



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

PRACTICAL GROUP: Meets on the first Monday of each month at 7:00 pm. Venue: The meeting room at Garden City Library. Check the M.G.P.S website or slides for details each month.

BEGINNERS GROUP: Meets on the second Wednesday of each month at 5:30pm, in the small room next to the entrance to St. Bartholomew's Church Hall, cnr Logan Road and Mountain Street, Mt. Gravatt.

Coordinator: Julie Geldard. jules@vidpicpro.com

MONOCHROME GROUP: Meets on the third Wednesday of each month at 7:30 pm. Check slides for location.

Coordinator: Warren Veivers/Cheryl Zwart Ph. 0418 982 240. monochrome@mgps.org.au

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

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

DIGITAL GROUP: Meets on the fourth Monday of each month at 7:30 pm sharp. Venue: Garden City Library meeting room. Coordinator: Rodney Topor Ph. 0438 112 358. digital@mgps.org.au

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

PO Box 234
Mount Gravatt Qld 4122

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Newsletter Editor: Cheryl Profke
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IN THIS ISSUE

From the Editor	2
Positions Vacant	3
Photographer Profile	4
How To - Back Button Focusing	6
How to - Monitor Calibration	8
Club Activities	10
What's On?	13
Competition Results	14
Monthly Competitions	15
Reusable Matboard Instructions	16
Photographic Inspiration	17
Club Committee	19
Classifieds	20
Instructions for Completion of Acceptance List	22

From the Editor

WELCOME TO THE OCTOBER-NOVEMBER EDITION OF EXPOSURE.

Christmas is fast approaching and we have all the details of the club Christmas party - to be held on Saturday 17th December. Volunteers are needed to ensure the evening runs smoothly. Please see Andrea Ryan to offer your assistance.

As part of the Christmas party, the club holds an annual competition in December where you may enter one colour print, one monochrome print and one digital image. As this competition is not 'equivalent' to the monthly club competitions, you may enter images that have previously been awarded a merit or honour throughout the year. All grades compete equally in this competition. Entries must be

submitted in November. See page 11 for full details.

Our Photographer Profile this edition is from our newly-elected Treasurer, Wimal Kannangara. Thanks Wimal for sharing your story and images.

We have some very useful *How To* articles this edition - how to set the back button focus on your camera from Mark Rayner and part 1 on how to calibrate your computer monitor from our own John Doody. Thanks very much to our contributors for these valuable tips.

For those eagerly awaiting Part 3 of Frank Dalgity's travel article, this will be coming up in the December edition, with more amazing images.

If you have an article or travel story to contribute or a subject that you would like to see featured in the newsletter, or even just some equipment you want to buy or sell, come and have a chat with me at the next club meeting or contact me by phone or email.

Considering a photography trip in 2017? Beginner's Group Coordinator Julie Geldard has a couple of places still available for her trip to Sri Lanka. See page 21 for details.

Happy Reading!

Cheryl Profke

Ph. 0414 786 882

newsletter@mgps.org.au



Get your Photos printed at Harvey Norman Garden City

Special Prices for MGPS Members!

Get next day prices and collect your prints within the hour!

8x10" - \$2

6x4" - \$0.10

8x12" - \$2.50

5x7" - \$0.35

10x15" - \$6.00

6x8" - \$0.65

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



NEW MEMBERS FOR AUGUST – SEPTEMBER

A very warm welcome to the following new members:

Marie Regnard

Bruce McDonald

Lesley Faulcon Bridge

Dominique Arim

STAYING UP TO DATE

For all the latest news on what's happening at the club and for news on other events and activities you can join the Club's Facebook Page. – MGPS Members Group. Watch your inbox for regular club emails as well. If you are not receiving emails let us know.

CLUB POSITIONS VACANT

EQUIPMENT OFFICER(S)

We had a successful AGM where all Committee positions were filled, however we still need a new Equipment Officer to set up and put away equipment at club meetings twice a month.

Russell Dickson has held this position for the past 5 years and is no longer able to continue.

We need a man who is able to stack and store equipment in the storage area. Russell is happy to show the new person what is required.

It would be preferable if we could have 2 people to assist who can help each other if one is away.

This is a vital role which needs to be filled as soon as possible so that the club can continue to operate effectively.

If you can help out please contact Suzanne Edgeworth. president@mgps.org.au



WEB PAGE COORDINATOR

Our current Web Page Coordinator, Gang Wei, is no longer able to continue in this role, due to work commitments.

We need someone who is 'tech-savvy' to take on this role. Duties include:

- Ensuring that the club webpage is fully operational and up to date.
- Arranging for new images and content to be placed on the site on a regular basis.

If you can help, please speak to a committee member or contact Suzanne Edgeworth.

president@mgps.org.au



Photographer Profile –

Wimal Kannangara, Club Treasurer



BACKGROUND

ORIGINALLY FROM SRI LANKA, I HAVE BEEN IN AUSTRALIA FOR THE PAST 20 YEARS. IN ADDITION TO LIVING HERE, I HAVE BEEN FORTUNATE TO LIVE AND WORK IN SRI LANKA, NIGERIA, NEW ZEALAND, USA AND SINGAPORE.

