



Mt Gravatt  
Photographic  
Society

# EXPOSURE

September 2015

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.

**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. [jonden\\_01@hotmail.com](mailto:jonden_01@hotmail.com) Ph 3397 1250. Next meeting – Thursday 17th September at 7:00pm for 7:30pm start. Coopers Plains library, Orange Grove Rd. Parking around the back. Bring along a selection of about 5 images on a stick to be critiqued. For more info contact John.

**DIGITAL GROUP:** *Coordinator:* Rodney Topor. [digital@mgps.org.au](mailto:digital@mgps.org.au) Ph 0438 112 358. Meets 7:30pm sharp, fourth Monday of each month. Venue: Garden City Library meeting room Upper Mt Gravatt. Next meeting–Monday 28th September at 7.30pm. **Topic** TBA. 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 Sunday preceding the meeting. 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:* Cheryl Zwart/Warren Veivers. [monochrome@mgps.org.au](mailto:monochrome@mgps.org.au). Cheryl 0418 982 240. Usually meets third Wednesday of month BUT for SEPTEMBER at 7:30pm, 5th Wednesday 30th September 2015 at 7:30 pm St. Bartholomew's Church Hall, cnr Logan Road and Mountain Street, Mt. Gravatt Please bring supper. All members interested in Monochrome [Digital or Darkroom] welcome. **Topic:** Warren Veivers will be speaking. Please bring 2-3 images on USB to be critiqued. Darkroom Sessions by appointment. (contact Warren)

**PORTRAIT GROUP:** *Coordinator:* Sandy Anderson. [portrait@mgps.org.au](mailto:portrait@mgps.org.au) Ph 0400 211 903. Meets at 7:00 pm, first Monday of each month at Carindale Library. Next meeting: Monday 7th September at 7:00 pm. **Topic:** TBA.

**BEGINNERS GROUP:** *Coordinator:* Julie Geldard. ([jules@vidpicpro.com](mailto:jules@vidpicpro.com)) Meets second Wednesday of the month at 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. Next meeting: Wednesday 9th September. **Topic:** We will be learning the basics for new members with the "focus" on Aperture and AF focus metering points!

# From the Editor

Hi all.

Well our yearly highlight of the AGM has come and gone and we welcome Suzanne Edgeworth as our new president of the club. A list of our other position holders are listed on page 10. We welcome to the committee, Clive Hammond as the new Activities officer and Sue Gordon as the new Competitions officer. Congratulations and thank you to those members assisting the club by helping with important tasks to keep the club running.

I would like to sincerely thank Cheryl Profke who has already been an amazing help at sourcing info for the newsletter and I really appreciate her input. She will be

approaching you soon for a profile (please see page 21 for questions) to be included into the newsletter for others to share your experiences with the camera.

We also thank Ros Garnett who has become the roving reporter for the newsletter, taking snaps of you enjoying yourselves at group functions. Soon Arthur Renforth will be assisting me set articles for the newsletter. Arthur currently sets a newsletter for the Merchant Navy. Thank you to those who have offered their assistance.

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 Presentations

September 9th Victoria Purdie AFIAP AAPS PSQA

3 Presentations to run together

- "Awesome Reasons to be a Photographer" (Approx. 30 mins)
- "Photography Stuff you Won't Learn in Books" (Approx ¾ hour)
- "Making \$\$ from Stock Libraries" (Approx 30 mins)

October 14th James Doyle, Nature Photographer. He is passionate about natural history, photography and the natural world as a whole, and wants to bring an ethical approach to the craft of nature photography and feel that this can only make our chosen "art" more enjoyable and accessible to those special places in nature. Nature Photography is what he specialises in and draws on over thirty odd years of experience in nature photography and natural history cinematography in Australia and overseas.

November 11th Lisa Kurtz. Lisa's passion is Street Photography and she is dedicating her presentation to this. Lisa is a well-known and much respected Brisbane photographer and experienced street photography tutor who regularly runs workshops both here in Australia and Italy. Lisa's work has been exhibited in a number of local and national shows and Lisa has been a guest speaker at several SEQ camera clubs sharing her tips for better photography.



# Customising Lightroom's Grid view

By Tony White

Something many folks do not realise is that the grid view in the library module can be customised to reveal a lot more information. By default it only shows a number, the star rating and any colour labels that have been applied, but you can change this to provide information about each photo.

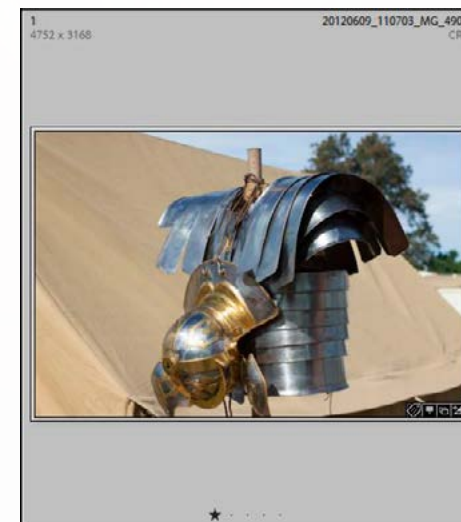
To change the details of what is displayed around the images go to the View menu and choose View Options

From the drop down at the top, change Compact Cells to Expanded Cells, this will add extra information to the top of each cell. By default this info will be the index number, Copy Name or File Base Name, Cropped Dimensions and File Extension.

But you can choose what you want to see here from the lower section of the Library View Options, labelled Expanded Cell Extras. The 4 drop downs match up to the 4 sections on the top of the cell. For me I like to have the Title in the top left, the title by the way can be set from the Metadata panel on the right hand side. On the top right I leave the filename as when I import it also includes the date and time the photo was taken. On the left, under the Title I leave the Cropped Dimensions, but on the other side I like to change it to Common Photo Settings. The Common Photo Settings shows me the shutter speed, aperture, ISO, focal length and in brackets the focal range of the lens.

