



EXPOSURE

November 2014

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

Web Site:

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

President: Gang Wei

Newsletter Editor: Cheryl Zwart

Email: newsletter@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 – 20th November 7.15 pm for 7.30 start. Uniting Church Malborough Road Wellington Point. Bring along a selection of about 6 images, 3-4 min will be critiqued. For more info contact John North 3397 1250.

DIGITAL GROUP: Coordinator: Rodney Topor 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 24th November 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 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: 19th November 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. 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 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) Ian Munro (ian.munro57@gmail.com)

From the Editor

Hi all

Well the high to look forward from now is the MGPS Christmas party. Jan Sharples is doing a fantastic job as usual, organising this yearly event. Please help by registering your attendance and also contributing to the raffle.

This is your chance to do something a little out of the ordinary. Dress in something that looks Christmassy. I know you are all a modest lot but give it your best shot.

Thank you again to our regular contributors and the photographer profiles. This month we have Clive Hammond in a most awkward position having to write a profile for you to enjoy.

We always welcome new members to the club. Please don't be shy—we love to see you fitting into the club as quickly as possible.

This month we have the new list of subjects to photograph for the coming year, so print it off and put it in your bag to get those pics well ahead of time when you stumble upon your best set shot.

Thank you to Kristin Repsher for organising a photographic shoot for the full moon at Elephant Rock, Currumbin on Saturday at 19:00. For more details see the facebook page.

Please note that the newsletter will be late out next month due to me being on leave, but it will give you some good Christmas reading.

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
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:

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

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



Coming up Meetings

November 12th—Speaker Rodney Talbot. "Lighting up the Body"—artful creative ways to light up and arrange a body and objects.

Sunday November 23rd
4pm—Park Duck Pond and Chung Tian Buddhist Temple

Due to the G20 restrictions. Hunt and Shoot will be postponed until 21 February. More details to follow.

Learning to See in Black and White

by Ken Dickson

I absolutely love the black and white or Monochrome side of photography. A really well produced monochrome image resonates with most viewers and I think that these feelings come from deep within the roots our art.

Monochrome photography is often seen as a traditional art form and we often associate these images with a darkroom. Rest assured that monochrome pictures most definitely still have a place within the digital world, in fact our ability to produce these types of images becomes very much simplified using the software these days.

One key part of becoming good at Monochrome photography is learning to “see” in black and white when taking our photos. When we extract the colour from an image we need to be sure that there is still other strong elements to counter the lack of colour. We must learn how to shift our perception and target those items of a composition that will help our black and white images succeed.

Texture – Black and white photography is wonderful for emphasising texture is our subjects. The lack of colour helps the texture to “pop” from the image, it often helps bring a sense of depth to our images. So look for subjects where

texture plays an important part—old wooden structures are one of my favourites.

Shape and Form – Shapes and forms become a stronger element in our images when the colour is removed. Look for subjects that have repeating patterns, or leading lines these will be greatly enhanced in black and white photography.

Luckily most of the current DSLR cameras and a lot of Compact cameras will let us use a monochrome “picture style” to help use see and take black and white images. Selecting the Monochrome picture style will do a number of things depending on what type of images you take in the camera—if you shot jpg images, then the output from your camera will now be a black and white image. If you shoot raw images then the output will remain in colour with the camera producing a black and white preview image for your screen. Also if your camera has a live view function, this will now be monochrome as well. Either way you start to see the world in monochrome and this will go a long way to helping you see in Black and White.

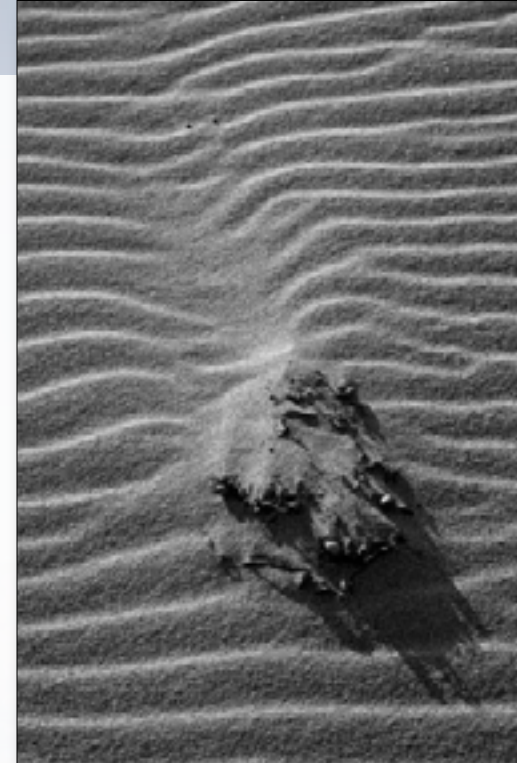
Check out more interesting articles at www.ozlightphoto.com.au/blog

