez			3
Shelly Black			2

Novice Grade Open Prints			
	Feb	Mar	Total
David Beardsley	eeh	ccc	23
Chetan Kumar		ecc	21
Alan Harper	eee	eeh	16
Neil Brink	ecc		15
Rob Gullan	eee		13
John Fullard	eee	eee	9
Gabby Del-Castillo			7
Ben Macgeorge	ee		6
Joseph Maher	eh		6
Muzo Emeklier			3
David Runci		eee	3
Linda Herd		eee	3
Wolf Dauschitz	ee		2
Liz Blackburn			1
Sidney Buchbinder			1
Brenton Clark			1
Alan King			1
Colleen Nordstrum			1

A Grade Open EDI			
	April	May	Total
Mark Smith	cch	eep	30
Gary Richardson	ecp	eeh	27
Marg Huxtable	eec	eee	26
Alan Donald	eec	ecp	23
Joshua Reuveni	eee	eeh	20
Kelvin Rowley	eee	eee	20
John Spring	eee	eeh	20
Ray Huntley	eee	eeh	18
Phil Marley	eec	eee	18
Tuck Leong	eee	eec	17
Ian Bock	eee	eee	16
Martin Clancy	eee		15
Jane Clancy	ecc		15
Charles Kosina	eee	eee	14
Sue Block	eec	eee	11
David Purdue	eee		11
Leif Andersen	ee	ee	10
Annette Donald			8
John Parkinson		eee	3
Barbara Butler	e		1

B Grade Open EDI			
	April	May	Total
Bharath Ramalingam	eee	ech	24
Chetan Kumar	eep	eeh	23
Ken Warburton	eec	eec	22
Joanne Rinaldi	eeh	eee	20
Guy Toner	eec	eee	20
Robert Fairweather	eee	eec	19
Dmitri Illarionov	eec	eec	17
Karin Kowalski	eee	eeh	17
Robert Norman	ee	eec	17
George Chan	ecc	ech	16
Sheryl Opie	eee	eeh	16
Rob Gullan	eee	eee	14
Barry Hogan	eee	eee	14
John Morgan	eee	eec	14
Neil Brink	eee		11
Sharon King	eee	eee	11
Simon Beaven	eee	eee	9
John Godfrey			9
Alan Harper		eeh	7
Linda Herd	eee	eee	6
Jim O'Donnell	eee		6
Andrew Ammendola			5
Bob Hayter			5
Kristina Arnott			3
Sidney Buchbinder			3
David Runci		eee	3

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)		

Set Subject Prints			
	April	May	Total
Ken Warburton	h	c	14
Ken Bretherton	c	c	12
Marg Huxtable	e	c	9
Bharath Ramalingam	e	c	8
Gary Richardson	e	c	8
Rob Gullan	c		7
Frances Egan	e	h	6
Robert Fairweather	e		6
Jim O'Donnell	h		6
Martin Clancy	e		5
Jane Clancy	c		5
Gail Morgan	e	e	4
Joanne Rinaldi	e		4
Ian Bock	e		3
Annette James			3
John Spring	e		3
Leif Andersen	e	e	2
Barry Hogan			2
Shelly Black			1
Wolf Damschitz	e		1
Toby Frost			1
Reuben Glass		e	1
Kathryn Hocking	e		1
Sharon King	e		1

Set Subject EDI			
	April	May	Total
Bharath Ramalingam	e	h	13
Ken Warburton	c	c	12
Rob Gullan	c	e	8
Marg Huxtable	c	e	8
Joshua Reuveni	e	e	8
John Spring	e	e	8
Alan Donald	h		7
Barry Hogan	e		7
Gary Richardson	e		7
Tuck Leong	e	h	6
Joanne Rinaldi	e	e	6
Jane Clancy	e		5
Robert Fairweather	e	e	4
Karin Kowalski	c	e	4
Kelvin Rowley	e	e	4
Mark Smith	e		4
Martin Clancy	e		3
Dmitri Illarionov		c	3
Charles Kosina	e	e	3
Jim O'Donnell	c		3
Simon Beaven	e	e	2
Ian Bock	e		2
Sharon King	e		2
John Morgan	e		2
Andrew Ammendola			1
Leif Anderson	e		1
Vanessa Bieri			1
Sue Block		e	1
Barbara Butler	e		1
Annette Donald		e	1
John Godfrey			1
Chetan Kumar		e	1
Sheryl Opie	e		1
David Purdue			1
Guy Toner	e		1



April Mono Print of Month Gary Richardson *Moths Rule*



May Mono EDI of Month Alan Donald
Dawn Crossing



May Mono Print of Month John Spring *End of Day*



John Parkinson *Wine Glass*
See article on page 2

Ian Bock's 80th Birthday Exhibition



Ian Bock's *SUDDENLY EIGHTY* Print Exhibition covered 65 years of his life in photography.

A wonderfully diverse range of styles and types of photography were included amongst the 159 prints on display.

From a print of Wilson Hall after the fire at Melbourne University in 1952 to recent competition photography images Ian showed that he has had a go at all genres and is an acknowledged master of the 'fiddle photography' creative image.

The exhibition proved highly popular and is being kept up through the Club's program events in the Gallery to the Queens Birthday long weekend. Congratulations Ian on your 'Suddenly Eighty' photography exhibition.

John Spring





May Colour Print of Month Marg Huxtable *White tailed sea eagle*



April Mono EDI of Month Chetan Kumar
White Night



April Colour EDI of Month Gary Richardson *Swirl*



April Colour Print of Month George Chan
Happy Together



May Colour EDI of Month Mark Smith *Springbok on the Pam at Sossusvlei*

Cover Photo

by Peter Walton

This is not your average lioness. She was orphaned as a cub and raised by a Zambian animal welfare organisation who set up "Walking with Lions" near Livingston. She and several of her mates now live in natural bush habitat and are totally tame ... so tame that we could pat them ... and it was easy to shoot tight portraits of them.

I'm currently experimenting with various digital art programs. This particular look is the result of applying one of the infinitely adjustable treatments available in a new Hungarian software package called PostWorkshop. I also used Adobe Photoshop to create the strong vignette around the animal's head, and NIK Viveza to heighten the impact.