Make sure you check out our [Lightroom Workshops](#) to learn more about Lightroom and how to use it to process your images.

Check out more interesting articles at [www.ozlightphoto.com.au/blog](http://www.ozlightphoto.com.au/blog)

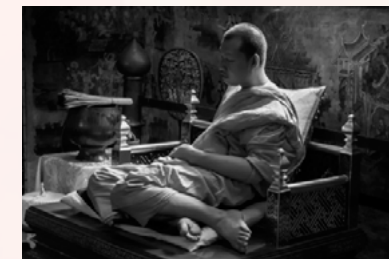




PHOTOGRAPHER PROFILE

# Suzanne Edgeworth

Suzanne is our newly elected president of the Mt Gravatt club and she shares her story and some of her beautiful images below.



**BACKGROUND**

I am a hairdresser by trade and owned my own salon for 20 years.

I always had an interest in photography, however family and business never left time to pursue it.

When I sold my salon in 2008, I started to consider ways to challenge myself and allow my creative side to emerge.

**SUZANNE'S CLUB HISTORY**

In 2012 I became the catering officer and supplied supper for members. Then in 2013 I took on the role of the Competitions Officer at MGPS and have enjoyed the interaction with the judges.

The Monochrome group has inspired me to experiment with black and white images.

I recently became President and am hoping to continue to help the club grow and have a good interaction with club members

**Q. What attracted you to Photography?**

To me photography has always been my way of seeing and recording what I see. The ability to see life through a lens has made me see the

world and its surroundings with a more artistic and inspiring view.

Photography has allowed me to become more aware of the beauty that surrounds us, and all its different shapes and forms.

**Q. What Model of Camera do you use?**

In 2010 I purchased my first DSLR camera, a Canon 1000D.

I joined MGPS in 2011 to learn more about photography and haven't looked back. I attended the beginner's classes run by the club with Julie Geldard and also Ozlight.

In 2014 I upgraded to a Canon 7d, and am gradually purchasing L series lenses. Last year I lashed out and bought the Canon 70-200 2.8 lens. I love it!

**Q. Do you enjoy a specific style of Photography?**

In 2013 I joined Julie Geldard on a photography tour to Kenya and Tanzania. This was a turning point for me, as I became addicted. There is so much out there to see and photograph. The animals and street people were fascinating!

When back home I wanted to photograph everything, from Landscapes to Portraits to Yacht Races.



Last year with the help of Julie Geldard, I started photographing Yacht races. I love being able to catch the yachts racing and in action, whilst being out on the water.

In 2014 I assisted Julie when she took a group to Thailand. The street people and the temples were amazing to see and photograph.

**Q.** What's in the future?

I am hoping to improve and refine my photo shooting and post processing skills. My aim is to produce images I can truly say WOW I TOOK THAT.





# Portrait Photo Shoot

with Ros Garnett



The Portrait Group had an outdoor photo shoot at Joncia Gardens Wedding reception grounds at Logan Reserve on Sunday 9 August 2015.

While there were many places to hide on the day, a few of the participants were spotted focussing hard on the task at hand.

There was 20+ club members and 10-12 models (male and female). John Lomas and Peter O'Brien were on hand to give advice and ideas.

The gardens were a welcome site to photographers and allowed many creative moments for all to enjoy.

A big thanks to the models they were amazing. Many thanks to Sandy and Peter for choosing a great venue and we look forward to returning at a later date.

I'm sure a great time was had by all.





## IMPORTANT REMINDER: CLUB COMPETITION SUBJECTS 2015

Entries: One Set Subject and One Open

SUBJECT	PRINT DUE	DIGITAL DUE	JUDGING DATE	NO OF IMAGES	DEFINITION
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.
ANNUAL	25Nov	23rd Nov	12th Dec Christmas Party	2Mono 2Colour 2Digital	Open subject check on Blue book for definitions item 6.1 THIS IS JUDGED AT THE XMAS PARTY, TROPHIES GIVEN FOR ALL OUT WINNER OF EACH SECTION
ANYTHING THAT FLIES	9th Dec	7th Dec	27th Jan 2016	1 Set 1 open	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.

## Tim's product of the month



"Something that I always keep in my camera bag that comes in handy very often is a small microfibre towel.

It's only face towel sized, but it's big enough to wipe down the camera after getting a splash at the beach, or from spray at a waterfall.

Or, if it starts to shower lightly, you can always pop it on top of the camera as a bit of added protection so you don't have to stop! Mine came as part of a 2 for 1 at Kathmandu for less than \$10, but most camping stores (or even supermarkets) will likely keep them! Plus it comes with its own little carry case so it fits in your bag perfectly!"

# MGPS Exhibition

Mt Gravatt Showgrounds | 17-18 Oct

"Art through the Lens"

Presenting images for an exhibition can be vastly different to entering competitions. Sooooo... We're hosting an exhibition!

Images will be for sale, so you will need to consider not just what you would hang on your wall, but what may be appealing to the general public. It is also an opportunity to show your artistic side. Exhibitions give you the experience of showing your work in a different circle, to an audience with no idea what rule of thirds, depth of field, definitions and so forth mean. They just know what takes their eye.

#### Consider in your image:

- selection colours that are on trend
- textures
- shapes that are interesting
- interesting compositions

All images will be framed to a finished size of 16 x 20 inches. Matts will be off white and the frames black. The cost of framing will be a very reasonable \$50. Images must be submitted no later than 16th Sept to allow time for framing.

Setting a sale price for your image will be up to the individual, however, consider the cost of the framing and printing when deciding what you will charge. Don't sell yourself short.

Assistance will be available for image selection and editing, as well as advice on printing.

**Questions can be directed to John Doody, Priscilla Gibbs, Andrea Ryan, Ann Ingham or Sue Gordon.**

Volunteers will be required to assist with such tasks as setting up and packing down, manning the exhibition, preparation of drinks and nibbles for the 'Meet the artist' event on the Saturday night.

