



**Mt Gravatt  
Photographic  
Society**

# EXPOSURE

September 2014

Monthly Newsletter of the  
Mount Gravatt  
Photographic Society Inc.  
PO Box 234,  
Mount Gravatt, Qld. 4122.

Web Site:

<http://www.mgps.org.au>

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HELPING AT MEETINGS: If you can arrive early and help by setting up chairs, print stands, screen or tables please do so. Staying after the end of the meeting to put various equipment items and chairs away is another way to help. Help is needed with supper.

If you see a visitor or new member: Make their visit comfortable. Chat and welcome them. This is what the club is about – helping and encouraging people on their journey of photography.

REMEMBER: A club doesn't run by itself.

CONSIDERATION: Please remember that audible conversation during a judging or other presentation is both distracting to the audience and discourteous to the presenter. If you notice the President about to speak, ask your neighbours to please be quiet.

## M.G.P.S. GROUPS

INTERNATIONAL GROUP: Coordinator: John North. Next meeting – No Meeting in September due to APSCON. For more info contact John North 3397 1250.

DIGITAL GROUP: Coordinator: Rodney Topor [digital@mgps.org.au](mailto:digital@mgps.org.au), 0438 112 358. Meets 7:30pm sharp, fourth Monday each month. Venue: Garden City Library meeting room Upper Mt Gravatt, on Monday 22 September at 7.30pm. For more details see the website <http://www.mgps.org.au/>. Members are encouraged to submit up to 5 images for each meeting to [digital@mgps.org.au](mailto:digital@mgps.org.au) no later than the Friday preceding the meeting. Please note the following information in the selection of images to submit: The subject matter is open. Each image should be at most 1400 pixels wide and at most 1050 pixels high. Your name and image title on the image is optional. The covering email must include your name so you can be given credit in the slide show.

MONOCHROME GROUP: *Coordinator: Warren Veivers/Cheryl Zwart.* 7:30pm 3rd Wednesday. All members interested in Monochrome [Digital or Darkroom] welcome. Next meeting: 17th September 2014 7:30 pm Denise McMillan's 4 Elwyn Crt, Springwood. Please bring supper. Topic: TBA. Please bring 2-3 images on USB to be critiqued. [monochrome@mgps.org.au](mailto:monochrome@mgps.org.au). Darkroom Sessions by appointment. (contact Warren)

PORTRAIT GROUP: Coordinator: Lyn Fedrick Next meeting Place: Carindale Library. Time: first Monday of each month at 7:00 pm. Lyn Fedrick [portrait@mgps.org.au](mailto:portrait@mgps.org.au) 0414 762 719

BEGINNERS GROUP: will now meet 9am – 1pm one Saturday morning each 3 months. covering basics Camera fundamentals with practical. Location and date TBA shortly. Contact: Julie Geldard ([jules@avidpicpro.com](mailto:jules@avidpicpro.com)) Ian Munro ([ian.munro57@gmail.com](mailto:ian.munro57@gmail.com))

# From the editor

Hi all

I hope you are all having a good month.

This month we had no profile as nobody offered so I did mine. It isn't hard and I thank those wonderful people who have allowed us to have a look at their beginnings and look at the amazing images that they have presented as samples of their work. I have put some questions on page 14 for the first 12 people interested in presenting their story. I could threaten by promising to repeat my profile until I get a few volunteers. Now I know that the offers will come flooding in.

Thank you so much to Tim Czajkowski and Dave Culwick, for making this issue an exciting one to read. The next "You think you can edit" is on again - give it a shot it is anonymous so no one knows if you don't get any votes. Zero is my total in both of the comps so far, so I'm sure you can do better than me.

Congratulations to those who have offered to fill positions in the club for the next 12 months. It is the helpers past and present who help to make our club a success.

If anybody has something of their own work that they would like to share with the club, please just email me and we will include it in our newsletters.

About 20 people got together for the city walk on Saturday night August 30, it was great fun catching up with a small group and taking a few pics. Personally I like catching up with club members as much as taking the shot.

Thank you also to Digital Photography School for allowing us to use their site resources.

Until next month may you all expose well and happy reading – Cheryl Zwart

[newsletter@mgps.org.au](mailto:newsletter@mgps.org.au)

Phone: 0418 982 240

## Get your Photos printed at Harvey Norman Garden City

### Special Prices for MGPS Members!

Receive a complimentary VIP member card which entitles you to the following everyday specials:

<b>8x10" - \$1.50</b>	<b>6x4" - \$0.09</b>
<b>8x12" - \$1.85</b>	<b>5x7" - \$0.25</b>
	<b>6x8" - \$0.50</b>

**Just present your membership card as you pay to receive your discount!**



### Coming up Meetings

10 September

John Lomas presenting.

TOPIC The Art of Observation.

15 October

John Doody presenting.

TOPIC Post Processing Workflow

# How to Clean your lens

by Tony White

Each time we use our camera's they will pickup dust etc on the lens. These can show up on photos and not in a good way. Photographing at the beach will nearly always result in mist and salt grime on the lens, and this will make your images look foggy.

## SO HOW DO YOU ACTUALLY GO ABOUT CLEANING YOUR LENSES?

When it comes to cleaning your lens, I start by using a blower. In particular I use a Giotto Rocket Blower, these are designed so they do not suck the air back in from the front only through a filter at the back. So this prevents the blower sucking in dust and blowing it back on. An important note to remember is that breathing on your lens is not a good idea, your breath contains acids which will eat the special coatings placed on your lens. Using the blower initially will remove any loose particles from the surface of the lens.

