



EXPOSURE

February 2016

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

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

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

IF YOU SEE A VISITOR OR NEW MEMBER: Make their visit comfortable. Chat and welcome them. This is what the club is about – helping and encouraging people on their journey of photography.

REMEMBER: A club doesn't run by itself.

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

M.G.P.S. GROUPS

INTERNATIONAL GROUP: Meets on the third Thursday of each month at various locations. Coordinator: John North. jonden_01@hotmail.com Ph.: 3397 1250. Next meeting – Thursday 18th February 2016 at 7:00pm for 7:30pm start. Unit 8, 29 Jijaws Street Sumner Park. Bring along a selection of about 5 images on a stick to be critiqued. For more info contact John.

DIGITAL GROUP: Meets 7:30pm sharp on the fourth Monday of each month at Garden City Library meeting room, Upper Mt Gravatt. Coordinator: Rodney Topor. digital@mgps.org.au Ph. 0438 112 358. Next meeting–Monday 22nd February 2016 at 7.30pm. Topic– Tony White speaking about Editing photos in Lightroom 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 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: Meets 7:30pm on the third Wednesday of each month. Coordinator: Warren Veivers/Cheryl Zwart. monochrome@mgps.org.au. Cheryl 0418 982 240. Next meeting – Wednesday 17th February 2016. Venue: Denise McMillan's 4 Elwyn Ct, Springwood. All members interested in Monochrome welcome. Please bring supper. Topic: Review of photos from shoot. Please bring 4-5 images on USB to be critiqued.

PORTRAIT GROUP: Meets on the second Thursday of each month at 7:00pm. Venue: The Girl Guide hut – Mt Gravatt Showgrounds. Coordinator: Sandy Anderson. Portrait@mgps.org.au Ph 0400 211 903. Next meeting: Thursday 11th February 2016 at 7:00 pm. (Setting up at 6.30 if anyone available.) Topic: This meeting will be a video/learning night. No need for camera but bring memory stick and notebook.

BEGINNERS GROUP: Meets on the second Wednesday of each 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. Coordinator: Julie Geldard. (jules@vidpicpro.com). Next meeting: Wednesday 10th February 2016. Topic: TBA

FROM THE EDITOR

Hi all and Happy New Year!!

Well I hope that you are all feeling refreshed and it seems already that half of the year has gone. I think they call that age.

I have written a few of my thoughts for the new year on page 3. I'm sure we all have things that we ponder over but I thought I'd pen a few to paper this year.

Thank you so much Tim for your article on page 11. This was done on the fly and as usual a great article from Tim.

Don't forget we are always looking for new things in the newsletter. I believe a few people have been published again. John Rogers had one of his pics in print recently. Jan Sharples

has had pics published. Could those people who had something published in a magazine last year please send me the print and the blurb of how they captured the pic and how they processed it. If we get enough we might do a monthly thing. I'm sure everybody will gain knowledge from the experience. Thank you Cheryl Profke for showing us the way it is done. Check out Cheryl's article on page 13. I'm still in awe of the calibre of the photography in our club and it would be a great time of show-and-tell for those members who are new to the club and for those who read the newsletter on-line.

The monochrome group had an outing at Nudgee on January 23rd and had about 10 photographers having a good morning out with photos and coffee. Sorry no pics of the attendees, I was out taking other pics and having a good time. Thanks Clive for organising the bird shoot at Oxley Common, pics are on page 9. Next time

come along and have a meander with a group of friends with similar interests.

We thank Jane Simpkins who has shared her photography story on page 4 of this issue.

Happy reading and enjoy your break!- Cheryl Zwart
newsletter@mgps.org.au
Phone: 0418 982 240



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

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8x12" - \$1.85	5x7" - \$0.25
	6x8" - \$0.50

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



Coming up Presentations

In February we look forward to Ken Dickson and Tony White at the first club night, Controlling the light. See page 7 for details.

March 9th John Elliott will be speaking see page 7 for John's biography.

February Tim Czajkowski to lead a Landscape outing, details will be available later.



Cheryl Z's ten tips for 2016

1. Don't despise mistakes – embrace them, they are your best teacher.
2. Listen to others – you might learn something.
3. Choose a mentor – if you listen to everyone you'll just get confused.
4. Be challenged – pushing yourself has amazing rewards.
5. Try something different – insecurity helps you grow.
6. Get out more – it gives you a different point of view, literally.
7. Don't be a know-it-all – people won't share the goodies with you.
8. Look up – the view is different up there.
9. Meet new people – old friends are concrete but new friends open your eyes to new experiences.
10. Learn to laugh at yourself – you will unleash a barrel of giggles.

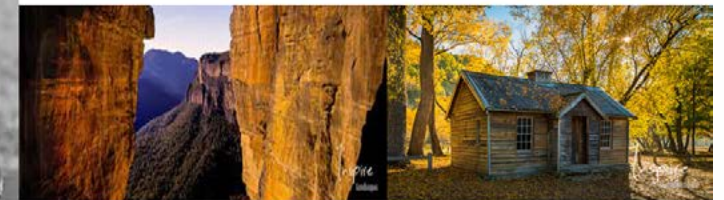
We thank Tom Putt from Inspire Landscapes in Melbourne who presented to the club on January 13th at St Barts.