Mt Gravatt  
Photographic Society Exhibition

SEE  
SPECS  
FOR  
IMAGE ENTRY  
OVER THE  
PAGE



## 'Art through the Lens'

17th & 18th October at the Mt Gravatt show grounds

Members are encouraged to submit two photos each. Please print and if unsure of entry please bring your best image to the meetings before the event to show one of the team on previous page.

Maximum image size is 15"x11" centred on paper size 17"x13" or A3 size.

### **YOU MUST PRINT YOUR IMAGE WITH A 1" WHITE BORDER**

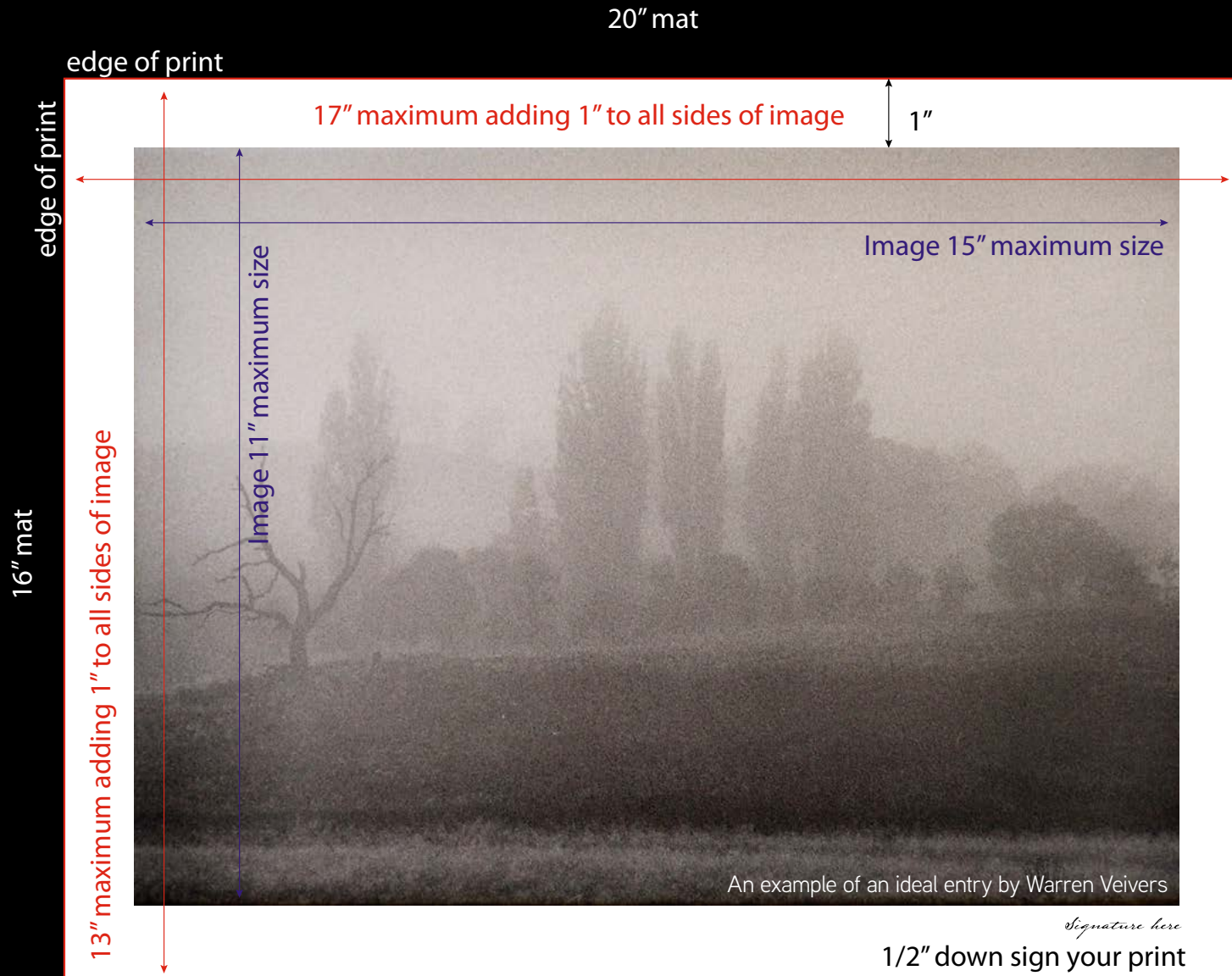
Landscape, portrait layouts, panoramas and photoshopped images are all okay. The size of the matt is something that should be considered as part of the overall presentation of the image's message eg it is possible to have a small image and the 16"x20" mat around the image.

Signature must go at the bottom right hand corner less than 1/2" below the image using pencil or fine point permanent marker.

Please place unmattd photo in a ziplock bag with a piece of paper with your name, address and phone number.

For framing costs please pay your \$50 to Ruth or Priscilla.

Submission date by  
16 September 2015





## Committee 2015-2016

EXECUTIVES	
1. President	Suzanne Edgeworth
2. Vice President	Rodney Topor
3. Secretary	Priscilla Gibbs
4. Treasurer	Ruth Dickson
5. Activities Officer	Clive Hammond
6. Competitions Officer	Sue Gordon
7. Newsletter Editor	Cheryl Zwart
8. Records Officer	Tim Czajkowski
9. Committee Member #9	Andrea Ryan
OFFICERS	
10. Competitions Officer 2	Russell Dickson
11. Data Projectionist / Digital Competition	Tony White
12. Interclub Competition Officer	Suzanne Edgeworth
13. Assist. Treasurer	Lyn Fedrick
14. Equipment Officer	Russell Dickson
15. Catering Coordinator #1	
16. Catering Coordinator #2	
17. Librarian	Dennis Renton
18. Welcoming Officer 1 (Door)	Lekha Suraweera
19. Welcoming Officer 2 (Visitors)	Janet Aldridge
20. APS Mentor	Peter McKenry
21. PSQ Liaison Officer	Sue Gordon
22. Web Site coordinator	Gang Wei
23. Hunt & Shoot Coordinator	Sam Fernando
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	Sandra Anderson

