



EXPOSURE

April/May 2016

Bi-Monthly Newsletter of the
Mount Gravatt
Photographic Society Inc.

PO Box 234,
Mount Gravatt, Qld. 4122.

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

President: Suzanne Edgeworth

Newsletter Co-Editors:
Cheryl Profke and Cheryl Zwart

Email: newsletter@mgps.org.au

CONTENTS

A word from the Editor	2
Photographer Profile.....	3
Photo Tips.....	6
Monthly Competition Subjects	8
Trips Abroad	9
Nailing Your Photography	11
Competition Inspiration	12
Reusing Your Frames	13
Upcoming Events of Interest	14
Workshops.....	15
Landscape Shoot.....	16
International Information.....	17
Monthly Competition Results	18
Committee.....	19
Community Board.....	20
Instructions for Completion of Acceptances.....	21

Club Objectives

The Mount Gravatt Photographic Society is a community-based non-profit camera club that is affiliated with the Photographic Society of Queensland. The club was formed in February 1967 by a small group of enthusiastic amateur photographers.
(See <http://www.mgps.org.au/club/about-mgps/club-history> for more details).

THE AIMS OF MOUNT GRAVATT PHOTOGRAPHIC SOCIETY:

- To foster a love of the art of photography amongst its members and in the community
- To assist members with problems appertaining to photography
- To achieve a more fruitful alliance between the beginner and the experienced photographer
- To present lectures on photography for beginners
- To arrange competitions both within the Society and with other bodies from time to time.

M.G.P.S GROUPS – FULL DETAILS AVAILABLE ON THE MGPS WEBSITE

INTERNATIONAL GROUP – Meets on the third Thursday of each month at various locations.

Coordinator: John North jonden_01@hotmail.com Ph: 3397 1250

DIGITAL GROUP – Meets on the third Monday of each month at Garden City Library Meeting Room.

Coordinator: Rodney Topor digital@mgps.org.au Ph: 0438 112 358

MONOCHROME GROUP – Meets on the third Wednesday of each month.

Coordinator: Warren Viewers monochrome@mgps.org.au or Cheryl Zwart Ph: 0418 982 240

PORTRAIT GROUP – Meets on the second Thursday of each month at the Girl Guides hut – Mt Gravatt showgrounds.

Coordinator: Sandy Anderson portrait@mgps.org.au Ph: 0400 211 903.

BEGINNER'S GROUP – Meets on the second Wednesday of each month at 6:00 pm in the small room next to the entrance to the hall.
St. Bartholomew's Church Hall, cnr Logan Rd & Mountain St, Mt Gravatt. **Coordinator:** Julie Geldard jules@vidpicpro.com

FROM THE EDITOR

Welcome to the April/May edition of the Club Newsletter. You will notice some minor changes in this edition. We are attempting to make the newsletter more relevant and avoid repeating information that is readily available on the website. You will also notice that I have taken over the committee position from Cheryl Zwart, who is still involved with the production of the newsletter, but will be taking more of a background role.

My first challenge was with the word "bi-monthly" due to its ambiguity. In the context of this newsletter, it means once every two months.

Content has been re-organised to keep related information grouped together. We are also trying to introduce some new content where members have the opportunity to share your travel experiences in our Travelogue or share an experience from your photographic journey with other members. You do not have to be a committee member to contribute to the content.

In this issue, we have an article from Julie Geldard (our Beginner Group Coordinator) on her recent trip to Laos, with several other club members. Within the article there are links to Julie's website and facebook page, where you can view some more of

the amazing images captured by this group. Julie is currently organising a similar trip later this year, and still has a couple of spots remaining for anyone who is interested.

We will attempt to provide you with inspiration for the monthly competition topics that are coming up with a list of links to articles on websites such as Digital Photography School, as well as useful stuff such as where you can find free tutorials and information on photographic gear.

We will also have some regular articles from members on various topics, with step-by-step guides, where possible and also some tips on where to find other information on the MGPS website.

If you have any ideas for content that you would like to see in the newsletter, or if you have an article you would like

published or a confusing term explained, please contact me with your suggestions.

Also, you can advertise your photography – related business in the newsletter for free as well as place ads for any photographic gear that you wish to buy or sell.

Don't forget to check out the upcoming events over the next couple of months (full details are on the website) with guest speakers and outings organised by Clive Hammond and Tim Czajkowski.

A huge thanks to Clive for organising John Elliot as our guest speaker for March with another record turnout. Well done, Clive!

Happy reading.
Cheryl Profke

newsletter@mgps.org.au Ph: 0414 786 882

Get your Photos printed at Harvey Norman Garden City

Special Prices for MGPS Members!

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

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

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



Hi all

Firstly an amazing thank you to Cheryl Profke for stepping into the committee position of the newsletter editor. I will still be setting the newsletter but Cheryl Profke will be your first point contact for information to be added to the newsletter. Thank you all so much for your support while I was No 1 editor and I know that you will give Cheryl Profke your assistance in providing the information for the newsletter to make it a good read for us all.

Cheers
Cheryl Zwart





PHOTOGRAPHER PROFILE

Tony White

Q: What led you to Photography?

I use to photograph as a kid, running around family events and holidays taking photos. Apparently I even photographed a wedding, though I really cannot recall doing so, but my parents tell me the people really cherish some of the images I captured. Pretty sure I would have just been a guest at the wedding.

Q: What was your first camera and what do you use now?

I do recall photographing my sisters 21st, I cannot recall for certain the exact camera I had at the time, but I believe it was a Minolta RIVA AF35 film camera. I remember my dad and I both bought one at the same time.



When I moved from the small country town of Nanango, where I grew up, and came to Brisbane the camera came with me. But it stayed on the shelf whilst I concentrated on my studies for a Bachelor of Information Technology at Griffith University. I did not return to photography until after I had been working for a few years, having completed my degree.

At the time, the company I worked for had closed their Brisbane offices and made the employees work from home. My sister's partner had purchased from overseas, a brand new Canon 350D. He was considering changing from his Nikon equipment to this but decided not to, so he offered it to me. I snapped it up as I felt I needed something to get me out of the house. Being an IT geek, and working from home I was finding myself lacking social interaction. So I bought the camera and decided that to ensure I made use of this expensive piece of equipment, I needed to find a group to help me learn how to use it. A quick google led me to the Mt Gravatt Photographic Society. So, in August 2005 I joined the members of MGPS at the Mt Gravatt State School on Logan Rd.



