



EXPOSURE

October 2014

Monthly Newsletter of the
Mount Gravatt
Photographic Society Inc.

PO Box 234,
Mount Gravatt, Qld. 4122.

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

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

If you see a visitor or new member: Make their visit comfortable. Chat and welcome them. This is what the club is about – helping and encouraging people on their journey of photography.

REMEMBER: A club doesn't run by itself.

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

M.G.P.S. GROUPS

INTERNATIONAL GROUP: Coordinator: John North. Next meeting – 16th October 7.15 pm for 7.30 start. Mel Brackstones Studio, Unit 8/20 Jijaws St., Sumner Park. Bring along a selection of about 6 images, 3-4 min will be critiqued. For more info contact John North 3397 1250.

DIGITAL GROUP: Coordinator: Rodney Topor digital@mgps.org.au, 0438 112 358. Meets 7:30pm sharp, fourth Monday each month. Venue: Garden City Library meeting room Upper Mt Gravatt, on Monday 27 October at 7.30pm. For more details see the website <http://www.mgps.org.au/>. Members are encouraged to submit up to 5 images for each meeting to digital@mgps.org.au no later than the Friday preceding the meeting. Please note the following information in the selection of images to submit: The subject matter is open. Each image should be at most 1400 pixels wide and at most 1050 pixels high. Your name and image title on the image is optional. The covering email must include your name so you can be given credit in the slide show.

MONOCHROME GROUP: Coordinator: Warren Veivers/Cheryl Zwart. 7:30pm 3rd Wednesday. All members interested in Monochrome [Digital or Darkroom] welcome. Next meeting: 15th October 2014 7:30 pm Denise McMillan's 4 Elwyn Crt, Springwood. Please bring supper. Topic: TBA. Please bring 2-3 images on USB to be critiqued. monochrome@mgps.org.au. Darkroom Sessions by appointment. (contact Warren)

PORTRAIT GROUP: Coordinator: Lyn Fedrick Next meeting Place: Carindale Library. Time: first Monday of each month at 7:00 pm. Lyn Fedrick portrait@mgps.org.au 0414 762 719

BEGINNERS GROUP: will now meet 9am – 1pm one Saturday morning each 3 months. covering basics Camera fundamentals with practical. Location and date TBA shortly. Contact: Julie Geldard (jules@vidpicpro.com) Ian Munro (ian.munro57@gmail.com)

From the editor

Hi all

A busy month for the club. Thank you Wendy Talbot for organising the Light Horse Photography. I'm hearing some really good reports. Lots of fun.

We have another amazing article from Tim Czajkowski and some interesting news from Tasmania contributed by a new member Hector Beveridge. Thank you so so much for those who are contributing – I know you all love reading the interesting articles and we are privileged to have a profile from Dan Demy-Geroe this month along with a few pics from the award night.

There is a new opportunity for a Liaison Officer for the Mount Gravatt show, see more details in the newsletter. Also a paid position for a Photoshop/ FXHome user.

If you are finding that you are not getting to know people quickly enough, join one of the interest groups. These are informal small groups and allow you to get to meet other people in a more intimate environment. These groups often have activities arranged within them which will allow you to buddy up with others of similar interests.

I know there is somebody out there who is interested in acronyms. Could you please supply me with a list of the International acronyms to just save me a job. :) Typed would be just super.

Thank you also to Digital Photography School for allowing us to use their site resources.

Until next month may you all expose well and happy reading – Cheryl Zwart
newsletter@mgps.org.au
Phone: 0418 982 240

Get your Photos printed at Harvey Norman Garden City

Special Prices for MGPS Members!

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

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

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



Coming up Meetings

12th November
"Surprise" creative presenter

Hunt and Shoot

November 1
Mount Cootha Botanical Gardens
Watch for further details.

How to photograph bubbles

by Tony White

Sometimes we are unable to spare the time to go out and photograph during the day, so sometimes we need to find things at home to photograph. This guide will walk you through photographing Bubbles.

For this you will need a tripod, a light (or flash), something bright and colourful, water, (Olive) oil, a fork, a clear glass dish, and something to raise the glass dish up. For this I have used a glass bowl but it could easily have been some phone books (that is what they deliver them for ;) isn't it?)



Bubbles Setup shot 1—Raise the dish

You will note in the bowl I have a tea-towel, this will serve as background and give the bubbles a rainbow of colours. This is something you will be able to experiment with, I am sure

you will find a variety of different items to use for backgrounds to get a variety of different pictures.



Bubbles Setup—Tripod and Light Placement

Next you will need to place your tripod over the dish so you can photograph from directly above. You will also note I have a lamp positioned to provide light onto the dish, you will be surprised at how much light you need so brighter the better. But do be careful as some bulbs will get very hot and as you are working very close to it, you need to watch you do not burn yourself.

Now that you have everything in place, you need to put some water into the dish, just enough to cover the bottom, then pour in about a capful of oil. You will note that the



water and oil don't mix and the oil clings to itself in a large blob.

To create the bubbles you need to mix it up using a fork, give it a good mix and you will get a variety of different sized bubbles. Now you have everything prepared to photograph, using Av (or A on Nikon) you will want to use an aperture of F/8-F/11 to ensure you get a reasonable depth of field. The above is what happens when you use too small a depth of field, you can see only parts of the bubbles are truly in focus. I highly recommend using Live View and a 2 sec timer or shutter release to ensure you do not add any movement to the images. You will also need to manually focus to ensure you get the areas you wish in focus. Unfortunately you will find that the slightest breeze will

cause the bubbles to move around in the dish and over time they will pop and change patterns.

By using an aperture of F/8 we get more of the bubbles in focus as shown above. I am using a Canon 100mm Macro lens on a 7D for these images. But you use what you have and make sure you get as close as possible and focus in on particular groups of bubbles. I will point out, whilst I have gotten as close as possible to finish the images I have cropped this afterwards to ensure the focus is on the bubbles.

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

IMPORTANT REMINDER: CLUB COMPETITION SUBJECTS 2014

Entries: One Set Subject and One Open

Subjects	Entry Due	Judging Date	Definitions
REFLECTIONS	October	November	A picture in which the reflections of a subject provide the centre of interest .They may be produced by water, windows, metal etc. Mirror reflections are excluded.
ANNUAL COMPETITION	November	December	Open subject check on Blue book for definitions item6.1 THIS IS JUDGED AT THE XMAS PARTY, TROPHIES GIVEN FOR ALL OUT WINNER OF EACH SECTION
LOOKING UP	December	January	Any picture taken with the camera looking upwards. The subject can be of anything as long as it is obvious you are looking up

Subjects for next year coming soon!