Having started my working life as a Civil Engineer working in Irrigation, Power and Water Supply, I gradually moved to Accounting and until very recently worked as an IT Consultant specialising in an Enterprise Resource Planning (ERP) package called SAP in Finance. This gave me the opportunity to work in many countries and work with “United Nations” of people from around the world and in creative organisations such as Walt Disney. After coming to Australia I have worked mainly in the mining industry.



I joined MGPS around a year and a half ago encouraged by fellow member Lekha Suraweera. Although not a regular participant in club competitions, I thoroughly enjoy the experience and learn a lot from fellow photographers.



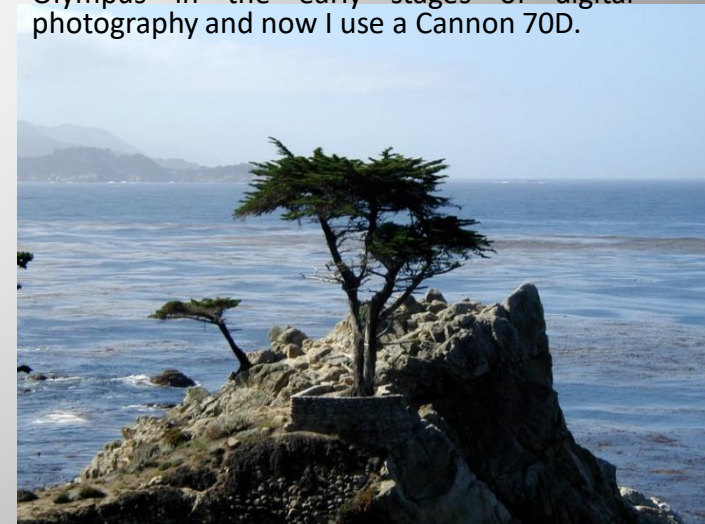
Q. What led you to photography?

I cannot remember exactly what led me to photography but remember being interested in photography for a long time, starting from

the pin hole cameras we used to create as young science students. My photography has been mainly taking photographs at family events and in our travels.

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

My first camera was an Olympus Pen bought in Nigeria. I had used a borrowed Olympus earlier and grabbed it the moment I saw it in a local shop for a very reasonable price. That gave me years of service before I graduated to a Minolta SLR. I moved from Minolta back to Olympus in the early stages of digital photography and now I use a Cannon 70D.



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

I have not developed a specific style of photography yet. As I mentioned earlier it is only now that I have started thinking of photography as an art form. I do enjoy travel photography, especially recording our travels into different parts of the world.



Q. *Which photographers inspire you?*

From the very outset to today it was photographs in National Geographic that I used to see in amazement. As time passed, I

have been inspired by people like Ansel Adams, Annie Leibovitz and our own Steve Parish, and absolutely mesmerised by images such as Afghan Girl by Steve McCurry. After joining the club, it has been the wonderful entries that I see each month from fellow members that inspire me.

Q. *What does the future hold for your photography?*

I would like to improve the quality of my photographs both technically and artistically.

Q. *What tips can you offer other photographers?*



Take photos that capture your imagination and gradually improve in technique and style.



Use Your Thumb to Improve Your Focus

- by Mark Rayner



THERE IS ONE FEATURE OF YOUR CAMERA THAT YOU MAY HAVE JUST BRUSHED OVER IN THE PAST OR IGNORED ALTOGETHER THAT HOLDS THE KEY TO IMPROVING YOUR 'IN-FOCUS' HIT RATE ENORMOUSLY: BACK BUTTON FOCUS.

This one tiny button will change the way you shoot forever.

Traditionally, you hold down your shutter button half way and then, when the moment is right, depress the shutter button the rest of the way to take your shot. But what if you want to focus, hold focus and re-compose, and then take the shot? No problem. Just make sure you are on 'One Shot' or 'Single Shot' focus, hold the shutter half way, re-compose and shoot.

Fine, except now the exposure is not right because the area that the camera metered from is different to where you originally focused (mainly a problem with spot metering for portraits or wildlife). So you redo the shot and hold down the AE-L button on a Nikon or the * button on a Canon to lock the exposure or use exposure compensation..... hmm, it's starting to get complicated.

Let's simplify everything. How about one button to focus and another to lock exposure and activate the shutter? Now you could press a button for the focus and, if you needed to, recompose by simply half depressing the shutter button, and then recomposing and shooting. Your exposure would be correct based on the reading taken from your subject before you recomposed. Easy.

But it gets even better. How about never having to change your focus mode from One Shot or Single Shot to AI-Servo or Continuous A/F or whatever? Just use one setting that works for everything.

Here is how you do it:

In your camera's menu find the section where you can allocate different functions to different buttons:

- Set your Back Focus Button to 'enabled' or 'on',
- Set your shutter button to activate exposure lock.
- Make sure your shutter button does **NOT** activate focus.

It would take another couple of pages to go through the menu settings for each camera so you'll just have to work through it. In the end you should have a back button that activates focus and a shutter button that activates and locks metering and takes the shot.

Pretty simple really (but it can take a bit of digging around in menus to get there). Consult your manual if you run into trouble.