“*..Monochrome*

photography is

often seen as a

traditional art form”



IMPORTANT REMINDER: CLUB COMPETITION SUBJECTS 2015

Entries: One Set Subject and One Open

SUBJECT	PRINT DUE	DIGITAL DUE	JUDGING DATE	NO OF IMAGES	DEFINITION
ANNUAL COMPETITION	26 Nov	24 Nov			Open subject check on Blue book for definitions item 6.1 THIS IS JUDGED AT THE CHRISTMAS PARTY, TROPHIES GIVEN FOR ALL OUT WINNER OF EACH SECTION
LOOKING UP	10th Dec	8th Dec	28th Jan 2015	1x set 1x open	A picture taken with the camera looking upwards. The subject can be of anything as long as it is obvious you are looking up.
NATURE INTERCLUB SUBJECT	28th Jan 2015	26th Jan	25th Feb		<p>Nature photography to depict all branches of natural history, except anthropology and archaeology. A well-informed person will be able to identify the subject material and certify its honest presentation.</p> <p>Human elements shall not be present, except where those human elements are integral parts of the nature story such as nature subjects, like barn owls or storks, adapted to an environment modified by humans, or where those human elements are in situations depicting natural forces, like hurricanes or tidal waves. Scientific bands, scientific tags or radio collars on wild animals are permissible.</p> <p>Photographs of human created hybrid plants, cultivated plants, feral animals, domestic animals, or mounted specimens are ineligible, as is any form of manipulation that alters the truth of the photographic statement.</p> <p>No techniques that add, relocate, replace, or remove pictorial elements except by cropping are permitted. Techniques that enhance the presentation of the photograph without changing the nature story or the pictorial content, or without altering the content of the original scene, are permitted including HDR, focus stacking and dodging/burning. Techniques that remove elements added by the camera, such as dust spots, digital noise, and film scratches, are allowed.</p> <p>Stitched images are not permitted. All allowed adjustments must appear natural.</p> <p>Colour images can be converted to grey-scale monochrome.</p>
MONOCHROME INTERCLUB SUBJECT	25th Feb	23rd Feb	25th Mar		An image that is only one tone of colour. It can be sepia, black and white etc as long as there is only one colour to the image.
STREET PHOTOGRAPHY INTER CLUB SUBJECT	25th Mar	23rd Mar	22nd Apr		Street photography is about recording society and culture, and is therefore quite different from pictorial. It is usually, but not always, presented in black and white. It often concentrates on a poignant human moment. It should aim to give the viewer more than he/she would have seen had the viewer been there. It can be approached with a literal or personal approach.
RURAL LIFE INTERCLUB SUBJECT	22nd Apr	20th Apr	27th May		This image should depict life in a rural area. It can be people, environment, animals, buildings, etc, anything that shows the way of life in a country/rural area. The image should tell a story of life in these areas.
PORTRAITS/PEOPLE INTERCLUB SUBJECT	27th May	25th May	24th Jun		<p>A photograph of a person or persons that may range from a head study to a full body length. This section includes candid photographs and formal portraits. Ensure the person/s is the focal point in the picture. Must be a live human being (manikins, statues, ornaments will not be accepted).</p> <p>When doing a head shot, place your focus point on the eye/s to ensure the eye/s are sharp. ENSURE the person is the focal point of the image – ie. people walking on the beach is NOT a good candidate for the topic of a portrait.</p>