QDIC

Now you can check out all the awards from the QDIC on the web.

www.Queensland-photo.com



GUESS WHO'S GETTING RIGHT
DOWN INTO IT TO GET THAT SHOT!!

Free eBooks

Craft and Vision are offering four FREE ebooks. I can recommend these books as a great read. There are many of these short simple topics in the series.

They are a PDF file, so they can be read on the computer if you haven't got a iPad or similar.

Check out <http://craftandvision.com/> to view their publications and create an account.

You'll get great monthly specials.

DOWNLOAD YOUR FREE EBOOKS



Craft & Vision has four great eBooks, all completely free. If you haven't got yours download them here (and tell the world!)

- [Craft & Vision I - 11 Ways to Improve Your Photography](#)
- [Craft & Vision II - More Great Ways to Make Stronger Photographs](#)
- [TEN - Ten Ways to Improve Your Craft Without Buying Gear](#)
- [TEN MORE - Ten More Ways to Improve Your Craft Without Buying Gear](#)

Award Presentations

by Cheryl Zwart

A great night had by all as awards were handed out for those who had achieved winning scores throughout the year.

Congratulations to all of those who received the awards and good luck to all members for next year.

I was thinking on the night, what a happy president we have, so I have compiled a few of his happy smiles below.

An always welcome, John Lomas (pictured below) continued the "evening of smiles" by giving a presentation on The Art of Observation.

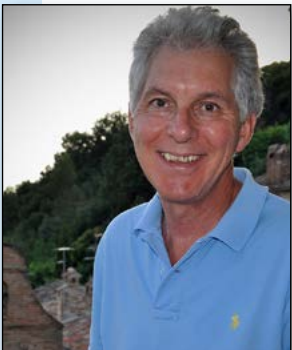


Gang and Suzanne share a chuckle before the awards distribution starts, while below left Gang just kept on smiling all night.

Awards received from top left working across and down.

Michelle Strudwick , Tim Czajkowski, Ron Sharples, Andrea Ryan, Russell Dickson, Wendy Talbot, Lekha Suraweera, Cheryl Zwart, John Doody, Denise McMillan, Dennis Renton, Jan Sharples.





PHOTOGRAPHER PROFILE

Dan Demy-Geroe

INTRODUCTION

I have enjoyed photography as my main hobby for many years and have used it to document family activities and travels, as well as being a creative outlet. In conjunction with that, I have been a member of this club for 25 years and have held a range of club positions in the past including Secretary, Vice President and Newsletter Editor, a role I held for five years. I have lived in Brisbane all my life but have also travelled widely in Australia and other countries. I retired from work as a manager in the Queensland Government nearly two years ago and have fitted in quite a lot of travel since then. Now that my wife has also retired, we are planning to do a lot of caravanning and off road travel within Australia from 2015. I expect there will be many new photo opportunities.

Q: Why did you take up photography?

I originally became seriously interested in photography during my early travels to New Zealand and Tasmania in the mid-1970s and have maintained that interest since. I found that photography provided an opportunity to document the world and also a means of artistic expression. After several years of keen photographic activity (partly interrupted by university studies), I felt I needed to move forward with my photography through new knowledge and experiences, so I joined Mount Gravatt Photographic Society in 1989. This was a turning point in improving my images and led to many years of entering club, interclub, national and international competitions.

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

I originally used a basic Kodak Instamatic camera in my teens, without a lot of success. In 1975 I bought a Canon Canonet rangefinder 35 mm film camera which produced much better results. This was followed the next year by my first SLR, a Konica T3n, and then a Nikon FE and a range of lenses in 1980. There were other Nikon cameras over the years including a now classic FA and an F60. I have been using Nikon equipment for nearly 35 years now. I went digital in early 2004 with a new Nikon D70, then bought a D90 in 2009, and just recently a full frame D610. I also have a small Sony RX100 as a fun back up.

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

I'm not sure whether I have a specific style of photography, although other people are probably the best judge of that. I like to get in close to subjects to record details, graphic angles and textures, but I also enjoy the wide views and perspectives inherent in landscape, cityscape and documentary photography. I have been fortunate to have travelled widely over the years and travel



has become one of my favourite photographic subjects. My other favourite themes include landscape, social documentary, photo journalism, people images, architecture and semi-abstract close ups. I enjoy creating both colour and monochrome work.

Q: Which photographers inspire you?

Actually I'm inspired every time I see a strikingly original photograph which has also been well executed technically. I am also inspired by the works of the so called greats of photography including Ansel Adams, Henri Cartier-Bresson, Bill Brandt, Ernst Haas, Andre Kertesz and Yousuf Karsh. Other photographers who have inspired me at times include Edward Weston, Dorothea Lange, Elliott Erwitt, Annie Leibovitz, Martin Parr, Chris Killip, Charlie Waite, Frans Lanting, and the renowned Australian photographers Max Dupain, Olive Cotton and David Moore.

Q: What do you hope to achieve or have achieved with your photographic skill?

Photography has taught me to really look at subject matter to see the documentary and artistic possibilities. I entered the MGPS monthly competitions for many years in slide and print sections and started entering National salon competitions in 1991. In January 2000 I joined the Australian Photographic Society (APS) and the following year I started entering international competitions with some success. I became an accredited PSQ photographic Judge in 2002 and have been undertaking regular judging assignments for photography clubs and other competitions since then. I was awarded my FAPS photographic honour by APS in 2006 and my AFIAP honour in 2013.

There are many competition achievements I have been proud of over the years but I want to keep improving my photography and hopefully share some learnings with fellow photographers. Like most of us I'm always trying to capture that stunning and elusive, potentially award winning image. I'll continue to enter international competitions and attend as many MGPS club and sub-group meetings as I can, travel permitting. I enjoy creating personal photo books of my travels after each major trip.

Q: What tips would you give to new photographers?

