



Photographic Workshops: Important Considerations

by **Susan Chisholm**



I have been to over 20 nature photography workshops ranging from 3 hours to five days. It started when I bought my first DSLR camera in 2003 and was feeling out of my depth. A 5-day immersion into nature photography at Lamington National Park, with two skilled leaders, improved my confidence and my results. I also enjoyed being with a group of like-minded people and being in a beautiful place. And, it was a holiday, away from my normal routine and responsibilities.

Some workshops, like this one, covered a wide range of subjects. Others have been focussed such as astro, macro, birds, fungi.

Along with the positives, there are pitfalls, and important questions to ask yourself when you think of registering for a workshop. You may need to ask the workshop leader, or previous attendees of the leader's workshops, for answers.

What are your priorities? Learn a lot? Come home with fantastic photos? Workshop or tour?

A photography workshop should include instruction, in the field and/or in a classroom setting. I find it valuable to have some 1:1 instruction and have my questions answered. A photography tour is mainly about getting you to the right places at the right time. There are no guarantees on coming home with fantastic photos, but being taken to impressive locations certainly helps.

A 5-day workshop based at Cradle Mountain in Tasmania in May 2023 is a good example. We were there for the autumn fungi, the autumn colours of the Fagus beech tree and, on a night with a small moon and good conditions for the Aurora Australis, we were ready at Dove Lake. There was little formal instruction, but it was available if I or the group asked for it.



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In Australia, the word 'workshop' is mainly used but will have varying amounts of instruction. I usually don't come home with a lot of great photos, but I learn a lot through the concentrated practice and the tips which I can apply to my own photography.

What is the number of leaders and the minimum size of the group?

I prefer a small group, ideally no more than eight to one leader, as there is more opportunity to ask questions of the leader, to learn from others, and to form a cohesive group.

How much money do you want to spend?

The length of the workshop, type of accommodation and travel costs are three variables. I have done one workshop in Tasmania where we were housed in tents at a base camp and another in Tasmania that included 4-star hotel accommodation.

Will you be paying a single supplement because you are in a room by yourself or are you willing to share? What about travel expenses? A Lord Howe Island workshop I did entailed four flights.

How fit do you need to be?

I am 70, have good health and exercise regularly. However, when a 40 year old workshop leader writes in his online workshop description, 'We will undertake easy hiking', I take it

with a grain of salt. Walking uphill with a loaded camera bag on my back is not easy. On Lord Howe Island, I could not complete one walk, but found a good clifftop rock to sit on where I could photograph the Red-tailed Tropic Birds flying past until the others came back. The organiser of a 2017 workshop in the Tarkine Forest sent out a 5-week graduated walking program to prepare our group. But, some workshops, involve little walking. The ability to get on and off the ground is important for some subjects. For example, fungi and some birds.



Personality/working style/skills of leader - will they meet my needs, and will I get on with them?

Just because a person is a good photographer doesn't mean they are a good teacher and leader. It is wise to look at reviews and, even better, to talk to people who have done workshops with the person.

Examples of two quite different workshops I did this year which I found worthwhile.

Jennings. This was the second similar session I have done with Pamela, when I have been in Broome at the beginning of Kimberleys' trips. I contacted her from Brisbane to see if she was available when I was going. Pamela picked me up from my accommodation and it was just her and I. I am reasonably confident with Milky Way photography so there was minimal instruction unless I asked her questions. She knows the area really well and therefore the good spots to set up where there are no crocodiles. The main thing I learnt this time was positioning of myself and tripod in relation to foreground rocks. She also did some light painting.

Bird Photography based at O'Reilly's Lamington National Park in August 2023 with Georgina Steytler. I really love Georgina's book 'For the Love of Birds' as well as her photos and her philosophy of bird photography. I was excited when I heard online that she was coming over from W.A. for this workshop. As there were a couple of beginners, she decided to go back to basics. At first, I thought, 'oh, no, I will know all this'. How wrong I was! It was excellent! The main thing I learnt was how to use Manual Mode with auto iso. I have been aperture priority for years.



So, I really recommend nature photography workshops. There are many more available than there used to be and easily found with Google and by talking to other photographers. Some in Brisbane and others a flight away. They involve a range of costs and experiences, and it can be a great holiday!



**FROM
THE
EDITOR**



I thank Susan Chisholm for her very useful article on Photography Workshops. I have never attended a photography workshop lasting over a couple of hours, but I have had several conversations with Susan and have been most interested in her experiences.