I'm sure everybody enjoyed the evening with a lot of laughs and seeing some of the amazing images that Tom has captured over the years.

INSPIRE LANDSCAPES, VICTORIA WORKSHOPS AND TOURS WITH TOM PUTT

<http://inspirelandscapes.com/>

PH: 03 8678 1780 email, tom@inspirelandscapes.com



TOURS COMING UP IN 2016
KARIJINI NATIONAL PARK, GIBB RIVER ROAD
TROPICAL QUEENSLAND KAKADU
ULURU RED CENTRE BLUE MOUNTAINS
KIMBERLEY AND NAMIBIA





PHOTOGRAPHER PROFILE

Jane Simpkins

INTRODUCTION

Jane has been a member of Mount Gravatt since February 2005 and has been the main contact/organiser for club entries for the Mount Gravatt Show for many years. Jane loves nature photography but dabbles in most things as you can see from the variety of images.

Some things you may not know about me: I was born in Upper Hutt, New Zealand and am a proud All Blacks supporter. I'm also an Australian Citizen (except when the Aussies play the Kiwis in any sport) and have lived in Woodridge for the past 18 years. Ran my own business (driving school) for 10 years, and 5½ years ago, jumped ship and became a Driving Examiner.

Q: Why did you take up photography?

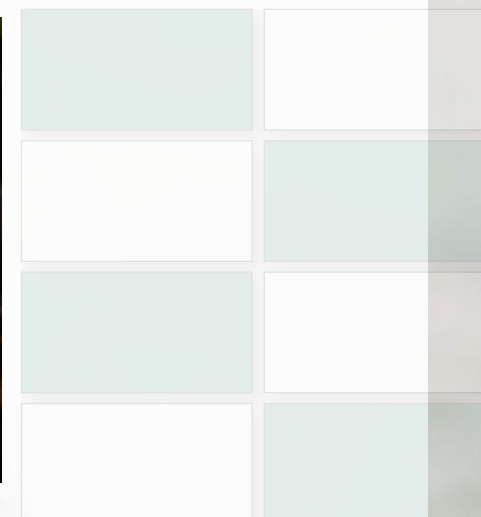
I've always loved playing with a camera. From college days where we did a little dark room experience, black and white photography. It was just basic but it put a little spark in me that I later learnt was still burning. Whilst on my travels overseas I loved experimenting with framing even though I had no idea what I was doing was correct.

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

Whilst travelling I had a Ricoh instant camera, then I eventually bought a Minolta Dynax 404si – where I used slide film. I then bought a Sony a200 digital camera. After a few years where I'd lost interest, I bought a Nikon D610 in 2014 and fell in love with photography again.

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

I love macro – even though I don't have a macro lens. I think it makes your brain work when looking at an image that is so BIG but the subject is so small. You can see patterns in the make-up of the plant/insect you've captured. I love nature photography in general. I dabble with landscapes, night photography.



Q: Which photographers inspire you?

Anyone who creates a good image especially within the club. But other names that spring to mind are Michael Snedic, Mark Rayner and Pele Leung.

Q: Where do you go from here?

Keep going out and taking images. Try something different. Practice more and enjoy the company I'm with, it always makes for an exciting/interesting time.

Q: What tips can you offer other photographers?

1. Ask questions from your club members especially when out at the outings and weekends away.
1. Look at their images, then try to create something similar.
2. Listen to members who offer advice – and practice.
3. No image is a bad image, it's just the next one is better.



5 Things to learn from a 50mm lens

with Ken Dickson

“What lens should I buy?” is one of the most common questions I get from students and friends. Recommending equipment to people can be hard. Quite often they might be searching for equipment “fixes” to problems, when working on their skills or artistic vision might pay better dividends. One piece of equipment I never have any reluctance to recommend is a 50mm lens, obtaining one of these lenses can often be a great way to clear some artistic roadblocks

or to help develop general photography skills. You can obtain 50mm lenses from most camera manufacturers, Canon and Nikon spring to mind. Third party lens manufacturers like Sigma also produce versions of these lens. Taking Canon and Sigma as an example here, you can purchase either a f1.8 or f1.4 version of the lens. The f1.4 version will be significantly higher priced than the f1.8 version, you pay for the fact that the lens can be stepped to one f-stop larger, this allows in more light and gives you a smaller depth of field. I



Image from Canon Australia website

normally recommend the f1.8 version to people.

My desire to recommend this lens comes from the 5 key lessons I was reminded of when I bought one many years ago:

1. MOVE YOUR FEET TO ZOOM

Given this lens is a fixed focal length (no zoom), new users quickly learn that you need to move yourself in order to zoom in or out when framing a photo. At first this may feel like a limitation of the lens but very quickly I came to appreciate the fact that I needed to move in order make my photo. The requirement to move with your feet to zoom very quickly leads to the realisation that you might need other movements too like up or down to make better use of your subject. All of these changes to position help to change the perspective of the image, it is a very rare occasion for us to be in exactly the right place first time when setting up a photo. So the requirement to move our



Nicky on the steps by Ken Dickson 1/200 sec @ f2.2 Canon 7D with 50mm lens

feet in order to zoom quickly becomes a positive fact as we overcome the laziness inertia, increased creativity may well blossom.