1. Always try to **communicate** something with your images (e.g. a story, emotion, beauty). For competition success they also need visual impact (e.g. a point of interest), particularly for panel or impact judging competitions.
2. Previsualise the end result you are trying to achieve and learn to see the photographic possibilities in a variety of subject matter. Look for strong visual elements (e.g. line, shape, colour, form, repetition, perspective, texture etc.). The quality and direction of light in an image are critical to its success.
3. The camera's viewfinder can be compared with an artist's canvas (although usually not as content flexible), and you should try to actively choose what to include and what to leave out of your frame. Aim to simplify your composition where it's appropriate.
4. Seek inspiration in the works of the great photographers, past and present, and also in other visual arts. Try to find and adapt new ideas to influence your own style rather than simply copying others.
5. Be open to constructive criticism, but also be your own critic. Learn to evaluate and review your images for improvements and seek independent feedback. Learn to master basic image editing.
6. Finally, just enjoy taking and making photos. Don't get overly serious about it all unless you want to make it your profession. Carry a camera with you as often as possible, but remember to put the camera aside sometimes because you also need to experience and enjoy the moment.



Landscape techniques

With Tim Czajkowski

Composition is everything, and often is what makes or breaks an image. At club nights some of the most common feedback you hear is about distracting elements in the frame, or cropping etc... both of which are directly related to composition.

Before I even start, I'm going to recommend having a look at an e-book by Ian Plant (an excellent landscape photographer). It's called "*Visual Flow*" and it's regarded as pretty much the bible on landscape composition. It costs around \$30, but it is well worth the cost.

So (if you haven't gathered by now), this issue will be touching on the basics of composition. Now I say the basics, as there are so many possible things that can be talked about when it comes to landscape & nature composition, and Ian's book goes through it so much better and in more detail than I can in a few

short pages. So we'll talk about some of the general rules, and other things to generally improve your compositions.

"Compositional Tips for Landscape and Nature Photography"

I am intentionally not calling this section "Rules for Landscape Photography" for one very good reason. One thing to note with photography "rules" is that they don't always apply to every situation. The word "rule" shouldn't be taken as exactly that—think of it more as "guidelines." You don't have to follow them exactly, and after all, rules are meant to be broken. When I first started out with photography I took the photo below, and it actually won an award on a popular Australian photography website, despite the fact it breaks many rules (which was the judges feedback). Sometimes, it just works!



TIP #1—RULE OF THIRDS

The rule of thirds is the one that you will usually hear the most about. It suggests that if we draw lines dividing both the horizontal into 3 sections, and the vertical into 3 sections (see below), that these lines, and in particular where these lines intersect, is where we should place particular elements in the photo (subjects, horizons etc.) Another general way we can describe this rule is to simply "avoid the middle."

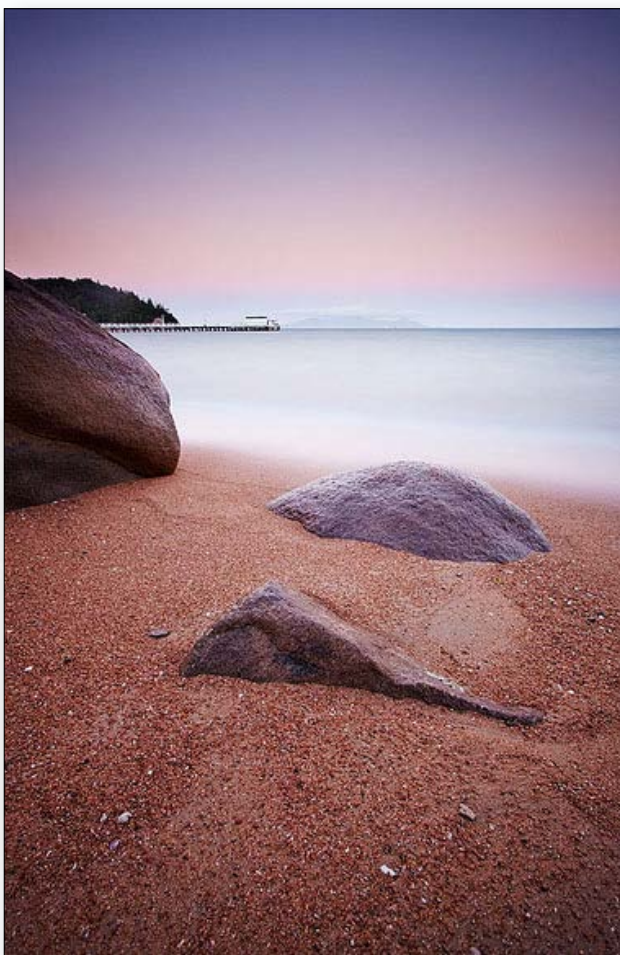


Many cameras these days will be able to overlay the rule of thirds in your live view, and sometimes even in your viewfinder. Remember though, you don't have to follow this rule. Sometimes – having a horizon straight in the middle of an image works well (particularly for shots with reflections).

TIP #2 – INCLUDE A SUBJECT

It's often been said that a good landscape image has to include a foreground, middle and background. Whilst this is mostly true, including a strong foreground subject in your image will differentiate your shot between a "holiday snap" and a strong landscape image. Sure that snow tipped mountain range you saw may look amazing, but including something extra in the foreground, like some wildflowers (for example, many images of Mount Rainier), will improve the composition even more. Subjects can be as simple as

trees (both alive and growing, or dead washed up on a beach), rocks, jetties, ripples in sand, and so on.

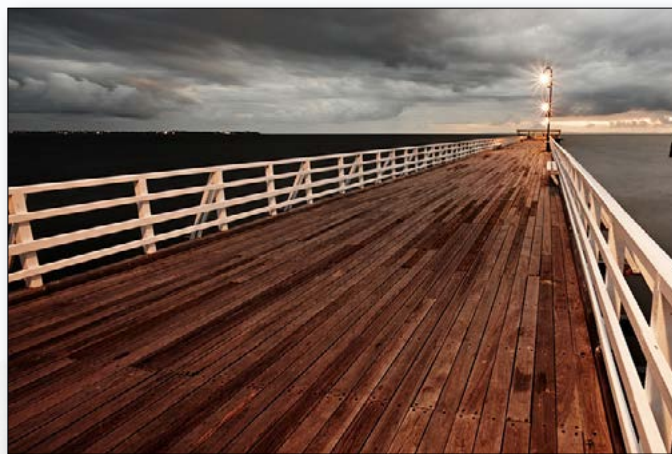


A simple subject in the foreground helps anchor this image.

TIP #3 – LEADING LINES

Leading lines are a great way of drawing the viewer's attention into the frame of your shot, and towards the subject. It can be something as simple as the railings on a jetty, a curving stream, or a fence coming in from

one corner of the frame. That's not to say that what is creating the leading line in the frame can't be the subject of your photo.



These diagonal lines of the jetty help lead your eye into the image.

