



# EXPOSURE



December 2014

Monthly Newsletter of the  
Mount Gravatt  
Photographic Society Inc.  
PO Box 234,  
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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 – to be announced 7.15 pm for 7.30 start. Uniting Church Malborough Road Wellington Point. 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](mailto: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 3rd February 2015 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](mailto: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: 18th February 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](mailto: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](mailto:portrait@mgps.org.au) 0414 762 719

BEGINNERS GROUP: will now meet Wednesday 11th February 2015, 6:00pm, St. Bartholomew's Church Hall, cnr Logan Road and Mountain Street, Mt. Gravatt. Contact: Julie Geldard ([jules@vidpicpro.com](mailto:jules@vidpicpro.com)) Ian Munro ([ian.munro57@gmail.com](mailto:ian.munro57@gmail.com))

# From the Editor



Hi all

Well so much has happened since the last issue. Sorry this is a bit late this month but I spent some time in Chiang Mai since the last issue putting things a little behind deadline. But now I have the opportunity to include a few pics of the Christmas events held by the club.

Firstly a huge thank you to Jan Sharples and her dedicated team for all of their work to make our Christmas party such a success as it always is. It is great to catch up with some of those people who are from further afield and also to catch up for a good chin-wag over a bite to eat.

Since we have removed some of the old issues from the web, I have decided to repeat some of the previously published profiles for you to enjoy. So this month Arthur Renforth and Ann Ingham share their stories.

For those of you who want to know more about International acronyms there is a list on page 24. Some of these are repeated on page 26 with a few extras. I am not the expert in this area so thank you John and Craig for sending me these lists.

We remember those in the club who are not well at Christmas, and are not able to get around as much as they would like. We wish them a speedy recovery and hope that they can get around and enjoy more of the outdoors very shortly.

As always thank you so much to all of the contributors who make this newsletter a success.

Have a very happy Christmas and an amazing New Year.

Happy reading!- Cheryl Zwart

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Phone: 0418 982 240



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

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

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



## Coming up Meetings

New Year's Eve - Don't forget major Fireworks for New Year at South Bank.

Hunt and Shoot Saturday 21 February. More details to follow.

# Travel Photography with a family

by Ken Dickson

I have travelled both nationally and internationally on dedicated photography tours with the chance to live, breathe and sleep photography which can be immense fun and rewarding. Like a majority of people though, these chances are somewhat limited and most of my travel is done with family and/or friends. When travelling in these circumstances, photography is certainly not high on everyone else's to do list. So, there is a special recipe for a balance between the photographer and non-photographer that allows everyone to have a good time?

I have recently got back from a three week holiday in Western Australia that was taken along with my wife and 2 boys. We all had a great time despite some dodgy weather and I was able to get a good range of photos. From my experience a balance can be achieved that suits everyone when travelling but it is something that takes a bit of work.

1) Communication – A great starting point is for everyone to discuss the things they want to get out of the holiday, from a photo point of view I would prepare a shoot list of things I am hoping to get images of e.g. Busselton Jetty at sunset. The kids tend to list the places they want to visit e.g. the Museum or a fun park etc. We also try to capture some goals like, play more tennis together or swim at the beach a lot. The key benefit from the communication is that everyone is now aware of what the other travel

companions see as an important part of the holiday, we may all have different priorities but we all understand those differences a bit better.

2) Look for joint activities – after step one you will quite often find that some of the activities will overlap. For example one of the photos I wanted to capture was something from large Karri tree forests in southern Western Australia, meanwhile my youngest son has a big interest in trams at the moment. After a little bit of research we discovered the town of Pemberton that is situated in the heart of the forest areas and has a scenic tram ride. This town was about 2hrs drive from our hotel, so a day was planned to visit Pemberton, ride the tram and get some forest photos on the way there or back.



3) Encourage photography in other travellers – I recently purchased a Canon DSLR for my eldest son, and it was great this trip that we would actively seek out chances to go out and take photos together. In particular

we had a great late afternoon sunset shoot at the Busselton Jetty, including him ditching me to take more photos when I had to run back to the car and change camera batteries.



4) Utilise the edges of the day – Sunrise is normally the best chance for a travel photographer to get some good photos. Besides being the best light, it is also the time when your non-photography travel companions are still asleep. Sunset can also work, as your companions will most likely be having dinner although with a family this tends to be a bit more difficult.