Just a quick note here to advise that some of the entry level Canon cameras don't have an AF button on the back. All is not lost, as you can allocate the * button to carry out this function.

Having set your buttons up change your focus mode to Continuous or AI-Servo and leave it there. **FOREVER.**

So here is what happens now:

- Back button focuses when you are depressing it. If you take your thumb off the button focus stops, **effectively locking focus.**

- Shutter button activates metering and locks it when half depressed and then activates the shutter when fully depressed.

Now let's look at two common scenarios. In one situation we have a stationary subject and in another situation we have a moving subject.



Lets look at the moving subject first. As long as you hold your new focusing back button pressed your camera will continue to focus, changing constantly as the distance to your subject changes.

So, provided you have your focus point lined up on your moving subject, as you track along with your subject you will continually maintain correct and accurate focus.

Remember your camera is now set to Continuous Focus or AI-Servo, exactly the same as you would have used in the past for a moving subject.

Now though, you don't have to shoot off a heap of unwanted shots by keeping your shutter button depressed to maintain focus. Just keep your thumb pressed on your Back Button and fire off the shutter whenever you want. Perfect.

If you want a quick burst then fire off a quick burst. Want one shot? Then simply press the shutter once. The focus remains independent and your subject will remain sharp and in focus as long as you keep your back focus button pressed.

So for this shot of the Impala in the Okavago delta, I just kept my thumb pressed on the back focus button, tracking along as the Impala ran along and fired off a few shots, all of which were in focus. Easy.



Nikon D800 Nikkor 400 f/2.8 VR with 1.4x teleconverter. 1/1000s f/4 ISO 125. 560mm focal length.



Nikon D800 Nikkor 70-200 f/2.8 VR with 2x teleconverter. 1/640s @ f/5.6 ISO 450. 400mm focal length.

Okay, now let's move on to a non-moving subject. Standard shot first - no recomposing necessary. Leave your camera on Continuous A/F or AI Servo. Line up your focus point, press your back focus button and, when you're ready to take the shot, press the shutter button. Too easy.

For this shot of a Spiny-cheeked Honeyeater near Alice Springs, I focused on the bird's eye, released my thumb from the back focus button, half pressed the shutter to activate the metering (spot metering in this case), recomposed (half holding down the shutter button) and took the shot.

Like anything, you will need to practice this technique but, once mastered, you will never go back.

Enjoy your tack sharp photography.

MARK RAYNER

Landscape and Wildlife Photographer
Tutor, Guide and Adventurer..
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Calibration of Photographic Monitors

Why don't my prints match what I see on my computer monitor?

By John Doody



Part 1. Background and Basics

IT IS AN INTEGRAL PART OF MODERN PHOTOGRAPHY TO VIEW AND EDIT OUR PHOTOGRAPHS ON A COMPUTER MONITOR.

The result of this process may be a photographic print, a web display, the projection of your image on a club night or a slide show on our iPad or the many other media that display our photographs. But are we always happy with the end result? Are the colours the same as we saw when we edited the photo? Is it too dark or too light? Is the contrast correct? If something is not right then we may have a problem with the calibration of our monitor. But what does it mean to calibrate our monitor?

Calibration is adjusting a piece of equipment, in this case a computer monitor, so that it meets some defined standard. It may be best to start with an example. Say that our desired output is a print on high gloss paper. Our first step is to make sure that the colours on our screen are the same as the colours on our print, but that is not the whole story. What about the brightness - is it the same as on the print? Are the whites in the print the same as the whites on the screen? Does the screen contrast match that of gloss paper? It may not be possible to get a perfect match between our print and the monitor screen but we can get close and how close we get depends on how many of these parameters we can adjust accurately.

So if we want the best possible match between our monitor and our desired output then we need to be able to accurately adjust the following parameters:

1. Colour
2. Brightness
3. Gamma
4. White point or colour temperature
5. Black point, and
6. Contrast ratio.

Firstly, we may be limited because only high end monitors specifically designed for photo editing will be capable of adjusting all these parameters and secondly, we may not need to adjust all the above parameters to get a match that we will be happy with.

When we first get into monitor calibration our usual reason is so that the colours we are viewing on the monitor are correct and that is most important. However it is just as important to make sure the brightness is correct, especially if our end product is a print. The next in the list of importance is gamma then white point or colour temperature, again especially for prints. In general it is much easier to calibrate our monitor for viewing on the web and computer slide shows than it is for prints and projected images.

Computer monitors can usually be calibrated, that is adjusted so that the image accurately portrays what the camera captured, that is to give a display that closely matches the colours and brightness that should be displayed.