Next I use the brush on a Lens Pen, this will remove any particles that are not overly stuck. Now as much as you may wish to run your finger through the bristles of the brush, I strongly advise you against doing so. Your fingers have oils in them that will transfer to the brush, you will see this all over your smart phones and tablets.

After brushing away any of the particles I then use the pad on the other end of the Lens Pen, before removing the cap remember to give the cap a half twist, this will help ensure the pad is cleaned. With the pad start in the centre of the lens and in a spiral pattern work your way out.

This will remove most if not all of the dirt and grime on your lens. If there are any remaining marks you might need to rub with the pad on the area with a little more force. If this does not remove it then use lens cleaning solution, make sure you only use solution specifically for camera lenses. Your glasses cleaning fluid might contain different chemicals that might not be best to use on your lenses. With the lens fluid do not use the pad, rather use a lens tissue or microfiber cloth.

You can purchase the Giotto Rocket Blower from most good camera stores, the lens pen also is carried by most camera stores though you can also find it available in Office Works.

So before you head out on your next shoot, make sure to take the time to clean your lenses, to ensure your pictures are clean and clear as possible.

Check out more interesting articles at

[www.ozlightphoto.com.au/blog](http://www.ozlightphoto.com.au/blog)



“...before you head out on your next shoot, make sure to take the time to clean your lenses!”

## IMPORTANT REMINDER: CLUB COMPETITION SUBJECTS 2014

Entries: One Set Subject and One Open

Subjects	Entry Due	Judging Date	Definitions
SOMETHING OLD	September	October	Any subject whose origin is not recent. A picture of the whole or part of an aged object or scene that depicts the passage of time. It may, for example, part or whole of an object or surroundings associated with age. The use of digital editing is not what makes the object look old. Photos cannot be of people or animal portraits
REFLECTIONS	October	November	A picture in which the reflections of a subject provide the centre of interest .They may be produced by water, windows, metal etc. Mirror reflections are excluded.
ANNUAL COMPETITION	November	December	Open subject check on Blue book for definitions item6.1 THIS IS JUDGED AT THE XMAS PARTY, TROPHIES GIVEN FOR ALL OUT WINNER OF EACH SECTION
LOOKING UP	December	January	Any picture taken with the camera looking upwards. The subject can be of anything as long as it is obvious you are looking up

## Free eBooks

Craft and Vision are offering four FREE ebooks. I can recommend these books as a great read. There are many of these short simple topics in the series.

They are a PDF file, so they can be read on the computer if you haven't got a iPad or similar.

Check out <http://craftandvision.com/> to view their publications and create an account.

You'll get great monthly specials.

### DOWNLOAD YOUR FREE EBOOKS



Craft & Vision has four great eBooks, all completely free. If you haven't got yours download them here (and tell the world!)

- [Craft & Vision I - 11 Ways to Improve Your Photography](#)
- [Craft & Vision II - More Great Ways to Make Stronger Photographs](#)
- [TEN - Ten Ways to Improve Your Craft Without Buying Gear](#)
- [TEN MORE - Ten More Ways to Improve Your Craft Without Buying Gear](#)

# Annual General Meeting

by Gang Wei President MGPS

I would like to briefly report back to those members who could not make to the meeting last Wednesday night the 2014 AGM and the result of the election.

The meeting started by running through housekeeping items as usual.

The AGM was officially open at 7:50pm. The following items were presented and accepted by the members in the meeting:

- Minutes of last AGM
- President's report
- Financial reports
- Appointment of Auditor

All committee positions were then declared vacant and it was handed over to Warren Veivers, the appointed chairman for the election.

The AGM closed at 8:45pm

The outcome of the election, the new committee, is over the page:



## CAPTIONS

Top: Jan Sharples looking very pensive as she prepares to take her last minutes for the AGM.

Left: In the shadow of Lyn Fedrick, Warren Veivers has a cheeky grin, as he prepares to get that new committee up and running.

Right: Gang Wei and Rodney looking forward to their new terms as President and Vice President.

Photos and captions Cheryl Zwart

THE NEW COMMITTEE ON NEXT PAGE ➔

# Audio Visual News

With Peter Ryan

BRISBANE CAMERA GROUP OPEN PROJECTOR/SLIDESHOW NIGHT  
7.30PM MONDAY 29TH SEPTEMBER

Venue: Albion Peace Centre, 102 McDonald Rd, Albion

This special interest group meeting in September is a chance to discover a new world of image presentation, brimming with ideas to bring your images alive. Award winning Slideshows in various genres will inspire and entertain you. Various approaches and presentation methods will be explained by experienced prize-winning Audiovisual authors.

Also a challenge to share your images in a fun new way... anyone attending may show their images as a slideshow – but only lasting up to 5 minutes!

Come along, bring your image sequence on a USB – with or without a soundtrack (help here on how to put a show together at <http://www.brisbanecameragroup.org.au/25-administration/information/88-how-to-prepare-a-slideshow-audiovisual>).

The shows will be shown after supper... with a prize for most popular by audience vote to make things interesting!

This special interest group is open to anyone interested in the art of Slideshow creation whether a member of any club or not.