The Buster - ISO 100, 12mm, F11 @ 1/250sec



No Shootin - Infrared - ISO100, 39mm, F11 @ 1/100sec

After photographing with the 350D for many years, I picked up a 7D second hand, then proceeded to drown it trying to photograph waves hitting the wreck of The Buster at Woolgoolga on the NSW coast. The image of the Buster on the previous page is the last image that camera captured.

Luckily, insurance replaced this camera and lens with brand new equipment, which was stolen out of my house a few years ago along with most of my other equipment. Once again insurance replaced it all. I still shoot with a Canon 7D but I am planning on moving to Fuji. I already have a Fuji XT-1 and take it nearly everywhere with me because it is so light and compact.

Q: Have you got a specific style of photography that you prefer? What do you love about it?

I enjoy shooting a few different styles of photography, I really enjoy shooting Infrared. There is something about it that I really enjoy, perhaps it is not having to get up in the middle of the night to be somewhere at dawn for the light to be just right. Infrared photography really requires that stronger midday light.

I try my hand at all sorts of photography – I do portraits, scapes, macro and street photography. I find challenging myself helps me learn, being of a technical background I know that I can usually work out how to capture an interesting image.

I do find myself attracted to black and white images, and often shoot in black and white mode on the camera. I find there is a mood and emotion to a black



The Investigator - ISO200, 100mm, F8 @ 1/200sec

and white image that is harder to get with colour images.

Q: Which photographers inspire you?

I find inspiration from many photographers, both in the club and outside the club. From the club I really enjoy Warren Veivers' work along with the long exposure images John Doody and a few others produce. Outside of the club, Graham Burstow has some wonderful images, along with Jay Maisel. But I also follow the work of a number of photographers many of you probably have not heard of, such as Hengki Koentjoro (https://www.flickr.com/photos/hengki_koentjoro/)

Zev Hoover (<https://www.flickr.com/photos/fiddleoak/>)

Ryan McGinty (<https://www.flickr.com/photos/ryanmcginty/>)



Home Time - ISO100, 14mm, F22 @ 1.3secs

Jianwei Yang (<https://www.flickr.com/photos/jianweiyang/>)

Julius Tjintelaar (<https://www.flickr.com/photos/tjintelaar/>)

Q: What does the future hold for your photography?

Well, apart from continuing to work with Ken Dickson to teach others about photography through our business – OzLight Photo Adventures – as I feel it really helps us learn more – I am planning to do more landscape and long-exposure images.

Q: What tips can you offer other photographers?

Try a bit of everything. You never know what you might find you actually enjoy.

Challenge yourself, find an image you like and see if you can recreate it. You will find it will help you put more thought into your images.

Don't be afraid of grab shots, sometimes we think too much and sometimes we regret not taking the shot later. The image *Crossing*, is one of those grab shots. It was taken in Melbourne whilst crossing the tram lines, I literally just dropped down, put the camera on my shoe and pressed the shutter. After seeing what I captured I tried a few more times but this image was the best I think.

Have the camera at the ready when travelling. When I am going out to photograph, the camera is always ready to shoot. There's nothing worse than having the camera in the bag in the boot. I always



Pemberton Forest Road - ISO200, 35mm, F5.6 @ 1/50sec



Desert Travellers - ISO 1600, 24mm F11 @ 1/320sec

have it on the seat next to me or behind me so I can just pick it up and shoot. The below image is one I captured whilst shooting from camel back after a storm. Initially I had thought to leave the camera in the bag due to weather, but I would have been very angry with myself if I had. Make sure you have a good list of what equipment you own, see <http://www.ozlightphoto.com.au/2014/10/26/what-i-learnt-from-being-robbed/>

Users of the Chrome browser check out an extension called FlickrTab (<https://www.flickr.com/chrome/>), it puts a new interesting

image up every time you open up a new tab on the browser, you will discover some amazing work there.

Make sure that you give yourself time to do your photography. I find sometimes that work, personal life and household chores seem to prevent me from getting out and taking photos. That is why I try to dedicate at least one day a month to doing something for my photography, whether it be going out taking photos or actually sitting down and doing some post processing.



Crossing - ISO1600, 35mm, F10 @ 1/1600sec

Learning to accept feedback on your photos

by Ken Dickson

A NUMBER OF WEEKS AGO I WROTE A BLOG POST SUGGESTING A NUMBER OF METHODS FOR GIVING CONSTRUCTIVE FEEDBACK TO PHOTOGRAPHERS WHEN ASKED. THIS WEEK I AM GOING TO LOOK AT THE REVERSE SIDE OF THAT DISCUSSION, HOW TO GAUGE AND EVALUATE FEEDBACK PROVIDED TO YOUR PHOTOGRAPHS.

One of the key factors to this is that anyone who provides you feedback for a photograph is providing their opinion. This understanding can be a bit of release in some circumstances, because you

come to realise that not every opinion has equal weight and an opinion is not right or wrong, it is just an opinion. So when it comes to receiving feedback for your photos here are a couple of things to remember:

1. Not all feedback is created equally – whilst popping a photo onto facebook and getting a few likes provides some instant gratification it does not really help you to improve your photography. Your aim should be to seek feedback that provides substance, information that helps you to



Abby on the wall by Ken Dickson Canon 7D with 10-20mm lens Taken on Ozlight Flash Workshop

determine things you are doing well and things that you could do better.

2. Solicited and unsolicited feedback – It is important to have a number of people from whom you seek feedback on your photos. A group of well trusted advisors can give your photography a great boost. When looking for trusted advisors, look for people who will provide balanced constructive feedback, that is a mixture of the good items along with items to improve. Getting unsolicited feedback can be a surprise, sometimes unpleasantly, the key thing to remember is that your photo has connected to that person in a way that

elicits a response which is a good thing to strive for in any sense.

3. Know what to expect – In most cases you will already have an understanding as to some of things that might be pointed out in your photo. It is fine to have those items and they might prove a good conversation starter for example “The lighting looks a bit flat in this image, what could I do change that?” Sometimes you just know that a person is going to pick a certain point of your photo but you may have already accepted that point as being part of the photo for example, in the image below I know that people will point out that the models eyes are dark but that



Canal Rocks in WA by Ken Dickson Canon7d with 10-20mm lens



Common Crow Butterfly by Ken Dickson Canon 7D with 105mm Macro lens

was part of look we were going for with the photo.