Many devices are available on the market to calibrate monitors but all require some knowledge of what you are doing, so even with this equipment it is not

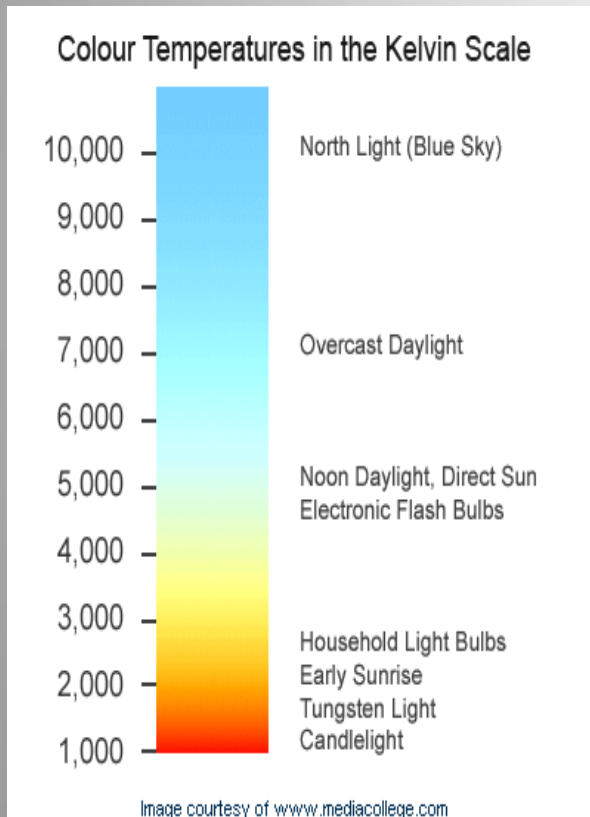
necessarily a plug and play solution.

Besides this, not all monitors are created equal. Some monitors supplied with computers can be calibrated reasonably well but there are other monitors that are not so flexible. In my experience I have found it difficult to calibrate laptop monitors. There are still other monitors that are specifically designed to be calibrated to a high degree of accuracy and it is these that are used by many professional and amateur photographers who require a high degree of colour, brightness and contrast accuracy.

When we first come into the world of monitor calibration we are met by a number of technical terms that we find confusing, but without some understanding of these terms good monitor calibration may be difficult. We need to be able to set up the monitor the way that is best for us and our photography and so we need to be able to control how the calibration is done. These terms include colour temperature or white point; gamma; black point; brightness and contrast ratio. I will give an explanation of each of these terms in turn.

***THIS IS PART 1 OF A MULTI-PART
SERIES THAT WILL APPEAR
IN THE NEWSLETTER
OVER THE COMING MONTHS.***

COLOUR TEMPERATURE - Colour temperature or white point describes how white is white. As a black body radiator (BBR) gets hotter the light from it changes in colour. At a relatively low temperature of about 2000 degrees kelvin the BBR glows orange/red and is the colour of light at early sunrise. As the temperature is increased to about 5500 degrees kelvin the light will be white, and is the colour of light in the middle of a clear day. If it is increased further to 6500 degrees kelvin the light will get a bluish tinge and is the colour of light from the blue sky.



It is also the colour of light that penetrates into the shadows on a clear day. So colour temperature can be used to describe the colour of the light. The light directly from the sun in the middle of the day is white and is described by a colour temperature of 5500 degrees kelvin. The other term that I have used to describe the colour of the light is "white point". When we are printing our images the white point not only depends on the colour of the light but also on the colour of our printing paper which may not be pure white. If we are to be exact we should measure the colour of our printing paper under white light and use this to determine our colour temperature/white point for the purpose of printing.

Many monitors that are supplied with computers are set in the factory to a colour temperature of 6500 degrees kelvin. This is becoming the de-facto web standard and has a slight blue tinge similar to the light from many television sets. If your final outcome is to display your images on a computer screen or television then your editing monitor should be set to 6500 degrees kelvin. But this colour temperature does not allow a good match between the monitor and the printed photograph. A good match is better achieved with a colour temperature of about 5000 degrees kelvin. This is a bit lower than the colour temperature of daylight (5500 degrees kelvin) to take into account the slightly warm tone of the paper.

GAMMA - The gamma describes how the electronics in the computer changes the RGB values in your image file to a brightness value on the computer screen. The two major computer software companies Apple and Microsoft have traditionally used a different value for gamma. The gamma value of 1.8 used by Apple was based on the need to match the onscreen and printed values in the digital file. The value of 2.2 used by Microsoft was more about what looked better onscreen for business applications. Now this is not the case and the value of gamma is determined by the application rather than the computer platform. The value of gamma used in imaging applications is 2.2. A lower value of gamma will result in lower contrast on the screen and as a result lighter shadows.

BRIGHTNESS, BLACK POINT AND CONTRAST RATIO – I have put these three terms together as they are related.

Brightness is a critical factor in any monitor calibration. Many people are able to get the colours correct but are not happy with the match between their monitor screen and their prints because the brightness is set incorrectly. The brightness of our monitor is measured in candela per meter squared, or cd/m^2 . Most monitors supplied with computers are set very bright at about 100 to 140 cd/m^2 and certainly much too bright for print matching. The monitor brightness should be set to about the same as the viewing conditions for the final print. A value of the brightness of about 80 cd/m^2 may be more appropriate.

Black point is how black will be black on our monitor screen or what is the brightness value of black on our screen. The value of the black point should be set by the value of the contrast ratio that is required. The contrast ratio required is that of the final print which is about 200:1 for matte paper. The contrast ratio is the brightness divided by the black point. If we choose a brightness of 80 cd/m^2 and a black point of 0.4 cd/m^2 , we get $80/0.4 = 200$ which gives a contrast ratio of 200:1.