SCAPES INTERCLUB SUBJECT	24th June	22nd June	22nd July		<p>LANDSCAPES – A landscape is a picture of natural inland scenery. It may include houses, other evidence of man, people, animals and even part of the sea provided that none of these dominate the picture.</p> <p>SEASCAPES – A seascape is a photograph of natural coastal scenery, a wave study or a picture of the open sea. People, boats and items related to these may be present as incidental items in the picture. Large salt water inlets are eligible but inland waters are excluded.</p> <p>URBAN/CITY/OTHER – The choice of subject matter can vary to offer other variety of “scapes” but it will be up to the maker to ensure that the end result is apparent to the viewer–i.e. the impact of the image will come from the subject matter chosen. A “cityscape” or “urban landscape” subject will be identifiable to the viewer.</p>
STEAM /FIRE/SMOKE	22nd July	20th July	26th Aug		This image can contain one or all of these subjects, use your imagination to create something different. The subjects are the main feature, not what creates them.
ALTERED REALITY	26th Aug	24th Aug	23rd Sept		An image that has been altered by any creative means, either in camera or through post processing. The image must originate as a your own image or a combination of your images. Create something wonderful or through manipulation make a your own story.
CLOSE UP	23rd Sept	21st Sept	28th Oct		<p>Any subject matter shown at an extremely close viewpoint.</p> <p>A good close up picture reveals details and textures in the subject that can't normally be observed with normal photography or observation.</p>
THREE OF A KIND	28th Oct	26th Oct	25th Nov		This image must show 3 objects, subject of similar shapes, types, sizes etc. It must be obvious there are 3 of them. There is no restriction of the subjects.
ANNUAL	25Nov	23rd Nov	12th Dec	2Mono	Open subject check on Blue book for definitions item 6.1
			Christmas Party	2Colour	THIS IS JUDGED AT THE XMAS PARTY, TROPHIES GIVEN FOR ALL OUT WINNER OF EACH SECTION
				2Digital	
ANYTHING THAT FLIES	9th Dec	7th Dec	27th Jan 2016	1 Set	This must show something that flies by its own power (nature) or by motor. Show it in flight, or motion or still. It must be able to fly now. It can be tiny or huge as long as it can fly.
				1 open	



PHOTOGRAPHER PROFILE

Clive Hammond

INTRODUCTION

Reading Cheryl's passionate plea for more member profiles, whilst in Spain I thought I would see what I could do, drag some facts from a rather normal life that may be of interest to club members. Today in Spain, the temperature is over 30°C, we have just arrived at a beach, set up our borrowed umbrella, and within two minutes I am in trouble. Apparently I have chosen a beach where wearing 'any gear' is the in by far the minority. I protest that I have come here to write a members profile for Cheryl, and I certainly will not be looking at any of the brazen hussies! The sun is too bright on my screen, so I build a little shade cover with my towel, more trouble, apparently I have only done this to peer at the all over bronze Spanish girls without Mrs H noticing! But for the sake of the club, I am giving this article my best, spelling mistakes can only be best as 'normal' under the duress I am working under!

Q: Why did you take up photography?

My parents and even my grandfather in the early 1900's were photographers. So it sort of came naturally at around aged 13 my parents gave me a new Russian Praktica 35 mm camera. We had a dark room at home and developed and printed all of our work.

Q: How long have you been using a camera?

Well a long time as the above paragraph mentions, the late 50's. After the Praktica came an Olympus, then until



recently I have been a Nikon devotee. Before this trip I decided to buy something a little smaller and another Olympus, the OMD OM-1 was selected. It has taken a little bit of adapting, but the results seem to be impressive.

Q What specific type of photography do you enjoy?
Really I enjoy most types, Landscape and Street seem to take up most of my time. Right now at this beach in Spain, another type 'sort of' springs to mind, but I dare not mention it for fear my 'proof reader' next to me covers me with more sand than a camel can shift in a belly roll!

Q Which photographers inspired you?
Back in the late 60's I started work for a New Zealand professional photographer Dale Therkelsen. Dale was a master at the old school studio weddings and portraiture. Dale taught me so much in the old school style, a very serious approach to taking photographs. Leica's, Linhoff and an American 8x6 negative studio camera were our work tools.



Q Where do you go from here?
Now retired I would like to spend more time with people out and about, taking photographs and of course trying to remember what Cheryl has taught me developing my PS skills.



Landscape techniques

With Tim Czajkowski

Landscape Basics

Issue 3 – Light

If there's one thing that I've learnt about landscape photography, is that you have to be persistent. I've been up early, out late, driven huge distances only to be disappointed by a lacklustre scene, boring sky, or just uninteresting light. When it comes to landscapes, we can be presented with an absolutely epic scene, but if the light isn't right (or working in our favour), then we may not get the epic shot to go with it.

In landscapes, most of our photos will be taken using one main light source. The Sun. This giant ball of light situated 150 million km away provides us with a range of different light depending on the time of day, and also controls the weather and the climate which we know is also very important for photography! Now some people might be asking what about moonlight? The light from the moon is just reflected light from the sun, so theoretically, it's still the same source. We can't however discount artificial light in our landscapes, as they feature quite heavily in cityscapes, shots of piers and jetties, and other man-made features in the shot.

So in this issue, we'll talk about a few different types of light (mainly around direction, and time of day), and how it can have an effect on your photos.

DIRECTION OF LIGHT

The direction of light is important, as it helps us create a sense of 3-dimensionality and texture to our images.

We often identify and name the type of lighting based on which part of the subject gets illuminated. It can get a bit confusing at first, as many people make the mistake that backlight is behind you, and front light is in front of you.