5) Put the camera down – There are definitely times on every trip when it is best to put the camera away and just enjoy the other side of life for a while. I know that you might suffer withdrawal symptoms with the camera but trust me, your family and friends will greatly enjoy some dedicated time you are on holidays and that time should include some non-camera relaxation. I tend to find a day without the camera in my hand actually leads to better shots in the following days anyway because I have had a chance slow down,

enjoy the atmosphere and this brings the creativity back.

6) Accept that you might not get every shot – Travelling with non-photographic family and friends is always going to involve a bit of compromise. With all of the planning and communication there is still going to be a chance you might not get one of the specific photos you planned. Concentrate on getting the best photos when you get a chance to shoot and learn to accept that you will not get a chance to shoot everything.

7) Utilise all opportunities – Travelling is all about the unforeseen opportunities that arise, being flexible and ready to utilise these opportunities can result in some great photos. The communication outlined in step 1 helps here as well because your travel companions can also keep an eye out for your opportunities. I was busy cooking dinner one night when my wife came into the apartment telling me to drop everything and race to the jetty because the clouds had broken and she could see blue sky. This brief opportunity resulted in some of my best images from trip.

The report from Western Australia, all family members had a great time. We saw lots of things we planned to see, we lots of things we hadn't planned to see. I got some absolutely great images and missed a few opportunities but more importantly I enjoyed a great well rounded family holiday and came back much refreshed.

Check out more interesting articles at

[www.ozlightphoto.com.au/blog](http://www.ozlightphoto.com.au/blog)

## IMPORTANT REMINDER: CLUB COMPETITION SUBJECTS 2015

Entries: One Set Subject and One Open

SUBJECT	PRINT DUE	DIGITAL DUE	JUDGING DATE	NO OF IMAGES	DEFINITION
NATURE INTERCLUB SUBJECT	28th Jan 2015	26th Jan	25th Feb		<p>Nature photography to depict all branches of natural history, except anthropology and archaeology. A well-informed person will be able to identify the subject material and certify its honest presentation.</p> <p>Human elements shall not be present, except where those human elements are integral parts of the nature story such as nature subjects, like barn owls or storks, adapted to an environment modified by humans, or where those human elements are in situations depicting natural forces, like hurricanes or tidal waves. Scientific bands, scientific tags or radio collars on wild animals are permissible.</p> <p>Photographs of human created hybrid plants, cultivated plants, feral animals, domestic animals, or mounted specimens are ineligible, as is any form of manipulation that alters the truth of the photographic statement.</p> <p>No techniques that add, relocate, replace, or remove pictorial elements except by cropping are permitted. Techniques that enhance the presentation of the photograph without changing the nature story or the pictorial content, or without altering the content of the original scene, are permitted including HDR, focus stacking and dodging/burning. Techniques that remove elements added by the camera, such as dust spots, digital noise, and film scratches, are allowed.</p> <p>Stitched images are not permitted. All allowed adjustments must appear natural.</p> <p>Colour images can be converted to grey-scale monochrome.</p>
MONOCHROME INTERCLUB SUBJECT	25th Feb	23rd Feb	25th Mar		<p>An image that is only one tone of colour. It can be sepia, black and white etc as long as there is only one colour to the image.</p>
STREET PHOTOGRAPHY INTER CLUB SUBJECT	25th Mar	23rd Mar	22nd Apr		<p>Street photography is about recording society and culture, and is therefore quite different from pictorial. It is usually, but not always, presented in black and white. It often concentrates on a poignant human moment. It should aim to give the viewer more than he/she would have seen had the viewer been there. It can be approached with a literal or personal approach.</p>
RURAL LIFE INTERCLUB SUBJECT	22nd Apr	20th Apr	27th May		<p>This image should depict life in a rural area. It can be people, environment, animals, buildings, etc, anything that shows the way of life in a country/rural area. The image should tell a story of life in these areas.</p>
PORTRAITS/PEOPLE INTERCLUB SUBJECT	27th May	25th May	24th Jun		<p>A photograph of a person or persons that may range from a head study to a full body length. This section includes candid photographs and formal portraits. Ensure the person/s is the focal point in the picture. Must be a live human being (manikins, statues, ornaments will not be accepted).</p> <p>When doing a head shot, place your focus point on the eye/s to ensure the eye/s are sharp. ENSURE the person is the focal point of the image – ie. people walking on the beach is NOT a good candidate for the topic of a portrait.</p>