2. GET YOUR FOCUS POINT SPOT ON

One the key selling factors for these lenses is their capability to be used at very low f-stop values. These lower values lead to a larger aperture (bigger hole) on your lens, more light gets into the exposure but the depth of field is reduced. It

is this reduction in-depth of field that draws a lot of interest with a 50mm lens. It becomes very easy to separate our subject from the background by making the background out of focus. All of this is very good, especially for portrait pictures where we have the person in focus with a wonderful soft and blurry background. With a 50mm lens though you very quickly learn that at low f-stop values (f1.8 and f1.4) the area of focus can be very

small, we are talking the difference between the person's eye and the end of their nose. So control of your camera and practise will be required to ensure the focus point is in the correct location.

3. REMOVE THE WEIGHT (PHYSICALLY AND MENTALLY)

A great characteristic of these lenses is their weight. They are incredibly light, the f1.8 version from Canon is actually a plastic construction making it



At the booth by Ken Dickson 1/100sec @ f5.0 Canon 7D with 50mm lens

one of the lightest lenses I have ever used. I find snapping this lens onto my camera and walking around a street or market to be a wonderful release. It is great to leave behind the burden of a camera bag or a multitude of heavy lenses. From this feeling of release often flows creativity, who can be creative when you are all hot and sweaty from carrying the weight of a small child on your back?

4. LOOK FOR A STORY WITHIN YOUR FRAME

This lesson can be closely tied to number 3. When I am out and about with just the 50mm lens, I restrict myself to that focal length and challenge myself to tell a story with the frame that I have available. This



Cheeky Lauren by Ken Dickson 1/160sec @ f2.8 Canon 7D with 50mm lens

is a great creative exercise, it trains you to look for the subjects and stories that fit your frame. You will be very surprised at what you find when the distractions of lens zoom or lens changes are removed.

5. NOT EVERY CAMERA ACCESSORY NEEDS TO BE EXPENSIVE

We very quickly become used to expensive equipment when we enter photography as a hobby or profession. At around \$110 for the f1.8 version, the 50mm lens is the exception to the norm in this case. It might be the cheapest lens you buy but you will not be selling yourself short if you buy it.

In summary, I again come back to recommending this lens to people. Not because you need a new piece of equipment to satisfy some gear lust but because having this lens might just give you a new perspective or creative outlook to your photography. At the very least the lens provides a great opportunity (at a reasonable cost) to learn, relearn or practise a number of the key photography fundamentals.

For more articles check out our [blog](http://www.ozlightphoto.com.au/blog/).
<http://www.ozlightphoto.com.au/blog/>

Congratulations Ken Dickson on receiving new Photographic honour he has achieved his Crown 2 for Global Photographers International

Want to get out and use your 50mm lens - check out our upcoming *Workshops* - <http://www.ozlightphoto.com.au/enrol/outings/>

February 27th -
Lightroom Workflow

April 16th - Fundamentals of
Photography

April 16th - Sunset and City Lights

April 30th - Film Noir Flash
Portrait workshop

May 14th - Landscape Roadtrip

May 28th - Lightroom Develop

Oxley Creek Common

Our first MGPS outing for 2016, January 10th at Oxley Creek Common, Sherwood Road, Rocklea, was one concentrating on Bird Photography.

DO YOU SEE IT JOHN?



YEP GOT MY EYE ON IT NOW!



GOOD SHOT!



NOW A SMILE FOR THE CAMERA!



JUST LOOKIN' 'ROUND!



WHAT'S THAT WIMAL?



A great turnout, thank you Clive Hammond for organising this event. Lots of fun.

For more pics of the actual birds captured see the Mt Gravatt Facebook page.