An example of a "backlit" scene – where the light source is in front of you

Front light, is where the light source is behind the photographer, and illuminates the front of the subject. This means that the subject and a lot of the other parts of the scene will have all the little nooks and crannies filled with light, and we are presented a fairly low contrast scene. Backlight refers to situations when the sun is behind your subject (in front of the camera), and often leaves the front of your subject in the shadow, or as a silhouette. Often in these situations, many photographers will make use of graduated ND filters, or take multiple exposures to maximise the dynamic range of the scene. Side light, is exactly that – light that comes in from the side, revealing textures and contrast.



An example of a "frontlit" (almost side lit) scene – where the light source is behind you.

TIME OF DAY

Time of day will play a large part in the type and quality of light in landscape scenes. The colour temperature of the light will vary throughout the day, so this is something to be mindful of. Sunrise and Sunset are generally the most favoured times for shooting landscapes, due to the quality and colour of the light. The period of time directly after sunrise, and leading up to sunset is referred to as the "golden hour" – as the light is much warmer, and softer. During the middle of the day, the sun is directly overhead, so the light produces harsh shadows, and scenes are very high in contrast. Don't be deterred by this, as a lot of high contrast scenes work well as black and white images.

One common mistake that photographers make is packing up their gear as soon as the sun goes down (or not waking up early enough). As a result, they miss out on Twilight, or the "Blue Hour" as it's known. This

is the time between sunset and dusk, and dawn and sunrise. It's called the blue hour because of the natural blue hue that is created in the scene, and is a great time to capture dramatic long exposures, with generally even light. Just remember, if you're out after the sun goes down take a torch with you so that you can safely find your way back to the car.



This shot was taken after the sun went down during "the blue hour"

Another common mistake that many photographers make is that the only focus on the sunset or sunrise itself when shooting. Turning 180 degrees to the sun will reveal warm light on your subject during the golden hour, and bring out the pastel colours in the sky shortly afterwards. It's important to look both ways, as the more pleasing scene is often right behind you!



Remember to always turn around and look at the scene behind you.

Other Types of Light

OVERCAST LIGHT

On days where it's overcast, the light is diffused by the clouds and is therefore very soft. This type of light is great for shooting during the day, without having the problems of harsh direct sunlight. This is the perfect type of light for shooting rainforest and waterfall scenes, as it reduces the bright highlights in the scene. If it's a horrible day outside and looks like rain – head for a local waterfall! Overcast days also make for moody seascapes. Remember, photography is at its best, when nature is at its worst!



Without overcast light, it would have been much harder to control the shadows/highlights in this image

ARTIFICIAL LIGHT

Almost every photographer has a shot of their home town/city. I couldn't count the number of times I've shot Brisbane city from various angles. It's scenes like this where artificial light plays a large part, and balancing the natural light and artificial light can become a bit of a challenge. The key is to finding the right white balance, and the right exposure time to bring out the last of the colour from the natural light, whilst not overexposing the artificial light too much.



Finding the right balance between natural and artificial light is always a challenge

Don't forget that all this can also be applied to nature and wildlife photography also. Overcast days will make it easier to control the light on your subject, and often times sunset and sunrise are not just best for landscapes but for birds and other wildlife as well. The direction of light will also play a big part in how you want to represent your subject, whether it be as a silhouette, or with some dramatic lighting through haze, or dust.

So that's a basic rundown on a few things related to light, which will play a key part in planning and thinking about your shot, and how it may affect your composition. Just remember, as much skill as you might have, landscape photography still comes down to luck. We may visit a place a number of times before we get exactly the right conditions we're after – so keep at it! And don't forget to bring your torch so you can stay safe after dark!

Next issue:

We'll cover off on filters, and how they're used when shooting landscape and nature images.



Tim Czajkowski

Tim is a member at Mount Gravatt Photographic Society.

He currently holds the position of Records Officer.

THANK YOU TO DIGITAL PHOTOGRAPHY SCHOOL FOR THESE TECHNIQUES
<http://digital-photography-school.com/perspective-photography-dont-just-stand-move-feet/>

Perspective in Photography – Don't just stand there move your feet!

A Post By: Katie McEnaney

Photographers often fall into the bad habit of shooting everything we see from eye-level. We are walking around, something catches our eye, and we take a picture right from where we are standing. If you want to make an immediate impact in your photography, you need to get out of your eye-level (or tripod-level) rut. You need a change in perspective.



Sure, you can change your composition by zooming in or out with your lens, but if you want to change your perspective, you are going to need to move. Don't let your feet, or your tripod, root you to the

spot: get ready for some bending, turning, walking, and climbing. Start working with perspective in photography, your images will thank you for it.