I was running short of contributors for feature articles but am very appreciative that John Langer, Christine Jull, Trudi Aykins and Swarna Wijesekera have offered to write about their photographic experiences. We can look forward to their articles in the coming months.

I really like to maintain a newsletter section on member successes but I'm finding I have not enough news sources to include this section. I occasionally hear from a couple of mates about their results in wider competitions. Also, I scan competition catalogues looking for names of club members but often without success. If you have any information of what you or other club members are doing or achieving in photographic activities outside of our regular monthly competition, would you please let me know via email so I can restart this

valuable section.

I am seeking more feature article writers for Newsletter from May onwards. Let me know if you can help.

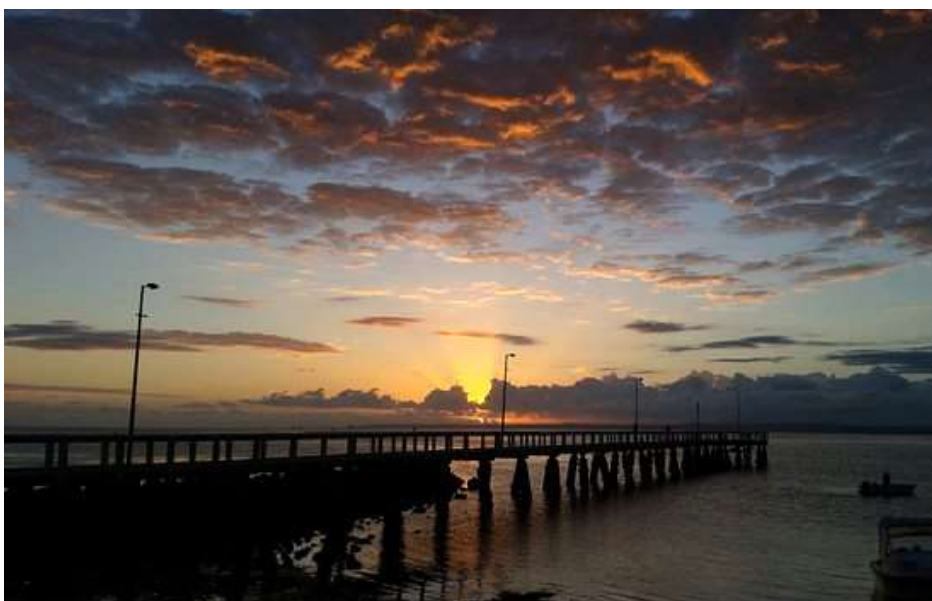
The speaker at the Club Meeting of 8 May is Jane Long. At the time of publication, I did not have any information on the exact topic of her presentation. However, I did look up her photography at [Jane Long Digital Art and Fine Art Photography | jane long photography](#) and it is very impressive.

Please send ideas, feedback or contributions to **my email**.

newsletter@mgpsinc.onmicrosoft.com *Paul Mackay*

April Photo Shoot – Sandy Camp Wetlands

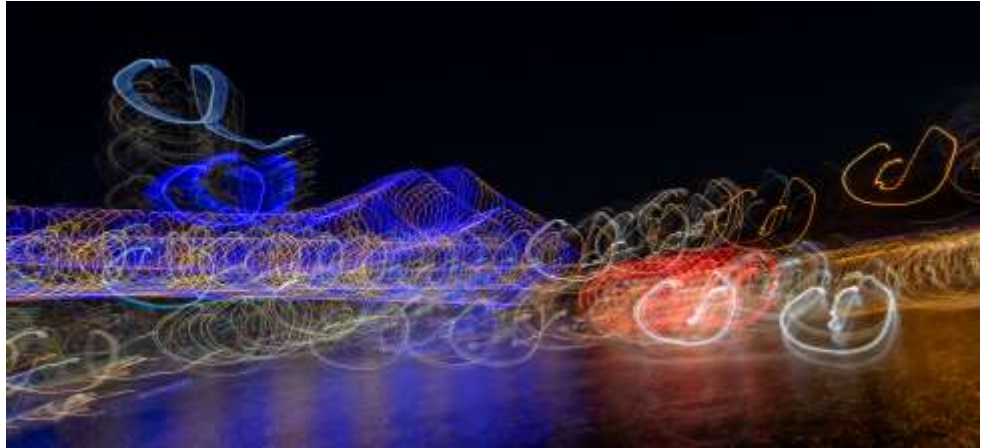
| | |
|---|--|
| Date, Location and Time: | WELLINGTON POINT (SUNRISE 6.22 AM) SUNDAY 5.15 AM 19 May 2024 |
| Details | Well, we have done the sunset, so what comes next? The sunrise of course! And at this time of year, you don't have to get up at a ridiculous hour to get there. Sunrise is at 6.22 am so if we want the blue hour, 5.15 am is the time to meet. Wellington Point has a jetty which can look good in our photos (check the internet for ideas). So, grab those cameras and tripods, and cross those fingers for good weather. |