Please support this inaugural get together which should become an occasional event as different club nights allow.

Please contact Ray Lockett, the BCG organiser, of your interest/attendance at [ray.lockett@gmail.com](mailto:ray.lockett@gmail.com) as soon as you can.

## Committee 2014

EXECUTIVES	
1. President	Gang Wei
2. Vice President	Rodney Topor
3. Secretary	Priscilla Gibbs
4. Treasurer	Ruth Dickson
5. Activities Officer	Wendy Talbot
6. Competitions Officer	Suzanne Edgeworth
7. Committee Member 6	Andrea Ryan
8. Newsletter Editor	Cheryl Zwart
9. Records Officer	Tim Czajkowski
OFFICERS	
10. Competitions Officer 2	Sue Gordon
11. Data Projectionist / digital Competition	Tony White
12. Interclub Competition Officer	John North
13. Assist. Treasurer	Jan Sharples
14. Equipment Officer	Russell Dickson
15. Catering Coordinator #1	Andrea Ryan
16. Catering Coordinator #2 -	
17. Librarian	Lekha Suraweera
18. Welcoming Officer 1 (Door)	Alyson Crawford; Joyce Metasa
19. Welcoming Officer 2 (Visitors)	Lyn Fedrick
20. APS Mentor	John North
21. PSQ Liaison Officer	Sue Gordon
22. Web Site coordinator	Dave Culwick
23. Hunt & Shoot Coordinator	Wendy Talbot
INTEREST GROUP COORDINATORS	
24. Digital Group	Rodney Topor
25. Monochrome Group	Cheryl Zwart
26. Beginners' Group	Julie Geldard
27. Inter/National Group	John North
28. Portrait Group	Lyn Fedrick

# So You Think You Can Edit

With Tim Czajkowski and Dave Culwick

SO YOU THINK YOU CAN  
**EDIT**

The round one winner was Tony White!  
Congratulations on getting the peoples vote!



This month, we have you trying to recreate  
this newborn image from a series of 4 images!

“  
...have a  
  
go and  
  
be in it to  
  
win it”

## Pointers from Tim on how he would have taken the original picture now!

How would I have taken this photo differently these days. Well, theres a few things I would do and I'll summarise them here -

1. I bought the camera second hand, and it was an awesome camera. Being my second shoot with it, I didn't know anything about sensors being dirty etc, so there are dust bunnies all over the sensor. Needless to say, I should have probably taken to it with a rocket blower prior to heading out.

2. It's underexposed, which sometimes isn't really that much of a problem. I had no idea about histograms at the time, and was relying soley on the picture on the back of the camera to get an idea of exposure. This is clearly a bad idea, as it also depends on how bright you have your LCD set. These days, I'd expose to make sure I'm getting as much info as possible on my histogram (shoot to the right as they say), then prob bracket +/- 2/3rd to 1 stop either side.

3. The tree is blurry because of wind. Not so big an issue if that's what I was going for at the time (can't remember back 9 years ago), but now with cameras being so good at high ISO, I'd prob push to ISO 400 or so to try and freeze the action a bit more, then blend that part of the image in.

4. It's shot at f22. I used to do this all the time for max DOF, but its really not needed. All it does is reduce the sharpness of the image due to diffraction. You can use either hyper focal distance with something like f11-16, or you could shoot multiple focus points and blend, depending on what the aperture of your lens' sweet spot is. Personally, I'd prob just guesstimate the hyper focal (a few m into the frame, and shoot f16).

5. Horizon is crooked. Before I learnt that my D70 had a little grid view on the viewfinder, I'd just approximate. Which doesn't work. Nowadays, most cameras have an inbuilt level, so theres no longer an excuse for crooked horizons. If yours doesn't (like mine), then buy a cheap hotshoe bubble/spirit level.

6. Composition wise, it's not too bad & I wouldn't do a whole lot differently. I probably would get closer with a wider lens, and get a vertical version also. Maybe use the large rock in the foreground as an additional subject.

So that's what I would have done these days to get a better image "in camera" prior to taking it into LR/PS. Hopefully people learnt something from this months image & can use it next time they head out shooting.

Hit me up with any questions you might have! - Tim

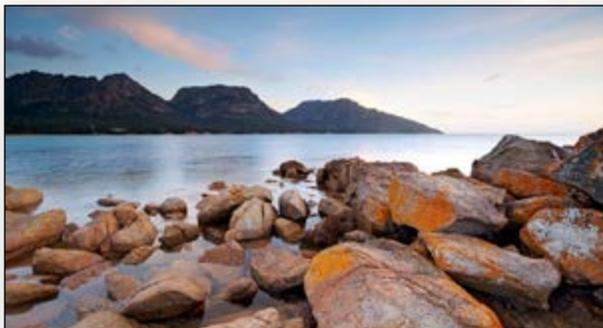


# Landscape techniques

With Tim Czajkowski

*When Dave (Culwick) asked me if I wanted to join a photo club with him, I was hesitant at first. I have never been one for competitions so I didn't think I'd enjoy it at all. But when I finally did join, it wasn't because I wanted to win any awards, but because I thought maybe I'd be able to hopefully help out and teach other people things, which might help them win some more awards, or just enjoy photography a whole lot more.*