IMPORTANT REMINDER: CLUB COMPETITION SUBJECTS 2016

Entries: One Set Subject and One Open

SUBJECT	PRINT DUE	DIGITAL DUE	JUDGING DATE	NO OF IMAGES	DEFINITION
People/Portrait	24th Feb 2016	22nd Feb 2016	23rd March 2016	1 Set 1 open	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 main focal point in the picture. Must be a live human being (manikins, statues, ornaments will not be accepted).
Creative, Experimental	23rd March 2016	21st March 2016	27th April 2016	1 Set 1 open	Creative or experimental photographs display a novel effect because of an unusual combination of objects and/or unusual viewpoint. Photographs in which the images have been modified during or after exposure by using an experimental technique are also eligible. All aspects of the image have to have been taken by the maker.
Nature	27th April 2016	25th April 2016	25th May 2016	1 Set 1 open	Nature photography to depict all branches of natural history, 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. 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. 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. Stitched images are not permitted. All allowed adjustments must appear natural. Colour images can be converted to grey-scale monochrome
Triptych	25th May 2016	23rd May 2016	22nd June 2016	1 Set 1 open	A set of 3 assembled artistic images connected to each other and should have a common theme. This could be a story with similar elements, colours and subject matter. Anything that draws the picture together as a group
Lines	22nd June 2016	21st June 2016	27th July 2016	1 Set 1 open	Lines come in many flavours and just as many ways to create them. Lines can be thick, thin, plain, single, contour, broken, continuous, curved or straight. Consider the composition when compiling the image
Food Photography	27th July 2016	25th July 2016	24th Aug 2016	1 Set 1 open	An image of items specifically accepted as being edible, and should be the focal point. Food can be in its natural state, prepared in some way or cooked. Aim is to make food look fresh, appetising and delicious.
Macro	24th Aug 2016	22nd Aug 2016	28th Sept 2016	1 Set 1 open	A picture of a small subject/object at close range. eg. one tenth–10 times magnification. A good macro picture reveals details and textures in the subject that can't normally be observed with normal photography or observation. If photographing a live subject, place your focus on the eye/s, ensure eyes are sharp, place your focus on the eye/s, ensure eyes focus on the eye/s, ensure eyes are sharp.
Monochrome	28th Sept 2016	26th Sept 2016	26th Oct 2016	1 Set 1 open	A monochrome image is defined as having varying shades of no more than one colour (various shades of that colour from light to very dark) but it may be any single colour. Multi toned images (various shades of 2 or more colours) and greyscale images with an added accent colour are not acceptable in Monochrome and must be entered into colour

IMPORTANT REMINDER: CLUB COMPETITION SUBJECTS 2016

Entries: One Set Subject and One Open

SUBJECT	PRINT DUE	DIGITAL DUE	JUDGING DATE	NO OF IMAGES	DEFINITION
Weather	26th Oct 2016	24th Oct 2016	23rd Nov 2016	1 Set 1 open	A picture depicting some aspect of the weather, the weather must be the central subject. e.g. Storm (actual or impending), rain, hail, fog, wind, snow, or mist. Normal sunny conditions or the aftermath is not acceptable.
Annual	23rd Nov 2016	21st Nov 2016	17th Dec 2016 TBC	1 Set 1 open	As Set out in Blue book

John Elliott



MGPS March 9th presenter

John Elliott is a photographer and writer with over thirty years' experience focused on the people and places of rural and regional Australia.

John was born and raised in Blackall. He worked in commercial radio and television until 1980 and then pursued a career as a freelance writer, photographer and documentary maker. Most of his work has been

related to his lifelong passion for the Australian bush. He has established a broad range of personal contacts in national Australian media and music areas.

Career highlights include doing most of Slim Dusty's photography for the final 20 years of Slim's life, working on the marketing of Crocodile Dundee in the North American market, publishing 14 books of his words and photos (including the bestselling *On The Road With Slim* for ABC books), his exhibition *1,000 Mile Stare* at the National Portrait Gallery and being awarded a Churchill Fellowship. He now lives in Winton, western Queensland.



MGPS Club Night February 10th

Ken Dickson and Tony White

Controlling light for better portraits.

This is not a 'hands on' evening, it is a *comprehensive presentation* of

how to make the most of lighting to get that winning portrait.

Timed nicely for the upcoming Portrait competition.

Portraits

(By a non-portrait photographer)

With Tim Czajkowski

So it probably won't come as a shock when I say that I don't know a lot about portraits. It's something I don't really do, and don't really enjoy doing either. I'm a hard and fast landscape and nature guy. Rocks don't move, mountains don't need directions, and most of the other things I don't have any control over anyway.

So why is the nature guy writing about portraits? Well, despite not taking many of them, I've definitely learnt a few things about them over the years at MGPS, and have always enjoyed looking at portraits since before I even picked up a camera. So, I'm just going to share a few things that I think make a good portrait, as well as things that might help you that I've learnt/heard along the way.

Bear in mind – this is just my opinion, as I know there are many established portrait photographers in the club who might have a different opinion.

YOU DON'T NEED FANCY STUDIO LIGHTS OR FLASHES TO MAKE GOOD PORTRAITS

I really should title this one "you don't need fancy gear at all!" Good portraits can be done with minimal gear – natural light, and a camera. If you're just starting out, I would advise against using a flash to start with (or limit it to one flash), as it just adds another complication to the issue. Try heading outdoors to make use of the golden light around sunrise and sunset. Try using natural light from a window and experiment at different times of the day.

If you did want a lens that you can shoot at a wide aperture cheaply (to get the nice bokeh) then look at a 50mm f1.8. Every brand has one (or equivalent), and usually can be found for around \$150 or so.

If you did want to start looking at flashes – I highly recommend Zack Arias and his "one light" books and videos.

THE EYES MUST BE SHARP

It's basically a given that if you're taking a photo of a person and

their face is clearly in view, then the eyes should be in focus and sharp. Shouldn't need too much explanation as to why for this one! One possible method to ensure this, is to practice moving your focus points around, so that the focus point is directly on the selected eye.