TIP #4 – KEEP IT SIMPLE

This one is definitely a tip, and not a rule. Sometimes we see some images of the most amazing vistas and there is just too much going on, that you don't know where to look. Looking for compositions which are simple with just a few minimal elements can really make an image stand out. Less is more.



A simple, yet effective composition.

However, this is not always practical, and not always the desired outcome. So when looking at your shooting

environments take both approaches, and see which works best for the scene at hand.

TIP #5 – CHANGE YOUR VIEWPOINT

You'd be amazed how easy this one is to try, and how much of a difference it can make. Next time you're composing an image (particularly where the subject is fairly close), take your shot at eye level (which is how most people tend to setup), but then get right down low (with your tripod basically at its completely folded height), and try another image from there. The change in perspective can create some dramatic results.

TIP #6 – FRAME YOUR SUBJECT

Look for things in your scene that you can use as a natural frame. Things like trees, arches etc. are a good way of strengthening exactly what you want the viewer to look at.



In this image, I tried to use the tree branches to naturally frame the church

TIP #6 – TURN YOUR CAMERA 90 DEGREES

Now this may seem like a stupidly obvious one to you – but many people just starting out don't take landscape images in portrait orientation. I don't know if it's because

they just think that because it's called "landscape" orientation that it has to be used that way. Portrait orientation works just as well, and often give you even more of a view of an epic sky, or foreground.



TIP #7 – LOOK FOR PATTERNS & SYMMETRY

While finding your composition, try and find patterns in your scene. Again this can be as simple as waves on a beach, ripples in the sand, or a row of similar trees, houses, windows etc. Similarly, look for designs that provide symmetry including reflections. These can help balance an image, whilst at the same time help in creating an aesthetically pleasing composition.



The repeating ripples are an example of a natural picture found in nature.

TIP #8 – CHECK YOUR BACKGROUNDS

This one applies more to the nature side of things, rather than the landscape, but is still relevant in both. Check your photo for any distracting background elements that might drag the viewer's attention away from the main subject. It's also important to check for any poorly placed background objects (the "pole sticking out of your subjects head" comes to mind for this).

This also applies to foregrounds, where there might be a distracting element that draws the eye away. It can be as simple as a different coloured leaf in the corner, so keep an eye on all the elements in the frame. I recently took an image of the sphinx at Girraween, and there was one tree that caught the light right in the bottom right hand corner which made it very bright compared to everything around it. I didn't see it at first and had to dodge/burn it a little at home, when I probably could have just shifted my composition ever so slightly and it would have solved the issue.

TIP #9– TRY AND FIND YOUR OWN ORIGINAL COMPOSITIONS AND

#10 – REPLICATE COMPOSITIONS THAT YOU'VE ALREADY SEEN

Despite being the complete opposite to each other, they're directly related (and probably a bit controversial). We get into the habit of seeing other famous photographers compositions, post card shots, or people's images on sites like flickr, and then immediately try to copy them. Many places have been shot to death, and it becomes near impossible to try and get your own original composition. But everyone has their own eye for things, so trying to find something different may be easier than you think.

Does this mean you should never copy other people's compositions (and this is where the controversy comes in)? Of course not! If you never copied what someone else has already done, then there may be some places where you might never manage to find a unique shot you like. Plus, you might learn a few things in the process of trying. There's a reason they call them postcard shots, and that's because it's a popular view/composition! Arrive at your location, get your postcard shots out of the way, then try and find new and unique compositions of your own.

I hope a few of these basic tips give you something to think about – but remember, they're not hard and fast things to follow. Give them a try, and then give the complete opposite a try and see which you find works the best for that particular image.

Next issue, we'll start talking about one of the other very important aspects that will affect your composition, light. Then we'll start looking at camera settings.

Accomplished photographer?

Like helping others
get started with
photography skills?

We are reintroducing the mentor program within the club. Forms are coming soon to help you establish where you can help or be helped. Remember it's always more fun if you have a buddy who can share their experience with you.

Please speak to Gang or one of the committee members to register your interest.



HELP!

I need a mentor

Name [PLEASE PRINT]
Camera Brand:
Operating System: eg Mac/PC
Suburb:
Availability: eg Day/Evening
Phone Number:
Email address:
Type of Photography interest: eg Landscape, Portrait, Nature, Travel, Other.
Please state
Topics I'd like help with:

September 2014

Year to date competition

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

**THIS MONTH'S JUDGE –
Subject Scapes
Judged by Anne Russell**

PRINT	
A grade Set	
Merit	Joyce Metassa
A Grade Open	
Honour	Sandra Anderson
Merit	Jan Sharples
Merit	Clive Hammond
Merit	David Knell
AB grade Set	
Honour	Dennis Renton
Merit	Gary Oshea
Merit	Sam Fernando
Merit	Maureen Gubbels
AB Grade Open	
Honour	Dennis Renton
Merit	Bob Garnett
Merit	Rossllyn Garnet
DIGITAL	
A grade Set	
Honour	Lyn Fedrick
Honour	Lesley Clark
Honour	Tony White
Merit	Kristin Repsher
Merit	Michelle Strudwick
Merit	Rodney Topor
Merit	Shane Oxenham
Merit	Jan Sharples
A Grade Open	
Honour	Sue Gordon
Honour	Ernst Hiessleitner
Merit	Tim Czajkowski
Merit	Lyn Fedrick

Merit	Lesley Clark
AB grade Set	
Honour	Eligia Sword
Merit	Lekha Suraweera
Merit	Moz Kite
Merit	Stephen Shadbolt
Merit	Andrea Ryan
Merit	Maureen Gubbels
Merit	Theo Haaima
Merit	Sam Fernando
Merit	Denise Mc Millan
AB Grade Open	
Honour	Bob Garnet
Honour	Gerry Mine
Merit	Janet Aldridge
Merit	Theo Haaima
Merit	Cheryl Zwart
Merit	Peter Russi
Merit	Dennis Renton
Merit	Trish Dixon
Merit	Maureen Gubbels
Merit	Eligia Sword
B grade Set	
Merit	Pricilla Gibbs
Merit	Craig Stewart
B Grade Open	
Honour	Keith Ryan
Merit	Craig Stewart
Merit	Andrea Power

