



EXPOSURE

March 2015

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 – Thursday 19 March 7:00pm for 7:30pm start, Uniting Church, Marlborough Road, Wellington Point 7.15 pm for 7.30 start. 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 24 March 2015 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. Backing up your photos–Tony White from OzLight Photo Adventures 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: Wednesday 18th March 2015 7:30 pm Denise McMillan's 4 Elwyn Crt, Springwood. Please bring supper. Topic: Warren Veivers speaking on the work of Fred Hunt.. 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 Wednesday 8th April 2015, 6:00pm, in the small room next to entrance to the hall St. Bartholomew's Church Hall, cnr Logan Road and Mountain Street, Mt. Gravatt. We will be learning the basics for new members with the "focus" on Aperture and AF focus metering points! Contact: Julie Geldard (jules@vidpicpro.com) Ian Munro (ian.munro57@gmail.com)

From the Editor

Hi all

Well most of you will be wondering why the newsletter is so late. I am shifting. Yes I will be continuing with the newsletter but I have asked for a break of 3 months to get packing and unpacking done along with working and all those day-to-day things that are part of our normal lives. You will find that this newsletter has been put together in even more of a flurry than normal, so in advance I ask you to please excuse any mistakes.

This month has already seen an amazing Hunt and Shoot organised by Craig Stewart and Wendy Talbot. We thank Craig for accepting the position of Activities Officer, he has already started planning some exciting activities coming up soon.

On Wednesday night we enjoyed a great night, watching Warren Veiver's amazing trip to India. Some beautiful shots there Warren.

Don't forget to watch the notices at the club. I'll be asking for volunteers who might want to give the newsletter a go while I am on leave, so to speak. It can be very basic, a good time to give the newsletter a shot. I have InDesign templates if that is of use to anyone.

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

Please watch for emails from Craig Stewart and notices at the club meeting.

Creating depth with Atmosphere

by Ken Dickson

One thing that really makes our photos stand out from the crowd is when they are able to portray a sense of depth to the viewer. It is not an easy task to take the 3D scene before us and present that to a viewer in a 2D format yet still retain that sense of depth. When we get that task right, our images will be memorable and they will entice the viewer look further into the photo.



There are quite a number of tools we can use to show depth in our images. Composition for one plays a big part with the use of leading lines. One method that can often be overlooked is using atmosphere to represent depth in the photo.

On bright clear days we like to think that the air around is completely transparent but in reality the air/atmosphere is clouded by many impurities, water vapour, smoke, dust and so on. With these impurities affecting the atmosphere we can see them taking effect on objects that are further away from the camera, mainly because the reflected light from those objects travels further and is more impacted. Normally we see the atmosphere affected in the form of a haziness but what effect does it have on our photos?

– **Contrast** – When objects are further away the scattering of the reflected light is greater through the air than if the object was closer. Therefore when viewed from a distance the darker areas of an object will actually appear lighter thus reducing the overall contrast of that item. When there is a combination of items in the foreground and background, this contrast difference is a fantastic way to provide a sense of depth.

– **Colour Saturation** – This scattering of the reflected light will also affect the colour saturation, objects further away will become less saturated and also tend to take on a cooler tint from the blueish aerial haze.

– **Sharpness** – Due to the nature of this haziness, objects that are further away for example distant mountains lose distinct sharpness or definition. This effect on our scene can be similar to the effect of our depth of field.

So basically, objects closer to the lens will appear sharper with more contrast and with bolder colours than a distant object. So we get a sense of depth in our images by emphasising those differences. Using a long lens will give you better results when trying to utilise the atmosphere to portray that sense of depth. The compression effect we get from using a long lens will help to highlight the difference between the foreground (nearby objects) and the background (further away objects).



The impact of the atmosphere in our photos can easily be seen during foggy or misty weather but hazy summer days or smoke affected days can also be beneficial. Sea mist can also be powerful when captured and used to effect. One thing that is important when taking pictures utilising the atmosphere for depth is that a strong foreground interest is very important to your composition. It is this foreground against which you will be

balancing the rest of the scene so the depth or 3D nature is communicated through your photo.