## River City Competition 2015 Results

Section	Print No	Title	Author	Points
Colour Print A Grade	1	Rabaul Harbour Volcano No 3	John Doody	12
	2	Mt Buffalo Chalet	Sandra Anderson	11
	3	The Smoker	John North	11
	4	That's my Pup	Jan Sharples	12
	5	Iced Mule Deer	Ron Sharpels	10
Colour Print Non A Grade	6	Walking The Dog	Craig Stewart	10
	7	Here I Come	Suzanne Edgeworth	12
	8	Majestic Fungi	Dennis Renton	13
	9	Who Me?	Andrea Ryan	10
	10	Living Beside the Camden	Bob Garnett	10
Mono Print A Grade	11	Grindivik Power Station	Warren Veivers	11
	12	Patterns in the Surf	Sandra Anderson	12
	13	Alotau Leaves	John Doody	11
	14	Foreground Interest	Rodney Topor	10
	15	Fire Twirling in Tunnel	John North	9
Mono Print Non A Grade	16	Keep Left Keep Right	Rosslyn Garnett	10
	17	Flight	Dennis Renton	12
	18	Monster Splash	Suzanne Edgeworth	11
	19	Shy Gerberas	Alyson Crawford	9
	20	Under the Pylons	Andrea Ryan	10
<b>Total Score For Club</b>				<b>216</b>



# Spots, Shots and Competitions

## APSCON PHOTOGRAPHIC CONVENTION

21 – 25 October 2015 at Tweed Heads

This is a 5 day program, with various speakers & presenters, workshops, tours and social and award dinners.

Speakers this year are:

- |               |                       |
|---------------|-----------------------|
| • Graeme Guy  | • Robert Walker       |
| • Wendy Roche | • Roger Skinner       |
| • Pele Leung  | • Valerie Martin, and |
| • Mark Rayner | • John Lomas          |

## TOURS:

- Fingal Lighthouse & Regional Art Gallery & Margaret Olley Art Centre
- Tour down to Tweed Art Gallery via Fingal by bus.
- Tweed Coast & Valley Highlights
- Tweed Valley Sugar, farms and coastal by bus.
- Gold Coast, Surfers Paradise & Graham Burstow Photographic Exhibition
- Currumbin, Burleigh, Gold Coast Art Centre, Graham Burstow Exhibition and sunset from Evandale by bus.

Further info is available on APS website:

<http://www.a-p-s.org.au/index.php/apsccon-delegate-info-2>



## PHOTOGRAPHY COMPETITIONS

### Ipswich Enviroplan Photographic Competition and Exhibition 2015

Cash and prizes valued at over \$5,000

#### Categories:

- |                                     |                                     |
|-------------------------------------|-------------------------------------|
| • Native Fauna in Ipswich           | • Ipswich Waterways and Wetlands    |
| • Native Flora and Fungi in Ipswich | • Landscapes of Ipswich             |
| • Insects and Arachnids in Ipswich  | • People in the Natural Environment |
|                                     | • Close up on Ipswich               |

To enter, you need to obtain an entry form, which outlines some fairly specific criteria (photos must have been taken in the Ipswich City Council boundaries).

Entry via print and digital files on Disc, which must be mailed or delivered.

Further information on the website: [www.enviroplanphotocomp.com.au](http://www.enviroplanphotocomp.com.au)

**Entries close: Monday 21 September 2015**

### AUSTRALIAN PHOTOGRAPHY & DIGITAL MAGAZINE 2015 PHOTOGRAPHER OF THE YEAR

Landscape | Portrait | Nature | Black & White  
Cash and prizes worth over \$14,000.

To enter, you need a portfolio of 6 images. You can enter more than one category and can enter each category as many times as you like for the cost of \$20 per portfolio of 6 images.

Entry via digital upload: [www.australianphotography.com](http://www.australianphotography.com)

Full terms and conditions are available in the magazine or on the website.

**Entries close: 5pm, 6 November 2015.**

### LOWOOD RODEO

Venue: Lowood Football Grounds, Lindeman Road, LOWOOD. Contractor: Hall Rodeo.

**LOWOOD RODEO (PTS AWD), Friday 11th September, 2015 commencing at 7.00pm**

## PHOTOGRAPHIC EXHIBITIONS

19 October – 2 November

Ipswich Enviroplan Photographic Competition  
Riverlink Shopping Centre, The Terrace,  
North Ipswich

25 September – 22 November

Finalists of the 2015 Bowness Photography Prize  
MGA (Monash Gallery of Art) 860 Ferntree Gully Rd,  
Wheelers Hill, Victoria

4 July – 11 October 2015

The Photograph and Australia

GOMA (Gallery of Modern Art) Stanley Place,  
Cultural Precinct, Southbank – Open daily  
10 am – 5 pm

Entry to GOMA is free, however this exhibition is a ticketed event.

Prices are as follows:

Adult: \$12

Concession: \$10

Member: \$9\*

Family (1-2 adults and children aged 13-17): \$32^

Children 12 years and under FREE

SEASON PASS

Season Adult: \$36

Season Concession: \$30

Season Member: \$27†\*

Booking fees apply if purchased online.

\*Valid QAGOMA Member or Foundation Card required.

^Family Pass includes 2 Adults and unlimited children

Season pass includes unlimited entry to 'The Photograph and Australia' during the exhibition period.

<https://www.qagoma.qld.gov.au/whats-on/exhibitions/the-photograph-and-australia>

18 September 2015 – 3 April 2016

Robyn Stacey "Cloudland" Museum of Brisbane,  
Level 3, City Hall, King George Square Open daily  
10 am – 5 pm, Free entry

Robyn Stacey is a contemporary Australian photographer who uses the camera obscura technique to explore both the history of the location in her landscapes as well as the personal stories of the subjects within the images.

There is also an opportunity to meet the artist along with Shaune Lakin, Senior Curator of Photography from the National Gallery of Australia, on Sunday 20 September, as Robyn Stacey discusses her work. This is also a free event, but bookings are recommended.

