



# EXPOSURE

THE MELBOURNE CAMERA  
CLUB MAGAZINE



All 2009 End of Year Results

VOLUME 28, NUMBER 1  
JANUARY-FEBRUARY 2010  
PRINT POST APPROVED PP340742/001



**Robert Groom**

*Criterium*

*Best Photojournalism EDI  
Camera Clinic best EDI  
EDI of the year*



**Charles Kosina** *Gotcha Lift at Hotham*  
*Best Landscape EDI*



**Nadia Paul** *The landing*  
*Best Nature EDI*



**Nadia Paul** *"Did you see that?"*  
*Best Open EDI*



**Nadia Paul** *Fly before the storm*  
*Best Creative EDI*



# President's Address

## 2009 End of Year Social Night

Adrian Roy

Welcome to the Melbourne Camera Club's 2009 Awards Presentation and Social. A particular welcome to our Special guests, judges, principal sponsor Peter Michael, proprietor of Michaels Camera Digital and Video, and Members.

It has been a significant year for the Club in that our Membership has grown to its greatest ever – approximately 220. It has also been a year of much sharing of knowledge, learning, competing, displaying of works on programme nights and exhibitions and socializing.

This has only been possible through the input of (and in no definite order):

The previous Board of Directors up to our AGM of early September - with President Andrew Gyopar.

The current Board of Directors - the only director not to carry over to the new Board (due to other commitments) being Srdjan Nikolic. The other directors and their current positions being Andrew Gyopar as Vice-President, Clodagh Mulcahy (Secretary), Ian Bock (Treasurer), David Gilliver and Daryl Lynch as Directors, and new Director Ronald Jore.

The Coordinators of our Special Interest Groups:

- John Meir – The Digital Group
- Patrick Jackson and John Van Hirsell – The Portrait Group
- Ronald Jore – The Traditional Darkroom Printmakers Group
- Simon Galbally – The Photo Discussion Group
- John Spring – The Audio Visual Group
- The organizer of the Club's Darkroom Course – Ronald Jore
- Our Programme Coordinator – Tony Taylor
- The Editors of our Club Magazine "Exposure" – Charles Kosina and Phil Marley.
- Our electronic newsletter (eMCC) Coordinators throughout the year – Kim Thorogood and Patrick Jackson.
- Website Coordinator – Patrick Jackson
- Overall Competitions Coordinator and Print Steward – Ray Huntley
- EDI Stewards – Clodagh Mulcahy, and David Purdue
- International Competitions Coordinator – Maggie Smith
- Bookings Coordinators – Daryl Lynch (pre AGM), and Selby Markham (post AGM)
- Club Archivist Alan Elliott and assistants Barry Bunning and John Spring
- Mid-week outings Coordinator Jim Weatherill ably assisted by John Adlam
- Working Bee Coordinator John Adlam
- And last, but most certainly not least,

our Introduction to Photography Course Coordinator – Robert Groom.

I would like to invite you all to give a significant vote of thanks to these individuals in the form of your applause.

One of these people, now retiring from his position as Programme Coordinator, is Tony Taylor. Tony came to this role in start 2003 and has held it continuously for the succeeding 7 years. Tony has done a fantastic job in this crucial position. Consequently, I would like to invite you to give a special indication of your appreciation to Tony.

Regarding our End-of-Year activities, I would like to thank:

- The Board of Director's for their consideration of many aspects.
- Maggie Smith and Co-coordinators John Spring and Barbara Butler and their assistants for arranging and Coordinating the Judging
- Print, EDI and slide judges Neil Griffin, Kay Mack and Paul Robinson.
- Audio Visual judges Fiona Cunningham, Jean-Claude Rowland and Bob Thomas.
- "Michaels Camera Video and Digital" awards judge Carly Michael.
- Sponsor "Camera Clinic".
- Again Maggie Smith and Co-coordinators John Spring and Barbara Butler and their assistants for coordinating the Exhibition.
- Ian Bock for organizing the Award Trophies and Certificates.
- John Spring for organizing the presentation of tonight's award winning works.
- And Jim Weatherill for Coordinating the food and drink for the Social following this Awards Presentation, and all of those who have contributed to this aspect of this evening.

I would like to initiate a strong vote of thanks to these persons.