4. Ask follow up questions – Don't be afraid to ask someone followup questions if they are giving you feedback, this may give you a chance to better understand a point they have trying to point out to you. It will also give you a chance to evaluate the feedback, sometimes it might be a throwaway line other times it might be well considered opinion with examples of how to improve. Having a discussion about your photo is a much better way to learn than just getting a lot of information thrown at you.

5. Don't take it personally – Golden rule to remember. When someone provides

you feedback about your photo, remember it is their opinion only and you still have the capacity to accept or reject that opinion. A good advisor will provide you information about why they have that opinion of your photo but it is still just their opinion. A good advisor will also provide information and critique on the photo as presented and not on you personally. Sometimes it hurts to hear negative things about your photos but as mentioned it is not normally personal and it should be given with the right intent which is to help you improve.

Whilst it can be scary to have someone look over your work critically and provide you with feedback it can be a crucial step in progressing as an artist. In order to

receive feedback that is of value, spend some time looking for right people to review your work. Quite often family and friends are the not the best starting point, they will aim to please most of the time. It is best to look for someone who's work you admire, it might be from a local camera club or people you meet through a workshop or through photo sharing sites etc. If you admire someone's work, you might find yourself valuing their opinion a little bit higher than others.

You will find over time that the list of people who feel comfortable reviewing your photos changes, this is natural because your skills will grow and your interest areas in photography might change.

If you find yourself receiving feedback from a person or persons that is not constructive or overall useful don't be afraid to move on, it is better to get good constructive feedback from people who's opinion your value that receiving negativity regularly or getting shallow thumbs up each time.

Ken Dickson is an Australian based photographer with nearly 30 years experience. A regular contributor to international competitions, Ken holds honour levels both within Australia and Internationally. He started in photography when travelling the world with the Navy using both film and slide film. Moving to digital in 2004, Ken has embraced the available technologies to continue his artistry. With a love for sharing his knowledge and experience Ken helped to launch Ozlight Photo Adventures (www.ozlightphoto.com) providing courses and practical workshops in all aspects of photography.

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

Want to get out and use your 50mm lens—check out our upcoming [Workshops](http://www.ozlightphoto.com.au/enrol/outings/) – <http://www.ozlightphoto.com.au/enrol/outings/>

April 16th—Fundamentals of
Photography

May 7th—Sunset and City Lights

April 30th—Film Noir Flash
Portrait workshop

May 14th—Landscape Roadtrip

May 28th—Lightroom Develop

IMPORTANT REMINDER: CLUB COMPETITION SUBJECTS 2016

Entries: One Set Subject and One Open

SUBJECT	PRINT DUE	DIGITAL DUE	JUDGING DATE	NO OF IMAGES	DEFINITION
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 <i>colour:Multi</i> 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
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

Laos through the Lens

by Julie Geldard AAPS AFIAP

“LAOS THROUGH THE LENS”, A PHOTOGRAPHIC ADVENTURE WITH NINE PHOTOGRAPHERS, ORGANISED BY JULIE GELDARD TO SHARE THE DELIGHTS OF THE PEOPLE, CULTURE, RELIGION AND LANDSCAPES WITH LIKE-MINDED PHOTOGRAPHERS. LAOS IS A COUNTRY UNSPOILT BY COMMERCIALISATION, OFFERING THE ASIA OF PAST YEARS.

Prior to departing, our private facebook group was abuzz with questions for our group: Margaret Kemmery and Rick/ Gary O’Shea who had been with Julie on previous trips to Chang Mai; Lekha and Frances Suraweera, and Cheryl Zwart – all from MGPS club; John and Denise Kolcze and Dudley Olsen from Redlands Club. Everyone started posting questions about cameras, lenses, visas, sharing prices for flights and we were a team on an exciting adventure. Most of us were shooting with Canon, Rick with a Nikon and Cheryl an Olympus. Lekha and I took two camera bodies and four of us took laptops to download images. As the time grew nearer, we met and went photographing together, ensuring we felt confident with portrait, macro, landscape, panning, night shooting and flash.

With excitement and some trepidation nine photographers began their adventure of capturing and experiencing this welcoming country.

The Mekong is the life blood of Laos, for her people and tribes. The rich culture,



religions and philosophies would be revealed to us as we ventured into her depths. Margaret Kemmery recalls our Mekong experience.

“Now was time to enjoy the company of fellow travellers and the scenery along the river. The jungle hides village life from us and with great excitement we spot buffalo or pig’s sties, or steps and bamboo constructions down the hillside. Our boat pulled into a small sandy beach. We climbed the small dunes and found a village of wooden stick houses alive with people, mostly women and children, pigs and chickens. Later that evening as our boat pulled in for the overnight stop, people ferried to accommodation. You realise how much of their lives depend on the boats not only for the tourists but for transportation of goods.”



The city of Luang Prabang – often referred to as the Paris of Asia, immediately held us all in its charm with French architecture, small walking streets, monks everywhere, street stalls, massages and beautiful happy Laotian people, ready to smile at our lenses!



Frances and Lekha explained to us the Buddhist beliefs as we prepared for our 6am shoot of the monks taking their Alms outside our hotel door.

“Luang Prabang, has many temples- some of them are very ancient. The Laotians practice Buddhism very seriously. We have seen monks of all ages, going in procession seeking alms and devotees offering them different kinds of food. We also saw a school specially dedicated for the monks.”



Too soon we were on our way again in our comfortable air conditioned van to our homestay on the beautiful turquoise terraced water falls. Tripods out, as we set up, trying different shutter speeds.



Rick described the falls:

“On arriving at Vanvisa village another surprising landscape awaits in the form of the most spectacular waterfall and cascades I have ever seen, there must be close to 1km of cascades in total.”

We stayed and ate directly over the falls with local children jumping into the water to play–sometimes naked–as we delighted in the local food. Cheryl and Julie loved the local blue tea created from a peppermint flower, fresh from the garden.

The weather was perfect for our shoot at the butterfly house with light cloud acting like a big soft box.



The butterfly house is 1200sq m with a small stream with fish to nibble our toes when we needed a rest from photographing the many and varied butterflies. Lekha was the most dedicated and has already edited and posted an album of butterfly images to be enjoyed in our iPhotographmagic facebook group: <https://www.facebook.com/media/set/?set=oa.832976476812268&type=1>

Or find in facebook iPhotographMagic > photos > Albums

Northern Laos reached by private Long Boat, along the Nam Ou River, is flanked in all directions by sculpted layers of majestic karst mountain. We arrived in the small village of 700, housed mostly in stick houses, nestled on the river.