Further info at: [www.museumofbrisbane.com.au](http://www.museumofbrisbane.com.au)

## USEFUL STUFF

For anyone looking to improve their photography with some free tips and tutorials, the following websites have a wealth of information. Some also have a free newsletter that you can sign up for, if you wish.

DPS (Digital Photography School) [www.digital-photography-school.com](http://www.digital-photography-school.com)

Cambridge in Colour [www.cambridgeincolour.com](http://www.cambridgeincolour.com)

Digital Photo Mentor [www.digitalphotomentor.com](http://www.digitalphotomentor.com)

Best Photo Lessons [www.bestphotolessons.com](http://www.bestphotolessons.com)

Digital Camera World [www.digitalcameraworld.com](http://www.digitalcameraworld.com)

Australian Photography magazine [www.australianphotography.com](http://www.australianphotography.com)



THANK YOU TO DIGITAL PHOTOGRAPHY SCHOOL FOR THESE TECHNIQUES

<http://digital-photography-school.com/getting-up-close-with-close-up-lenses/>

# Getting Up Close with Close-Up Lenses

A Post By: Andrew S. Gibson

This is the first in a series of four lessons on close-up and macro photography by Andrew S Gibson, author of *Up Close: A Guide to Macro & Close Up Photography*.



Macro and close-up photography can seem complex and intimidating when you don't know much about the techniques or equipment used.

The good news is that close-up photography techniques are straightforward to learn, and it doesn't have to be expensive either. All it takes is for someone to guide you through the accessories and methods that photographers use to get up close to their subject.

While macro lenses undoubtedly give you the best image quality (I'll cover macro lenses in detail in a later lesson) not everybody wants to, or has the budget, to buy one. So first I'm going to explore some relatively

inexpensive ways to try out close-up and macro photography.

First a couple of definitions

**Macro photography:** This is when the subject is the same size, or smaller than, your camera's sensor. This results in what is called 1:1 or life-sized reproduction. The best way to obtain this level of magnification is with a macro lens, although you may also be able to do it with extension tubes or a reversed lens (covered in upcoming articles).

**Close-up photography:** I define close-up photography as taking photos using an accessory that allows your lens to focus more closely to the subject than it otherwise would. It's getting close to your subject, but not as close as you can with a macro lens.



My favourite accessory for getting up close is a close-up lens (the Canon 500D close-up lens is pictured above). A close-up lens, while technically a lens, looks more like a filter and screws into the front of your lens the same way. For this reason they are also called close-up filters or supplementary filters.

Close-up lenses work by reducing the minimum focusing distance of your lens. You can focus more closely to your subject, which gives you greater magnification.

There are two types of close-up lens:

## 1. SINGLE ELEMENT CLOSE-UP LENS

You'll see these for sale in camera stores and on Amazon or eBay, sometimes for rock bottom prices. They may come in sets, allowing you can combine the lenses for greater magnification.

Single element close-up lenses are built with one optical element. This keeps the price down and they are ideal if you're on a budget. However the image quality isn't great. They suffer from lack of edge sharpness and chromatic aberrations. These are more pronounced at wide apertures.

## 2. DOUBLE ELEMENT CLOSE-UP LENSES

Double element (sometimes called dual-element or achromatic close-up lenses) close-up lenses contain two elements. The second element corrects the aberrations of the first, resulting in excellent image quality across the frame and minimal chromatic aberration.

The 500D close-up lens pictured earlier is a double element close-up lens.

The only downside of double element close-up lenses is the price and availability. While cheaper than buying a macro lens, they can be considerably more expensive than single element close-up lenses.

Canon is the only major camera manufacturer producing double element close-up lenses. The 250D (+4 diopter) and 500D (+2 diopter) are available, although probably not off the shelf in your local camera store. You will have to order them.

Just like filters, they can be used with any brand of camera, the important thing is to make sure you buy the right size to match the filter thread on your lens.

Nikon used to make close-up lenses, but they have been discontinued. You may still be able to buy them second-hand.

Raynox makes triple-element close-up lenses that come with a snap-on mount that you can use to attach them to lenses with filter threads from 52 to 67mm. I haven't used one, but the reviews are good and they are surprisingly inexpensive considering the image quality you should get from them.

#### USING CLOSE-UP LENSES

Using a close-up lens is easy. Just screw it into the front of your lens and your camera will take care of exposure and auto-focus (at higher magnifications it may be easier to switch the lens to manual focus).

For maximum magnification, use manual focus and set the lens to its minimum focusing distance. Move the camera closer to the subject until it's in focus.

Close-up lenses work better with telephoto lenses than shorter focal lengths. The longer the focal length of your lens, the more magnification you will gain by attaching a close-up filter (Canon makes the 500D close-up lens in 72mm and 77mm sizes to match the filter threads of its telephoto lenses).

I like using my close-up lens for the following types of subject:



Portraits – if I want to get really close to my subject, I just put a close-up lens on my 85mm lens. This lets me get really close, yet, as I'm using a short telephoto, not so close that I make my sitter feel awkward.



Flowers – flowers look amazing in close-up. I've spent a lot of happy hours in Auckland's Winter Gardens, and Kew Gardens in London, photographing the beautiful flowers displayed there.



Details – details are a great way of capturing the atmosphere of a place when you're travelling. A close-up lens lets you get up close and concentrate on the little things that evoke the atmosphere of your location.

It's not an area I've dabbled in much, but close-up lenses are also great for food photography.

Check out Andrew's next lesson when he has a look at extension tubes <http://digital-photography-school.com/extension-tubes-close-up-photography-lesson-2>, how to use them and which ones to buy.

You can learn more about close-up and macro photography in my new ebook *Up Close: A Guide to Macro & Close Up Photography*, available now from Craft & Vision.