GET LOW



Get your camera down towards ground level, and see how it impacts your perspective. Getting down low allows you to feature the foreground of your composition, and gives your viewer context for the rest of the photograph. Use a wide angle lens to feature the foreground, while pulling the viewer into the image, as below.

Getting down low can change the way your viewer feels or reacts to your subject. Getting low can make your subject appear taller or more imposing. Subjects viewed from below can look commanding and powerful. Even a simple sunflower can be seen to tower above its surroundings.



Getting low can also completely disorient your viewer. This near water-level view becomes a study in colour and texture, as the water and the fallen autumn leaves interact with each other. From eye level, this would simply have been a photograph looking down into a storm gutter. Getting low simplifies the composition and puts the viewer into a different, and unique

perspective than their everyday viewpoint.



GET UP HIGH OR LOOK UP HIGH
You can get low and look at subjects from their level, but you can also get up high and take in your subject from above. Getting well above your normal line-of-sight will certainly give you a new perspective. In the photograph below, the other tourists on the decks below give context to the passing iceberg, as seen from the cruise ship. This higher-up view also provides a sense of scale for the large size of the iceberg and hints at the size of the ship.



If you do not want to physically get up high, standing and shooting does not mean you only have to shoot straight ahead. Spend some time looking up, and you will find plenty to improve your compositions and your perspective. With very tall subjects, looking up from below will accentuate their height and size. The power and immensity of these redwood trees are best emphasized by looking up, from directly below.



GO FOR THE LATERAL

Finally, do not forget to think laterally. Beyond just changing your stance or your direction of shooting, you also need to remember to move yourself. Talk the time to walk around your subject, to consider the background

and foreground. Think about how all the pieces of your final composition fit together. Your first view and your first angle are often not the best available, but you cannot be sure until you have taken the time to investigate others. Walking all the way around Buckingham Fountain allowed me to choose this final composition and perspective featuring the downtown Chicago skyline. I also made the choice to position the spray from the fountain directly in front of a building to make it more visible.



Moving your feet can change the way that different objects in your photograph interact with each other. While the top photograph of the Wisconsin Capitol in lights was an adequate shot, moving just a few feet to the right and squatting down

allowed me to feature the lit outline in the foreground with the actual Capitol building in the background. This juxtaposition of elements improves the story-telling ability of the photograph.



SUMMARY

Do not fall into the trap of shooting everything you see at eye-level, just as you see it. Take the time to explore your subject, and considering changing your perspective. Get low and see what changes, get up high and explore a new view, or move laterally and watch different interactions occur and disappear between objects.



You may have a hard time choosing a favourite view: from above to emphasize the view of the foreground lake, or get low to show the expanded context and the threatening winter sky?



Katie McEnaney

Katie McEnaney is an educator and photographer from Madison, Wisconsin. Read more tips on her blog, [Boost Your Photography](http://boostyourphotography.com). Her first eBook, [Boost Your Photography: Learn Your DSLR](http://boostyourphotography.com), is now available for Kindle on Amazon.

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<http://digital-photography-school.com/perspective-photography-dont-just-stand-move-feet/>

Murwillumbah...

and the Tweed River Art Gallery and Museum

with Wendy Talbot

The Murwillumbah region in NSW is a feast for the eyes with green vegetation at every glance and the mighty Tweed River winding its way through the lush countryside. The town of Murwillumbah is reminiscent of yester year with 1940's to 1950's decorated buildings filled with cafes and pubs, hand carved stone buildings with artistic facades and so much character its hard not to capture some of the street scape.

TWEED VALLEY VIEWS



The volcanic rich soils of the area create lush vegetation growing in every direction with vast views over fields of swaying sugar cane tossing in the breeze, tree ferns,

palms and tropical mountain drives flowing down to ultra green grasses and streams in the valley below.



Turning off the Expressway before crossing the Tweed River south of Tweed Heads at Kennedy Drive Scenic Route, I drove along the back way to Murwillumbah through Bilambil, where I saw some of the most stunning tropical tree fern lined country roads I had ever seen. In the valley below spread out in the sunshine are expanses of cane fields and twisting river bends. This lead me into the back end of Murwillumbah. Overnight, I stayed at the little old Tweed River Motel on the south side of the river with the water as my back yard.



Early dawn views toward the Condon Sugar Mill all lit up in the dawn light captured photos of the cane fields in the early light with blue mountains in the back ground... mmmm a lovely fresh calm sight in the morning.