SCAPES INTERCLUB SUBJECT	24th June	22nd June	22nd July		<p>LANDSCAPES – A landscape is a picture of natural inland scenery. It may include houses, other evidence of man, people, animals and even part of the sea provided that none of these dominate the picture.</p> <p>SEASCAPES – A seascape is a photograph of natural coastal scenery, a wave study or a picture of the open sea. People, boats and items related to these may be present as incidental items in the picture. Large salt water inlets are eligible but inland waters are excluded.</p> <p>URBAN/CITY/OTHER – The choice of subject matter can vary to offer other variety of “scapes” but it will be up to the maker to ensure that the end result is apparent to the viewer–i.e. the impact of the image will come from the subject matter chosen. A “cityscape” or “urban landscape” subject will be identifiable to the viewer.</p>
STEAM /FIRE/SMOKE	22nd July	20th July	26th Aug		This image can contain one or all of these subjects, use your imagination to create something different. The subjects are the main feature, not what creates them.
ALTERED REALITY	26th Aug	24th Aug	23rd Sept		An image that has been altered by any creative means, either in camera or through post processing. The image must originate as a your own image or a combination of your images. Create something wonderful or through manipulation make a your own story.
CLOSE UP	23rd Sept	21st Sept	28th Oct		<p>Any subject matter shown at an extremely close viewpoint.</p> <p>A good close up picture reveals details and textures in the subject that can't normally be observed with normal photography or observation.</p>
THREE OF A KIND	28th Oct	26th Oct	25th Nov		This image must show 3 objects, subject of similar shapes, types, sizes etc. It must be obvious there are 3 of them. There is no restriction of the subjects.
ANNUAL	25Nov	23rd Nov	12th Dec	2Mono	Open subject check on Blue book for definitions item 6.1
			Christmas Party	2Colour	THIS IS JUDGED AT THE XMAS PARTY, TROPHIES GIVEN FOR ALL OUT WINNER OF EACH SECTION
				2Digital	
ANYTHING THAT FLIES	9th Dec	7th Dec	27th Jan 2016	1 Set	This must show something that flies by its own power (nature) or by motor. Show it in flight, or motion or still. It must be able to fly now. It can be tiny or huge as long as it can fly.
				1 open	



## PHOTOGRAPHER PROFILE

# Arthur Renforth

### BACKGROUND

My first experience with photography occurred when working at my very first job. I was working for a cartography firm as a draughtsman in south London and in the basement they had a photographic section. I used to go there during any breaks that I had. It was because of this experience that I bought my first camera. Which I still have. Speeds were 25, 50, 100 and 200th second, with f stops from f11 to f4.6.

Wow! I have checked, it has no name or markings on it so I do not know who made it.

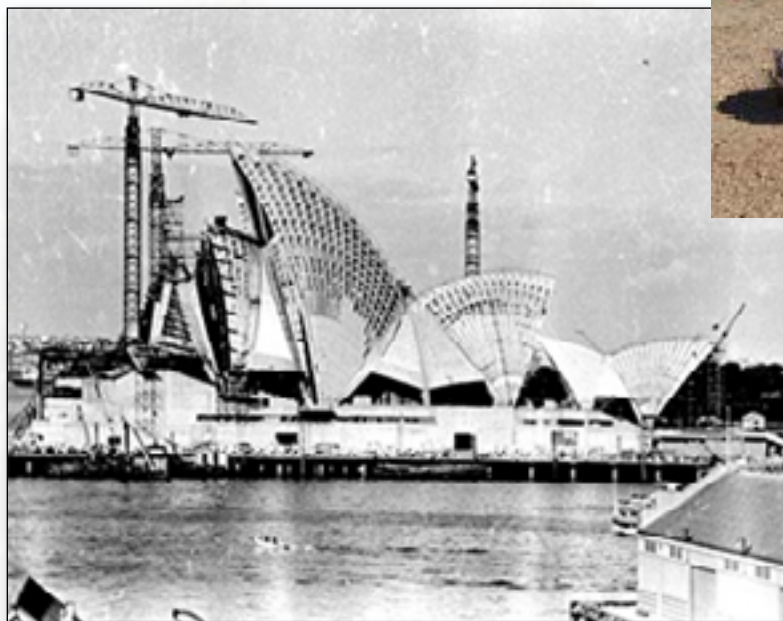
Jumping ahead, when I arrived in Australia, after "jumping ship" I worked my way around the bush doing all types of odd jobs, even lived with some aboriginals for a short while making boomerangs and wooden broaches for sale.

I finished up in a small town in the NSW country, where I



bought a twins lens camera and started to take local weddings and parties etc. It was whilst at this town the local chemist loaned me a Thornton Packard 1/2 plate camera which I used to photograph a total eclipse all on the one glass plate. Unfortunately I have since misplaced it.