The one 500m-long street provides nonstop street photography opportunities, from roving roosters and chickens, pigs, to beautifully sculptured profiles of locals enjoying their life on the street, even cooking in the streets. The Monks receive their alms (given food in exchange for blessings) as they slowly make their way along the dirt road back-dropped by their monastery and mist covered peaks.



This was a stunning site for us, capturing the spiritual power and the magic of the surrounding scenery as well. Rick thought:

"Travelling up towards the high country on the Nam Ou river, you are rewarded with all the mist in the mountain tops and down to the river valleys creating another several landscapes. This country is very mountainous & spectacular with heaps of hiking trails and so the spectacular landscapes of Laos continue."

Our guide took us on a trek through rice paddies and forest with butterflies of incredible colours fluttering all around us as we walked into timeless neighbouring villages.



To enhance our creative skills, we each chose a theme for a series, with Margaret the most obscure with her subject of 'Washing' which was found hanging in the most bizarre places. Other topics ranged from 'emotions', 'stairs', 'doors', 'religion', 'expressions' and 'hands'. You can see my website for the collection.



The everyday activities not the norm on a non-photographic tour were all examples of the kindness of the locals and the right timing for our group. Our surprise – a Laotian wedding invitation – where we all had to borrow appropriate clothes and were honoured guests as we were given the finest spirits, food, asked to dance and felt privileged to be part of such an event.

A family rice-thrashing experience where we were greeted with enthusiasm as we all took part. Rich harvest is an important event with all the villages helping each other.



John delighted in connecting with and capturing the locals at their best and said:

"Street stalls and market vendors, smiling children, oldies enjoying the sun, school kids walking and riding to and from school, overloaded motorbikes, Tuk Tuk drivers looking for a fare, people waiting to give alms to the Monks in the morning and Monks



getting about later in the day with bright umbrellas or smart phones are some of the scenes that stand out."

The great sunsets like Mt Pousi or over the Mekong were one of our highlights with the sun caressing the water as fisherman threw nets from the shore or their boats.

The food of Laos was embraced by all from Laotian fondues and curries to rice paper rolls. One of our favourites was a small place where experienced chefs trained boys with no education.



The experience of the flavours of the spiritual richness of this country with the Buddhism compassion for life, we felt richer not only for our amazing photographic experience but richer in our hearts for the 11 days of being touched by the kindness and happiness of a country poor in our riches but rich in happiness.

See more images at <http://vidpicpro.com/photographic-tuition/laos-through-the-looking-glass-2016/> A great group is already preparing for 2016 with 2 places remaining!

Images are a selection from the photographs taken by various photographers on the Laos adventure.

Packing for Photographic holiday

With Tim Czajkowski

EVERYONE LOVES HOLIDAY. HOWEVER, MOST TIMES WHEN WE'RE ON HOLIDAYS WE'RE THERE WITH PEOPLE WHO DON'T REALLY HAVE AN INTEREST IN PHOTOGRAPHY, AND DON'T HAVE ANY BURNING DESIRE TO BE HOLDING ONTO YOUR TRIPOD FOR YOU WHILST YOU "QUICKLY STOP TO GET THIS SHOT."

As a result, sometimes it's great to plan a trip away that's the complete opposite – specifically for photography. Sounds like a great idea, and your partner may even be happy to be rid of you for a few days! However, these kinds of trips can require a good amount of planning so here are a few quick tips to help you out.

LOCATION

- Choosing a location can always be a hard thing to do, but picking specific places to visit once you get there can be even trickier.
- Research is key. Use guide books like Lonely Planet, or other websites that show what kind of things are in the area, as well as festivals or events that may be occurring.
- Don't forget to check the weather and seasons as well.
- Check out on photo websites (such as flickr, 500px) for what things are around the areas you'll be shooting whether it's the type of people, some landscapes, or even the local architecture. Google Earth can also

help for planning areas you may wish to visit.

GEAR

- What gear to pack is something that is dependent on where you'll be going, what you plan to be shooting, and also how you plan to get there. Here are some general things to consider:
- Zoom lenses offer a lot more flexibility, and may mean you can get away with only two or even just the one lens. This can be particularly critical if a lot of hiking is involved.
- Mirrorless cameras have great image quality these days, with less size and weight.
- If you know you won't be shooting anything that requires a long focal length lens (like wildlife), then leave the big lenses at home.
- Don't forget to pack spare batteries, memory cards, and a charger - in separate bags if you can. That way, if one bag goes missing, you'll have a backup (instead of losing it all).
- Try to not draw attention to the fact you're a photographer. Subtle bags and backpacks that don't scream "expensive gear inside" might be a good option.
- Find where the nearest camera shop may be just in case you need to buy some extra memory, or pick up something you may have forgotten.
- Computers can come in handy to backup and view your images. But if

you don't want to have to carry one around, take a small portable hard drive and a card reader, and use a public computer.

TRAVEL ON AIRCRAFT

- Sadly, airline travel is getting stricter regarding carry-on luggage. Some airlines are very strict and will weigh your carry-on before boarding, and even check the sizing and dimensions of your bag. A word of warning – when you buy a bag that is "carry-on sized" it might not necessary apply to all airlines, as some USA airlines are different to Australian and other countries airlines.
- Personally, I like to bring all my bodies, lenses and batteries with me as carry-on, and then pack all my accessories: filters, tripod, etc into my checked baggage. If you did want to check baggage in, then hard, lockable cases

(Pelican, Vanguard) provide a bit more safety for your equipment.

TOO MUCH EFFORT?

- If all of this seems like way too much effort, or if you simply don't have the time to plan for it, then investigate a photography tour. Often times, everything is planned out for you including location selection, accommodation and meals, plus you get the added benefit of having someone to teach you along the way. They may even offer advice for the different gear to bring.
- Holidays for photography can get very tiring quickly, particularly if you're out shooting sunrise and sunset every day. Try to plan for a rest day somewhere to refresh yourself for the next day. Just remember – it is a holiday after all, so relax and enjoy yourself.