PRACTICE GIVING DIRECTION

This is something that I have a hard time with, and one of the reasons that I don't shoot portraits. You might be required to provide some input to the person/model as to how and where you'd like them to stand. If you have a particular pose in mind, you can't just keep shooting away for hours hoping that at some point they'll randomly do it for you. Visualise what shot you want, then look in your viewfinder and determine what needs to change in order to get that shot. Then, you'll have to communicate this in a way so that your subject can make these changes for you. A lot of it comes with practice, and building up the confidence to do so (something which I just haven't got to yet!).

PEOPLE/PORTRAITS DOESN'T MEAN "HEADSHOT"

A portrait doesn't have to be just a posed headshot. It can be full length, environmental (where your subject is just a small part of the overall environment), it can be shot from afar on the street, and the person doesn't even need to be looking at the camera! Just make sure if it's for a club competition, then it still fits the definition outlined by the brief.

LOOK FOR THINGS THAT "DON'T LOOK RIGHT"

When taking your portrait – just have a quick scan around the

entire frame for things that just don't look quite right including both the subject such as odd hand placement, and the environment like something odd in the background, or a tree or similar sticking out of the subject's head. You don't want to get back to your computer to review the images only to find they're all ruined by something strange going on in the background. "Declutter" the image as much as you can.

LESS IS MORE

This is more a personal preference for me, but I find



that with many images – less is more when it comes to post processing. You want the subjects' skin to look natural, and not too saturated. You don't want to sharpen too much as the effects of over sharpening can produce very detrimental results (particularly on people's faces). The subject in your shot should stand out on its own, without the need for crazy processing to separate it from the background/surrounds.

SOME OTHER QUICK TIPS

Can't find a subject? Take a self-portrait!

Shoot *into* the sun for some nice flare & light bleed (don't



be afraid to overexpose to get enough light on the face).

Light too harsh (if that's not the desired effect), then use a diffuser. You can pick these up cheaply on

ebay (ie. \$10 even), or just use a white bedsheet or similar.

Try all your lenses. A macro lens doesn't just have to be for insects. Your zoom lens isn't just for wildlife. Try wide angles for more environmental portraits - just be careful where you position the subject as distortion can have detrimental effects.

Try your images in colour and black and white and see what works best. Try shooting intentionally for a shot in black and white.

Practice using a reflector to add some extra light on the subject (again, can buy on ebay for \$10).



The Courage to Enter Competitions –

by Cheryl Profke

This is one of those times when you may have to push yourself to go outside your comfort zone – which can be scary, but also enormously rewarding. I hope I can inspire someone else to step outside their comfort zone.

I have only been doing DSLR photography for three years, so I am still very much a beginner. However, I had what I consider to be a very successful year in 2015 in terms of discovering whether I'm any good at this and if other people also like my photos.

Two were published in *Australian Photography & Digital* magazine; I received First Place (as well as a Highly Commended) in the Nature category at Mt Gravatt show as well as receiving 9 Merit and 4 Honour awards in monthly club competitions. I also made it into the top 10 digital images and top 5 prints in the club's annual competition. While this is small-scale stuff, I'm very pleased with what I achieved – which is the most important thing.

At first, I was quite fearful of entering the monthly club competitions. I did some research first to reassure myself that if I completely bombed out, no one else would be any the wiser! I actually received 2 Merit awards on my first attempt – which was great for my self-esteem.

After this, I have been consistently entering each month. At the very least, you will receive some

feedback from the judge on how the image may be improved so that you can re-enter it, either in a different category or as an Open image. Although, the most important thing to remember is this: photography is art and therefore subjective. Just because the judge doesn't like your image does not mean that it is not any good. More on this point shortly.

As well as entering the MGPS monthly club competitions, I also started entering images for *Your Best Shot* in *Australian Photography & Digital* magazine. Every month, I would eagerly flip straight to the relevant pages when my mag arrived to see if my photo was in there. Although, I do remember thinking they would surely contact you if they were going to publish your shot. Wrong! They don't.

My subscription had lapsed around the middle of last year and I was feeling a bit despondent, having entered a few times with no success and no further awards at club after my initial 'beginner's luck'. I had wandered into the newsagent to browse and APS magazine was in, so I decided to check on the shortlisted entries as I had entered my 'Busway Blur' photo. I almost jumped out of my skin when I saw it was in there. I did a little 'happy dance' and raced over to the counter to buy it. I also



renewed my subscription and have been entering most months since.

The busway image was taken at dusk during winter, looking down on the Cultural Centre busway platform towards Brisbane CBD. I feel it captures the beauty of the City, which we often fail to see in the hustle and bustle of peak hour. This shot was actually taken during one of the first photography workshops I attended, when I was just learning how to use my DSLR and I later made some slight adjustments to it when I learned how to use Lightroom.

My next most exciting success was when I walked in to the photographic display at the Mt Gravatt Show to see my photo of a Red-tailed Tropicbird taking centre stage. Another 'happy dance'!



This particular shot was taken on Norfolk Island while on another photography workshop. It was actually my first attempt at bird photography, which has since become an obsession.