Wilson's Lookout Sunset Photo Shoot

Lucky for our group there was no rain as forecast and instead we had a lovely warm evening for our Wilson's Outlook shoot. It was a pretty view, and I am sure everyone got some great shots. A big thank you to Ian, our President, for his help to everyone. Sunsets can be a struggle for myself, and I am sure I am not the only one. Thank you all for coming.

Gwenda Kruger



Susan Chisholm



Ian Sweetman



Gwenda Kruger

Honours from March - Architecture



Viewing the sunset Vang Vieng by Paul Mackay

In Vang Vieng, Laos up to a dozen hot air balloons pass by the town on dawn and at sunset. We were fortunate to ride one one to see the dawn. During a 6 day stay there, I discovered a café which had a wonderful view of the sunset including a very attractive tree silhouette. On several late afternoons, we went there to have a beer and watch the balloons float by between the sunset and the town. I experimented with different lenses but on this day was ready with my longer lens and managed to capture the balloon between the branches of the tree soon after the sun had sunk below the mountains. The smoke from burning rice chaff creates a mist at low levels.

Olympus OMD EM1 Mk III with 40-150 Zuko Pro Lens at 125mm ISO 160, f8 1/125 sec

Red Hot Chilli Peppers by Rose Parr

I'd seen images online of peppers surrounded by fake flames, so extended this idea for my photograph. I arranged the vegetables on black glass to achieve a reflection, with black fabric for the background. I shot at night with a continuous light on a stand, the camera on a tripod. Flames from ignited card and paper inside the hollowed-out capsicum snuffed out quickly, probably due to internal humidity. Mopping with paper towels and cutting an airhole in the back failed to improve the burning duration, so I just poured increasing amounts of acetone-rich nail polish remover onto the failed tinder. I kept a bucket of water nearby in case.

Lots of Lightroom Masking was involved, e.g. to boost the intensity of the rather transparent acetone-fueled flames, and the black background. Numerous Heals were necessary because of all the specks of ash produced by my fuel experiments.

Sony A7Riii camera body, Sony FE 24-70mm 2.8 lens at 62mm. Aperture Priority, 4 seconds, f11, ISO 100. Spot metering. Tripod. Remote cable shutter control. Continuous light on a stand. Edited in Adobe Lightroom Classic.



Parliament House Budapest by Bob Garnett

The image of Parliament House Budapest was taken from the boat during our cruise of the Rhine from Paris to Prague. I was lucky having a nice sunset behind the huge building, but this left the front a little dark. The image was a simple Edit in Lightroom. A brush was used with more exposure to lighten the front of the building with some colour correction. The image was then added to Photoshop for clone removal of some cars and people on the front of the building. Also, some Curves or Levels were used to finish. I did think of putting the image into

Architecture but the sunset image in colour looked much better than a Black & White image for Architecture. Canon Mk4 Lens 24-70 at 47 mm ISO 200, F 11, 1/160 Sec, Auto white Balance

Grand Mosque Abu Dhabi by Lekha Suraweera

A few years ago, we stopped over in Abu Dhabi on our way to Kenya. We visited this mosque during the late evening. The well illuminated interior of the mosque had light streaming out its windows and doors, leading to many chances of taking long exposure images. There weren't many people and it made easier to rig up the tripod and take shots at different viewpoints. The floors may have been marble and the reflections were like on water.

This image was taken with Canon 5D mk3, with EF 16-35mm f/4L IS USM attached. Aperture 16.00mm, shutter speed 10 seconds, focal length 17mm, white balance auto, flash off with the use of a tripod. The image was processed in Lr, with minimum editing and cropping.



St Peter's Cathedral by Rosslyn Garnett

This image was taken in Cologne Europe. Travelling in Europe on a river cruise each day we stopped in some wonderful places. Day trips off the long boat were awesome. You select your tour. A guide would be there and a tour coach to go on your venture to see different types of country and lifestyles. This gave us time to see the wonderful cobblestone streets and quaint buildings.