TWEED RIVER ART GALLERY AND MUSEUM

A friend recommended I visit the Tweed River Art Gallery and her enthusiasm lead me to believe this was something special... and it was...The variety of painted and photographed works surprised me in this magnificent building, out here in the middle of... well...nowhere...

The Art Gallery is huge modern spacious and well positioned overlooking the Tweed River and the beautiful countryside of the Murwillumbah. What a find... The

restaurant has balcony views to die for and some of the best food I have savored...all I can say is – ring and book early, as it is well patronised every day. WOW 10 out of 10 for this venue for food, art and amazing valley views.

By far... one of top three best art galleries I have seen in Australia with different artists displayed every month. The contents of the Gallery are a mixture of painted and photographic art of the highest standard, sculptures and creatively assembled structures. AND... if you want to eat... book a table, as I visited on a Tuesday morning and the restaurant was full. There is an outside balcony or glassed interior with views spanning the cane fields and the Tweed River.

A major feature of the Gallery is the life history and still life paintings of the world famous Australian painter Margaret Olley with actual sections of her lovely little wooden house reassembled in the back of the Art Gallery with all her props, flowers and paint brushes still where she left them. I did not initially know about Margaret Olley, but I am glad I know of her works now. She is outstanding and they show

videos of her life and talents that I found very interesting.

<http://artgallery.tweed.nsw.gov.au>

Do visit the **Tweed River Art Gallery**- its inspirational!! When you get to the bridge to go over the river into Murwillumbah... DON'T go over the bridge... instead, turn left and follow the road. There is a sign about a kilometer or two to the Art Gallery, turn right and it's at the end of the road. If you have booked for lunch, go early to get a park. It's popular!



Old disused cane railroad tracks across the road from the Motel



Sugar Cane bins along the Condon Road past the Mill.



Race tracks past the Condon Mill.

QIDC

Now you can check out all the awards from the QIDC on the web.

www.Queensland-photo.com

New Members

Dennis Moore

Mark Glancy



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!)

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- [TEN - Ten Ways to Improve Your Craft Without Buying Gear](#)
- [TEN MORE - Ten More Ways to Improve Your Craft Without Buying Gear](#)

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.

MOUNT GRAVATT PHOTOGRAPHIC SOCIETY Christmas Party

December 13 2014

5:50-11pm

St Barts Church Hall

Cnr Logan Rd and Mountain St Mt Gravatt

Wear something of a Christmas theme. ie Red, Green or Gold. It can be a Santa hat, apron, broach, anything that reminds one of Christmas.

There will be a prize for the best Christmas outfit.

Please register by contacting Jan Sharples

sharples@internode.on.net or 07 3892 2587

**to accommodate for seating and sweets
and punch.**



PLEASE BRING

- plates, cutlery and cups or glasses.
- beverage: wine, beer, juice etc
- any special requirements for your own dietary needs.
- a plate of food: hot or cold to share with all members.
- sweets are provided by the club.
- punch is also provided by the club.

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:

October 2014

PRINT	
A grade Set	
Honour	Sandra Anderson
Merit	Sue Gordon
Merit	John Doody
A Grade Open	
Honour	Sandra Anderson
Merit	David Knell
AB grade Set	
Merit	Bob Garnett
Merit	Steven Shadbolt
Merit	Maureen Gubbels
AB Grade Open	
Merit	Gary (Rick) O'Shea
Merit	Dennis Renton
Merit	Janet Aldridge
B grade Set	
Merit	Adrian Harrison
B Grade Open	
Merit	Adrian Harrison
DIGITAL	
A grade Set	
Merit	Frank Dalgity
Merit	Jeff Cheadle
A Grade Open	
Honour	Frank Dalgity
Merit	Kristin Repsher
Merit	Michelle Strudwick
Merit	Jeff Cheadle
AB grade Set	
Merit	Bob Garnett
Merit	Dennis Renton

Merit	Denise McMillan
Merit	Lekha Suraweera
AB Grade Open	
Merit	Peter Russi
Merit	Cheryl Zwart
Merit	Brian Lincoln
B grade Set	
Merit	Jane Doody
B Grade Open	
Merit	Keith Ryan
Merit	Priscilla Gibbs

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

THIS MONTH'S JUDGING
Subject Something Old
Judged by Peter O'Brien

what do you do with those prints after entry?

Please register your interest by emailing Priscilla Gibbs priscilla002@optusnet.com.au

A proposal has been made by the committee, that the MGPS have an inaugural exhibition to showcase club members prints, with a view to promotion of the club and possible sales.