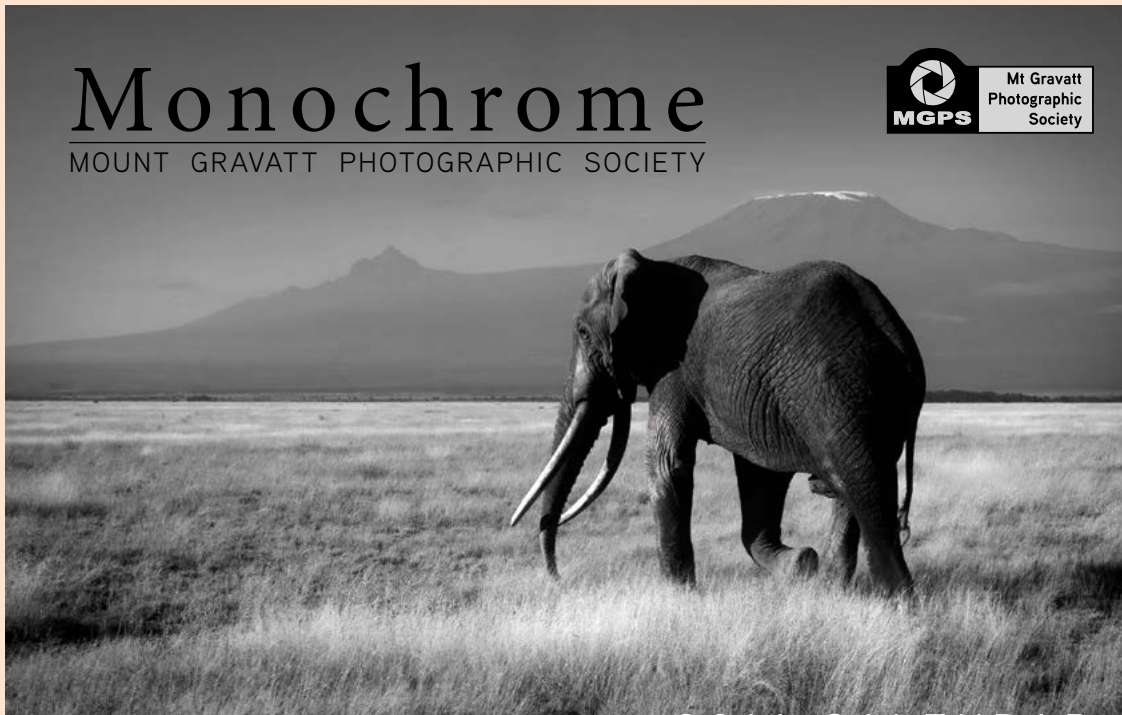
*Andrew S. Gibson* is a writer and photographer living in New Zealand. He is the author of over *twenty photography ebooks* and he's giving two of them away. Sign up to his monthly *newsletter* to receive complimentary copies of *The Creative Image* and *Use Lightroom Better*.

THANK YOU TO DIGITAL PHOTOGRAPHY SCHOOL FOR THESE TECHNIQUES  
<http://digital-photography-school.com/getting-up-close-with-close-up-lenses/>



# Monochrome

MOUNT GRAVATT PHOTOGRAPHIC SOCIETY



2016 CALENDAR  
BONUS 4 MONTHS

WE WISH TO THANK THE FOLLOWING PHOTOGRAPHERS FOR PROVIDING THEIR IMAGES FOR THIS CALENDAR.

- January - **John Doody** - Old Cart and Fog
- February - **Ron Sharples** - Snow Shining
- March - **Andy Anderson** - Fitzroy River Mist
- April - **Lyn Fedrick** - Long Wait For Fuel
- May - **Bob Garnett** - Rail Buffer and Hook
- June - **Jan Sharples** - Big Horn Sheep
- July - **Denise McMillan** - Flowers
- August - **Rosslyn Garnett** - Country Living
- September - **Cheryl Zwart** - Through the View
- October - **David Knell** - Swans in the Mist
- November - **Suzanne Edgeworth** - Breaking Waves
- December - **Nigel McMillan** - Lightning
- January 2017 - **John R Rogers** - Abandoned Farm
- February 2017 - **Jeff Chadler** - Urban Swell
- March 2017 - **Andrea Ryan** - Pylore
- April 2017 - **Caroline Marshall** - Wilsons Prom Driftwood



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2016. No copying of any part of this calendar is permitted.  
All photographs produced in this calendar remain the property of the author and the author has ownership rights for 50 years from the date the photograph was first published.

FRONT PAGE IMAGE  
Warren Veivers - Amboseli Elephant



**Calendars are for sale at the club meetings**

**Available for Sale NOW at the club and the MGPS Exhibition.**

The monochrome group has produced a calendar for next year. You will find some amazing images reproduced within this calendar from the attendees of the MGPS monochrome group and we would ask you to consider purchasing calendars for gifts for Christmas, which will be with us shortly.

The calendars will sell for \$15 and the funds raised from the sale of these calendars will be used to host some specialised visiting speakers who can add to our knowledge base at the club, particularly from a Monochrome perspective. ALL club members would be encouraged to attend these meetings which would be held on a fifth Wednesday at St Bartholemew's Uniting Church Mount Gravatt.



## Burn Out

with Mark Micallef B.Ed (Hons.),  
AFIAP, AMPS.

He participates very enthusiastically in the activities organised by the Society and regularly submits works for local and international competitions and exhibitions. During the past years he was awarded the Associate distinction by Federation Internationale de l'Art Photographique: AFIAP and another distinction by the Malta Photographic Society (AMPS).

For his photography Mark uses Nikon equipment together with a number of lenses and other ancillary photographic equipment. One can access Mark Micallef's website at [www.markmicallef.com](http://www.markmicallef.com)

**WHERE WAS IT SHOT (LOCATION)?**  
It was shot in a basement garage. I created the set up on a table.

**NB.** Do not try it in a small room with just one small window! The smoke will fill the room within minutes and this will decrease the quality of your photo.