Having a stop in Cologne I discovered this magnificent Cathedral, with a great opportunity to photograph before the crowd arrives.

This was a simple edit in Lightroom. Trying hard to decide colour or Mono but the colour stood out more.

Added to photoshop for levels or curves settings to finish.

Sony 7Rm2 lens 24-70 F5.6 exp1/100 ISO 200 focal 32mm hand held.



Morning on Mt Nebo by Susan Chisholm

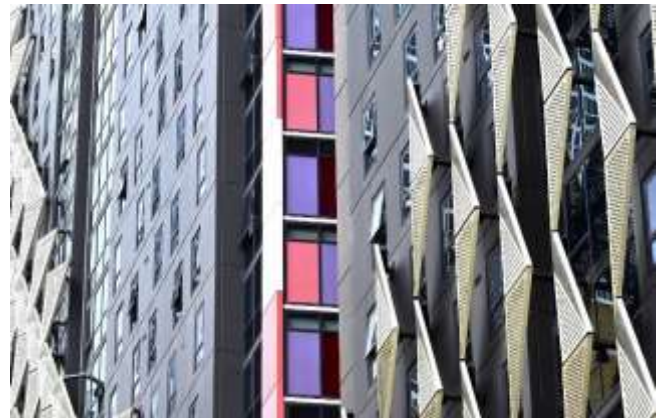
Mt Nebo is my favourite haunt when it is fungi time. This was on an autumn morning, after a lot of rain. Mt Nebo has the closest rainforest to where I live, and it is the rainforest fungi that I really like. The small fairytale 'toadstool' type. I have wanted to take a photograph like this for a few years. The light revealing the delicate translucence of the fungus. It wasn't easy to find one in a position where I could get myself and the camera under it and see the gills.

My image is the result of a focus stack. I am not sure how many exposures. I used my Nikon D7500 with a 90mm 2.8 macro-Tamron lens on a tripod. Settings were focal length 90mm, 1.6 second shutter speed, f16 and ISO 100. I used Helicon focus for the focus stacking and Lightroom for other processing.

Modernism by Carol Crustachelli

Story: Near historical Elizabeth House Building, Elizabeth St Bris. Taken at 9.40am, single exposure, Auto White Balance. Windows editing programme with minimal cropping and colour enhancement.

Capture: Nikon Z50 mirrorless camera. DX 50-250/4.5-6.3 lens, Aperture Priority, 1/1000s, F14, ISO 1600, handheld.



Ultra Modern by Christine Jull

I was on a City Cat on the Brisbane River in the late morning when I spotted this beautiful building which appeared to me to be 3D. I liked everything about the shape of the building. Our Mono Group held a session on how to correctly straighten buildings so I set about in Camera Raw and practised until I was satisfied my photo was as straight as I could get it. I played with the Lightroom sliders to give the photograph some oomph and I was satisfied how it turned out.

Capture: Olympus EM1 MkII, M.Zuiko lens 12-100mm (@ 44mm), Settings: Aperture Mode, Shutter Speed 1/125 sec, F18, ISO 200, handheld.

Results from April Competition

Subject: Food

| AB Grade Print | PRINT COMPETITION judged by Warren Viewers | | | |
|-------------------|--|------------|--------|------------|
| Member name | Open Image | Set Image | Points | Points YTD |
| Margareta Dewilde | Honour | Merit | 21 | 147 |
| Carol Rustichelli | Honour | | 12 | 102 |
| Christine Jull | Credit | Merit | 15 | 126 |
| Robert Vallance | Credit | Credit | 12 | 90 |
| Rose Parr | Merit | Merit | 18 | 192 |
| A Grade Print | | | | |
| Bob Garnett | Credit | | 6 | 123 |
| Dorothy Harkins | Merit | Merit | 18 | 141 |
| Lekha Suraweera | Credit | Credit | 12 | 129 |
| Paul MacKay | Honour | Honour *** | 24 | 147 |
| Susan Chisholm | Merit | Merit | 18 | 123 |
| Bruce McDonald | Merit | Credit | 15 | 117 |
| Joyce Metassa | Merit | Merit | 18 | 78 |
| Kerri-Anne Cook | Honour | Credit | 18 | 159 |
| Rosslyn Garnett | Credit | | 6 | 132 |
| Swarna Wijesekera | Honour | Credit | 18 | 120 |
| | | | | |

*** Print Image of the night

MGPS OBJECTIVES

The Mount Gravatt Photographic Society is a community-based non-profit camera club that is affiliated with the Photographic Society of Queensland (PSQ). The club was formed in February 1967 by a small group of enthusiastic amateur photographers.