The next main episode of my photographic life came when I was



in the RAAF based at Williamtown, Newcastle as a Instrument Fitter. I was bored at the weekends so I dusted off my camera, a 35mm Practica and started taking photos locally, once again weddings and social events. It was at one of these events that I was approached to take photos for a new newspaper that was about to start.

Of course I agreed. No money, but I had a 'Bi-line" on all my photos. Great, I sold more photos. Unfortunately the person running the paper had no experience of

small town life and was soon rubbing people up the wrong way. I got out and started my own newspaper. We produced and printed both in paper form and on DVD, photos that I had taken around the area over a period of time. Copies were even bought by the NSW Government Archives.

It was successful as we had the paper for over 12 years and only got out when the opposition bought me out at my price. It was during this time that I met a few well known people. Including the



star of the old "Avengers", photographed with my eldest daughter. Another name that should be known to most people was "Little Patty" who now is in charge of some thing to do with actors.

It was during this time I was also taking photos for the various magazines that we owned and operated. One magazine was about Body Painting, it was the only magazine of its type in the world and we had people from all over sending in photos to be published. I tried my hand

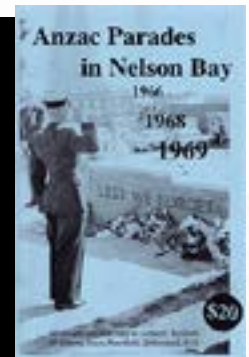
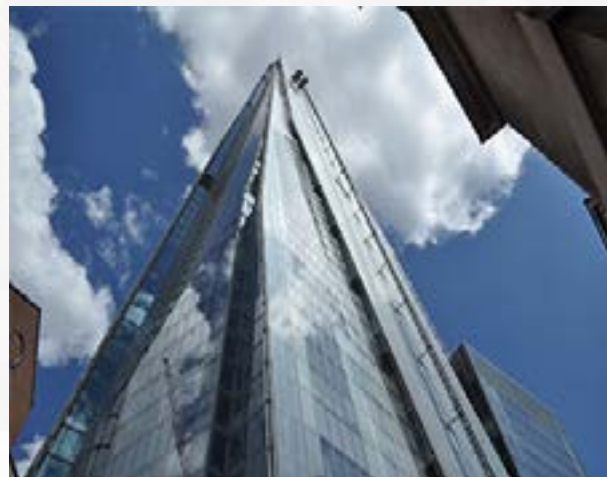


at body painting and soon ran out of models, so I tried buying a shop dummy until I discovered the prices charged.

It was then that I discovered body casting. Make my own, then just keep painting it over and over. I got so involved that I became an founding member of the Alliance of Life International (ALI).

Once again photography was used to capture the artworks. From that I published The Body Painting Magazine. The first issue had a print run of 20,000 for Australia and the rest of the world.

Now-a-days, I just take photos that take my fancy, no special subjects, could be, street, bush, buildings, portraits, figure or glamour. What ever comes along. I just enjoy the way photography has grown from the old darkroom days.



Magazine Front Covers



THANK YOU TO DIGITAL PHOTOGRAPHY SCHOOL FOR THESE TECHNIQUES

<http://digital-photography-school.com/improve-your-images-with-photography-projects/>

# Improve your Images with Photography Projects

A Post By: *Andrew S. Gibson*

Have you ever been in a situation where you are stuck for ideas about what to take photos of? I certainly have, and a lot of it comes from being so familiar with my surroundings that it's hard to see the photographic potential in anything. A newcomer to my local area would probably see it completely differently, and find lots of inspiration.



Given that most of us spend the majority of the year at home, is there an easy way to find inspiration? There is – the secret is to get in the habit of setting yourself photography projects.

Projects are a way of giving yourself something to aim for, and developing a thematically linked body of work. Professionals set themselves projects

to learn new skills, make new contacts and give themselves something creative and positive to do in quiet times. But you don't have to be a pro to benefit. Projects can help you become a better photographer, no matter what your level.



## Benefits of projects

Here are some of the practical benefits of projects.

### PROJECTS HELP YOU DEVELOP NEW SKILLS.

For example, the photos illustrating this article were taken as part of a personal project photographing circus performers. The aim of the project, apart from creating an interesting set of portraits, was to improve my portrait taking skills. Setting myself a project with a specific theme allowed me to hone in on a group of interesting people. Circus is a tight-knit social group, so once I'd got started it was easy to meet more performers by asking the ones that I'd photographed if they knew anybody else who would be interested.