There is a great range in what is possible when we get into monitor calibration. At one end of the spectrum we can calibrate our monitor so that the colours, gamma and brightness closely match our most used output media e.g. print, web display etc. and most people will be happy with this. This can be achieved with most stand alone monitors. At the other end of the spectrum we can set up multiple calibrations, one for each of the outputs we are using. That is one calibration for print output and another for web display etc. For each of these calibrations we have accurately adjusted colour, brightness, gamma, colour temperature, black point and contrast ratio. To achieve this we would need a specialized photographic editing monitor used by many professionals.

IN FUTURE EDITIONS OF THE NEWSLETTER I WILL DISCUSS THE PRACTICAL CALIBRATION PROCESS, TYPES OF MONITORS, TYPES OF CALIBRATION DEVICES, CALIBRATION SOFTWARE AND THE BEST LIGHT FOR VIEWING OUR PHOTOGRAPHS.

- John Doody

Watts Bridge Airshow

ON SATURDAY THE 27TH AUGUST A SOMEWHAT UNKNOWN NUMBER OF MEMBERS TRAVELLED TO TOOGOOLAWAH FOR WHAT TURNED OUT TO BE A GREAT EVENT.

The weekend saw over 14,000 visitors; wall to wall enthusiasts and long lenses were as common as bottoms!

I walked the length of the arena several times and still only caught up with about half of those who attended.



There were some great planes - both old and new; interesting people and the weather could not have been better. Visit the MGPS face book page to see some fantastic photos taken over the weekend.

- Clive Hammond



Images by Clive Hammond and Janet Aldridge

Mount Gravatt Photographic Society Christmas Party

17 December 2016, from 5:30 pm.

Volunteers are needed to help set up from 3:30 pm.

St Barts Church Hall, Cnr Logan Rd and Mountain St Mt Gravatt

Please register by contacting Andrea Ryan

andrearyan44@bigpond.com

to accommodate for seating, sweets and punch.

PLEASE BRING:

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



Christmas Raffle – prizes and Raffle Coordinator needed.

Please start bringing in items that can be used for the Christmas raffle. This could be anything from food items to books or anything of value as a prize. Items can be left at the front desk at club meetings throughout October and November.

The more, the merrier as we can then offer multiple prizes for the Christmas Party.

Please see Priscilla if you can help out in any way.

Secretary@mgps.org.au

December Club Competition

The December competition is held each year and prize winners are announced at the Club Christmas Party. This competition is ungraded, which means all grades compete against each other.

Each club member is permitted to submit 1 entry per section:

- 1 x colour print
- 1 x monochrome print
- 1 x digital image (That's a total of 3 images only)

You may submit images that have been awarded a merit or honour in monthly club competitions throughout the year.

Trophies are awarded for the following categories;

- Colour Print of the Year
- Monochrome Print of the Year
- Digital Image of the Year
- Landscape/Seascape of the Year
- Small Print of the Year (unmounted – maximum A4 size)



Did you win a trophy in the annual club competition last year?

If so, we need you to return the trophy to the Competitions Officer, Sue Gordon, so that the trophies can be engraved for this year's winners. Please bring them in to Club, or contact Sue:

sueanddennisgordon@yahoo.com.au

What's On At the Club

- ❖ 12 October – Guest Speaker: Ben Ashmole - *Outside your Comfort Zone.*
- ❖ 26 October – Club Competition judging – **Monochrome.**
- ❖ 9 November – Guest Speaker: Tim Czajkowski - *10 years in photography, and what I've learned along the way.*
- ❖ 23 November – Club Competition judging – **Weather.**
- ❖ 14 December – Guest Speaker: TBA
- ❖ 17 December – Club Christmas Party.
- ❖ 25 January – Club resumes – Competition judging – **Open Subject.**

Save the Date!



Upcoming
Events



MACRO WORKSHOP Saturday 8th October

THIS WILL BE AN OUTDOOR MACRO WORKSHOP FOR MGPS MEMBERS, WITH 'MR MACRO', NOEL CLARKE FROM REDLANDS CAMERA CLUB AND OUR VERY OWN MACRO EXPERT, ANN SMALLGANGE.

The morning will start with a workshop by Noel on techniques, what to look for and the best way to go about it. We will then split into groups with an instructor for photographs in the field. This is a perfect introduction for those who may be learners as well as some advanced knowledge for those who have had some experience already.

At this stage numbers have not been limited, **BUT** if we get the

response we had last time, a cap on numbers will be applied on a first-come-first-in, basis.

The cost for this expert tuition is just **\$10.00 per person - available to financial members only.** This is an absolute bargain these days for the knowledge and expertise our presenters will be able to impart to attendees.

Don't miss out! Email me at raeclive@bigpond.net.au to register your interest.

More info will follow and a Facebook event will be started. The site location is Minnippi Parklands at Tingalpa..

- Clive Hammond, Activities Officer

COMPETITIONS

Details of National and International competitions can be found at:

<http://www.a-p-s.org.au/index.php/competitions>

AUSTRALIAN PHOTOGRAPHY MAGAZINE 2016 PHOTOGRAPHER OF THE YEAR PRESENTED BY PANASONIC

Australia's largest photo competition for amateur photographers is back for 2016, with more than \$34,000 of cash and prizes up for grabs. It's open now until 15 November 2016.