See <http://www.mgps.org.au/club/about-mgps/club-history> for more details.

The Aims of Mount Gravatt Photographic Society:

- To foster a love of the art of photography amongst its members and in the community.
- To assist members with problems pertaining to photography.
- To achieve a more fruitful alliance between the beginner and the experienced photographer.
- To present lectures on photography for beginners.
- To arrange competitions both within the Society and with other bodies from time to time.

| B Grade Digital | DIGITAL COMPETITION judged by Jenny Graff | | | |
|-------------------|---|------------|--------|------------|
| Member name | Open Image | Set Image | Points | Points YTD |
| Joni Keenan | Credit | Honour | 18 | 105 |
| AB Grade Digital | | | | |
| Trudi Aykens | Merit | Acceptance | 12 | 138 |
| Margareta Dewilde | Acceptance | Credit | 9 | 132 |
| Carol Rustichelli | Merit | | 9 | 117 |
| Christine Jull | Credit | Honour | 18 | 132 |
| John Langer | Merit | Acceptance | 12 | 135 |
| Janet Richardson | Credit | Acceptance | 9 | 144 |
| Bhaskar Desha | Honour | Honour | 24 | 165 |
| Michael Hilton | Credit | Honour | 18 | 18 |
| Robert Vallance | Honour | Honour | 24 | 156 |
| Rose Parr | Merit | Honour | 21 | 150 |
| | | | | |

| A Grade Digital | | | | |
|---------------------------------------|-------------------|------------------|---------------|-------------------|
| Member name | Open Image | Set Image | Points | Points YTD |
| Gordon Dixon | Credit | Credit | 12 | 93 |
| Hazel Sempf | Credit | Acceptance | 9 | 105 |
| Bob Garnett | Merit | | 9 | 105 |
| Dorothy Harkins | Merit | Merit | 18 | 126 |
| Lekha Suraweera | Credit | Credit | 12 | 129 |
| Suzanne Edgeworth | Credit | Merit | 15 | 135 |
| Paul MacKay | Honour | | 12 | 129 |
| Heidi Wallis | Credit | Acceptance | 9 | 129 |
| Robert Macfarlane | Credit | Acceptance | 9 | 120 |
| Susan Chisholm | Credit | Acceptance | 9 | 141 |
| Bruce McDonald | Merit | Merit | 18 | 129 |
| Stephen Relf | Credit | Acceptance | 9 | 27 |
| Ian Sweetman | Honour | Honour *** | 24 | 42 |
| Joyce Metassa | Acceptance | Acceptance | 6 | 108 |
| Kerri-Anne Cook | Merit | Merit | 18 | 168 |
| Rosslyn Garnett | Credit | | 6 | 99 |
| Jeffrey Mott | Acceptance | Honour | 15 | 180 |
| Swarna Wijesekera | Acceptance | Credit | 9 | 129 |
| Shuying Jiang | Merit | | 9 | 114 |
| Cheryl Zwart | Credit | | 6 | 78 |
| Michael Keenan | Honour | Credit | 18 | 66 |
| | | | | |
| | | | | |
| *** Digital Image of the night | | | | |

Images awarded Merits or Honours will be displayed on the MGPS website -www.mgps.org.au/club/monthly-comps/winning-images Contact the Records Officer records@mgps.org.au for any problems.

Note from the President

Entering our club competitions has some basic rules that we sometimes aren't sure about or have forgotten. Afterall we are all human and mistakes get made. I would encourage everyone to refresh their memories of the competition entry rules under Section 8 of our Bylaws.

The Bylaws can be accessed from our webpage using the following link -> [Bylaws](#)

I would especially like you to draw your attention to the following under section 8.1 (vi) Re-entering Work in Monthly competitions

An entry may be resubmitted provided it has not been awarded a merit or higher in previous competition. The same OR SIMILAR image cannot be entered on the night in print and digital divisions - if it is so entered, no points will be awarded for one of the divisions.

If you have any concerns or questions, please contact me and I'll be happy to discuss them.