One of the most important things that I have learned is that you may not feel that your shots are that good when you first import them and scroll through them on your computer. Sometimes you need to go back and look at them again a week, or a month, or several months later to realise their potential. It's very easy to

be your own harshest critic. These days, I try to be my own biggest fan!

Another important thing to remember, as I mentioned earlier, is that just because an image does not do well in a competition does not mean it's not good. I have an extreme close up image of a Red-tailed Black Cockatoo that I am very fond of and very proud of, as it required a fairly high degree of difficulty to obtain the shot.

I entered this in several different competitions as a nature shot, titled 'Captive', with no success. I then re-titled it to 'Through the Wire', in an attempt to help explain the story of how the shot was captured but was becoming quite disheartened. No one else seemed to understand the story I was trying to convey.

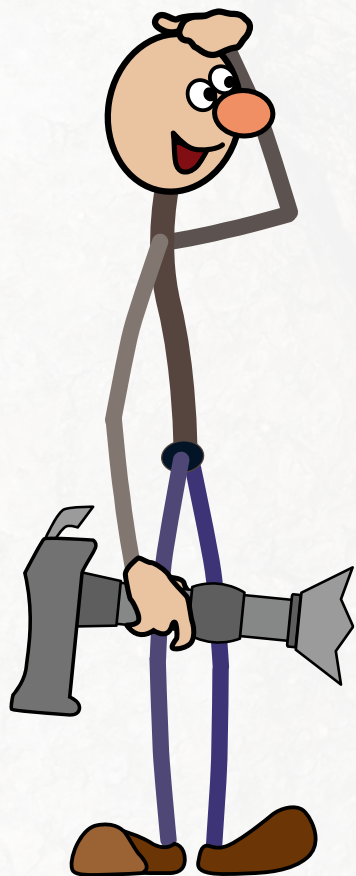
I then decided to give it one last-ditch attempt by entering it into *Your Best Shot* as a close up/macro shot – it was shortlisted and published in the December 2015 issue!

The image was captured literally through the wire at a local nature centre by using a long lens, a single AF point and a wide aperture. The bird appeared to be looking directly at me and I feel this image provides a close up of the subject that is not easily observed with the human eye. If you look closely, you can also see a small reflection of the wire below the bird's beak. I deliberately didn't edit this out, as I feel it adds to the story of the shot.

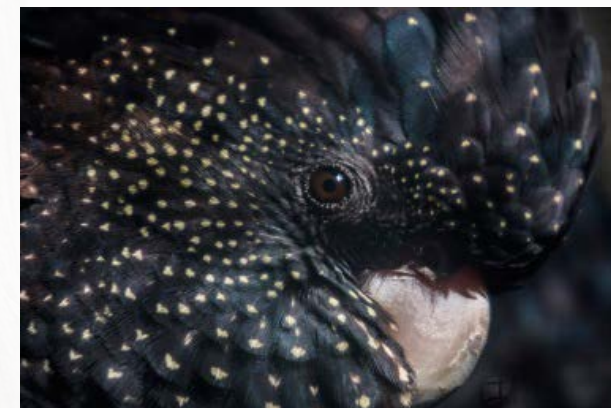
So, to sum up, my advice to anyone wondering if they should enter monthly competitions is this: no one else is going to know you've entered unless you win an award. Names are not announced otherwise. So it is a great way to get some feedback while remaining anonymous. As long as your image is not 'out of category', you receive 3 points for an acceptance; 6 points for a credit, 9 points for a merit and 12 points for an honour. It's a win-win situation!

I'd say 'Good Luck', but I know that 'luck' is what happens when preparation meets opportunity! The opportunities are there – so go prepare some entries!

© 2016 Cheryl Profke



Thank you Cheryl Profke for sharing your moments with us. Hopefully this is a regular column - please contact me on newsletter@mgps.org.au if you have had anything published and would like to share your experience or how you captured your shot and what it means to you.





Experience and Capture the World's Hottest Photographic Location! – All level of photographers welcome!

Thailand Photographic Extravaganza: 2016 – 14 days/13 nights

By award winning photographer—Julie Geldard AFIAP AAPS

Come and learn and be inspired in one of the world's hottest photographic locations!

Do you have a Digital SLR and feel you would love to join a photographic tour DEDICATED TO PHOTOGRAPHY?

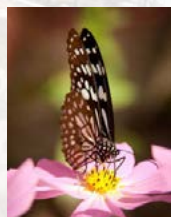
You are invited to join Julie Geldard of "iPhotograph Magic" to learn and capture the widest diversity of photography in fourteen days.