Concerning the coming year, I seek your support and am confident that it exists to a huge degree, for those who: are continuing in leadership positions, newly taking up Coordinator positions, endeavour to participate in the Club in any capacity and the Board, as it seeks to refine and further the successes of the Club.

[The presentation of the Awarded Trophies, Prizes, and Certificates for 2009 then followed]

Thank you again to our judges and sponsors, and most importantly to the Melbourne Camera Club members for such a magnificent exhibition. Please collect a copy of the latest *Exposure* and reflect on the contribution so many members have made to the Club in 2009. Stay safe, and enjoy your Christmas break.

## The Melbourne Camera Club

ACN 004 344 549 ABN 79 004 344 549

### CLUB CONTACTS

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#### Print Competition

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#### Photo Discussion Group

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# Melbourne Camera Club - 2009 End of Year Awards

<p><b>Queenie Gatt Award</b> <i>Ronald Jore</i></p>	<p><b>EOY EDI competitions</b></p> <p><b>Nature</b></p> <p>1<sup>st</sup> <b>Nadia Paul</b> <i>The landing</i>                      HC Stephen Paul <i>Breakfast</i>                      HC Nadia Paul <i>Long Nosed Dragon</i></p>	<p><b>Camera Clinic Awards</b></p> <p><b>Best Print</b>                      Peter Myers <i>Mungo Sunset</i></p>
<p><b>Michaels Camera Video Digital</b>                      "Photographer of the Year Award"  <i>Norman Blaikie</i></p>	<p><b>Land, Sea or Cloudscape</b></p> <p>1<sup>st</sup> <b>Charles Kosina</b> <i>Gotcha Lift at Hotham</i>                      HC Jim Weatherill <i>The Breakaways</i>                      HC Stephen Paul <i>Rainforest Stream</i></p>	<p><b>Best EDI</b>                      Robert Groom <i>Criterion</i></p>
<p><b>Print of the year</b>                      Peter Myers <i>Mungo Sunset</i>                      (Charles Du Rieu Trophy)</p>	<p><b>Photojournalism</b></p> <p>1<sup>st</sup> <b>Robert Groom</b> <i>Criterion</i>                      HC Jim Weatherill <i>The Big Net</i>                      HC Jim Weatherill <i>The Village Lads</i></p>	<p><b>Best Audiovisual</b>                      Barbara Butler <i>Out of the Rubble</i></p>
<p><b>EDI of the Year</b>                      Robert Groom <i>Criterion</i></p>	<p><b>Figure Study, Portrait and People</b></p> <p>1<sup>st</sup> <b>Robert Groom</b> <i>Marcus</i>                      HC Marg Huxtable <i>Chinese Whispers</i>                      HC Peter Myers <i>Saint</i></p>	<p><b>MCC Monthly Competitions</b>  <b>Prints</b></p> <p><b>A grade Open</b></p> <p>1<sup>st</sup> <b>John Van Hirsell</b>                      (Len Mullumby Trophy)                      2<sup>nd</sup> Ray Huntley                      3<sup>rd</sup> Norman Blaikie</p>
<p><b>The Melbourne Camera Club's Ian Bock</b>                      "Photography is Fun" Trophy                      "The Bockey"                      Edgar Gatt <i>Roots</i></p>	<p><b>Creative</b></p> <p>1<sup>st</sup> <b>Nadia Paul</b> <i>Fly before the Storm</i>                      HC Lohn Spring <i>Water World</i>                      HC John Meir <i>Sad "Fishy" Car</i></p>	<p><b>B grade Open</b></p> <p>1<sup>st</sup> <b>Gary Richardson</b>                      (Leigh Hawke Trophy)                      2<sup>nd</sup> Nicole Andrews                      3<sup>rd</sup> Nino Xerri</p>
<p><b>EOY Print competitions</b></p> <p><b>Nature</b></p> <p>1<sup>st</sup> <b>Gary Richardson</b> <i>The Provider</i>                      (Crosby Morrison Trophy)                      HC Nicole Andrews <i>New Holland Honeyeater</i>                      HC Anette James <i>Jabiru in Flight</i></p>	<p><b>Open</b></p> <p>1<sup>st</sup> <b>Nadia Paul</b> <i>"Did you see that?"</i>                      HC Marg Huxtable <i>Safe harbour</i>                      HC John Meir <i>Sidewalk</i>                      HC Robert Groom <i>Museum Colour</i></p>	<p><b>C grade Open</b></p> <p>1<sup>st</sup> <b>Ray Farrugia</b>                      (Peter Hunter Trophy)                      Equal 2<sup>nd</sup> Sandra Eichler, Peter Myers and Eugene Pitulice</p>