Regards Ian

MGPS Executive



Ian Sweetman
President

Vice President
(currently vacant)



Gavin Carter
Secretary



Gwenda Kruger
Treasurer



Janet Richardson
Activities Officer



Margareta Dewilde
Competitions Officer



Paul Mackay
Newsletter Editor



Michael Mitchell
Records Officer



Margaret Kemmery
Member #9

MGPS Officer Bearers

| | | | |
|-------------------------------|---------------------------------------|----------------------------|---------------------------------|
| Technical Support Officer | Susan McGrory | Welcome Desk 1 | Hazel Sempf |
| Club Activities Officer | Gwenda Kruger | Welcome Desk 2 | Joni Keenan |
| Data Projectionist | Rodney Topor | Welcome Door 1 | Christine Jull |
| Assistant Projectionist | Rick O'Shea | Welcome Door 2 | Lekha Suraweera |
| Digital Competitions | Tony White | Welcome Door 3 | Bruce McDonald |
| Interclub Competition Officer | Suzanne Edgeworth | PSQ Liaison | Sue Gordon |
| Assistant Treasurer | | | |
| Competition Assistant | Janet Rowe | Supper Convenor | Margaret Kemmery |
| Equipment Officers | Rick O'Shea | Hunt and Shoot Coordinator | Ellis Cole |
| Public Officer | Suzanne Edgeworth | | |
| SUBGROUP COORDINATORS | | | |
| Digital Group | Jeffrey Mott Reserve: Geoffrey Hui | Monochrome Group | Warren Veivers, Cheryl Zwart |

Top ten scores for this stage of the competition year in each category (collated by Michael Mitchell)

| B Grade Prints | YTD |
|----------------|-----|
| Joni Keenan | 36 |

| B Grade Digital | YTD |
|-----------------|-----|
| Joni Keenan | 105 |

| AB Grade Prints | YTD |
|-------------------|-----|
| Rose Parr | 192 |
| Margareta Dewilde | 147 |
| Christine Jull | 126 |
| Bill Van Diest | 108 |
| Carol Rustichelli | 102 |
| Janet Richardson | 99 |
| Robert Vallance | 90 |
| Gwenda Kruger | 54 |
| Trudi Aykens | 18 |

| AB Grade Digital | YTD |
|-------------------|-----|
| Bhaskar Desha | 165 |
| Robert Vallance | 156 |
| Rose Parr | 150 |
| Janet Richardson | 144 |
| Trudi Aykens | 138 |
| John Langer | 135 |
| Margareta Dewilde | 132 |
| Christine Jull | 132 |
| Carol Rustichelli | 117 |
| Gwenda Kruger | 117 |

| A Grade Prints | YTD |
|-------------------|-----|
| Kerri-Anne Cook | 159 |
| Paul MacKay | 147 |
| Dorothy Harkins | 141 |
| Roslyn Garnett | 132 |
| Lekha Suraweera | 129 |
| Hector Beveridge | 129 |
| Bob Garnett | 123 |
| Susan Chisholm | 123 |
| Swarna Wijesekera | 120 |
| Bruce McDonald | 117 |

| A Grade Digital | YTD |
|-------------------|-----|
| Jefferey Mott | 180 |
| Kerri-Anne Cook | 168 |
| Susan Chisholm | 141 |
| Suzanne Edgeworth | 135 |
| Paul MacKay | 129 |
| Bruce McDonald | 129 |
| Heidi Wallis | 129 |
| Lekha Suraweera | 129 |
| Swarna Wijesekera | 129 |
| Dorothy Harkins | 126 |

PQS BARBEQUE 2024

MGPS will be hosting this year's PSQ BBQ, to be held Oct/Nov this year. As well as a great event for PSQ and an opportunity to showcase MGPS and network with other clubs, this is a fund-raising opportunity.

We are looking for a couple of people who, with the support of the MGPS committee and the PSQ Events Co-ordinator, will organise the event.

In the lead up to the event and on the day, we will need several volunteers to assist with activities food etc.