Inspiration For Upcoming Club Competition Themes

For the full competition schedule and definitions of each theme, please go to the MGPS website: <http://www.mgps.org.au/club/monthly-comps>

April-NATURE

Inspiration

www.naturephotographers.net

<http://michaelsnedic.com/category/publications/articles/>

<http://www.naturesimage.com.au/page/26/>

May-TRIPTYCH

A decision has been made that for this subject, it must be three separate images with a common theme. There must be a connection between the three images, you cannot simply cut one image into three. Maximum sizes apply as per the Blue book. They can be printed as one image, separated by borders, or printed as three separate images and mounted with a matt with three openings. Templates are available for your use as well as instructions if you are unsure how to put your three images into one. Please speak to Sue Gordon if you have concerns or questions, or would like some help.

Templates and instructions for use were emailed to members by Sue Gordon on 24th March. If you do not have a copy, please contact Sue at sueanddennisdgonon@yahoo.com.au

Inspiration

<http://digital-photography-school.com/diptychs-triptychs-5-prime-examples/>

<http://www.digitalcameraworld.com/2015/03/16/25-free-triptych-photo-frames-photoshop/June-LINES>

LINES

Inspiration

<http://digital-photography-school.com/working-the-lines-in-your-photography/>

<http://www.digitalcameraworld.com/2012/10/09/leading-lines-photographys-most-underrated-composition-device/>

Information on how to submit digital images can be found here:

<http://digitalcomp.mgps.org.au/docs/MGPS%20Digital%20Competition%20System%20%282012%29.pdf>

Information on submitting print images can be found here:

http://www.mgps.org.au/pdf/MGPS_Blue_book.pdf
pages 24 -25

GUEST SPEAKERS

For our next club night on Wednesday night the 13th of April we have been lucky enough to secure the services of Marty Pouwelse a weather photographer and Storm Chaser.

With a photographic passion stemming from landscapes, cityscapes and severe weather, Marty has been chasing storms ever since he got his first car. Prior to that he remembers growing up watching storms from the back patio and always being fascinated, especially by lightning.

Since then he's followed the famous build-up storms of the Top End and chased tornadic supercells across the Great Plains of Tornado Alley in the USA.

Weather is the October competition so this may be a great way to get some inspiration.

TRY BROWSING 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

FOR SALE

SpyderPro4

Advanced Monitor and Printer Calibration

As new Cost Price \$253

Sale \$150

Contact Bob Garnett 0420 552 181

Going to be away on a judging night?

YOU CAN SUBMIT EARLY ENTRIES!

Contact:-

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

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

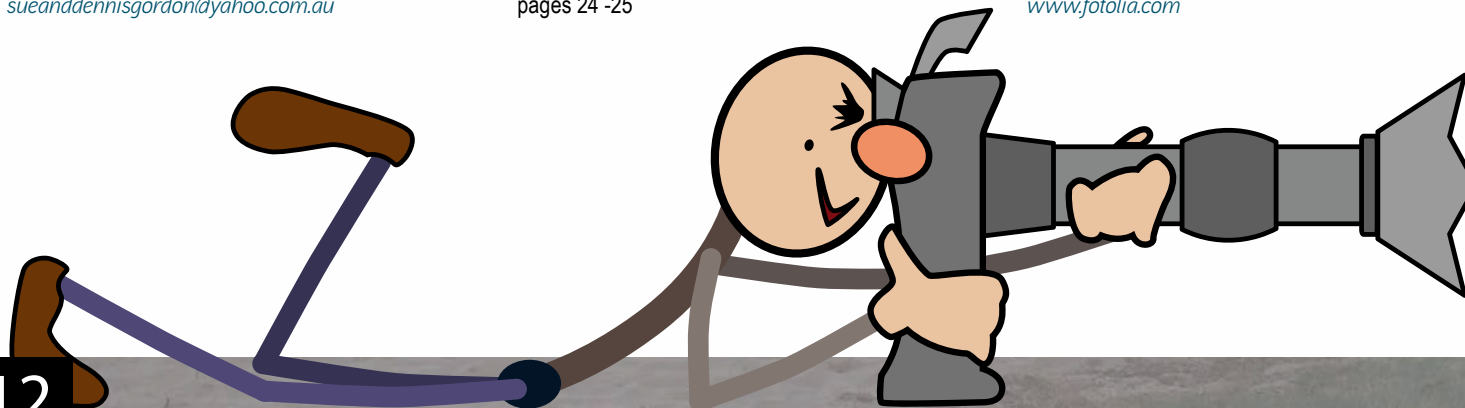
Digital Photo Mentor www.digitalphotomentor.com

Best Photo Lessons www.bestphotolessons.com

Digital Camera World www.digitalcameraworld.com

Australian Photography magazine www.australianphotography.com

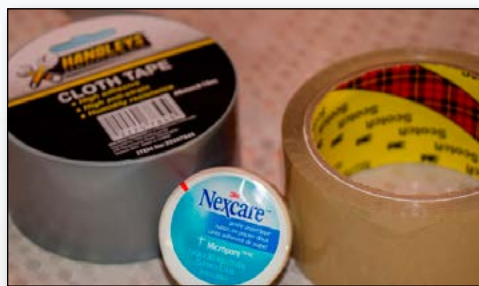
Peta Pixel <http://petapixel.com/2014/07/03/best-free-online-photography-courses-tutorials/>



Re-usable matboard frame for club competition print entries

For those of you who missed Sue Gordon's presentation of how to make a re-usable frame for your print entries for monthly club competitions, here is a quick guide:

You'll need a backing board and matboard frame of matching size, some packaging tape and/or cloth tape and some 'Micropore' which is available from chemists or Priceline stores.



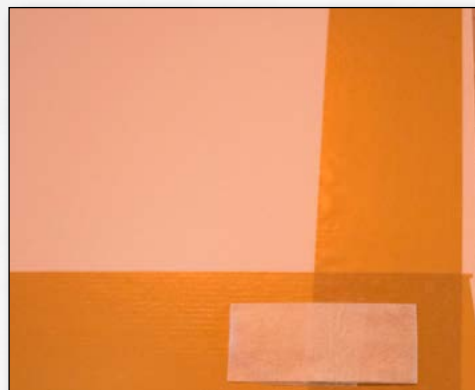
STEP 1

Line up the edges of your matboard and frame and hinge them with either a strip of packaging or cloth tape down one side on what will be the inside of the frame.



STEP 2

Create a frame of packaging tape on the backing board as shown in the photo. Your print can then be attached to either the packaging tape or the back of the cardboard frame using Micropore or attach your photo directly to the front matboard.



STEP 3

Make some loops of Micropore to seal the frame shut at each corner.