<p><b>Land, Sea or Cloudscape</b></p> <p>1<sup>st</sup> <b>Peter Myers</b> <i>Mungo Sunset</i>                      (Charles Seymour Trophy)                      HC Ray Farrugia <i>Billboards Past</i>                      HC Eugene Pitulice <i>Still Water</i></p>	<p><b>Audio Visual</b></p> <p>1<sup>st</sup> <b>Barbara Butler</b> <i>Out of the Rubble</i>                      HC Daryl Lynch <i>Basketball Phoenix</i>                      HC Peter Myers <i>Road Trip</i></p>	<p><b>Set Subject</b></p> <p>1<sup>st</sup> <b>Norman Blaikie</b>                      2<sup>nd</sup> John Meir                      3<sup>rd</sup> Gary Richardson</p>
<p><b>Photojournalism</b></p> <p>1<sup>st</sup> <b>Marg Huxtable</b> <i>Morning Offerings</i>                      (L. A. Baillot Trophy)                      HC Sandra Eichler <i>Brazilian Festival</i>                      HC Marg Huxtable <i>Punks paired off</i></p>	<p><b>321 Audio Visual</b></p> <p>1<sup>st</sup> <b>Peter Myers</b> <i>Seascapes</i></p>	<p><b>EDI competitions</b></p> <p><b>A Grade Open</b></p> <p>1<sup>st</sup> <b>Nadia Paul</b>                      2<sup>nd</sup> Charles Kosina                      3<sup>rd</sup> Stephen Paul</p>
<p><b>Figure Study, Portrait and People</b></p> <p>1<sup>st</sup> <b>Ray Huntley</b> <i>Conversation</i>                      (H. McConnell Trophy - portrait)                      HC Jim Weatherill <i>Trilby</i>                      HC Maggie Smith <i>Girl and Stool</i></p>	<p><b>EOY Slide Competitions</b></p> <p><b>Land, Sea or Cloudscape</b></p> <p>HC Nino Xerri <i>Lake Mathieson</i></p>	<p><b>B Grade Open</b></p> <p>1<sup>st</sup> <b>Carolyn Buckley</b>                      2<sup>nd</sup> Vera Curnow                      3<sup>rd</sup> Leif Andersen</p>
<p><b>Creative</b></p> <p>1<sup>st</sup> Boaz Lahav <i>On the Beach</i>                      HC Maggie Smith <i>New Clothes</i>                      HC Annette Boyle <i>Swirling Scarf</i></p>	<p><b>Photojournalism</b></p> <p>HC Nino Xerri <i>Munich Beer Hall</i></p>	<p><b>Set Subject</b></p> <p>1<sup>st</sup> <b>Nadia Paul</b>                      2<sup>nd</sup> Stephen Paul                      3<sup>rd</sup> Vera Curnow</p>
<p><b>Open</b></p> <p>1<sup>st</sup> <b>Norman Blaikie</b> <i>Going Down</i>                      HC Jim Weatherill <i>Setting the trap</i>                      HC Ian Bock <i>The Chair</i>                      HC Boaz Lahav <i>First Among Equals</i>                      HC Peter Myers <i>Urban Scouter</i></p>	<p><b>Michaels Camera, Video and Digital Awards for 2009</b></p> <p><b>Best Colour Print</b></p> <p>1<sup>st</sup> <b>Leif Anderson</b> <i>Good Friends</i>                      HC Annette James <i>Jabiru in Flight</i>                      HC Peter Myers <i>Montsalvat</i></p>	 <p>Cover Photo                      "Roots"                      By                      Edgar Gatt</p>
<p><b>Photo Essay</b></p> <p>1<sup>st</sup> Donna Zempel <i>Hope Among the Ashes</i>                      HC Nicole Andrews <i>Success</i>                      HC Donna Zempel <i>A Good Red Wine</i></p>	<p><b>Best Monochrome Print</b></p> <p>1<sup>st</sup> <b>Marg Huxtable</b> <i>Training in the Fog</i>                      HC Jill Myers <i>Leaves in Mono</i></p>	
<p><b>Special Set Subject (After Degas)</b></p> <p>1<sup>st</sup> <b>Nicole Andrews</b>                      HC Donna Zempel</p>	<p><b>Best Team Photo Essay Print</b></p> <p><b>Jesse Bates, Ronald Jore, Tim Kolhman and Selby Markham</b>  <i>Grampians Excursion by "TDPG"</i></p>	