*I really love landscape & nature photography. I got into photography through another friend of mine, who is an accomplished landscape photographer, and together with another (now) friend of mine run a successful landscape business selling prints bigger than anything I'd ever dream of printing. Needless to say, I've learnt so much from them along the way, but also have picked up on some of their extreme idealism when it comes to photography. For them, if it's not perfect, it's not good enough to display/sell, which may seem negative, but can also be seen as a very strong positive. Now I'm by no means an expert, but I thought I could potentially share the things that I have learnt along the way about landscape photography, in a hope that others in the club might pick up a few things and better their own images. If people learn at least one thing, I'll consider that a success!*



## Landscape Class—Issue 1 – Introduction & The Basics

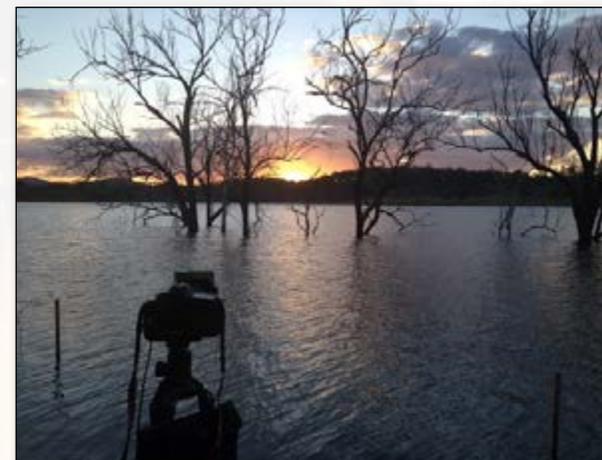
The Aim – So what are we trying to achieve when we are taking a landscape image? Well, I'll skip over the “capturing a moment, recording a place” etc... stuff. We all know that. What you should be aiming for is capturing an image that's of the best quality that you can achieve with your equipment. Treat every image as if you were shooting it to print it out at 30” big. That might mean slowing down a bit, and not taking any shortcuts, but in the end, it will make a difference. Every time a judge says “it's not sharp enough” or “it's too noisy” etc... can be avoided if you just plan out your technique a little better.

This first section will talk briefly on some equipment, and some field techniques to get the most out of your own equipment.

There are some pieces of equipment that I personally feel are “must haves” for landscape pictures. Sure there may be a few ways around this, but in order to get the best results, they're essential.

**A good tripod.** And I can't emphasise “good” enough. You want something that's sturdy, easy to use, easy & quick to pick up and adjust when you want to change shots, a head that won't droop with the weight, and something that you're happy to carry around with you. Sadly, this generally doesn't come cheap – spend at least a few hundred dollars and buy a reputable brand (e.g. Manfrotto). I had a cheap and nasty tripod to start with, with a video style head. I used to spend forever trying to get the horizons straight by tilting it, adjusting legs, until it eventually snapped on

the cheap and nasty head. The amount of time I had wasted trying to get things level, only to have to fix it in Photoshop later anyway was very frustrating. I then upgraded to a Manfrotto (055) with a simple ballhead. It cost me around \$350 total, but it was fantastic. It's been in sea water, snow, mud, creeks and never missed a beat. I've since upgraded again (for weight reasons), so you can probably see where I'm heading with this. Buy a good tripod from the start & it will last you years, and make your life a whole lot easier.



You shouldn't be afraid to put your tripod into nasty environments, like water. Just remember to clean it afterwards

**A Polarising Filter.** There are all kinds of filters that benefit the landscape photographer, but one that you can't replicate in Photoshop is a polarising filter. One of these will help with enhancing colours, managing reflections amongst other things. I use one fairly often

in different situations, however in rainforests, I almost never take it off. Just be aware that when used with a wide angle lens, it can often leave one area of the sky darker than the other. But more on use of filters in another issue.

**A wired remote.** For a few reasons. Even pushing the button on your shutter can create additional unwanted movement. Even if you use the 2-second timer, it can still take a little bit of time for your camera to effectively “settle” from the vibration. Also, make sure it’s a remote that you can lock the shutter button, allowing you to make use of your cameras “bulb” mode. This will expand your creativity by being able to shoot images longer than 30 seconds for things like star trails etc, plus the added benefit of being able to shoot earlier before sunrise, and later after sunset.



I couldn't have taken this photo without a wired remote, allowing me to use bulb mode.

#### Some additional things that you may want to consider include –

- Other filters – such as neutral density filters, as well as graduated neutral density filters. I don't use coloured filters myself, or UV filters.
- Hotshoe bubble level – many cameras these days come with in-built levels, but if it doesn't, you can quite easily get a little spirit level that slots into your cameras hotshoe for around \$5. There's no excuse

for crooked images, and every time you have to rotate, you're losing bits around the edges of your images (and megapixels) when you're forced to crop in.

- Panorama Head (or variation of) – Definitely not something needed, but an essential tool if you want to create parallax free panoramas.
- A good backpack – often times the best landscape isn't the one at the side of the road (although you'd be surprised how many icons in the USA actually are!) This will mean that you may have to pack up your gear and walk/hike for a little bit, or even just to have the camera secure whilst you climb across rocks, or up and around in less than ideal conditions.
- Head torch – as a landscape photographer you'll often be out before sunrise and out after sunset. It gets dark, and sometimes dangerous, so best carry a head torch, or even a regular torch so that you can see your gear to operate, but to also safely find your way home. Remember, no photo is worth risking your life for.