Next time you are out and about on a hazy or foggy day, remember that you have a chance to create a very memorable photo. Look for a good piece of foreground interest, set it against the less distinct background using your composition skills and you will be pleasantly surprised at the impact that will be created.

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



IMPORTANT REMINDER: CLUB COMPETITION SUBJECTS 2015

Entries: One Set Subject and One Open

SUBJECT	PRINT DUE	DIGITAL DUE	JUDGING DATE	NO OF IMAGES	DEFINITION
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		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). 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.
SCAPES INTERCLUB SUBJECT	24th June	22nd June	22nd July		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. 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. 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.
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		Any subject matter shown at an extremely close viewpoint. A good close up picture reveals details and textures in the subject that can't normally be observed with normal photography or observation.
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.

Committee 2014-2015

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



THANK YOU TO DIGITAL PHOTOGRAPHY SCHOOL FOR THESE TECHNIQUES

<http://digital-photography-school.com/7-tips-anonymous-approach-street-photography/>

7 Tips for a More Anonymous Approach to Street Photography

A Post By: Valerie Jardin



Can you imagine a world without street photography? Think of the legacy that Doisneau, Cartier-Bresson, and lesser known pioneers of the genre left for us to enjoy for generations to come. We can all play a part in documenting the world around us, one photograph at a time.

One of the most common reservations people have about shooting street photography is the feeling of invading their subjects' privacy. It's a legitimate concern and one that can be addressed by following simple rules of respect. I always urge my workshop students to refrain from photographing

people in vulnerable or embarrassing situations. It's a simple rule: You should be able to put yourself in your subject's shoes and be okay with your photograph being shared on social media. Photographing a beautiful story in a public place should never be a concern, anywhere in the world, if it is done with respect.

Unfortunately, as the genre gains more and more popularity, many photographers forget those essential rules of respect. That makes it even more difficult and intimidating for others to make their first steps in the exciting world of street photography.

If you are still hesitant, there are ways to include the human element in your photography without revealing their identity. Those methods can be very rewarding and make for very artistic images. So here are a few tips to help you do more anonymous street photography.

1. PHOTOGRAPH THE BACK OF PEOPLE

Not every subject photographed from behind will make a strong image. Gesture will be the biggest factor to consider. Background and light are

also strong elements. Basically, your image should be stronger shot from behind than if you had photographed the same subjects while facing them.



2. MINIMALIST APPROACH

In a minimalist approach to street photography, your subject is usually quite small but becomes the focal point in an interesting urban landscape. Look for interesting architecture, repeated patterns, geometrical shapes, etc. They all make for very interesting backgrounds. Wait for the right subject to enter your frame, et voilà!

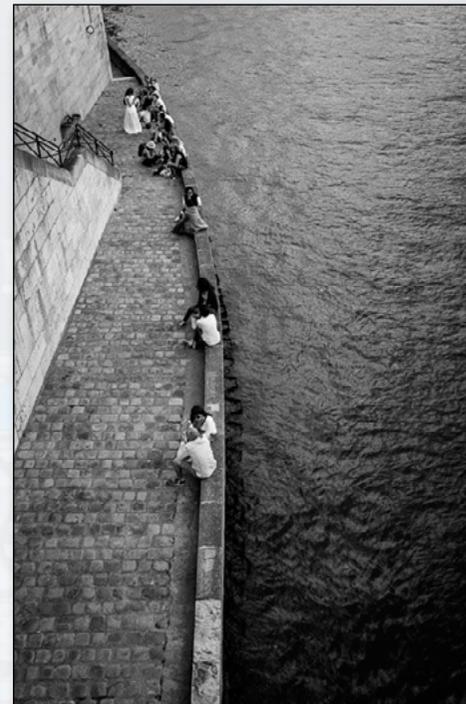
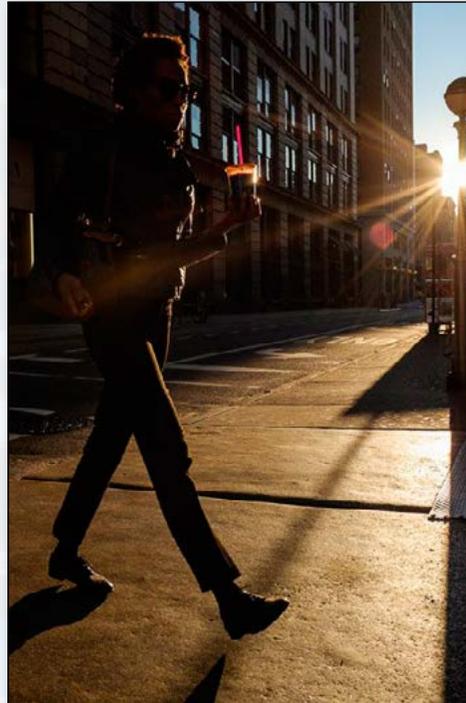