**WHAT GEAR (CAMERA, LENS ETC.) DID YOU USE?**

I used a Nikon D80 Digital SLR on a Manfrotto tripod. For better sharpness and steadiness I also used a remote control to trigger the shots taken. Lens used was Nikon AF-S VR Micro-NIKKOR 105mm f/2.8G IF-ED

**WHAT SETTINGS DID YOU USE?**

I prepared a black background. (This can be a black cloth or cardboard) on a small table.

The shot was divided into two parts:

**SHOOTING THE FILAMENT LIGHT BULB**

First I shot the broken filament light bulb. Initially, I broke the filament bulb glass using a small hammer. This can be done by smoothly tapping on the glass of the bulb until it cracks. Very hard taps will break the glass completely and this was not desired. Then I tied a very light string to the broken bulb from above (ceiling or another higher stand) in front of the black backdrop. I set the flashgun to half power and the lens used with the SLR was a Macro Fixed lens 105mm. However the same shot can also be taken using other lenses, keeping in mind that a reasonable distance will be available from the subject (the broken bulb) to the camera.

**SHOOTING SMOKE**

The second part of the shot was the smoke shots. I used an incense stick on a table (using blue tack to stand straight) in front of the black backdrop and put the flash gun directly between

To view Mark Micallef's gallery

[www.markmicallef.com](http://www.markmicallef.com)





the incense stick and the backdrop. No direct light should be directed either on the backdrop or on the incense stick. Avoid any light reflecting onto the background. This is important because smoke has a natural grey colour so you need a pure black background to give it contrast. You also need to make sure that when you fire the flash, no light hits the camera lens. This will create glare in your picture.

The incense stick was lit and smoke started to appear. If you blow or wave your hand slightly you will notice that the smoke moves in all directions. Take multiple shots of the smoke with different smoke movements. At this stage just shoot, do not think which is best. That will come later on the computer. You may end up taking hundreds of photos and keeping just a fraction of them, don't let that put you off. Smoke is an unpredictable subject to shoot, and with the settings required to capture it, it is hard to get it right in every shot. It's all about trial and error.

**In order to capture a decent smoke photograph you need to remember four important factors that need to be adhered to,**

1. Fast shutter speed – because it is constantly moving, you need to catch the motion of the smoke
2. Small aperture – for a greater depth of field. Smoke is unpredictable so setting a small aperture allows you to capture more of it in case of sudden changes in shape.

3. Low ISO – This is because smoke will naturally show up on a photograph as grainy. A higher ISO will make this worse

4. Light – You need lots of it. With a combination of fast shutter speed, small aperture and low ISO, there is not enough light to expose the shot. Therefore, the smoke will need to be lit up appropriately.

With all that in mind, set your camera accordingly based on its capabilities.

As guidance, below are the settings I used with my Nikon D80 and a Nikon SB-800 Speedlight:

- Camera mode – Manual
- Shutter Speed – 1/250
- Aperture – between f/8 – f/16
- ISO – 100
- Manual focus
- White Balance – Auto or Flash
- Focal length – This is your choice depending on how close you want to get to the smoke.
- Flash output should be set at half power. Adjust according to your preference.

**FLASH OR LIGHTING SET-UP, IF ANY?**

Yes another tripod was used to hold a flash gun used for this shot. This flashgun was set at half power and triggered using a remote sensor every time a shot was taken.

**WHY DID YOU COMPOSE THE SHOT AS YOU DID?**

I tried to create a surrealistic image using simple objects such as the broken bulb and the use of atmospheric conditions such as smoke. Moreover,

in my opinion, monochrome gives this image more impact.

**WHAT POST PRODUCTION WORK HAVE YOU DONE ON THE SHOT?**

The two shots taken as explained above will be uploaded on the computer and the best images from those taken will be selected. Using Photoshop, both images selected will be layered on top of each other and edited to look realistic. Post editing such as levels, curves and contrasts was used, first independently on each image and then when the image was flattened. Cropping was also necessary to remove any unwanted background from the image and focus on the subject.

Moreover good use of black and white conversion was needed. In a black and white image, contrasts are crucial. The contrasts of dark shades to highlights should be clearly visible. The BLACK tone and the WHITE highlights should be clearly visible in the image and not a range of middle tone GREYS.

**WHAT WAS THE TARGET OF THIS SHOT?**

The target was to create a digitally altered image which gives you the impression that it could be real although it looks almost impossible in real life.

**Click Magazine–New issue**

Check out the new Click magazine from Malta where Tony White features with his article Being Creative in the Field.

[http://issuu.com/mps-malta/docs/click-sep\\_to\\_dec\\_2015-issuu](http://issuu.com/mps-malta/docs/click-sep_to_dec_2015-issuu)

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Reproduced with permission by Mark Micallef. This article was previously published in the Malta Photographic group's club magazine where Noel Portelli is the editor. Please read their club magazine at [http://issuu.com/mps-malta/docs/click-sep\\_to\\_dec\\_2015-issuu](http://issuu.com/mps-malta/docs/click-sep_to_dec_2015-issuu)

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## 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 Suzanne 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:



# August 2015

**THIS MONTH'S JUDGING**  
 Fire, Steam and Smoke  
 Judged by Lorraine Jones

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



## Coming up

# PSQ BBQ

Sunday 29th November

Underwood Park Hall

10:00 – 4:00pm

A great day out with the opportunity to meet and mingle with different clubs.

**Volunteers are needed** – please see **Andrea Ryan: [andrearyan44@bigpond.com](mailto:andrearyan44@bigpond.com)** to offer your assistance.