- So – now that you have all the gear you need, what are some basic good practices for when you're shooting

your landscapes – and here is where the idealism/pickiness starts to come in (we'll cover each of these in more detail as we progress in each issue).

- Use Mirror lockup and your remote. This will prevent any vibration caused by the shutter mechanism. Tip: set your camera to the 2 second timer mode, and you'll only have to hit the shutter button on your remote once. It will lift the mirror when you first push, and take the photo 2 seconds later.
- Use Manual Focus with Live View. Autofocus works great these days, but if your camera doesn't have an autofocus point conveniently sitting on the object you want to focus on, it becomes difficult. However, using live view, and then your zoom function (on the live view, not your lens), zoom in to 10x magnification to where you wish to focus and then carefully manual focus for complete accuracy.
- Shoot around the sweet spot of your lens. Most lenses will have an aperture sweet spot generally somewhere between f8 – 11. Generally with landscapes, we want to achieve maximum depth of field, however, pushing our aperture to f22 can create some unwanted diffraction, reducing the sharpness of your image. Often times we look for a nice happy medium, which is generally between f11 – 16. Using hyperfocal distances can be a good way to maximise your DOF at different apertures (but more on this in another issue).
- Always use your tripod & bracket exposures. Not only will using your tripod allow you to get sharper images easily, it also allows you to take bracketed exposures of the same image without changing the composition. This allows you get correct exposures for the foreground and sky elements which can be blended together later if needed. I generally set my camera to +/- 2/3 of a stop, or +/- 1 stop if needed.



I had to bracket this image to get all the areas exposed the way I needed them to be.

So some of these things may seem a little picky, or 'extreme' but they may also make the difference between being able to print something 16" wide for photoclub, and printing 30"+ to hang on your wall at home, and although shooting for photoclub might be in the back of your mind, it's the shots to hang on the wall that I'm aiming for.

Over the next 2 issues, we'll start talking about composition, as well as the different effects that shutter speed & aperture have on your images.



Tim Czajkowski

Tim is a member at Mount Gravatt Photographic Society.

He currently holds the position of Records Officer.



## Phil McQueen

A number of the MGPS members attended the funeral of Phil McQueen last month and our thoughts and prayers embrace Julie Geldard and her family. Julie for the loss of her adored soul mate and the girls a loss of a wonderful role model.

One of the things that impacted me was the amount of photos and memories that emerged of Phil, portraying his adventures, hobbies and intimate moments. Remember to take the opportunities to capture those amazing memories of your loved ones.

# August 2014

PRINT	
<b>A grade Set</b>	
Honour	Ron Sharples
Honour	Sue Gordon
Merit	Jan Sharples
<b>A Grade Open</b>	
Honour	Sandra Anderson
Merit	Jan Sharples
Merit	Clive Hammond
Merit	David Knell
<b>AB grade Set</b>	
Honour	Dennis Renton
Merit	Gary Oshea
Merit	Sam Fernando
Merit	Maureen Gubbels
<b>AB Grade Open</b>	
Honour	Dennis Renton
Merit	Bob Garnett
Merit	Rosslyn Garnet
DIGITAL	
<b>A grade Set</b>	
Honour	Lyn Fedrick
Honour	Lesley Clark
Honour	Tony White
Merit	Kristin Repsher
Merit	Michelle Strudwick
Merit	Rodney Topor
Merit	Shane Oxenham
Merit	Jan Sharples
<b>A Grade Open</b>	
Honour	Sue Gordon
Honour	Ernst Hiessleitner

Merit	Tim Czajkowski
Merit	Lyn Fedricks
Merit	Lesley Clark
<b>AB grade Set</b>	
Honour	Eligia Sword
Merit	Lekha Suraweera
Merit	Moz Kite
Merit	Stephen Shadbolt
Merit	Andrea Ryan
Merit	Maureen Gubbels
Merit	Theo Haaima
Merit	Sam Fernando
Merit	Denise Mc Millan
<b>AB Grade Open</b>	
Honour	Bob Garnet
Honour	Gerry Mine
Merit	Janet Aldridge
Merit	Theo Haaima
Merit	Cheryl Zwart
Merit	Peter Russi
Merit	Dennis Renton
Merit	Trish Dixon
Merit	Maureen Gubbels
Merit	Eligia Sword
<b>B grade Set</b>	
Merit	Pricilla Gibbs
Merit	Craig Stewart
<b>B Grade Open</b>	
Honour	Keith Ryan
Merit	Craig Stewart
Merit	Andrea Power

Year to date competition

First 3 Placings only  
[except for ties & close competition]

**THIS MONTH'S JUDGE –  
Subject Solitary  
judged by Noel Clarke**

“ I took up photography about six years ago, with a DSLR. Fell in love with it, and have been shooting ever since.

Member of Redlands Uniting Church Camera Club for about 6 years. Have been on the committee for five years, and Competition Director for the last two.

Have just run the judging of the Redlands Camera Club National Photography Exhibition 2014 last weekend.

I have been judging for about three years.”