3. SILHOUETTES

Who doesn't love to photograph silhouettes? Again, the subject has to be well defined. There should be as few distracting elements in front of your subject as possible. Don't hesitate to blow out the highlights for a more dramatic silhouette. The less distinguishable the background, the better! Photographing the right gesture or step are the key to a successful silhouette.



Shooting into the sun is also a great way to create a dramatic effect while maintaining the anonymity of your subject.



people. This works well in busy places, such as train stations. The architecture has to be interesting as it will become the highlight of the image by being the sharpest element.



4. FAR AWAY SUBJECTS

Street photography is best done up close for a more intimate image, but shooting from above or far away can make interesting photographs as well. The human elements, even small, draw the eye of the viewer without revealing their identity.

5. MOTION

Long exposure to create some motion blur is also a really fun way to photograph



6. DARKNESS

Crank up that ISO! Night street photography can be so much fun. Use your best judgement and stay safe!



7. ABSTRACT

Think outside the box. Street photography doesn't have to be about faces. Find more abstract ways to photograph strangers.



Valerie Jardin I live and breathe in pixels! Photography is more than a passion, it's an obsession, almost an addiction. 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+*. And listen to my new *Street Focus Podcast*!

Thank you to digital photography school for these techniques

<http://digital-photography-school.com/7-tips-anonymous-approach-street-photography/>



PHOTOGRAPHER PROFILE

Julie Geldard

My passion to artistically capture the magic we have around us through my lens, has also led me to inspiring others on how to achieve creative artistic outcomes with their own photography.

Q: Why did take I up photography? Always interested in the arts, I was encouraged during a cross roads of my life, to join MGPS.

I was soon obsessed by capturing entries for the monthly subjects, which began my awareness of the beauty "a developed 3rd eye" can find. I believe 'Photographers see the world at its best' and you are never alone with your camera.

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

Over 25 years ago, I started with a Minolta 700 and when I met my partner Phil he had exactly the same model, so I saw that as destiny, as we pursued the MGPS topics together with great passion and enthusiasm... I then upgraded to digital to a Olympus high end compact, with underwater housing. Soon to follow with a Canon 400 D and a L series lens 2.8 70 – 200 which was Phil's gift to me to go to Africa for my 50th

birthday. Little did I know that 2x converters don't work that well in moving safari vehicles, nor did I realise that shutter speed had to be over 1000th of a second to achieve anything reasonable. So back to Africa I had to go to capture the fantastic wildlife again with 7 wonderful photographers mostly from MGPS. I now have a Canon Mark III with 100 – 400 L series as well and will happily sell my 2 x converter if anyone is interested.

Cameras Now: Canon 5D Mark III & Canon 5D Mark II (For SALE) & pocket rocket G16 (underwater housing)

Lens: treasured – L-series f2.8 7-20 with 1.4 converter with 2x converter for birding. L Series 100 – 400mm lens. Walk about lens L-series 24-105 L-series 17-25mm. Wide angle lens all Canon. Fish eye and Canon Macro 100mm lens

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

My love of the ocean and sailing has contributed to a passion for seascape photography and yacht racing photography. This has paved the way for a professional role as the major yacht racing photographer for Queensland with most races now being covered through my lens – from helicopter, rubber duckie and power boats as my moving platform. My success in this field has attracted commissions from interstate and overseas

yacht races with regular magazine articles and covers to my credit.