There are six portfolio categories to enter and for 2016 a new single-image category, Photo of the Year.

As an entrant in the 2016 Photographer of the Year, you get the opportunity to be recognised as one of the best. All portfolio entries will be considered by an expert panel of judges for the overall title of 2016 Photographer of the Year, and all single-image entries will be considered for the title of Photo of the Year. Winning images will also be published in *Australian Photography* magazine.

Entry fees start at \$20.00, and entry is free for the Junior category.

Full info at: <http://www.australianphotography.com/poty>

GREEN HEART PHOTOGRAPHY COMPETITION



The 2016 Green Heart Photography Competition challenges Brisbane residents to grab their cameras, get outdoors and take a snap of people enjoying Brisbane's natural environment with the theme of *'People in Places'*.

Whether it's for recreation, relaxation or learning, our natural areas in Brisbane are perfect places to explore. While you're exploring outdoors, Brisbane City Council is calling on you to share these moments - from cricket with friends to barbecues with family, walks with pets or time for meditation - for a chance to win a two night family getaway to Tangalooma Island Resort.

Further info on how to enter and the prizes on offer can be found at:

<https://www.brisbane.qld.gov.au/environment-waste/be-clean-green-brisbane/green-homes/green-heart-photography-competition>

EXHIBITIONS

Exhibitions at GOMA, Stanley Place, South Bank

www.gagoma.qld.gov.au

28 MAY – 3 OCTOBER – CINDY SHERMAN

Sherman uses her own image at the centre of a gallery of character studies, developed over several decades. She expands on society's fascination with female appearance, narcissism, cults of celebrity and emotional fragility. She is widely recognised as the most significant and influential artist to have emerged from the 'Pictures' generation in New York in the late 1970's. The exhibition is of large scale photographs made since 2000 which feature Sherman in an array of theatrical costumes.

TICKET PRICES

SINGLE ENTRY

Adult: \$15

Concession: \$12.00

Member: \$11.00

Family: \$38.00

Children 12 years and under FREE

7 MAY – 9 OCTOBER --DISAPPEARING LANDSCAPE – PASSING II

This is a three-channel HD video installation by Taiwanese artist, Yuan Goang-Ming, who often draws on personal experience when creating his works. This installation reflects on the relationships and links between his own past, present and future, created at a time of great emotion in his life. The film shows Yuan's home and the surrounding landscape through continuous linear sequences, using the movement of the camera and shifting film speeds to evoke acts of seeing, feeling and remembering.

This is a free exhibition.

WORKSHOPS

PHOTO SEMINARS FOR \$50.00

World Photo Adventures will be conducting Photo Seminars in Brisbane in March 2017, with the location to be confirmed closer to the event. Cost is just \$50.00. Conducted by Darran and Pearce Leal.

Call Julia on 0427 205 331 to book or email Julia@worldphotoadventures.com.au

<http://worldphotoadventures.com.au/tours-workshops/march-creative-journeys-photo-seminars-2017/>

Club Competition Results

August 2016 Competition Results

Food Photography

Judged by: Ralph Brown

A Gold Grade Prints	YTD	A Gold Grade Digital	YTD
Sandra Anderson	42	Sandra Anderson	33
Sue Gordon	36	Clive Hammond	30
Clive Hammond	27	Frank Dalgity	21
		Lesley Clark	21
A Grade Prints	YTD	A Grade Digital	YTD
Diane Osborne	42	Dave Culwick	36
Ian Henderson	39	Dennis Renton	33
Joyce Metassa	27	Joyce Metassa	27
AB Grade Prints	YTD	AB Grade Digital	YTD
Janet Aldridge	27	Mark Glancy	45
Ross Dempsey	24	Theo Haaima	33
Jessica Wright	21	Priscilla Gibbs	33
		Ian Sweetman	30
B Grade Prints	YTD	B Grade Digital	YTD
Swarma Wijesekera	30	Liann Haaima	36
Margaret Yeo	30	Michael Mitchell	33
N/A		Swarma Wijesekera	30
		Kurt Wieprecht	30

September 2016 Competition Results

Macro

Judged by: John Lomas

A Gold Grade Prints	YTD	A Gold Grade Digital	YTD
Sandra Anderson	51	Clive Hammond	45
Sue Gordon	51	Sandra Anderson	42
Clive Hammond	42	Frank Dalgity	39
Ron Sharples	36		
A Grade Prints	YTD	A Grade Digital	YTD
Diane Osborne	60	Dave Culwick	48
Ian Henderson	42	Dennis Renton	45
Lekha Suraweera	39	Joyce Metassa	42
		Michelle Strudwick	42
		Lekha Suraweera	42
AB Grade Prints	YTD	AB Grade Digital	YTD
Janet Aldridge	45	Mark Glancy	66
Ross Dempsey	42	Theo Haaima	48
Cheryl Profke	27	Priscilla Gibbs	48
		Ian Sweetman	48
		Janet Aldridge	39
B Grade Prints	YTD	B Grade Digital	YTD
Margaret Yeo	48	Liann Haaima	57
Swarma Wijesekera	42	Swarma Wijesekera	45
N/A		Michael Mitchell	42

Monthly Competition themes for 2017

SUBJECT	PRINT DUE	DIGITAL DUE	JUDGING DATE
Open	14 Dec 2016	12 Dec 2016	25 Jan 2017
Nature	25 Jan 2017	23 Jan 2017	22 Feb 2017
Sport	22 Feb 2017	20 Feb 2017	22 Mar 2017
Minimalism	22 Mar 2017	20 Mar 2017	26 Apr 2017
Self-portrait	26 Apr 2017	24 Apr 2017	24 May 2017
Scapes	24 May 2017	22 May 2017	28 June 2017

Further info regarding definitions will be available in the December edition.