A Grade Prints	This Month	YTD
Sue Gordon	24	42
Ron Sharples	18	39
Sandra Anderson	18	36
Jan Sharples	18	36
AB Grade Prints	This Month	YTD
Dennis Renton	24	36
Lekha Suraweera	12	30
Gary (Rick) O'Shea	15	27
Suzanne Edgeworth	9	27
B Grade Prints	This Month	YTD
Craig Stewart	9	21
Andrea Power	0	15
A Grade Digital	This Month	YTD
Lesley Clark	21	42
Frank Dalgity	12	33
Sue Gordon	18	33
Tony White	18	33
Lyn Fedrick	21	30
Ernst Hiessleitner	15	30
Gang Wei	12	30
Kristin Repsher	12	30
AB Grade Digital	This Month	YTD
Eligia Sword	21	39
Dennis Renton	15	33
Denise McMillan	15	33
Sam Fernando	15	30
Geraldine Milne	18	30
Peter Russi	15	30
B Grade Digital	This Month	YTD
Priscilla Gibbs	15	24
Andrea Power	15	24
Jane Doody	0	21
Wayne Lewis	9	21

## PSQ facebook page

Nikki Smith is the new convenor of the PSQ facebook page.

The page has been set up with the aim of interacting and networking with both PSQ Affiliated Clubs and their members.

Feel free to post club information, events and news. We welcome the sharing of photography related information and tips including links to reviews and articles. We will soon have an email newsletter which we welcome your input. To submit an event or article please email the Newsletter Editor.

Nikki at [editor@psq.org.au](mailto:editor@psq.org.au)

## Join the MGPS facebook page

We endeavour to not only keep you up-to-date, but to assist you to grow in your photography experience.

Got a picture to be critiqued?

put it on the facebook page.

Just search for the MGPS Members Group.



### MEMBERSHIP FEES

APPLICATION FORM – Download MGPS Membership Application Form (in pdf format)

MEMBERSHIP FEES: Joining fee: \$15.00 (Once only, if membership is continuous)

Month	Full Membership	Associate Membership	Family Membership	Concessional Membership- Rensioners or Full-Time Students.
July, August, September	\$45.00	\$30.00	\$75.00	\$20.00
October, November, December	\$35.00	\$20.00	\$55.00	\$15.00
January, February, March	\$25.00	\$15.00	\$35.00	\$10.00
April	\$10.00	\$10.00	\$20.00	\$5.00
May	\$5.00	\$5.00	\$10.00	\$5.00
June	\$5.00	\$5.00	\$5.00	\$5.00

To help cover running costs, members and associates pay a \$4.00 entry fee at the door each regular club meeting night they attend. This contributes to room rental, tea/coffee, etc. and raffle prizes.



# WHOOOPS!!

## DID YOU FORGET TO PAY YOUR SUBS?

### Club subscriptions are due now.

Members can make cheques payable to Mt Gravatt Photographic Society. You can either pay in person or post to PO Box 234, Mt Gravatt 4122.

If you would like to pay by direct debit please request account details via our website directing the email to the treasurer.

## Do you know a lot or a little about photo equipment?

Bought a new piece of gear and you love it or hate it!

### Tell us about it!

You might want to do this once – on a regular basis or – nominate to source people to write a product review.

Contact Cheryl at [newsletter@mgps.org.au](mailto:newsletter@mgps.org.au)

## Profile Questions

Firstly a little bit about you and your background

1. Why did take up photography?
2. How long have you been using a camera and what model?
3. Have you got a specific style of photography that you prefer?
4. Which photographers inspire you?
5. Where do you go from here?
6. What tips can you offer other photographers?

Then give me about 5 of your favourite pics that you would like to showcase.

Contact Cheryl at [newsletter@mgps.org.au](mailto:newsletter@mgps.org.au)

## LIGHT HORSE BRIGADE RE-ENACTMENT

100 UNIFORMED MOUNTED HORSEMEN Riding through Brisbane to commemorate the beginning of WW1

**Date: 27th September 2014 – Afternoon**

Place: Victoria Park near RBWH along City and Valley Streets riding abreast before Riverfire and back to Victoria Park for a bar-b-que

PRIZES: Up to \$350 for the best 3 photos

Contact: Wendy Talbot (Activities Officer) [talbotgallery@internode.on.net](mailto:talbotgallery@internode.on.net)

Craig Stewart (Activities assistant) [cstewpics@gmail.com](mailto:cstewpics@gmail.com)

## Missing your name tag?

If you have recently joined the club and you have not received your blue book and name tag, please see Alyson Crawford at the registration desk. Ask for a member's card at the same time.

## QDIC

QDIC are offering mugs for sale \$18

Catalogues \$20 if collected \$25 incl postage.

Contact John North (07) 3397 1250

## Going to be away on a judging night?

YOU CAN SUBMIT EARLY ENTRIES!

Contact:-

Suzanne Edgeworth [sunedge@tpg.com.au](mailto:sunedge@tpg.com.au) for Print and Tony White [digitalcomp@mgps.org.au](mailto:digitalcomp@mgps.org.au) for Digital

## PROFILES NEEDED



I need **12** profiles – you know you want to get published! Please contact me so that others can enjoy your story.

[newsletter@mgps.org.au](mailto:newsletter@mgps.org.au)

## Festivals or events

Any ideas for club excursions will be welcomed by Wendy Talbot. [activities@mgps.org.au](mailto:activities@mgps.org.au)

THANK YOU TO DIGITAL PHOTOGRAPHY SCHOOL FOR THESE TECHNIQUES

<http://digital-photography-school.com/my-still-life-photography-adventure/>

# My Still-Life Photography Adventure

A Post By: *Valerie Jardin*

Everyone has photographed still life images at one time or another. It's usually one of those everyday images that catches our eye such as the sun shining through colored glass bottles on a window sill, fresh flowers in a vase or a stack of old books on an antique table. Photographers are attracted to beautiful, interesting or just random things, and just naturally want to capture those images. I have done my share of random still-life shots, and especially enjoy shooting collections such as colored pencils in a row or old tools in a barn. But I had never created a still-life scene from scratch with the goal of telling a story in a single frame. This process is much more involved, requiring thoughtfully selecting the items, placing and lighting them in a visually appealing way.