A Grade Prints	This Month	YTD
Ron Sharples	15	54
Sue Gordon	6	48
Sandra Anderson	12	48
Jan Sharples	9	45
AB Grade Prints	This Month	YTD
Dennis Renton	24	36
Lekha Suraweera	12	30
Gary (Rick) O'Shea	15	27
B Grade Prints	This Month	YTD
Craig Stewart	12	33
Keith Ryan	21	21
Sandra Shadbolt	12	12
A Grade Digital	This Month	YTD
Lesley Clark	18	60
Sue Gordon	15	48
Ernst Hiessleitner	18	48
Kristin Repsher	15	45
Gang Wei	15	45
Clive Hammond	18	45
Tony White	12	45
AB Grade Digital	This Month	YTD
Eligia Sword	12	51
Peter Russi	18	48
Dennis Renton	12	45
B Grade Digital	This Month	YTD
Jane Doody	24	45
Andrea Power	12	36
Keith Ryan	18	36
Priscilla Gibbs	6	30
Wayne Lewis	9	30

Thai Photographic Extravaganza for 2014

with Julie Geldard and Suzanne Edgeworth



Excitement is bubbling as 9 passionate photographers prepare to leave for Northern Thailand, Chang Mai district to spend 10 days dedicated to photography with Julie Geldard who has been living in Thailand for many months each year since 2009.

Photographers from many PSQ camera clubs are joining Julie on this photographic experience, more appropriately named, than a tour as we "focus" on the Photographic HOT SPOTS of the region around Chang Mai. PSQ Members from Tin Can Bay Club, Gold Coast club will accompany members from MGPS, like Suzanne Edgeworth (Julie's assistant) Sam Fernando, Rodney Topor, Margaret Kemmerly, Joyce Metassa.

Be prepared to enjoy the award winning images that the members of the group will bring home, live previous 3 years, to inspire others on the joys of Travel Photography. This experience is designed to expose participants to many areas of Photography other than travel photography, such as Macro,

street photography, architecture, night shooting, flash photography for cultural nights and portrait photography.

The group members, always meet for workshops prior to leaving to ensure everyone has confidence with each area of photography. The 2014 Thai Extravaganza group has already met and had such a great time we are meeting again tonight to get to know each other and fine tune any photography or travel queries with Julie and Suzanne.

Bookings are already open for 2015 Thai Photographic Extravaganza which is held in early November around the famous Lantern Festival.

Please contact Julie Geldard 0438 320 750

Email: jules@vidpicpro.com

Website: www.iPhotographMagic.com to express interest in an affordable well planned photographic experience. Happy Shooting where every you are!



Committee 2014

EXECUTIVES	
1. President	Gang Wei
2. Vice President	Rodney Topor
3. Secretary	Priscilla Gibbs
4. Treasurer	Ruth Dickson
5. Activities Officer	Wendy Talbot
6. Competitions Officer	Suzanne Edgeworth
7. Committee Member 6	Andrea Ryan
8. Newsletter Editor	Cheryl Zwart
9. Records Officer	Tim Czajkowski
OFFICERS	
10. Competitions Officer 2	Sue Gordon
11. Data Projectionist / digital Competition	Tony White
12. Interclub Competition Officer	John North
13. Assist. Treasurer	Jan Sharples
14. Equipment Officer	Russell Dickson
15. Catering Coordinator #1	Andrea Ryan
16. Catering Coordinator #2 -	
17. Librarian	Lekha Suraweera
18. Welcoming Officer 1 (Door)	Alyson Crawford; Joyce Metasa
19. Welcoming Officer 2 (Visitors)	Lyn Fedrick
20. APS Mentor	John North
21. PSQ Liaison Officer	Sue Gordon
22. Web Site coordinator	Dave Culwick
23. Hunt & Shoot Coordinator	Wendy Talbot
INTEREST GROUP COORDINATORS	
24. Digital Group	Rodney Topor
25. Monochrome Group	Cheryl Zwart
26. Beginners' Group	Julie Geldard
27. Inter/National Group	John North
28. Portrait Group	Lyn Fedrick

PSQ facebook page

Nikki Smith is the new convenor of the PSQ facebook page.

The page has been set up with the aim of interacting and networking with both PSQ Affiliated Clubs and their members.

Feel free to post club information, events and news. We welcome the sharing of photography related information and tips including links to reviews and articles. We will soon have an email newsletter which we welcome your input. To submit an event or article please email the Newsletter Editor.

Nikki at editor@psq.org.au

Join the MGPS facebook page

We endeavour to not only keep you up-to-date, but to assist you to grow in your photography experience.

Got a picture to be critiqued?

put it on the facebook page.

Just search for the MGPS Members Group.



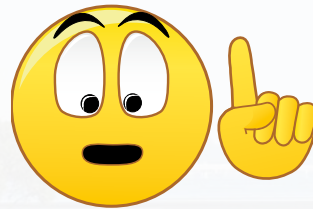
MEMBERSHIP FEES

APPLICATION FORM – Download MGPS Membership Application Form (in pdf format)

MEMBERSHIP FEES: Joining fee: \$15.00 (Once only, if membership is continuous)

Month	Full Membership	Associate Membership	Family Membership	Concessional Membership- Rensioners or Full-Time Students.
July, August, September	\$45.00	\$30.00	\$75.00	\$20.00
October, November, December	\$35.00	\$20.00	\$55.00	\$15.00
January, February, March	\$25.00	\$15.00	\$35.00	\$10.00
April	\$10.00	\$10.00	\$20.00	\$5.00
May	\$5.00	\$5.00	\$10.00	\$5.00
June	\$5.00	\$5.00	\$5.00	\$5.00

To help cover running costs, members and associates pay a \$4.00 entry fee at the door each regular club meeting night they attend. This contributes to room rental, tea/coffee, etc. and raffle prizes.



WHOOOPS!!

DID YOU FORGET TO PAY YOUR SUBS?

Club subscriptions are due now.

Members can make cheques payable to Mt Gravatt Photographic Society. You can either pay in person or post to PO Box 234, Mt Gravatt 4122.

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

Interclub Digital competition

The Interclub Digital comp was judged on Saturday Mt Gravatt came 4th. Congratulations to

Rodney Topor who received a Merit for his image Twin Towers in Architecture

- Krispen Repshers Pink Green and Gold in Nature
- Peter Anderson Morning Wash in open AB
- Highly Commended for Lesley Clark for Saint Suva in Architecture
- Suzanne Edgeworth Highly Commended for Zebras on the Run in Open AB

Well done every one.

Profile Questions

Firstly a little bit about you and your background

1. Why did take up photography?
2. How long have you been using a camera and what model?
3. Have you got a specific style of photography that you prefer?
4. Which photographers inspire you?
5. Where do you go from here?
6. What tips can you offer other photographers?