- Catering
- Set up
- Pack Down
- Assist with Workshop

### A Gold Grade Prints YTD

John Doody	36
Sandra Anderson	27
Ron Sharples	24

### A Grade Prints YTD

Dennis Renton	42
Bob Garnett	27
Joyce Metassa	15
Rodney Topor	15

### AB Grade Prints YTD

Maureen Gubbels	33
Janet Aldridge	24
Suzanne Edgeworth	21
Sam Fernando	21
Rosslyn Garnett	21

### B Grade Prints YTD

Keith Ryan	15
Alyson Crawford	9
Margaret Yeo	9

### A Gold Grade Digital YTD

Ken Dickson	24
Lyn Fedrick	24
Julie Geldard	24
Sue Gordon	24
Sandra Anderson	24
Jeff Cheadle	24

### A Grade Digital YTD

Ann Smallegange	36
Dennis Renton	33
Peter Russi	33

### AB Grade Digital YTD

Sam Fernando	39
Janet Aldridge	33
Maureen Gubbels	33
Suzanne Edgeworth	30
Eligia Sword	30
Andy Anderson	30
Cheryl Profke	30

### B Grade Digital YTD

Michael Mitchell	39
Priscilla Gibbs	33
Amanada Williams	27



# Photography Tips with Tim

A common discussion I hear regularly amongst club members, and a question that I get asked a lot is “Should I buy a new camera?” Now it’s a fact that photographers all have really bad GAS. That is “Gear Acquisition Syndrome.” There is always something out there on the list of things that we’d like to buy. Here are a few quick things to think about if this is a question you’re currently asking!

1. What limitations does your current camera have? Have a think about what you shoot, and the way you shoot. Is there something about your camera that is really holding you back? Maybe you’re a sports shooter, and could really benefit from a boost in autofocus. Maybe you shoot a lot indoors at night and could use a boost in high iso performance. Alternatively, what you have now may suit your needs perfectly, and you should probably look at asking yourself the next question.
2. Do you really *NEED* that extra feature?

This is always the one we hate to have to answer. Do I need that? No, but do I want it – of course! Often times all the little extra features that get added to cameras can be seen as a bit gimmicky. Sure things like wifi and gps can be nice, but how often are you realistically going to be using them? Features you should be taking more notice of are things like sensor performance (low light, dynamic range), and autofocus performance.

Megapixels are nice, but do we really need them? More megapixels can also cause other problems – which brings us to the next question.

3. Will upgrading mean that I have to upgrade some of my other equipment?

This is one that probably enough people don’t think of. With better cameras it often means that some of your equipment doesn’t become easily compatible anymore. This in particular is in the case of upgrading to full frame cameras. Many of the lenses that work with APS-C cameras won’t work on a full frame camera, so it’s important to factor in the extra expense associated with the change. Another example of this is with high megapixel cameras like the D800, and 5Ds canon models. The more megapixels your camera has, the more high quality (and generally higher cost) you need to be looking at for your lenses.

4. Am I better suited to spending my money on something else?

Think back to question 1 – was it the camera holding you back, or was it maybe your lens? If you’re finding your images aren’t sharp enough, or your lens focuses slowly, or just doesn’t have the focal length or apertures that you require, then maybe it’s worth investing in some new glass. As they say – camera bodies come and go, but good glass we have for many years! And don’t forget a good stable tripod!

5. What else is around the corner that may make me hold off from buying?

If you’re at this point and you realise that yes, you still want to buy a new camera, then make sure you take a bit of a look on the internet first to see what might be coming

around the corner. You may find that a new model is soon to be released, so it might be worth holding out for that to come. Or it may mean that previous models will drop in price, so you can pick up a bargain.

To sum up, I’ll happily give my experiences with the above. As a landscape shooter I am always drooling over the megapixels and awesome dynamic range that my two photography friends have with their D800’s. So much so, that I sat down and did up all the maths as to how much it would cost me to swap all my Canon gear over to Nikon. I even looked at the 5DsR, but it would mean I’d have to upgrade a number of my lenses, also costing me a significant amount of money.

In the end, it wasn’t about the money, but more about the fact that when I considered my 5Dmk3 and all the lenses I currently own, that it was more than adequate for my needs. Sure 36 or even 50+ megapixels would be great for printing, but realistically, I hardly ever do that now. Plus, a search on the internet on a site such as 500px shows how many amazing images can be captured with the current equipment that I have. Most often it’s not a limitation of the camera, but the person standing behind it (Me).

So, if you’re asking the question “Should I buy a new camera,” then have a think about your answers to these questions, and you might end up pretty satisfied with what you already own. Or, relieve some of that GAS by buying yourself a shiny new lens!





## PSQ facebook page

Debby Talan 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.



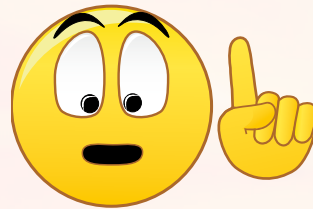
### MEMBERSHIP FEES

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.



# SUBS ARE NOW OVERDUE!

Members can make cheques payable to Mt Gravatt Photographic Society. You can either pay in person at the club meeting 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](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?

If you could also provide me with about 5 of your favourite pics that you would like to showcase, that would be great, thank you.

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

## Recent new members

We would like to mention five new members for August 2015

- Pierre Vidot
- Toni van der Kreek
- Trish Cikes and Garry Lebsanfi
- Margo Stewart



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 Lekha Suraweera at the registration desk. Ask for a member's card at the same time.

## Have you won an Award?

If you have won an award outside the club please send your results to Tim Czajkowski [Records@mgps.com.au](mailto:Records@mgps.com.au) for registration so that your points can be entered to your file. ASAP

The club offers Bronze, Silver and Gold Awards.

## Check these sites out for some helpful freebies

Peter Eastway produces a free weekly photo atelier. Tips and Tricks. Click on the link to subscribe.

<http://www.betterphotography.com/index.php/other-links/free-photo-atelier>

Light stalking also offers some great freebies on their website.

<http://www.lightstalking.com/freebies-photography-e-books-online-courses-and-presets/>

## Going to be away on a judging night?

**YOU CAN SUBMIT EARLY ENTRIES!**

**Contact:-**

**Sue Gordon** [sueanddennishgordon@yahoo.com.au](mailto:sueanddennishgordon@yahoo.com.au) for **Print**  
**and Tony White** [digitalcomp@mgps.org.au](mailto: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](http://www.ozlightphoto.com.au)  
0477 039 351

**OzLight**  
Photo Adventures

## 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.



# 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.