Last September my Dutch photographer friend Klaas van Huizen asked me to join his still-life photography project. The plan was that we would shoot only still-life images, but of any theme we liked, stage each on a black background, and each select 8 to 10 of them for an exhibit in the Netherlands in January 2012. I am a busy photographer here in the US and was at first reluctant to take on another project. And whatever spare time I did have was spent developing my international photography workshops to launch this fall in Paris. My plate was pretty full, but I just couldn't resist the challenge. The project was too interesting to pass up and I was confident that three months was plenty of time to do it. Besides, I work better under pressure, so I jumped in!

As I said, this was my first time building from scratch still-life images to photograph, and was a real test to my "working well under pressure!" I was totally unprepared for how time consuming the creative process of envisioning, gathering and composing the objects for each shot, and the myriad of details involved. At first I thought, "I'll just find a day here and there in my busy

schedule, and just shoot something." Was I ever wrong! Sure, I had good days and bad days, but I mostly had to realize that the creative process cannot be forced or scheduled. It has to flow naturally and on its own time.

So where does one start with staged still-life photography? For me it started with the discovery of trigger objects, an item that inspired me, and then I'd start composing a theme or a setting about it in my head. Friends helped me locate specialty items such as an old typewriter or ballet shoes. I chose to use mostly window light and reflectors instead of studio lights. I soon learned that over thinking the composition of the shot was getting in the way of a natural, pure image. It was quite powerful to realize that once I followed my heart and my intuition, I was creating better images.

This still-life building exercise exposes a photographer's unique personality and life experience. No two photographers select, place or light their objects in the same way. However, two photographers' work, such as Klaas' and mine, can compliment one another, even though we were working on two different continents.

The project was completed within the deadline. I flew to the Netherlands in January for the exhibit opening at FOTOexpo202 in Amersfoort. While our individual work was unique and singular, the combined sets of images complimented one another very well. I am proud to say that the exhibit was a

good success overall, and I am now looking forward to experimenting with more still life compositions to show in other venues.

Staging and photographing your own still-life is definitely a challenge, but if you balance internal creative process with the techniques of the craft, you will create your own unique images to appreciate for a long time, maybe even immortalize some prized family heirlooms. Just be sure you are not under a tight deadline and can enjoy the ebb and flow of the creative process!



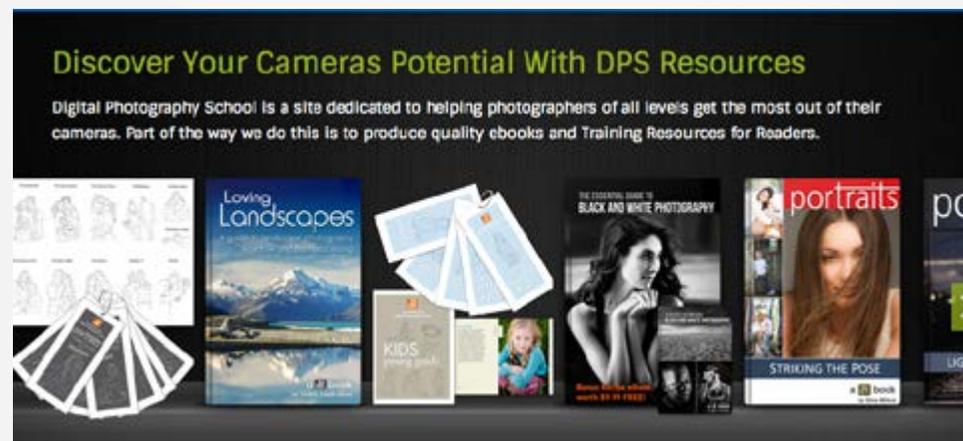


Valerie Jardin

*Valerie Jardin* I live and breathe in pixels! Photography is more than a passion, it's an obsession, almost an addiction. I am pleased to be a new master of street photography at *The Arcanum*. When I'm not shooting or writing, I spend my time teaching this beautiful craft during *photo workshops* all over the world! Visit my *Website* Follow me on *Facebook*, *Twitter*, *Google+*.

THANK YOU TO DIGITAL PHOTOGRAPHY SCHOOL FOR THESE TECHNIQUES

<http://digital-photography-school.com/my-still-life-photography-adventure/>



<http://digital-photography-school.com/learn>

Subscribe to the Digital Photography School newsletter here.

<http://digital-photography-school.com/>

'George' ~ A close relative of mine passed away while I was working on the project. I gathered some of his personal items to create a still life image in his memory.

# Accomplished photographer?

Like helping others  
get started with  
photography skills?

We are reintroducing the mentor program within the club. Forms are coming soon to help you establish where you can help or be helped. Remember it's always more fun if you have a buddy who can share their experience with you.

Please speak to Gang or one of the committee members to register your interest.