CHIANG MAI:

Feature: Photograph the World famous cultural event – **Thai lantern festival**

- **Get up close amongst the tigers**
- **Interact and capture the elephants at Elephant Rescue Centre**
- Shoot **portraits** of famous Thai **ethnic tribes working villages, Thai monks, street markets**
- Capture locals at work: **Thai Umbrella factory and silk factory**
- Capture landscapes from **Thailand's highest points** stay in Mountain Homestay

- Experiment with macro in the stunning Thai **Orchid gardens** and butterfly park
- Create an architectural photographic story at the famous **Thai temples**
- Master night photography and flash at Thai **night market, traditional show and dinner**
- Candid portraits of locals at Thai **local food market**
- Relax and capture the mountain villages when staying at the village, with endless Thai gardens.
- Spend a full day at nearby botanical gardens **brimming with orchids and Lotus flowers**



EXCITING NEWS!

A well known Thai landscape and social documentary National Geographic photographer will be joining us for 3 days to share his favourite landscape locations: Mai Hong Son with fields of yellow flowers covering the hills • rice terraces decorating the towering mountains



14 days/13nights – November 12th 'till November 25th 2016

INCLUDED: Free photographic lessons pre-departure if required. Accommodation, breakfast and one main meal per day entry fees, English speaking local guide.

Tuition by Julie Geldard

Not Included: Airfares, Travel Insurance, Drinks

Learn how to turn your photos into art pieces and stunning memories

Book early 9 photographers only.

\$2750 (twin share) single available

*early bird **\$2600** be quick * March 30th – deposit \$300* payment plan avail

CONTACT: jules@vidpicpro.com or 0438 320 750
www.iPhotographMagic.com

Are you a keen Photographer! DO YOU LOVE to Travel but don't want to be rushed by non Photography tour groups?

DO YOU LOVE to have all the best photographic subjects already organised for you?

Would you like to join Julie Geldard AAPS AFIAP in a Photographic Adventure in Laos OR Thailand in November 2016? MGPS members will have first option to join Julie on her Photographic Experiences which have been enjoyed by so many of our members.

THAILAND – PHOTOGRAPHIC EXTRAVAGANZA 2016

INCLUDED: Accommodation, all expenses during tour including 2 meals per day

I invite you to join me on an amazing photographic experience focusing on photographic hot spots I have found over my years in culturally rich and remote areas of Thailand.

Read more and see images and testimonials.

Contact Julie to book for 2016, already filling!

Read more and pay deposit here:

<http://vidpicpro.com/photographic-tuition/thailand-photographic-extravaganza-2014-1/>

LAOS THROUGH THE LOOKING GLASS IN 2016

WHEN: Arrive in Chiang Mai Oct 29th Depart Luang Prabang November 10th.

COST: US \$1750 BUT – Early Bird – MGPS members **US\$1650** – for 12 nights/13 days.

INCLUDED: Accommodation, all expenses during tour including 2 meals per day.

This trip into Laos is planned to allow photographers to capture Asia as it was 30 years ago.

We experience:

- 2 days on a luxury long boat, going up the Mekong, visiting villages on the river.
- Seeing the Monks receive alms on the streets of Luang Prabang which is said to be the Paris of Asia.
- Staying in Laotian accommodation overlooking the most amazing cascading waterfalls.
- Local Butterfly pavilion – one of the largest in Asia.
- Private long boat trip further up the Nam Ou River to small stick villages nestled between the limestone pinnacles of northern Laos.

Both trips are already partially booked so if you are interested please read more about the trips on Julie's website –

www.VidPicPro.com

Julie will be publishing articles in the next month's newsletters. She exposes participants of her trips to most facets of photography, street photography, unlimited, macro, flash, portrait, architectural, wildlife and landscapes. This year Julie's Thai Group will have the expertise of Bose a local National Geographic photographer when he will share his local knowledge and locations around Chiang Mai. Its not ALL about photography, but Food, Fun and Friendships we make with each other and the warm hospitable locals we meet along the way.

Some tempting moments are shown below



Spots, Shots and Competitions

PHOTOGRAPHY COMPETITIONS

The 2016 Australian Geographic ANZANG Nature Photographer of the Year competition is now open and runs until Friday, 26 February 2016. This contest is run in conjunction with the South Australian Museum. Winning images will appear in the September-October 2016 issue of Australian Geographic and at the South Australian Museum and other venues.

The overall prize is \$10,000 in cash, plus a trip for two to the sub-antarctic islands with Heritage Expeditions, valued at \$25,000. There are nine categories, each with a \$1000 first prize and \$500 runners-up.

Further info at: <http://www.australiangeographic.com.au/miscellaneous/anzang>

PHOTOGRAPHIC EXHIBITIONS

18 September 2015 – 3 April 2016

Robyn Stacey – Cloud Land

Museum of Brisbane, City Hall

10 am to 5 pm daily

Free entry

This one is well worth a look – The artist turns indoor rooms into a camera obscura for a unique perspective on Brisbane.



George W. Glennie

Nature Salon in March 2016

The Merrimack Valley Camera Club (MVCC) will host and conduct the 36th annual George W. Glennie Nature Salon in March 2016. This salon is open to all camera clubs and photographic associations worldwide. Entry is by Club; no individual entries. This is a premier, international all-nature club competition of digital images known for its diversity of subjects which range from animals to botany to landscapes. In the animal categories, birds and mammals are usually well represented, but each year about a third of the entries are invertebrates, reptiles, amphibians or marine & freshwater life.