This makes the board easily re-usable as the Micropore pulls away without damaging either the matboard or your photo.

As all the tape is contained inside the frame, it also means that **YOUR FRAME CAN'T CAUSE ANY DAMAGE ANYONE ELSE'S PRINTS.**



Spots, Shots and Competitions

What's On?

April–May 2016

PHOTOGRAPHIC EXHIBITIONS

9 February to 4 June 2016

Theatres of War: Wartime Entertainment and the Australian Experience

Tony Gould Gallery, QPAC (near the Cremorne Theatre entrance)

Cnr Grey & Melbourne Sts

South Bank

Open Tuesday to Saturday 10:00 am – 4:00 pm

Free entry

Theatres of War: Wartime Entertainment and the Australian Experience is a touring exhibition presented by Arts Centre Melbourne and supported by the Australian Government's Anzac Centenary Arts and Culture Fund.

It features photographs, scrapbooks, letters, posters and audio-visual material. Further info at:

https://www.qpac.com.au/event/theatres_of_war_exhibition_16.aspx?gclid=CMbmuebd58sCFU2XvQodt6gOYw

15 April to 25 April 2016

European Postcards by Damien Mountain Woods

SEA THE MOUNTAIN A photographic exploration of Europe, shot on 35mm film.

All prints will be available for purchase

Location: Jugglers Art Space

103 Brunswick St Fortitude Valley

Further info at:

<http://www.damienmountainwoods.com/events/2016/4/15/european-postcards-solo-exhibition>

WILLIAM LONG

One of Australia's leading professional photographers, William Long, will be giving a very informative and entertaining presentation with lots of learning opportunities on Monday evening 11 April at Brisbane Camera Group, Albion Peace Centre, 102 McDonald Rd, Windsor. Tickets \$30.00.

More info at: <https://www.eventbrite.com.au/e/an-evening-with-william-long-tickets-21668450920?ref=ebtnebneg>

ASPIRE GALLERY

An opportunity to exhibit your work, or just see what others are doing, is currently available through Aspire Gallery at Paddington. The exhibition runs from 4-21 May. Work needs to be submitted by 25 April. Refer to your email from Priscilla on 22 March for further information.

QUEENSLAND INTERNATIONAL DIGITAL CIRCUIT

Entries open: 6th March 2016

Entries due: 6th June 2016

Judging: 18th & 19th June 2016

Results by e-mail: 3rd July 2016

Printed Catalogues and awards posted by:

4th September 2016

APS NATIONAL EXHIBITION

Subjects: Insects and Open

Cost: Free for APS members \$20.00 for non-members

Competition closes 12 April 2016

Judging 3 May 2016

Prizes: 1st, 2nd & 3rd Medals plus 3 x Merits
For further info on definitions and sizing of images refer to the website:

<http://www.a-p-s.org.au/index.php/exhibition/aps-nat-exhib/nature>

2016 METROPOLITAN AUDIOVISUAL INTERCLUB COMPETITION

Hosted by Aspley Camera Club. Refer to your club emails or their website for further info:

<http://www.aspleycameraclub.org.au/index.php?view=articles§ion=2016%20Metropolitan%20AudioVisual%20Interclub%20Comp>

PHOTO OPPORTUNITIES

For those interested in aviation, Toowoomba has the Australian Light Aircraft Championships this year.

The event starts Monday April 11th and concludes Saturday the 16th April.

Guest Speakers

For our next club night on Wednesday night the 13th of April we have been lucky enough to secure the services of Marty Pouwelse a weather photographer and Storm Chaser.

With a photographic passion stemming from landscapes, cityscapes and severe weather, Marty has been chasing storms ever since he got his first car. Prior to that he remembers growing up watching storms from the back patio and always being fascinated, especially by lightning.

Since then he's followed the famous build-up storms of the Top End and chased tornadic supercells across the Great Plains of Tornado Alley in the USA.

Weather is the October competition so this may be a great way to get some inspiration.

WINTER GETAWAY

This year's weekend getaway is to Hastings Point from **Friday the 20th to Sunday the 22nd May**. BIG4 North Star Holiday Resort at Hastings Point (Near Pottsville) has a good range of options from camping, caravan and cabins. If this sort of place is not your style, there are a lot of other accommodation options in Pottsville.

Several cabins have been booked as well as one camper and a caravaner. Members have been asking for a getaway, and after some consultation, Hastings Point was selected.

A comprehensive series of activities has been planned for the weekend.

If you want to attend this getaway, please email Clive Hammond raeclive@bigpond.net.au as soon as possible. It is also recommended that accommodation be booked soon, to avoid disappointment.

2016 Hunt and Shoot

Don't miss this exciting event. The challenge is to only take 2 shots of each topic and then decide which one to submit. No deleting or post-processing allowed!

Great prizes to be won and a trophy for the overall winner.

Sunday 10 April

From 9.00 am to 1.30 pm

Rocks Riverside Park, 5 Counihan Rd, Seventeen Mile Rocks

Event Coordinator: Sam Fernando. Ph 0422 406 619. samfernando87@yahoo.com

Photography Workshop at Australia Zoo

with Michael Snedic

Sunday 15th of May 2016
AUSTRALIA ZOO -BEERWAH

Special Discount Offer for Camera Club Members!
\$143 (\$130 plus 10% GST) **Does not include zoo entry**
More than 50% off the regular price of \$301.40!!

Subjects covered will include:

- Composition
- Backgrounds
- Aperture/depth-of-field
- Recommended shutter speeds
- Birds-in-flight
- Lighting/flash use
- Best hand-holding techniques
- Metering
- Focal points
- Focusing styles
- Recommended lenses and accessories for wildlife photography
- And much more...

Itinerary: Start-9:00am sharp

Meet outside Australia Zoo, near the entrance (workshop fee excludes entry fee). Once everyone has arrived, we will board the next train to 'Africa'. On arrival to the African section, Michael will assess participant's skill levels as well as give a run-down of the day's itinerary. After this brief session, Michael will present a session on the best wildlife photography techniques, which will include specifics that are relevant to photographing animals in captive situations. After the briefing, the giraffes, rhinos and zebras are all fair game for your lenses!

Morning Tea (there is a café at the African section or bring your own).

Following Africa, we will move on to the Asian section to photograph the amazing tigers, the gorgeous red pandas and any other photogenic subjects along the way.