# HELP!

## I need a mentor

Name [PLEASE PRINT]
Camera Brand:
Operating System: eg Mac/PC
Suburb:
Availability: eg Day/Evening
Phone Number:
Email address:
Type of Photography interest: eg Landscape, Portrait, Nature, Travel, Other.
Please state
Topics I'd like help with:



## PHOTOGRAPHER PROFILE

# Cheryl Zwart

### INTRODUCTION

My childhood was very simple, living in the country on acreage and having the privilege of growing up with access to animals and lots of free space. It's funny how sometimes you don't appreciate this as a child and I always thought of myself as a "city girl" waiting to happen. My only exposure to any sort of photography was the family owned a box brownie and my older brother enjoyed photography. I took a very limited amount of photos as in those days if a skill wasn't recognised quickly a hobby wasn't pursued and film was very expensive to develop in those days. I was very left brain and so anything that added up was fine with me but anything creative was just out of my league. By chance I was lucky enough to enter the graphics scene. I found that I loved putting things together, not just making things look pretty but realising that there were rules to adhere to when making a document aesthetically pleasing. I have worked with print production for over 20 years and so the technical side of things was something I have had the privilege to see develop over the years.

**Q:** Why did you take up photography?

It just seemed a natural progression to take up photography as I was always playing with other people's photos or buying them from various sources when I was creating documents. Finally the time came where I had time to set aside to experiment with a camera. I had heard about the Mount Gravatt club and thought it would be a good place to start. So I shadowed Julie Geldard and Ann Ingham who facilitate the Beginner's group at the club. Within those early days I thought my head would burst with terminologies such as exposure, f-stop and aperture which are just second nature now.

**Q:** How long have you been using a camera and what model?

It's been about three and a half years since I picked up my first DSLR. It was a Canon 40D and I then upgraded to the 7D. Recently I have bought an Olympus OM-D E-M1 which I am enjoying but again all new controls and so lots of learning to make it perform the way I want it to.



**Q:** Have you got a specific style of photography that you prefer?

I am still trying to establish a style. The most beautiful thing I have experienced, is just to notice things around me. I had no idea how much I was just moving through life without being aware of my surroundings. Currently I am just enjoying seeing the intricate formation of a flower or wondering what bird or what plant is that. I enjoy mono photography and I am starting to understand contrast, shapes and formation.

**Q:** Which photographers inspire you?

I haven't really got to following any specific photographers outside the club. I watch people in the club who create masterpieces. Frank Dalgity, not just for his amazing shots of wildlife, but for his ability to take a pic in his backyard and make it an award winning photo, and Warren Veivers for his amazing techniques with monochrome. Also Lyn Fedrick for those memorable infrared Norfolk Island Pines and Ann Ingham who can photograph sand and make it a work of art. And I could just go on, what amazing talent we have in our club.

**Q:** What do you hope to achieve or have achieved in the long term with your photographic skill?

I look back at the first photos I took and at that time it was amazing and wonderful to see how things like water could be photographed at slow shutter speed to look like silk and how a different aperture could be used to get different effects. Wow! I now look at having time to progress to the next level, oh what a retirement I'm going to have!

**Q:** What tips would you give to new photographers?

1. Enjoy yourself! I think this is the first and foremost requirement.
2. Take time to observe what is around you. Compose before you click.
3. Move your feet, don't just click.
4. Don't be afraid to take lots of pics, but don't take the same pic without moving to a different position or changing settings.
5. Again just enjoy yourself.





## City Walk

A great night in the city as a few of the Mt Gravatt members got together for a night of fun combining coffee and happy shooting.

They went from King George square, to the Coffee Club, taking pics all the way of course. Then to the Brisbane River to get some nice night time shots of the river and the wheel.



### Captions

Top left: other photographers on the prowl.

Left: Peter Russi looking pensive.

Top right: Who's telling who with John and Denise.

Far Right: Coffee break while waiting for the sun to set.

Above: John North chatting up potential models in the mall.

Right: New members Theo & Liann Haaima enjoy their night on the town.



Advertise in the  
newsletter!  
FREE TO  
MEMBERS

## Photoshop for Photographers

*Do you want to master Photoshop but within a photographic environment?*

Cheryl Zwart, certified Adobe trainer reveals how YOU can give your images the final WOW factor by mastering right from the basics to advanced techniques over four, three-hour lessons.

Photoshop is NOW an essential component to the art of Photography, Cheryl will enhance your skills to keep your images ahead of the pack using Photoshop and Photoshop Elements!

An expert with Photoshop, Cheryl will show how to use the tools accurately with shortcuts. If you think you are Photoshop savvy, we guarantee with one workshop with Cheryl she will be able to find something you will learn how to do BETTER and QUICKER!

**GREAT VALUE 4 x 3-hour lessons only \$275**  
Discount \$25 for MGPS members (PSQ) \$250  
Next course starting September 25th 6:30pm

For more details:

**Julie Geldard**  
**0438 320 750**

*iPhotographMagic.com*



Photo by Julie Geldard  
Straighten horizon, Hue Saturation gradient adjustment layer, clone shadow, sharpened, gradient, dodge/burn, crop.  
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## Your Photo Printed On Canvas



Look at [w.w.w.renforth.id.au](http://w.w.w.renforth.id.au) for prices.

e.g. 94 x 61 @ \$130 ready to hang

75 x 50 @ \$95, 61 x 42 @ \$85 ; 120 x 80 @ \$160.