In recent years they typically have 100 participating clubs from approximately 8 countries and many US States. MGPS has performed quite well in this competition in the past years.

To be able to have the best entry MGPS Members are invited to submit up to 4 Nature images for Consideration, we will also be looking at the merits and honours from the past 12 months of all members unless a member has particularly asked us not to.

The selection will be done in February, a panel of members will select 10 images that stand out and fall within the categories below

ANIMALS (CONSISTS OF THE FOLLOWING CATEGORIES)

- | | |
|--|---|
| a. <i>Birds</i> | d. <i>Amphibians</i> |
| b. <i>Invertebrates</i> —Insects, Mollusks (snails etc.), Arachnids, Annelids (worms), Crustaceans | e. <i>Mammals</i> |
| c. <i>Reptiles</i> | f. <i>Marine and Freshwater Life</i> —Fish, Marine Crustaceans/Mammals, Starfish, Corals etc. |

BOTANY

LANDSCAPE

Note: the images must meet the PSA Nature definition

<http://psa-photo.org/divisions/nature/basics-and-background/>

Further details on the competition can be found at

<http://mvcameraclub.org/comp-interclub/comp-interclub-01-glennie.htm>

Images for consideration are due by 9pm Wednesday, 10th of February 2016.

Images to be submitted via <http://digitalcomp.mgps.org.au/index.php/?month=2016-02-10>

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 Hack
- 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** - Pylons
- April 2017 - **Caroline Marshall** - Wilsons Prom Driftwood



COPYRIGHT:
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 Velvers - 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.

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.

MGPS Members' mailing list

All members who have email addresses registered in the club records should receive emails sent via the members' mailing list. However, we have reports that recently some of the members don't get the club emails.

While we are investigating possible causes on the system side, could all members please

- set up your spam filter to ensure emails from MGPS are treated as safe in your email client. The way to do this may vary for different email hosts (eg. gmail, hotmail, yahoo etc). You need to check your system for how to do this.
- ensure the email address you supplied to the club is the one you actually use, and provide us with updated details, if required.

Please feel free to report abnormal mailing list behaviours and tell us your suggestions if any.

Gang Wei
MGPS Web Coordinator



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:

MGPS Monthly Competition Results

JANUARY 2016

Judging Results
ANYTHING THAT FLIES
 Judged By Ann Smallegange

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

A Gold Grade Prints YTD	
John Doody	111
Sandra Anderson	99
Sue Gordon	93
A Grade Prints YTD	
Dennis Renton	117
Bob Garnett	87
Joyce Metassa	69
AB Grade Prints YTD	
Eligia Sword	99
Maureen Gubbels	96
Rosslyn Garnett	84
B Grade Prints YTD	
Alyson Crawford	90
Keith Ryan	69
Margaret Yeo	54

A Gold Grade Digital YTD	
Jeff Cheadle	105
Sue Gordon	99
Ken Dickson	90
John Doody	90
A Grade Digital YTD	
Clive Hammond	90
Dennis Renton	87
Michelle Strudwick	84
AB Grade Digital YTD	
Sam Fernando	111
Janet Aldridge	102
Eligia Sword	99
B Grade Digital YTD	
Priscilla Gibbs	99
Michael Mitchell	93
Liann Haaima	87
Alyson Crawford	87

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
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

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

Cambridge in Colour www.cambridgeincolour.com

Digital Photo Mentor www.digitalphotomentor.com

Best Photo Lessons www.bestphotolessons.com

Digital Camera World www.digitalcameraworld.com

Australian Photography magazine www.australianphotography.com

Peta Pixel <http://petapixel.com/2014/07/03/best-free-online-photography-courses-tutorials/>

OR BROWSE ANY OF THE PHOTO STOCK AGENCIES LISTED.

www.istockphoto.com

www.dreamstime.com

www.shutterstock.com

www.gettyimages.com.au

www.123rf.com

www.fotolia.com

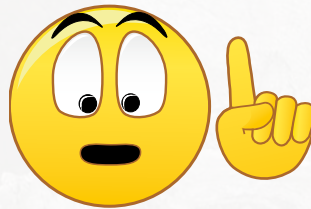
Join the MGPS facebook page

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

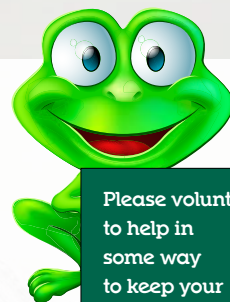
Profile Questions

Firstly a little bit about you and your background

1. Why did you 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



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

Recent new members

We would like to mention five new members for January 2016

- John Hofman
- Alison Feather,
- Gail King
- Peter Driessen
- Jonathan Feather

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 for registration so that your points can be entered to your file. ASAP

The club offers Bronze, Silver and Gold Awards.

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.

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

Going to be away on a judging night?

YOU CAN SUBMIT EARLY ENTRIES!

Contact:-

Sue Gordon sueanddennishgordon@yahoo.com.au for Print
and Tony White digitalcomp@mgps.org.au for Digital

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.