My latest challenge is the creative effects with slow shutter speed or more wildlife photography. With my regular overseas travel with groups I am also favouring the joys of street photography.

Q: Which photographers inspire you?

I am an avid follower of the Wildlife Photography of the year exhibition which I travel to Sydney to absorb each year. The categories are diverse and the images captured by children under 15 are incredible.

<http://australianmuseum.net.au/Wildlife-Photographer-of-the-Year-touring-exhibition-information> worth visiting and seeing the exhibition on location is worthwhile!

One of my favourite wildlife photographers is Simon King who was one of David Attenborough's photographers. His images of wildlife world wide are just incredible. Check out his website: <http://www.simonkingwildlife.com/>

Q: Where to from here

The joy of teaching new DSLR users how to take control of their cameras is extremely satisfying for me, running private lessons. I will continue to help with the MGPS Beginners which are now held before the 2nd meeting of each month 6pm – 7.15pm. Bring cameras!



My most favourite photographic experience is sharing international photographic opportunities with photographers in Thailand and now Laos. Generally, at home going with groups of like minded photographers to discover new places to capture. It amazes me how each photographer can see the subjects differently or something that no one else has seen. For example, like shooting with Ann Ingham who sees textures, which turn out to be so artistic. The influence of others is so important.

During 2014 I took great pleasure to inspire students throughout SE Queensland by running workshops on photography and video in conjunction with WPSQ and Redlands Council Conservation Grant to create their own short film on issues facing our wildlife. The amazing results can be seen at this site with 15 short films to highlight how we can Live Wildlife Aware easily and have more photographic subjects: <http://livingwildlifeaware.vidpicpro.com/>

Q: What tips can you offer other photographers?

Get out and shoot as much as possible. Try to shoot

with other photographers whose work you like.

Join groups like my facebook iPhotographMagic and ask questions with over 500 avid photographers!

[\(https://www.facebook.com/groups/iPhotographMagic/\)](https://www.facebook.com/groups/iPhotographMagic/)

The more great images you see the more subliminal your own taste develops.

Come to my Thai Extravaganza in 2015 Dates approx. 19th – 30th November! Check out some of the details here: <http://vidpicpro.com/photographic-tuition/thailand-photographic-extravaganza-2014-1/>



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:

February 2015

PRINT	
A grade Set	
Sandra Anderson	Honour
Cheri Lockyear	Honour
John Doody	Merit
Sue Gordon	Merit
A Grade Open	
Sandra Anderson	Honour
David Knell	Merit
John Doody	Merit
AB grade Set	
Rosslyn Garnett	Honour
Dennis Renton	Honour
Bob Garnett	Merit
Andrea Ryan	Merit
Maureen Gubbels	Merit
AB Grade Open	
Bob Garnett	Merit
Caroline Marshall	Merit
Lekha Suraweera	Merit
Dennis Renton	Merit
Janet Aldridge	Merit
B grade Set – NONE	
B Grade Open	
Craig Stewart	Merit
Keith Ryan	Merit

THIS MONTH'S JUDGING Nature Judged by Paul Tilley

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

DIGITAL	
A Grade Set	
Michelle Strudwick	Honour
John Doody	Merit
Lyn Fedrick	Merit
Sue Gordon	Merit
Jeff Cheadle	Merit
Arthur Salt	Merit
Jim Evans	Merit
Jan Sharples	Merit
A Grade Open	
Frank Dalgity	Merit
John Doody	Merit
Kristin Repsher	Merit
Michelle Strudwick	Merit
Rodney Topor	Merit
Lesley Clark	Merit