# My Style of Photography

Ray Farrugia

**M**y interest in photography developed when I was completing an arts course at Preston TAFE. I was able to get tuition and to use the college's dark room equipment and the school's cameras to take pictures. We were taught to develop our own black & white film and then to develop the prints in the dark room.



*Haystacks*

When I finished school and went to work I was able to purchase a Pentax ME and a couple of lenses. This camera travelled to many places with me and I kept developing my own prints by enrolling in various courses and "hogging" the darkrooms.

The ME was first produced in 1976 and was a very compact, robust camera. It had a very modern aperture-priority metering system and the camera would control the shutter speed (sound familiar?). The camera used Pentax's new K mount and I believe that the lenses may still work with the more modern Pentax cameras in manual mode. I still have this camera but I don't know whether it still works, I assume that it would if I put some batteries into it.

Unfortunately due to the commitments of life I stopped taking pictures for many years but with the advent of digital allowing the whole

workflow to be managed from a home computer my interest was sparked once more.

I bought my first digital camera a Kodak DC 265 in 1999: here are some of the "amazing" specs –

- 1.6 Megapixel Plus CCD sensor delivering up to 1536 x 1024 pixel resolution

- 3x optical zoom lens with additional 2x digital zoom

- 2.0 inch color LCD for preview and review of images before and after capture, as well as an optical viewfinder for framing and capturing images

Lens focal length 38 mm to 115 mm equivalent

I loved the freedom that digital offered, allowing me to take as many photos as the



*Tyrannosaurus Rock*



*Lily*

16MB compact flash cards of the day could hold, without having to get every photo developed and only liking one or two and having to pay for the privilege. Now I could see the images in camera or on the computer and then decide which ones to print. I was hooked again.....

I have finally transitioned to a Nikon SLR and I am still on a learning curve. My favourite subject to take photos of has become Landscape. I particularly like to take shots of landscapes that have a lot of foreground interest as I feel that this style gives my photos a sense of depth (or at least that's what I am attempting to do). My favourite areas to photograph are along the Great Ocean Road and the Grampians.

I am extremely grateful to Edgar Gatt and Nino Xerri for introducing me to the Melbourne Camera Club as I believe I am learning so much just by being around the people that make up the club and I am constantly in awe of the images produced by the members.

## Highlights and reminders of forthcoming events at MCC clubrooms

### **Set Subjects for 2010 competitions**

Feb – *Summer fun*

March – *Trash & treasure*

April – *Motion*

May – *Relationship*

June – *A wider view*

July – *Triptych*

Aug – *Artificial light*

Sept – *Eggs*

Oct – *Character*

EOY Special Set Subject – *"After Monet"*

### **Bronwyn Casey Exhibition**

Sat/Sun 20 & 21 Feb, 1-5pm

*"In a world of their own"*

### **Narbethong bushfires audiovisual presentation**

Wed 3 March, 8pm sharp

Special VAPS presentation. Please RSVP to: roncork@optusnet.com.au

Copies of AV available for purchase for \$20, proceeds to Narbethong CFA

### **MCC entries for VAPS interclub competitions**

Will be required early March – look out for later announcements

### **MCC Members' Exhibition**

Sat/Sun 20 & 21 March, 2-5pm

*"Love of my life"*

### **Austrian Supercircuit**

Entries will be required early-mid March.