We require suggestions, options and volunteers so that we can develop a sub-committee for this proposal

A Grade Prints	This Month	YTD
Sandra Anderson	24	72
Ron Sharples	6	60
Sue Gordon	12	60
David Knell	12	57
AB Grade Prints	This Month	YTD
Dennis Renton	12	69
Suzanne Edgeworth	6	51
Lekha Suraweera	9	48
B Grade Prints	This Month	YTD
Craig Stewart	9	42
Keith Ryan	6	27
Sandra Shadbolt	6	18
Adrian Harrison	18	18
A Grade Digital	This Month	YTD
Frank Dalgity	21	78
Lesley Clark	9	69
Kristin Repsher	15	60
AB Grade Digital	This Month	YTD
Peter Russi	12	60
Dennis Renton	12	57
Denise McMillan	15	57
Eligia Sword	6	57
Lekha Suraweera	15	51
Gary (Rick) O'Shea	9	51
Cheryl Zwart	12	51
B Grade Digital	This Month	YTD
Jane Doody	12	57
Keith Ryan	12	48
Priscilla Gibbs	12	42



Your Invitation

To a sneak preview from our final play for 2014

Villanova Players are offering you as a subscriber or regular attendee at our productions, a unique opportunity to see what the hype is all about before we open. This is the Australian premiere of "James Joyce's The Dead" an adaptation for the stage of one of JJ's best known and loved short stories, from his collection "Dubliners". It's not a well-known musical, but we can assure you that it is a Broadway hit and a very lively and joyous night full of fun.

Venue: **The Theatre at the old Seven Hills TAFE, 7 Clearview Terrace, Morningside.**

Date and Time: **Sunday 9th November 2014 at 2:00pm**

It's a Dublin Christmas party in 1904, and a large cast of singers, dancers, actors and musicians are ready to entertain you.

A glass of wine or a cup of tea or coffee will follow. Estimated finish 3:30pm

Come and join us and join in the fun and entertainment.

PERFORMANCES

Evenings at 8:00pm

Fri 21st Nov	Sat 22nd Nov	
Wed 26th Nov	Fri 28th Nov	Sat 29th Nov
Wed 3rd Dec	Fri 5th Dec	Sat 6th Dec

Matinees at 2:00pm

Sun 23rd Nov	
Sat 29th Nov	Sun 30th Nov
Sat 6th Dec	

Prices

Adults: \$20,

Concessions and Students: \$15,

Children: \$10,

Groups of 10 or more: \$13 each

Photographic Opportunity

18th November, 2014 is a rehearsal night at 7 pm. It is a Tuesday and suggested it will be the best night for MGPS to go. Club members are more than welcome to go and they appreciate any photos we may care to give. The only request is that we are unobtrusive and be as quiet as possible.

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

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

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.



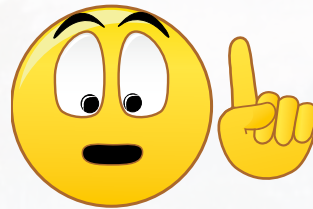
MEMBERSHIP FEES

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.

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

PROFILES NEEDED



I still need profiles – thank you so much to those who contacted me! We still want to enjoy **YOUR** story.

newsletter@mgps.org.au

FOR SALE

One Manfrotto Tripod \$150 (includes 2 mounts)

One Urban Camera Bag \$120 – good condition, plenty of pockets – room for laptop.

Contact: Jane Simpkins, 0411 461 851 or on Club nights.



Going to be away on a judging night?

YOU CAN SUBMIT EARLY ENTRIES!

Contact:-

Suzanne Edgeworth sunedge@tpg.com.au for Print
and **Tony White** digitalcomp@mgps.org.au for Digital

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.

PSQ Barbeque



PSQ BBQ Sunday 7th December at Oxley Common 9:00-3:00. Oxley Common is in Sherwood Rd almost opposite the Rocklea Markets. Waterbirds lagoon is about 1.5km from the shed, the Secret Forest of Araucarias planted to grow ships masts as well as birds all along the creek. Bring your walking shoes. Please note that the Judges' Forum at 9am is for judges only. There will be workshops and photowalks.

PSQ BBQ Hosted by QCG, the 2014 PSQ BBQ at Oxley Creek Common will provide some great photography opportunities and workshops.

For only \$15 you'll receive morning and afternoon tea!

Location: Oxley Creek Common, Sherwood Road, Rocklea (entrance between the Brisbane Markets & Oxley Creek)

Please register with Sue Gordon sueanddennisgordon@yahoo.com.au for catering purposes.

Festivals or events

Any ideas for club excursions will be welcomed by Wendy Talbot. activities@mgps.org.au

Position vacant

We sincerely thank Jane Simpkins for her dedicated support in acting as the Liaison Officer for the Mount Gravatt show.