Then give me about 5 of your favourite pics that you would like to showcase.

Contact Cheryl at newsletter@mgps.org.au

Do you know a lot or a little about photo equipment?

Bought a new piece of gear and you love it or hate it!

Tell us about it!

You might want to do this once – on a regular basis or – nominate to source people to write a product review.

Contact Cheryl at newsletter@mgps.org.au

New Members

AUGUST 2014

David Thurstun

Jeff Cheadle

Lee Dixon

Kevin Dixon

Lauretta Lewis

Louise McDonald

Janice Kazakof

SEPTEMBER 2014

Amanda Williams

Missing your name tag?

If you have recently joined the club and you have not received your blue book and name tag, please see Alyson Crawford at the registration desk. Ask for a member's card at the same time.

QDIC

QDIC are offering mugs for sale \$18

Catalogues \$20 if collected \$25 incl postage.

Contact John North (07) 3397 1250

Going to be away on a judging night?

YOU CAN SUBMIT EARLY ENTRIES!

Contact:-

Suzanne Edgeworth sunedge@tpg.com.au for Print
Tony White digitalcomp@mgps.org.au for Digital

PROFILES NEEDED



I still need profiles – thank you so much to those who contacted me! We still want to enjoy **YOUR** story.

newsletter@mgps.org.au

Festivals or events

Any ideas for club excursions will be welcomed by Wendy Talbot. activities@mgps.org.au

THANK YOU TO DIGITAL PHOTOGRAPHY SCHOOL FOR THESE TECHNIQUES

<http://digital-photography-school.com/how-to-photograph-reflections-in-water/>

How To Photograph Reflections In Water

A Post By: Anne McKinnell

One of my favourite things to do when I travel is to go on a quest to find a body of water that has a reflection of a landmark.

Photographing a reflection creates a unique image of an often photographed subject by adding interest and depth to your photograph.

The next time you travel add these to your shot list and come home with a set of dynamic images to show off your trip.

CITY LIGHTS AT TWILIGHT

When the sky is that cobalt blue colour before night arrives, and lights from nearby buildings reflect off the water, magic happens.

Take this example of a waterfront hotel on a summer evening when the marina in the foreground was full of boats. Just after sunset the coloured lights on the exterior of the hotel reflected off the cobalt blue water making a very energetic image.



CALM LAKE IN THE MORNING

When you get up early in the morning water on a lake will often be flat calm making a perfect reflection. Capturing a perfect reflection is harder than it sounds because any amount of wind at all will cause ripples and blur the surface of the water.

If you can find a lake in the mountains there will be a better chance of finding still waters in the morning. Your shot will be even better if the morning's first rays light up the peaks of the mountain which is reflected in the lake.

When you scout your location, take a compass so you can find a subject in the west that will light up when the sun rises.

Then put some water between you and that subject and you have the ingredients for a great shot.



The calm lake shot is a good opportunity to break the rule of thirds and go for perfect symmetry in your image. Put the horizon line in the middle of the frame and include the same amount of subject and reflection.

You want to avoid direct light on the water because that causes glare. The best situation is when you have a colourful object that is has direct light on it and that subject is reflected in water which is in the shade. Then the reflection will contain saturated colours and no glare.

NOT SO CALM LAKE

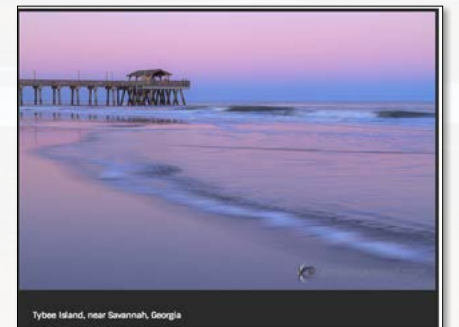
Ripples in the water are not necessarily bad. It just produces a different effect. You can get this effect by waiting for the wind to come up a little or just by using a longer exposure which allows time for the water to move while the shutter is open. Either

way it will create a more abstract feel by adding texture to the water.



THE OCEAN AT SUNRISE OR SUNSET

Obviously you will not get a perfect reflection when you photograph the ocean because the water is always moving. But it will still reflect the colour of the sky and if you get a sunrise or sunset with great colour you can multiply that effect by including the reflected light in your composition.



BIRDS

I love capturing perfect bird reflections. They can be hard to pull off because you need a number of things to come together to make the image work.



- First, there can be no wind at all.
- Second, you need great light (as always).
- Third, you need a bird (ok that was pretty obvious but easier said than done).

To make this image of a woodstork I had to go back to the location before sunrise three mornings in a row before I got still water. Then I had to find a position first, remain very still, and hope a bird would come. If the bird is there first, and you try to approach, it doesn't usually work out.

I like images where the bird is moving a bit so there are little ripples around its legs that define the surface of the water.

REEDS

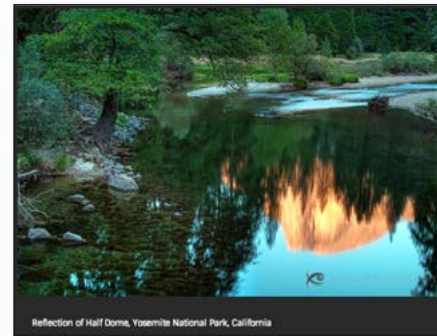
Look for reeds or other grasses sticking out of the water that can make a great abstract image. If it were not for the lilly pads in this image, it might be hard to tell where the surface of the water is.



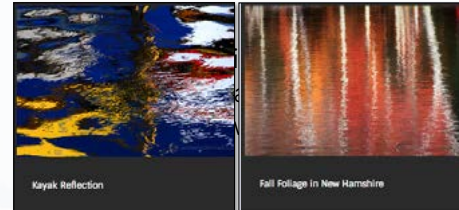
JUST THE REFLECTION

The subject receiving the direct light does not necessarily need to be in the frame. Interesting compositions can be found if you leave the main subject out of the frame and only include the reflection in the shot.

In this image of Half Dome in Yosemite National Park, the direct light falling on the dome was very harsh so I decided to leave it out of the frame and only include the reflection to create a more abstract impressionist feel.



To go even more abstract, find reflections of colourful subjects in rippled water. Don't worry if you cannot identify what the main



This image was made in New Hampshire during the very colourful display of fall foliage.

It was a windy day, so photographing the trees wasn't working out very well. I decided to go for the abstract look by photographing the reflection of the trees in the water which was rippled from the high winds.