Look out for later announcements

### **Bert Hoveling Exhibition**

Sat/Sun 3 & 4 April, 1-5pm

*"My photography"*

### **Print Exhibition from MCC's**

**Permanent Collection**

Sat/Sun 17 & 18 April, 12-5pm

*"From Pictorialism to Modernism"*

### **VAPS Muster**

22-24 May, Apollo Bay

# Berlin impressions

*Phil Marley*



**9/11** is remembered as the 11<sup>th</sup> September, the day terrorism came to New York in 2001. But for many in Germany, and in Berlin in particular, 9/11 means 9<sup>th</sup> November - a day of enormous historical significance in 1989 since it was the day the Berlin Wall came down.

Erected on 13 August 1961, the Wall sealed off West Berlin for 28 years and became an enduring emblem of the Cold War. Its collapse in 1989 was, in turn, the most visible symbol of the collapse of communism in

Europe. Even though the whole 155km length of the Wall has been dismantled, it casts a spell over any visitor to the city and is ever-present almost everywhere you go there.

My wife Kerry and I visited Berlin for four days in Sept last year, just two months before the 20<sup>th</sup> anniversary of the fall of the Wall. It was my first time in Berlin and one I had been looking forward to for almost 30 years since being a teenager growing up in the UK. My mother had been stationed in Berlin just after the war and I had heard all sorts of stories from her.

However, in the late 1970s and early 1980s, the very suggestion of travel to Berlin would cause my parents to break out in a cold sweat, which is a pity since comparing the Berlin of today, 20 years on, with then, with the Wall

*Schloss Charlottenburg*

separating East from West, would have been fascinating.

My impressions of Berlin are clouded. My whole time there I felt like I was a voyeur, like an outsider walking through a place I didn't



*Holocaust Memorial*



*Schloss Charlottenburg detail*



*Stolpersteine*

belong. Though now physically missing, the presence of the Wall was palpable and strong and intruded on my thoughts all the time. This was reinforced by constant reminders of where the Wall had been and which parts of the city had been East or West.

We arrived by train from Frankfurt at the new, glass palace that is Berlin Hauptbahnhof – its light and open feel puts our new Southern Cross Station to shame as a dark and dingy recreation of stations from Victorian London. We walked the 500m to our apartment and on the way along Invalidenstrasse passed our first memorial to someone who died trying the escape to the West - to Günter Litfin, the first person to be shot to death while trying to flee to the west only 10 days after the Wall went up. We then noticed traffic lights with the red and green men wearing hats – the Ampelmann was a visual clue we were now ‘in the East’.

One of the first sites we visited was the Brandenburg Gate, a focal

point for western recognition of the divided Berlin. Although only 200m from the Reichstag, the German parliament, I hadn’t appreciated the Brandenburg Gate was located in East Berlin. I also hadn’t appreciated it was so close to where the Wall ran until we walked over a double line of bricks embedded in the street 50m to the west of the Gate.

The bricks follow the former location of the Wall through the city. With the Brandenburg Gate to the east and Tiergarten park to the west, the Wall here was a very visible divider between the two cultures and was the setting of Ronald Reagan’s 1987 speech imploring Gorbachev to “tear down this wall”. The symbolism of the Gate is reinforced by the sculpture of the winged goddess of victory in her chariot on top. Napoleon stole the sculpture in 1806 but she was recaptured and returned to her place atop the Brandenburg Gate. She

looks triumphantly, in a perpetual act of defiance, towards the part of the city that was East Berlin.

Another 200m south of the Brandenburg Gate, we walked around the Holocaust Memorial, the *Memorial to the Murdered Jews of Europe*. Occupying a whole city block, the open-air memorial consists of over 2700 grey concrete blocks scattered across a field, looking like coffins in a monochromatic cemetery. We wandered among the blocks, thinking sad thoughts and reflecting on what they represented. It was a little grotesque to think it was overlooking this site that Michael Jackson dangled his baby from a balcony of the Hotel Adlon.

In another part of the city, Scheunenviertel or barn quarter, we found more subtle reminders of former Jewish inhabitants of Berlin. Brass cobblestones, called Stolpersteine or stumbling blocks, have replaced some of the normal cobblestones, each



*Brandenburg Gate*

inscribed with a few simple words in German saying “Here lived.... Born... Deported.... Auschwitz. Murdered”.

Easy to walk over without seeing them, these quiet memorials are a national project and can be seen elsewhere in Germany too. I found these quite chilling. Some apartments had three or four cobblestone memorials, indicating a whole family had been forcibly removed and killed, and many streets had such stones in front of almost every building - whole communities, gone.