This position has now become vacant and it will be an opportunity for those wanting to get involved in the community and also the 100th Mt Gravatt show.

For more details see **Suzanne Edgeworth**
sunedge@tpg.com.au

Position vacant

FULL-TIME PAID POSITION

This client has several photographers who use a green screen for their family portrait work. Once the images are ready to produce, the image/s require cropping to the ordered size, any modifications to the image, adjustments and using FXHome, the ordered background is linked. The order is then printed on a wide format Epson printer. They are looking for someone who would like a job 35-37.5 hours a week.

For more details please contact
Cheryl Zwart 0418 982 240

12th November 2014

Speaker: Rodney Talbot



"LIGHTING UP THE BODY"

Classy artful ways to light and arrange bodies and objects

Lighting is the major player for creating moods, shadows where you want them and artistic composition.

Rod will demonstrate artistic ways to light and arrange people and objects for semi-nude and nude shots so that photographs are classy, artistic and tasteful.

With courses and workshops on mastering your camera, macro, portraiture, flash and Lightroom, OzLight Photo Adventures will help you take your photography to the next level



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Your Photo Printed On Canvas



Look at 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.



Instructions for Completion of Acceptance List

Approvals: Acceptances in an Australian National Exhibition approved by APS are claimable for LAPS and AAPS.

Acceptances in an International Exhibition approved by APS, FIAP, RPS, PSNZ, UPI or a Section of the Exhibition approved by PSA are claimable for LAPS, AAPS and FAPS.

LAPS: 50 acceptances are required including 10 acceptances from National or APS Approved International Australian exhibitions.

No more than 15 acceptances can be claimed from any one country other than Australia which is unlimited. No awards are required.

AAPS: 100 acceptances are required including 20 acceptances from National or APS Approved International Australian exhibitions and may include those gained for LAPS. No more than 25 acceptances can be claimed from any one country other than Australia which is unlimited. 20 titles must have 2 or more acceptances. 5 different images must receive awards. No more than 2 awards are claimable from any one country other than Australia which is unlimited.

FAPS: 200 acceptances are required, all from International Exhibitions including 10 acceptances from APS Approved International Australian exhibitions and may include the acceptances gained in International Exhibitions for LAPS or AAPS. No more than 25 acceptances can be claimed from any one country other than Australia which is unlimited. 40 titles must have 2 or more acceptances. 10 different images must receive awards from 5 different countries.

Titles: List the titles of the claimable acceptances for the Honour currently being sought including those previously used for LAPS and/or AAPS if claimable.

Do not list more than 20 additional acceptances beyond the requirement for the Honour currently being sought, ie. list a maximum of 70 acceptances for LAPS; 120 acceptances for AAPS; or 220 acceptances for FAPS.

Each acceptance must be completed in full and detailed on one line only. Do not leave blank lines between acceptances.

List all acceptances by their Original Title followed by their Other Title where applicable—ie. Original Title : Other Title.

Exhibition: The Exhibition name may be abbreviated, eg. 'Sydney International' for the 'Sydney International Exhibition of Photography'.

Year: List the Year of the Exhibition by the closing date of the Exhibition, eg. 2013.

Country: List the Country conducting the Exhibition, eg. Australia. For a Circuit which includes more than one country, specify the country which is conducting the Exhibition within the Circuit. For Circuits or Exhibitions in the United Kingdom, specify the country as England, Scotland, Wales or Northern Ireland according to where the Exhibition is being conducted—these locations will be accepted as separate countries for the country limit.

Approval: List one form of Approval for the exhibition, eg. APS 2014/01; FIAP 2014/002; or PSA ND; etc.

Awards: Awards are defined as 1st, 2nd, and 3rd placings, Trophies, Medals, Diplomas, Judge's Choice, Honourable Mentions, Certificates of Merit, or Highly Commended. List any Award obtained for the acceptance, eg. APS Gold Medal.

Country Acceptance No.: For each country, number each acceptance in the same country with a consecutive number noting the minimum number of Australian acceptances required and the other country limits applicable to each Honour set out above. Do not claim acceptances exceeding the country limits.

Claimable Award: If the Award is claimable for the Honour being sought indicate Y for Yes. If it is not claimable because it exceeds the country limit on Awards indicate N for No.

Multiple Title No.: Each title which receives a second acceptance becomes a 'Multiple Title'. Number the second acceptance only of a title with a consecutive Multiple Title No., eg. the second acceptance of title 'Blue' is numbered '1'; the second acceptance of title 'Red' is numbered '2'; the second acceptances of title 'Yellow' is numbered '3', etc. You must have 20 Multiple Titles for AAPS and 40 Multiple Titles for FAPS.