Lunch (cafe or bring your own)

After lunch we visit the cute otters, Australia Zoo's famous crocodiles, followed by Tasmanian Devils, dingoes, koalas, cassowaries and much more. Michael will be on hand throughout to talk to you one-on-one, and make sure you are utilising your camera to its full potential.

(During the day, there will be ample opportunity for you to talk to Michael and ask any questions you may have in regards to wildlife photography or photography in general).

Finish- 4.30pm

BOOKINGS:

To book a spot on this fantastic workshop (full payment guarantees a place), please contact Michael via the Contact Form here or call him on 0408 941 965 for more details. Places are limited so you will have to be quick to secure your spot!

For more details see Michael's website

<http://michaelsnedic.com/>

Expressions of interest

Upcoming workshop by Les Walkling.

Les has some good workshops in Melbourne, but of course being in Brisbane means we have to fly there plus get accommodation and transport.

If sufficient people are interested, Les would come to Brisbane and the suggested date is the weekend of 11 and 12 June, since this is his only weekend free.

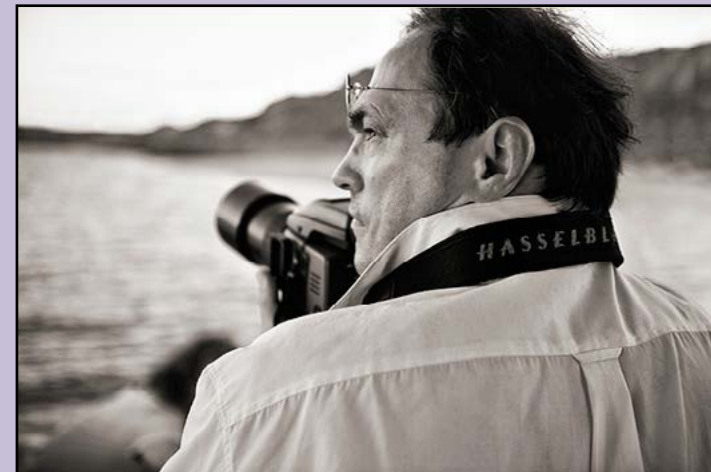
It would be a comprehensive workshop covering a range of topics tailored around everything B&W – capture, processing, printing, scanning, calibrating, etc. Since he doesn't often come to Brisbane, why not take advantage of his vast knowledge.

The cost is estimated to be \$400-\$450, possibly including lunch. He needs at least 15 participants to make his visit worthwhile.

Expressions of interest should be directed to Irena Prikryl at:
maudcreative@maud-creative.com.

Les Walkling has exhibited at Maud Street Gallery with Christian Fletcher, Peter Eastway, et al

At this early stage there isn't a program but check out information on his website
<http://www.leswalkling.com/courses/>



Club Landscape Shoot – 2 April

Fingal – sunrise: For those keen enough to set their alarm clocks and venture south, Fingal was a great morning. 16 members and some visitors arrived prior to the 5:00 am meet up time and scattered along the rugged coastline, seeking out suitable vantage points, and there were plenty. Tim moved around those needing help with their setup etc, I am sure we will see some great images.



Story Bridge – sunset: The second event for the day - several keen photographers attended both - including Sam Fernando, Margaret Yeo, Hector Beveridge, Russell Dickson, Clive Hammond and of course, Tim Czajkowski, who was a great help spending time with anyone who required help. The bridge was illuminated blue for Autism on the evening.

Photos courtesy of Clive Hammond, Cheryl Profke and Tim Czajkowski

QIDC Competition 2016

SECTIONS:

- Colour Open (PSA–PID),
- Monochrome Open (PSA–PID)
- Colour Theme – “Wow, That’s Different!!” (PSA–PID)
- Nature (PSA-Nature)

An entrant may enter only 4 images in each section. Subject matter is open within each section, but must comply with FIAP, PSA and APS definitions – the definitions are reproduced for entrants in our rules. <http://www.queensland-photo.com/rules/>

For the Colour Theme Section “Wow, That’s Different”, we look forward to seeing images that astonish, delight or amaze; that are eye-catching and make the viewer look twice. The images may be of the unusual, odd, unique or rare; or of something not seen in everyday life, wherever you may be in the world. Although the images may be of special places, times, happenings or events, for example weddings, festivals or iconic

locations. The images we are looking for would be different in some way from what would usually be seen there, even in good light. Images that are not out of the ordinary will probably be judged low. Infra-red and derivatives can be included, and creative images are welcomed, but please, images should be in good taste. We look forward to seeing your images, to which it could be truly said “Wow, That’s Different!!”

Entries open: 6th March 2016

Entries due: 6th June 2016

Judging: 18th & 19th June 2016

Results by e-mail: 3rd July 2016

Printed Catalogues and awards posted by:
4th September 2016

FEES

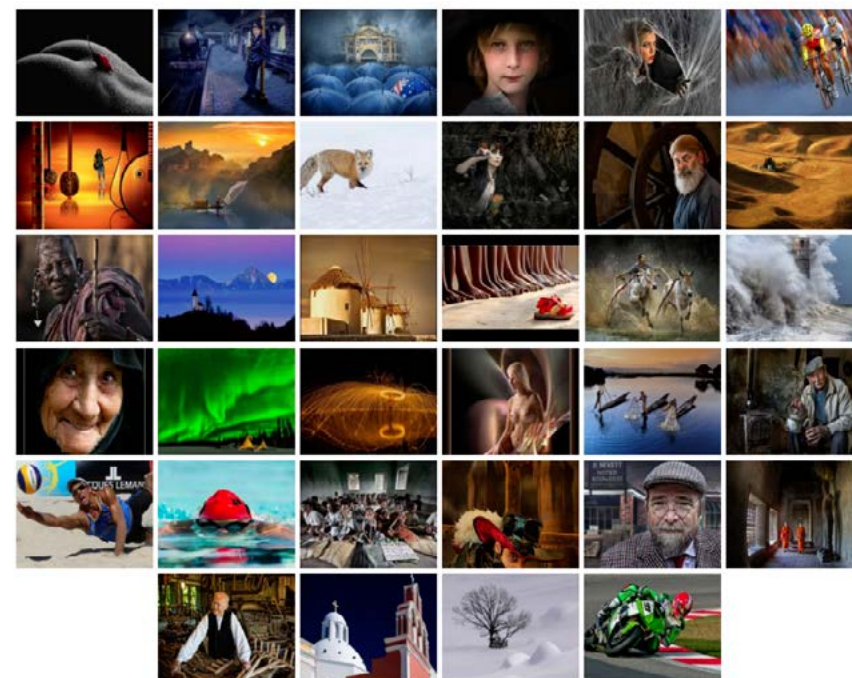
1 section 2 sections 3 sections 4 sections

AUSTRALIAN ENTRIES

65	70	75	80
AUD	AUD	AUD	AUD

Payment is to be made through PayPal. Entrants should note that they do not need to have a PayPal account. PayPal accepts payment via debit or credit card. Payments will go to Queensland International Digital Circuit Inc. Payment should preferentially be made when images are uploaded.