Please consider being part of the organising team, if you want to be involved or have any questions, please contact me asap. *Ian Sweetman*

CLUB COMPETITION SCHEDULE Nov 2022-Jan 2025

| Set subject | Entries due | Judging date | Description |
|------------------|---------------|--------------|---|
| People | 22-May | 26-June | A photograph of a person or people that must show all of the person(s) from head to foot (no head to waist close-ups). The person(s) in the photograph must be the focal subject, however the image could also depict their environment or a broader scene. Can be posed or candid. Must be a live human being (mannikins, statues or ornaments will not be accepted). |
| Scapes | 26-June | 24-July | An image featuring an expansive view without humans dominating the scene - urban, rural, sea, sky scapes, and traditional landscapes are all included in this category. A landscape is a photograph of natural scenery with land and sky-based elements displayed in a pictorial fashion. It may include evidence of man, people, animals, even part of the sea provided that none of these additional elements dominate the photograph. A seascape is a photograph of natural coastal scenery, a wave study, or a picture of the open sea, provided always that the sea is the centre of interest of the photograph. People, boats, and man-made structures may be present as incidental to the photograph. (APS definition) |
| Mono | 24-July | 28-Aug | Any photograph containing shades of only one colour. If toning is carried out, it must be over the total photograph-partial toning and/or the addition of one or more colour is not acceptable in this monochrome section |
| Solitude | 28-Aug | 25-Sept | The state or situation of being alone, a lonely uninhabited place. |
| Curves | 25-Sept | 23-Oct | Curves are graceful, rhythmic, dynamic and add energy to an image. |
| Machinery | 23-Oct | 27-Nov | An apparatus or part there-of, designed to apply mechanical power or to carry out some mechanical function. It must consist of several parts each with its own function. |
| Annual | 13-Nov | 11-Dec | Refer to MGPS website competition page or Member handbook number 6.1-page 11 |
| Open | 11-Dec | 22-Jan 2025 | "An image of any subject or genre. 2 open images can be entered for both the digital and the print competitions." |

EXTERNAL COMPETITION OPPORTUNITIES FOR INDIVIDUALS

| Competition | Closes | Website |
|---|---------|---|
| Outback International Photography Exhibition | 11-5-24 | Outback International Photography Exhibition (myphotoclub.com.au) |
| Terra Australis International Photographic Exhibition | 2-6-24 | Terra Australis International Photography Exhibition (myphotoclub.com.au) |

It is a good challenge to participate in National and International photographic competitions. There are hundreds of competitors approved by the Photographic Society of America. You can access these competitions via this website: [Exhibitions \(psaems.org\)](http://Exhibitions(psaems.org))

For Australian based competitions, check the APS site at [Current Exhibitions \(a-p-s.org.au\)](http://Current Exhibitions(a-p-s.org.au))

You can use your results in these competitions to build credit for photographic honours.

MGPS Banner Design

Hi,

You are invited to submit your design for banners for use at events showcasing MGPS, such as the Mt Gravatt Show and library displays.

We are looking for designs for two pull up banners, and a single vinyl banner.

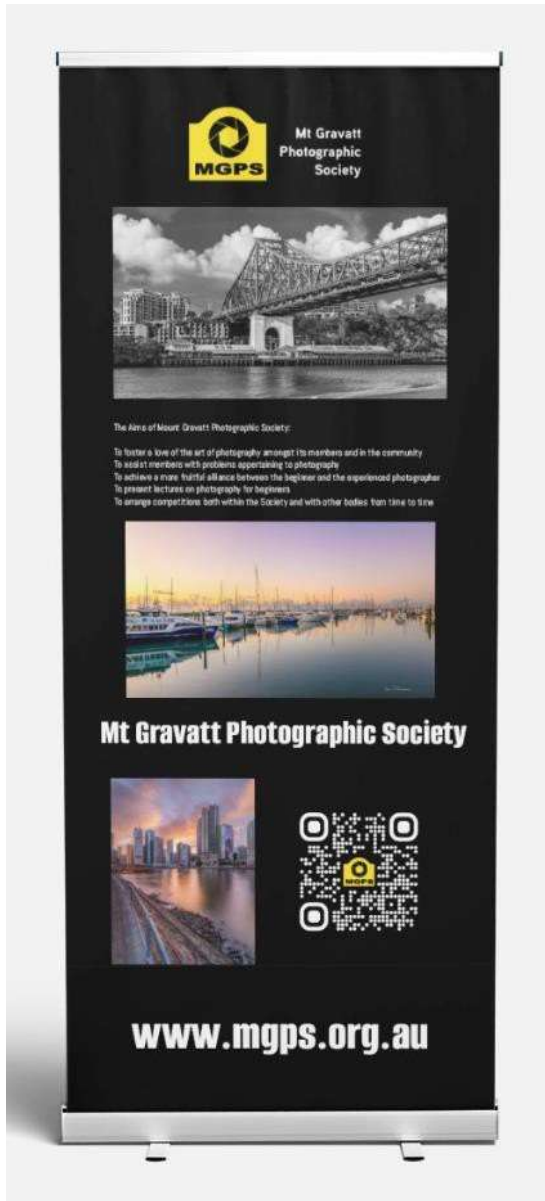


Figure 1 Pull Up Banner



Figure 2 Vinyl Banner

If your design(s) are chosen, you will receive a year's free MGPS membership. (Max 1 membership per person)

Joint entries will split the MGPS membership fee.