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

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

Information on how to submit your print images can be found here:

http://www.mgps.org.au/pdf/MGPS_Blue_book.pdf

See page 16 for how to create a reusable matboard for your print entries.

Re-usable Matboard Frame for competition print entries

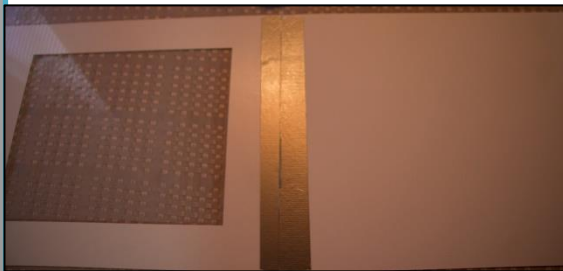
FOR THOSE WHO MISSED THE PRESENTATION OF HOW TO MAKE A RE-USABLE FRAME FOR YOUR PRINT ENTRIES FOR MONTHLY CLUB COMPETITIONS, HERE IS A QUICK GUIDE:

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.



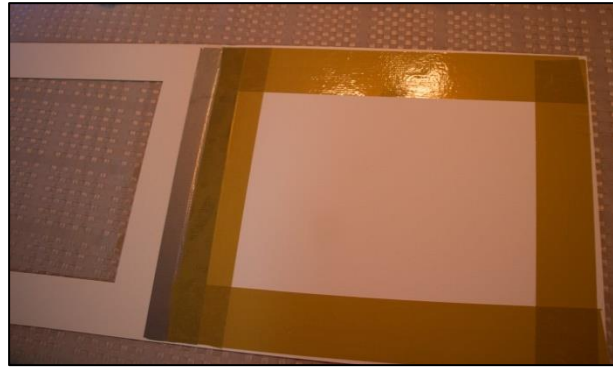
STEP 1

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 become the inside of the frame.



STEP 2

Create a frame of packaging tape on the backing board as shown in the photos. 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 the matboard if you prefer.



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 within the inside of the frame, it also means that **YOUR FRAME CAN'T DAMAGE ANYONE ELSE'S PRINTS.**



When submitting your entries, please ensure that there is **NO** tape on any external edge of the frame. We have had some entries damaged by tape from other people's frames. **Your entries may be rejected if this occurs.**



INSPIRATION

INSPIRATION FOR MONTHLY CLUB COMPETITIONS

OCTOBER: WEATHER

Inspiration

<http://digital-photography-school.com/5-reasons-why-bad-weather-days-are-the-best-times-for-photography/>

<https://www.steveparish-natureconnect.com.au/22731-2/>

OR BROWSE ANY OF THE PHOTO STOCK AGENCIES LISTED.

www.istockphoto.com

www.dreamstime.com

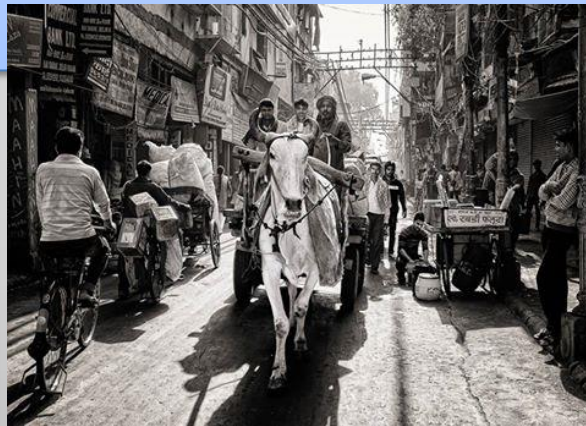
www.shutterstock.com

www.gettyimages.com.au

www.123rf.com

www.fotolia.com

Dianne's
winning
image



CONGRATULATIONS, Dianne Osborne!

SAOUD AL-THANI Award

A deep love of photographic art and the wish to communicate with people around the globe beyond racial and cultural borders through the universally appreciated photographic language encouraged Sheikh Saoud bin Mohamed bin Ali al-Thani to expand the contest from a small regional event, founded in 2000, to a worldwide activity in 2013. The contest has as its partners The International Federation of Photographic Art (FIAP), Photographic Society of America and Qatar Photographic Society

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/>

Steve Parish Nature Connect Blog <https://www.steveparish-natureconnect.com.au/steves-blog/page/3/>

Check out the Camera Pro blog page for lots of helpful tips and recipes. <http://blog.camerapro.com.au/>

John North presenting Dianne Osborne her award from The SAOUD AL-THANI Award International Photography comp at the August International group meeting.