South of Scheunenviertel we went to Alexanderplatz to see the TV tower. Built in the middle of the Cold War in 1969, it was a landmark of East Berlin and of socialism as the tallest building in Germany but I found the tower did not convey much to me about socialism or Berlin – it was like many others around the world (think Toronto, Sydney, Shanghai, London). It dominates the city skyline, but I



*East Side Gallery being retouched*



*East Side Gallery mural*

found Alexanderplatz itself depressing, surrounded by international shops and lacking in any individuality, personality or history.

As a change from the centre of Berlin, we took a train and bus one day to visit Schloss Charlottenburg, about 5km west of the Brandenburg Gate. This was a real surprise for me, an extravagant, sumptuous, 300-year-old baroque palace in the middle of what was the former West Berlin. Although badly damaged by WW2 bombing, it was quickly and fully restored to its former glory in the 1950s and was one of the Berlin highlights for me.

Styled on Versailles, it is set in a large (and free) public garden, the Schlossgarten, part formal and part informal, with lakes, fountains and several other historic buildings. This was the one place in our short

four days in Berlin I was unaware of the Wall, the Cold War, East and West, the GDR and socialism.

South-east of Alexanderplatz, we



*Ampelmann*

went to see the East Side Gallery along the east bank of the Spree River in Friedrichshain. Here dozens of international artists came together in 1990 to capture and commemorate the world's euphoria at the fall of the Wall in murals on the former East Berlin side of a 1.3km fragment of the Wall. With the

suppressed culture of the city now released, the murals rapidly became overwhelmed with graffiti as inhabitants (and tourists) expressed their own emotions and indeed I found the whole neighbourhood quite confronting - very rough and run down and covered in more graffiti. Since the fall of the Wall, Berlin has been a magnet for alternative cultures, art and lifestyles and this is particularly so in Friedrichshain and the nearby Eastern Kreuzberg districts.

The original artists came back in



*Berlin Wall marker in front of Brandenburg Gate*

2000 to repair the damage, and once again last year to restore their works ahead of the 20<sup>th</sup> anniversary celebrations

of the fall of the Wall in November. I found the art work highly evocative and quite moving – the themes of freedom and liberation shouted from each of the 106 interpretations of what the Wall meant to different people from all over the world.

I look forward to returning to Berlin soon to immerse myself in more of its thought-provoking living history.

## Nomination of Ronald Jore for Queenie Gatt Award

*The following is the citation supporting the nomination of Ronald for the Queenie Gatt Award for 2009:*

Outstanding commitment to member enhancement in Traditional Darkroom and Print Making that



*Ronald Jore receiving the Queenie Gatt Award from Charles Gatt*

includes (but is not limited to): facilitating Monthly Meetings; teaching and hosting extra-curricular events such as "The Red, Roll and Pizza Night"; promoting social events amongst members; organising cost effective purchasing options for members; organising, co-ordinating and running a three day excursion for members; enabling members in leadership development pursuits; co-teaching the Darkroom Basics Class; co-ordinating, organising and hanging the Traditional Printmakers exhibition at Michael's Gallery; promoting 'club spirit'; openly consulting with members regarding the Traditional Darkroom and Printmakers programme to develop a comprehensive and interesting programme; selecting, inviting and co-ordinating interesting speakers for the TDPG; encouraging members to enter competitions and use photo sites such as Flickr and Redbubble to enhance their photography; encouraging and enabling members to use club facilities including the darkroom, website and studio; providing an excellent example of a photographer and leader with diverse skills and interests, who is open to suggestion and who regularly reviews performance in a consultative, approachable and effective manner.



## Promotions to Higher Grades



On Thursday, 28th January, several members submitted some of their prints and EDIs for promotions to higher grades. The three above are Gary Richardson, Mieke Boynton and Rueben Glass. Promotions are also based on scores in aggregate competitions and are detailed below.