TIPS

Remember your choices: the subject and its reflection; just the reflection; still water; and blurred water.

Direct light on water creates glare – you want the direct light to fall on your subject which is then reflected in water which

is in the shade. If there is glare, you can use a polarizing filter to reduce or even remove it.

Try using a graduated neutral density filter. Usually the reflection is a couple of stops darker than the main subject so you can use a graduated neutral density filter to even things out. If you don't have one, you can always try the digital equivalent in Lightroom or Photoshop. But remember the reflection part of the image should still be slightly darker. If you make it as bright as the main subject the image will not look right.

Use a low angle to maximize the amount of reflection in the frame.

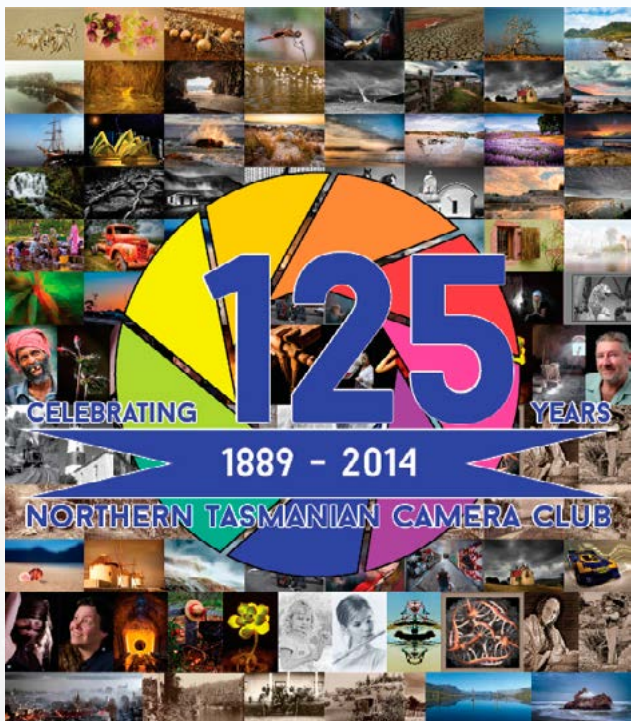


Anne McKinnell

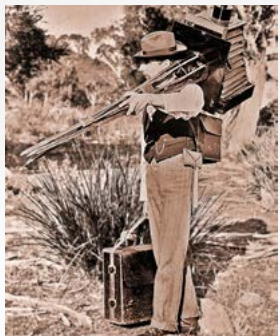
Anne McKinnell is a photographer, writer and nomad. She lives in an RV and travels around North America photographing beautiful places and writing about travel, photography, and how changing your life is not as scary as it seems. You can read about her adventures on her blog and be sure to check out her free photography eBooks.

THANK YOU TO DIGITAL PHOTOGRAPHY SCHOOL FOR THESE TECHNIQUES

<http://digital-photography-school.com/how-to-photograph-reflections-in-water/>



Compilation of the images in the exhibition from the cover of the September DRUM, NTCC's newsletter. (Colin Butterworth - Images courtesy NTCC Members)



Charles Hart loaded up with all the photographic equipment required for taking pictures in the 1890s. He joined the club shortly after its formation and was the grandfather of current life member Mrs Betty Shepherd. (NTCC)



Lilydale Falls 1904 (NTCC)

NTCC Celebrates 125 years

with Hector Beveridge

The Northern Tasmanian Camera Club (NTCC) is currently holding an exhibition to celebrate its 125th anniversary at Country Club Casino in Launceston. Before moving to Brisbane and joining MGPS I was a member of NTCC.

NTCC is one of Tasmania's historic clubs, forming in 1889 when it boasted a membership that included many of Tasmania's leading photographers of the time. To celebrate the 125th anniversary the club decided to hold an exhibition to

Benevolent Society CEO John Stewart and NTCC Vice President Rod Oliver at the opening. (The president, like all keen photographers, is overseas searching for winning images!) (Colin Butterworth)



showcase current members work. They were able to secure the display space on the mezzanine floor of the Country Club.

NTCC's forty odd members (and believe me some of

them are odd) were all invited to submit up to four of their personal favourite images for consideration for the exhibition. The club's aim was to display the broad cross-section of the photographic work of current members and all who submitted images are represented in the exhibition.

Members provided print ready digital images and the club had them printed, matted and framed to ensure



Portrait of Nina Ferguson - grandmother of current member Ruth Timperon. (NTCC)



Viewing historic images at the opening - (Colin Butterworth)



Part of the exhibition at Country Club Casino. (Hector Beveridge)

the exhibition had a consistent quality and appearance. Good publicity was gained with coverage on local radio, TV and newspaper. Athalie Taylor took on the unenviable task of image selection and organisation of the printing. Images are thematically grouped – landscape, creative, monochrome, portrait, nature etc. John Taylor matted, framed and hung all the images, an ongoing task because as images sell they are being replaced. Recently departed members such as myself were also tracked down and invited to contribute. In all 33 members are represented in the 72 images which are on display along with ten historic photos.



John Taylor hanging images— (Hector Beveridge)

Launceston Benevolent Society CEO, John Stuart officially opened the exhibition to the public on 29 August. (NTCC is proud of its 125 years but was gazumped by the Benevolent Society which has operated in Launceston for 180 years.) The opening saw a good turnout of Club members, past members and members of other camera clubs—West Tamar, Devonport and Wynyard. Betty Shepherd, current life member and granddaughter of Charles Hart, a prominent member around the turn of the 20th century, was present along with Alistair and Jennifer Douglas from Hobart. Alistair is the great grandson of William Gibson, a founding member of NTCC. Jennifer is the daughter of long term NTCC President, Geoffrey Pattison OAM. Featured in the historic section is a portrait of Nina Ferguson, grandmother of current day member Ruth Timperon.

Ruth's name may be familiar to APS members and regular Apsconeers. Others with images in the exhibition whose name may also be

familiar are Anne O'Connor, Felix Staub, Athalie Taylor, Phillipa Alexander and Peter and Margot Manchester.

To date 12 images have sold, some twice, including my 'Lyrebird' I am pleased to say. All images are priced at \$85 and net proceeds are being donated to the Benevolent Society. Many of the purchasers are visitors to the Country Club, maybe even winners in the casino

– something I have never been able to do—and are taking their purchases when they leave.