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 QLD 4122.

If you would like to pay by direct debit please request account details
via our website directing the email to the treasurer.

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 - Pensioners, 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. Concessional members pay \$3.00. This contributes to room rental, and the cost of supper, etc.

Committee 2016 -2017

EXECUTIVES	
President	Suzanne Edgeworth
Vice President	Hector Beveridge
Secretary	Priscilla Gibbs
Treasurer	Wimal Kannangara
Activities Officer	Clive Hammond
Competitions Officer	Sue Gordon
Newsletter Editor	Cheryl Profke
Records Officer	Michael Mitchell
Committee Member # 9	Andrea Ryan
OFFICERS	
Competitions Officer 2	Janet Aldridge
Data Projectionist / Digital Competition	Tony White
Interclub Competition Officer	Dianne Osborne
Assistant Treasurer	Jan Sharples
Assistant Activities Officer	Tim Czajkowski
Equipment Officer	VACANT – 2 positions
Librarian	Sam Fernando
Welcoming Officer 1 (Door)	Lekha Suraweera
Welcoming Officer 2 (Door)	Swarma Wijesekera
Welcoming Officer 3 (Visitors)	Alyson Crawford
Welcoming Officer 2 (Visitors)	John Hanley
APS Mentor	John Doody
PSQ Liaison Officer	Sue Gordon
Web Site coordinator	Gang Wei
Hunt & Shoot Coordinator	Sam Fernando
INTEREST GROUP COORDINATORS	
Digital Group	Rodney Topor
Assistant Digital Group	
Monochrome Group	Cheryl Zwart
Assistant Monochrome Group	Warren Vievers
Beginners' Group	Julie Geldard
Assistant: Evelyn Campbell and	Kevin Dixon
Inter/National Group	John North
Studio Group	Month by Month



PROFILES NEEDED

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

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. Do you have 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 and a profile pic of yourself, that would be great!
Thanks.

Contact Cheryl Profke at
newsletter@mgps.org.au

Get involved!

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



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.

Going to be away on a judging night?

You can submit early entries!

Contact:- Sue Gordon

sueanddennisgordon@yahoo.com.au

for Print entries,

and Tony White digitalcomp@mgps.org.au

for Digital entries.

Have you won an Award?

If you have won an award outside the club please send your results to Michael Mitchell 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.

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

PHOTOGRAPHIC TOURS



Sri Lanka Wildlife and Cultural Photographic Experience

February 18th to March 5th 2017 - 16 days - US\$2700*

By award winning photographer – Julie Geldard AFIAP AAPS

Enjoy the highlights of Sri Lanka on a photographic crafted trip that will be far from the normal travel experience.

Optional extra day in Colombo US\$150

After 2 trips to Sri Lanka I have chosen the most outstanding locations, wildlife experiences and cultural villages that typify the way of life of this stunning, colourful country.

Trip Highlights

- ❖ Far northern Ramsar sites of Mannar Island
- ❖ Track elephants, leopards, monkeys, sloth bears, and more on a variety of safaris in best National parks
- ❖ Explore five UNESCO World Heritage sites including ancient Sigiriya, and the fortified town of Galle.
- ❖ 2 boat rides in man built tanks (Lakes) capture fisherman with nets in old Dhows or amazing birdlife
- ❖ Visit a tea plantation in the hill town of Nuwara Eliya and the emerald green terraced fields.
- ❖ Join throngs of pilgrims in Kataragama to experience the ritual of the evening puja
- ❖ Stay in the Highlands in a Sri Lankan retreat
- ❖ Experience the dedication to the Sacred tooth of the Buddah



*Inclusions: Accommodation; 2 delicious meals/day; Guide & Photographic guidance
Not Included: Airfares, Drinks, 1 meal per day, travel insurance, tips
Airfares can be Booked by Bree at Flight Centre Birkdale, if desired. Tel: 3401 0000
Please pay Deposit AU\$500 to confirm your place.

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

ADVERTISEMENTS

Julie Geldard has 2 spots remaining for her popular Sri Lanka Wildlife and Cultural Photographic Experience happening in February 2017. If you are interested in attending please contact Julie ASAP.



ALIVE & CLICKING

The Photographic Society
of Queensland Inc (PSQ)

2017 PSQ Convention
DATE CLAIMER

Labour Day Weekend

29-30 April & 1 May 2017

Hosted by PSQ, at QCCC, Brookfield.

Considering entering national or international competitions? More info on APS website: www.a-p-s.org.au

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; 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' set. Number the first 2 acceptances of each Multiple Title set with a consecutive Multiple Title No., eg. the first and second acceptances of title 'Blue' are numbered '1'; the first and second acceptances of title 'Red' are numbered '2'; the first and second acceptances of title 'Yellow' are numbered '3', etc. You must have 20 Multiple Titles sets for AAPS and 40 Multiple Title sets for FAPS.

Catalogue Type: Specify the type of catalogue, **P** for a printed catalogue; **CD** for a CD or DVD catalogue; or **W** for a web (online) catalogue.

VO: This column is for the Verifying Officer's initials. **The VO and the applicant must also sign the front page of the application.**