MGPS members get a 10% discount – Just upload, skip Paypal and just do a bank transfer and take off your 10% – Acc Qld Intl Dig Circuit, BSB 064112, Acc 1024 6558 and put your name as a reference.



Check out past competition winners at <http://www.queensland-photo.com/1st-qidc-2014-award-winning-images/gold-coast-colour-open-awards-2014/>

Merrimack Valley Camera Club

2016 George W. Glennie Memorial Nature Salon

Scorecard

Organization	MGPS - Mt Gravatt Photographic Society	Club ID	MGPS
E-mail Address	jonden_01@hotmail.com	Entry	45
Representative	John North	Payment	
Mailing Address	PO Box 126 Stones Corner QLD 4120	Received	Y



Image	Title	Maker	Score	Category - Subcategory	Award / Comments
01	Mirror Mirror	Eligia Sword	24	Marine & Freshwater	
02	Time Travel	Jeff Cheadle	25	Landscape - Oceanscapes	Acceptance
03	Wrapped Up	Ernst Hiessletiner	23	Reptile	
04	Take My Photo	Sam Fernando	23	Reptile	
05	Concerned Look	Sam Fernando	22	Bird - Other Raptors	
06	Shake It Off	Michelle Strudwick	25	Mammal - Other Mammals	Acceptance
07	Redbilled Oxpeckers	Lesley Clark	25	Bird - Exotic Birds	Merit Award
08	Red Hearted Male	John Rogers	25	Mammal - Other Mammals	Acceptance
09	Dewy Flatwing Damselfly	Ann Smallgange	22	Invertebrate - Dragonflies & Allies	
10	Three Pink Orchids	Ann Smallgange	23	Botany - Flowering Plants	
			Total Points:	237	

Club Awards

Overall club score: 237 points Rank: Tie 22
Club Diversity Score: 145 Rank: 7

MGPS Monthly Competition Results

FEBRUARY/MARCH 2016

Judging Results – February 2016
 WOW! WHAT IS THAT?
 Judged by Lorraine Jones

Judging Results – March 2016
 PORTRAITS/PEOPLE
 Judged by Wendy Geddes

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

MONTHLY COMPETITION RESULTS

A Gold Grade Prints YTD	
John Doody	126
Sue Gordon	105
Ron Sharples	102
A Grade Prints YTD	
Dennis Renton	138
Bob Garnett	93
Clive Hammond	81
AB Grade Prints YTD	
Eligia Sword	111
Maureen Gubbels	102
Rosslyn Garnett	96
B Grade Prints YTD	
Alyson Crawford	111
Margaret Yeo	69
Keith Ryan	69

A Gold Grade Digital YTD	
Sue Gordon	114
John Doody	102
Ken Dickson	96
Sandra Anderson	96
A Grade Digital YTD	
Clive Hammond	108
Dennis Renton	102
Ann Smallegange	102
Michelle Strudwick	93
AB Grade Digital YTD	
Sam Fernando	129
Eligia Sword	117
Lekha Suraweera	114
B Grade Digital YTD	
Priscilla Gibbs	120
Michael Mitchell	114
Alyson Crawford	99

A Gold Grade Prints YTD	
John Doody	150
Sue Gordon	126
Ron Sharples	111
A Grade Prints YTD	
Dennis Renton	144
Bob Garnett	117
Clive Hammond	99
AB Grade Prints YTD	
Eligia Sword	135
Janet Aldridge	120
Maureen Gubbels	114
B Grade Prints YTD	
Alyson Crawford	129
Margaret Yeo	78
Jessica Wright	24

A Gold Grade Digital YTD	
John Doody	126
Sue Gordon	123
Ken Dickson	105
A Grade Digital YTD	
Clive Hammond	117
Dennis Renton	117
Ann Smallegange	117
Michelle Strudwick	99
Joyce Metassa	93
AB Grade Digital YTD	
Eligia Sword	138
Sam Fernando	135
Lekha Suraweera	129
Janet Aldridge	129
B Grade Digital YTD	
Priscilla Gibbs	144
Michael Mitchell	126
Alyson Crawford	117

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 Profke
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

Committee Position Vacancy – Portrait Group Coordinator/s

This role has been filled by Sandra Anderson, but Sandra is relocating to Blackbutt and will no longer be able to continue in the role.

As a result, portrait meetings have been suspended until June. This position needs the support of others so it may be better as a shared role between two people.

As Portrait Group Coordinator you will need to ensure that members attending these groups have a clear understanding of the following:

- Date, time and location of the next meeting
- The theme, if any, for the next meeting
- What they are required to bring

You will also be required to set out a program for the year, and supply a monthly report to the MGPS Committee. It also involves being able to transport the backdrops and lighting to and from the venue each month.

Should anyone in the club wish to continue with this wonderful group, please contact the president Suzanne Edgeworth to discuss the finer details.

Join the MGPS facebook page

We endeavour not only to 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 MGPS facebook page.

Just search for the MGPS Members Group.



PROFILES NEEDED

We still need profiles – this is your opportunity to introduce yourself to other members and feature some of your best shots.

We want to enjoy **YOUR** story.

newsletter@mgps.org.au



Get involved!

Please consider nominating to help in some way to keep YOUR club running smoothly. Just speak to a committee member at the next meeting.

Profile Questions

Firstly a little bit about you and your background

1. What led you to photography?
2. What was your first camera and what are you using now?
3. Have you got a specific style of photography that you prefer? What do you love about it?
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 five of your favourite pics that you would like to showcase, that would be great, thank you.

Contact Cheryl at newsletter@mgps.org.au

Recent new members

A very warm welcome for new members for February/March 2016

- Roger Logan
- Denise Logan
- Dianne Osborne
- Greg Curtis
- Greg Ure
- Terry Doan
- Irene Killalea
- Joy Melchior
- Brenton Thomas
- Julie McGregor
- Gail King

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

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.