### Prints - B Grade to A grade

Gary Richardson  
Nicole Andrews  
Nino Xerri  
Annette James

### Prints - C Grade to B Grade

Ray Farrugia  
Sandra Eichler  
Peter Myers  
Eugene Pitiluce  
Jill Myers  
Mieke Boynton

### EDI - B Grade to A grade

Carolyn Buckley  
Vera Curnow  
Leif Andersen  
David Purdue  
Peter Myers  
Mieke Boynton  
Rachel Ferris



*Nadia Paul was the recipient of numerous awards*



*Leif Anderson won the Michaels Best Colour Print Award.*



*Marg Huxtable receiving the award for best Photojournalism print*



*Barbara Butler won the best Audio Visual with "Out of the Rubble"*



*Gary Richardson won the best Nature print*



*Donna Zempel had the best Photo Essay*

### John Meir (Sea Change) and Carolyn Buckley (exhibition - "Lost in a Silent Ballet")



John Meir has now finished his Art Studio at Sailor's Falls near Daylesford. The Art Studio will be used for Photography - Music and Painting. There is a Kawai Full Grand Piano for the more serious players plus a Yamaha Electric Piano and Synthesizer, which is great fun, and John is happy for those

who play to use the facilities in his home as well as the studio. The web site [www.daylesfordphotography.com.au](http://www.daylesfordphotography.com.au) has details of what will be offered.

The first exhibition is of Carolyn Buckley's FUSIONartPHOTOGRAPHY works entitled "Lost in a Silent Ballet", along with other works from March 29th-April 11th (12.00pm-5.00pm). Any MCC members who would like to exhibit work to sell please let John know asap as there will be limited additional space - deadline 25 February. John is particularly interested in images with an oriental theme. Framing can be arranged 20"x 16" format at a very reasonable price.

Go to John's web site [www.eleebananuraestate.com.au](http://www.eleebananuraestate.com.au) and follow the links to see all the information. John is offering Bed and Breakfast at 20% off for MCC members and any guests: maximum of 4 can stay.



## The Bockey

Once again I had the pleasant task of selecting the Bockey – the club’s award to the photograph which the author “had the most fun making”. It was instigated by Ross Penny when he was President several years ago.

Generally I am looking for a photo that has had significant manipulation either on the original image or by combining two or more images harmoniously together.

This year I selected “Roots” by Edgar Gatt (see front cover). It combines a nude with a photo of tree roots and one can receive several messages from the image.



For the first time I also had the task of organising the trophy.

One part of the trophy is a large engraved key which is a perpetual trophy passed on from one year’s winner to the next. The second part is an engraved medallion which the recipient keeps.

When looking at the selection of medallions, I noticed one that had an inset circle on the face and I thought it would be a great idea to insert a copy of the winning photo in it.

After getting the medallion engraved on the reverse, I pasted an appropriately sized copy of the winning photo. I would have liked to have had a raised plastic button over the photo but this was not possible.

Anyway I had a lot of fun making the trophy and that’s what it is all about.

For 2010, have a lot of fun with your photography; winning club and other competitions is nice but as amateurs, we are in it because we enjoy it.

*Ian Bock.*



Ray Huntley *Conversations*  
Best Portrait print - Hugh McConnell trophy



### Michaels Camera, Video and Digital Awards

Left  
**Best Monochrome Print**  
*Training in the Fog*  
by  
Margaret Huxtable

Below  
**Best Team Photo Essay**  
*TDPG Grampians*  
*Excursion*  
by  
Jesse Bates, Ronald Jore,  
Tim Kohlman and Selby  
Markham





Marg Huxtable *Morning Offerings*  
Best Photo Journalism print - L.A. Baillot trophy



Robert Groom *Marcus*  
Best Portrait EDI



Donna Zempel *Hope Amongst the Ashes*  
Best Photo Essay Print



Leif Anderson *Good friends*  
Michaels Camera, Video and Digital Awards  
Best Colour Print



Gary Richardson *The Provider*  
Best Nature print - Crosby Morrison trophy



Edgar Gatt receiving the Bockey award



Peter Myers *Mungo Sunset*

*Print of the Year (Charles du Rieu trophy)*

*Best Landscape print (Charles Seymour trophy)*

*Camera Clinic Best Print*



Nicole Andrews *"After Degas"*  
*Winner of special After Degas print competition*



Norman Blaikie *Going Down*  
*Best Open print*



*Norman Blaikie won the Photographer of the Year Award.*



Boaz Lahav *On the Beach*  
*Best Creative print*