Some of the historic photos on display show members with their equipment, which I can only surmise represents leading technology of the day, glass plates and all. It is worth remembering however the first box brownie was released in February 1900. It was a

basic cardboard box camera with a simple meniscus lens that took 2¼-inch square pictures on 117 rollfilm, nothing like the equipment seen in the historic photos. Although the box brownie was probably not immediately available in Tasmania it comes as a timely reminder that photography was then, like now, subject to technological change. Always has been, always will.

The exhibition runs till 14 November. If you are in Launceston during that time it is well worth a look.



Altered Reality Images - (Hector Beveridge)



Monochrome images (Hector Beveridge)



Members starting off on a field trip (NTCC)



NTCC members with cameras on tripods at St Patricks River in 1895 (NTCC)

Position vacant

We sincerely thank Jane Simpkins for her dedicated support in acting as the Liaison Officer for the Mount Gravatt show.

This position has now become vacant and it will be an opportunity for those wanting to get involved in the community and also the 100th Mt Gravatt show.

For more details see **Suzanne Edgeworth**
sunedge@tpg.com.au

Position vacant

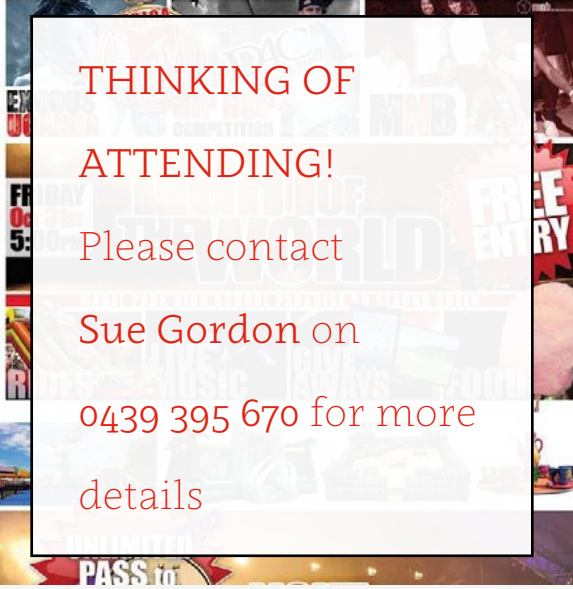
FULL-TIME PAID POSITION

This client has several photographers who use a green screen for their family portrait work. Once the images are ready to produce, the image/s require cropping to the ordered size, any modifications to the image, adjustments and using FXHome, the ordered background is linked. The order is then printed on a wide format Epson printer. They are looking for someone who would like a job 35-37.5 hours a week.

For more details please contact
Cheryl Zwart 0418 982 240

Halloween alternative

An event held on halloween as an alternative to the darker side of the day. It starts at 5pm but rehearsals usually begin around 4pm so there are photo opportunities earlier. There is a concert, rides etc. Mabel Park High School, Paradise Road Slacks Creek. Photographers welcome.



THINKING OF
ATTENDING!
Please contact
Sue Gordon on
0439 395 670 for more
details

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e.g. 94 x 61 @ \$130 ready to hang

75 x 50 @ \$95, 61 x 42 @ \$85 ; 120 x 80 @ \$160.



Instructions for Completion of Acceptance List

Approvals: Acceptances in an Australian National Exhibition approved by APS are claimable for LAPS and AAPS.

Acceptances in an International Exhibition approved by APS, FIAP, RPS, PSNZ, UPI or a Section of the Exhibition approved by PSA are claimable for LAPS, AAPS and FAPS.

LAPS: 50 acceptances are required including 10 acceptances from National or APS Approved International Australian exhibitions.

No more than 15 acceptances can be claimed from any one country other than Australia which is unlimited. No awards are required.

AAPS: 100 acceptances are required including 20 acceptances from National or APS Approved International Australian exhibitions and may include those gained for LAPS. No more than 25 acceptances can be claimed from any one country other than Australia which is unlimited. 20 titles must have 2 or more acceptances. 5 different images must receive awards. No more than 2 awards are claimable from any one country other than Australia which is unlimited.

FAPS: 200 acceptances are required, all from International Exhibitions including 10 acceptances from APS Approved International Australian exhibitions and may include the acceptances gained in International Exhibitions for LAPS or AAPS. No more than 25 acceptances can be claimed from any one country other than Australia which is unlimited. 40 titles must have 2 or more acceptances. 10 different images must receive awards from 5 different countries.

Titles: List the titles of the claimable acceptances for the Honour currently being sought including those previously used for LAPS and/or AAPS if claimable.

Do not list more than 20 additional acceptances beyond the requirement for the Honour currently being sought, ie. list a maximum of 70 acceptances for LAPS; 120 acceptances for AAPS; or 220 acceptances for FAPS.

Each acceptance must be completed in full and detailed on one line only. Do not leave blank lines between acceptances.

List all acceptances by their Original Title followed by their Other Title where applicable—ie. Original Title : Other Title.

Exhibition: The Exhibition name may be abbreviated, eg. 'Sydney International' for the 'Sydney International Exhibition of Photography'.

Year: List the Year of the Exhibition by the closing date of the Exhibition, eg. 2013.

Country: List the Country conducting the Exhibition, eg. Australia. For a Circuit which includes more than one country, specify the country which is conducting the Exhibition within the Circuit. For Circuits or Exhibitions in the United Kingdom, specify the country as England, Scotland, Wales or Northern Ireland according to where the Exhibition is being conducted—these locations will be accepted as separate countries for the country limit.

Approval: List one form of Approval for the exhibition, eg. APS 2014/01; FIAP 2014/002; or PSA ND; etc.

Awards: Awards are defined as 1st, 2nd, and 3rd placings, Trophies, Medals, Diplomas, Judge's Choice, Honourable Mentions, Certificates of Merit, or Highly Commended. List any Award obtained for the acceptance, eg. APS Gold Medal.

Country Acceptance No.: For each country, number each acceptance in the same country with a consecutive number noting the minimum number of Australian acceptances required and the other country limits applicable to each Honour set out above. Do not claim acceptances exceeding the country limits.

Claimable Award: If the Award is claimable for the Honour being sought indicate Y for Yes. If it is not claimable because it exceeds the country limit on Awards indicate N for No.

Multiple Title No.: Each title which receives a second acceptance becomes a 'Multiple Title'. Number the second acceptance only of a title with a consecutive Multiple Title No., eg. the second acceptance of title 'Blue' is numbered '1'; the second acceptance of title 'Red' is numbered '2'; the second acceptances of title 'Yellow' is numbered '3', etc. You must have 20 Multiple Titles for AAPS and 40 Multiple Titles for FAPS.