AB Grade Set	
Mark Glancy	Honour
Rosslyn Garnett	Merit
John Rogers	Merit
Dennis Renton	Merit
Eligia Sword	Merit
AB Grade Open	
Lauretta Lewis	Merit
Peter Russi	Merit
Mark Glancy	Merit
Maureen Gubbels	Merit
Peter Bargh	Merit
Denise McMillan	Merit
B grade Set	
Michael Mitchell	Merit
Alyson Crawford	Merit
B Grade Open	
Priscilla Gibbs	Honour
Keith Ryan	Merit

A Grade Prints	This Month	YTD
Sandra Anderson	24	123
Sue Gordon	15	102
David Knell	15	99
AB Grade Prints	This Month	YTD
Dennis Renton	21	117
Lekha Suraweera	15	84
Bob Garnett	18	84
Rosslyn Garnett	18	78
B Grade Prints	This Month	YTD
Craig Stewart	15	84
Alyson Crawford	12	63
Keith Ryan	12	39
A Grade Digital	This Month	YTD
Frank Dalgity	15	123
Lesley Clark	15	111
Kristin Repsher	15	99
AB Grade Digital	This Month	YTD
Dennis Renton	15	111
Peter Russi	15	108
Denise McMillan	15	105
B Grade Digital	This Month	YTD
Jane Doody	12	108
Priscilla Gibbs	18	78
Craig Stewart	12	78
Keith Ryan	15	72

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.



COMING UP SOON!!

SUBS ARE ALMOST DUE?

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.

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

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

Everybody, Somebody, Anybody, and Nobody

This is a little story about four people named Everybody, Somebody, Anybody, and Nobody.

There was an important job to be done and Everybody was sure that Somebody would do it.

Anybody could have done it, but Nobody did it.

Somebody got angry about that because it was Everybody's job.

Everybody thought that Anybody could do it, but Nobody realized that Everybody wouldn't do it.

It ended up that Everybody blamed Somebody when Nobody did what Anybody could have done.

Unknown author of condensed version of Charles Osgood's – A Poem About Responsibility.



Please volunteer to help in some way to keep your club running smoothly.

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.

For Sale:

1 x Canon A3+ Pixma Pro1 Printer (retail purchase in BNE) with original ink cartridges–only 3 months old and printed only 30 sheets. Comes with manuals, software CDs etc.

Condition–in 'as new' working condition.

Price: Will sell to MGPS members for \$590 (Paid \$1,289 in late 2014)

Contact: Jeff Cheadle–email: cheadlejeff@gmail.com

For Sale

I have decided to sell my Canon 16-35mm f2.8 L Series II USM lens. The lens is in excellent condition and only a 3 years old. Many honours achieved with this lens.

New price at Digital Camera Warehouse \$1813 – I will sell for \$1200.

For more details give John Doody a call on 0423891812.

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**

Got something
to advertise?
This spot could
be yours.

Free to MGPS members as long as it relates to
photography.

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



www.ozlightphoto.com.au
0477 039 351

 **OzLight**
Photo Adventures

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 soon. Please contact Julie for details.

For more details:

Julie Geldard
0438 320 750

iPhotographMagic.com



Straighten horizon, Hue Saturation gradient adjustment layer, clone
shadow, sharpened, gradient, dodge/burn, crop.
YOU too can do this with Photoshop

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.

APS - Australian Photographic Society		FIAP - International Federation of Photographic Art		UPI - United Photographers International	
LAPS	Licentiate APS	AFIAP	Artiste FIAP	CRN 1	Crown 1 - 200 points
AAPS	Associate APS	EFIAP	Excellence FIAP	CRN 2	Crown 2 - 600 points (200+400 new)
FAPS	Fellow APS	EFIAP/B	Excellence FIAP / Bronze	CRN 3	Crown 3 - 2500 points (600 + 1900 new)
MAPS	Master APS	EFIAP/S	Excellence FIAP / Silver	CRN 4	Crown 4 - 6000 points (2500 + 3500 new)
SSAPS	State Service APS	MFIAP	Master FIAP	CRN 5	Crown 5 - 15000 points (6000+ 9000 new)
ESAPS	Excellent Service APS				
HonFAPS	Honorary Fellow APS				