There are very few requirements for the banners. They must have:

- The full name of the club
- The Club Logo
- QR Code

Optionally they can have:

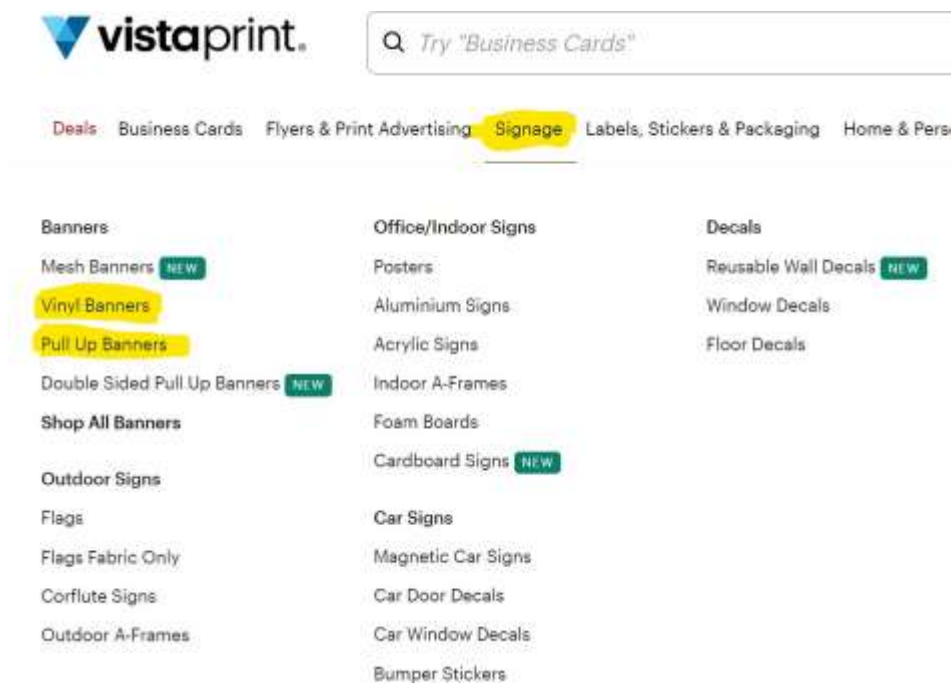
- Our web address.
- Our club aims.

The layout, images etc are yours to do with as you please.

We have chosen to use VistaPrint to do the design and printing of these banners.

If you go to [VistaPrint](https://www.vistaprint.com) and select "Signage" and then either "Pull Up Banners" or "Vinyl Banners" to start your design.

Choose one of their templates or start from scratch with a blank canvas.



Q&A

Q. What size does the pull up banner need to be?

A. The size to choose for your template is 88*200 Premium

Styles:

Economy
 Premium
Recommended

Size: 88 x 200 cm ▾

Q. What size does the vinyl banner need to be?

A. When you start the vinyl banner design please choose the following options:

Size: 122 x 183 cm ▾

Material: Outdoor Vinyl ▾

Eyelets: Plastic Grommets ▾

Orientation: Horizontal ▾

Reinforcements: Reinforced Hem ▾

Q. Where do I get the club logo?

A. The club logo can be downloaded from this link -> [Banner Files](#)

Q. How do I create a QR Code?

A. The VistaPrint design tool has a built in QR code generator, the web address to use is www.mgps.org.au.

The logo to insert in the QR Code can be downloaded from this link -> [Banner Files](#)

Q. Can I watermark my images?

A. YES, they are your images, and you have every right to watermark them for display.

Q. Can I use other people's images?

A. Only if you have their express permission, stock images cannot be used.

Q. Can I do a joint design with someone else?

A. Yes

Q. How do I submit my design?

A. Send a screen shot of your design by email to info@mgps.org.au Don't forget to save your design though.

Q. Do the images need to be high resolution?

A. Yes due to the size they will be printed they need to be high resolution, the VistaPrint software will advise if the image has an issue.

Q. Can I use multiple images?

A. Yes, the design and layout are your choice.