Best of all I got to meet and get to know a new group of people. It has been great fun and opened my eyes to a way of life and outlook different to my own. The project has fuelled personal growth as well as helping me become a better photographer.



### PROJECTS GIVE YOU SOMETHING TO AIM FOR.

Once you've committed to a project, and the idea of taking a *series of photos over a period of time*, you get to compare your newest work with previous photos. You will see how your skills and ideas progress over time.

### PROJECTS CAN LAST FOR YEARS.

That's right, there's no need to work on one project at a time, or to work on a project with a finite time span. There's no reason why you can't have several ongoing projects, each with an indefinite time span, that only come to an end when you feel that your time with the project is done.

### PROJECTS LET YOU EXPLORE A SUBJECT IN-DEPTH.

One way of taking photos is to visit somewhere for a day or two, taking photos of the scenery and anything else that catches your eye. That might help you take photos of landmarks and other well-known scenes, but it's not



an in-depth exploration of a subject. I'm aware of this because I've just returned from a trip exploring New Zealand's South Island. I spent no more than two days in any location, photographing the most obvious (and sometimes not so obvious) landmarks and scenery. But that's only a shallow coverage.

Imagine how much more depth you can get if you have time to explore a place on a deeper level. If you live somewhere with beautiful landscapes, you can go beyond the more obvious scenic spots and find photogenic but little known places. Or you could *photograph the lives of the people who live and work there.*

This isn't easy to do when you're visiting a place for a short period, but it's something that's much easier *when your subject is closer to home.* That's why projects are such a good way of getting *more out of your home town,*



within a convenient

#### ANDREW S. GIBSON

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



#### PROJECT IDEAS

Here are some ideas for projects to get you started:

##### 365 PROJECT

This has become a classic – *take a photo a day for a year*, publishing the best photo from the day or your blog or Flickr photostream. The idea is that the discipline of taking a new photo every day pushes you to explore new subjects and encourages you to take your camera out with you to find things to take photos of. Your photography skills should improve immensely over the year.

##### 100 STRANGERS PROJECT

I love this concept (*written about on Digital Photography School a few months ago* by

*Matt John Robinson*). The idea is to take photos of 100 strangers. Not candid photos taken without their knowledge, but by approaching your potential subject and asking if you can take their photo. Not only will you become a better portrait photographer by doing so, but you will meet some new and interesting people along the way.



##### NIGHT SKIES PROJECT

I've been very impressed by the work of Wellington based photographer *Mark Gee*. He has built a reputation taking photos of the night sky, principally in the southern part of New Zealand's North Island. This is a great example of a long-term project that anyone who lives outside a heavily built-up urban area can undertake. Not only will you learn a new skill (taking photos at night) but it will encourage you to go out and explore your area and appreciate its *natural beauty during the night hours.*

##### GARDEN FLOWERS PROJECT

*Mandy Disher* is another photographer whose work I admire greatly. She takes photos of flowers and insects, the majority created within her own garden.

This is a long term project that anybody with a garden can undertake, and it's a great example of something you can do close to home.



#### YOUR TURN

Have you ever undertaken a photography project, and do you have ideas for projects other than the ones I've mentioned here? Please let us know in the comments. I'm looking forward to reading about what ideas you come up with.

#### MASTERING PHOTOGRAPHY

Composition and lineMy latest ebook, *Mastering Photography: A Beginner's Guide to Using Digital Cameras* introduces you to digital photography and helps you make the most out of your digital cameras. It covers concepts such as lighting and composition as well as the camera settings you need to master to take photos like the ones in this article.

Thank you to digital photography school for these techniques

<http://digital-photography-school.com/improve-your-images-with-photography-projects/>



## PHOTOGRAPHER PROFILE

# Ann Ingham

### BACKGROUND

After being a potter for 20 years and needing another outlet for my creativity, I decided to embark on a photographic experience.

**Q** Why did you take up photography?

I was attracted to photography where my knowledge of form and texture could be augmented by a new awakening to the power of light. My experience as a bushwalker was enhanced by the new found ability to see nature's sculptures and express this in my images. The ability to see patterns and abstractions in nature and man-made structures has been a constant source of delight.

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

I started with film on a Canon T90. Loved the darkroom and black and white images. Since joining the camera club and learning the more technical aspects of photography and helping to run the beginners group with Julie Geldard, I have branched out and now enjoy experimenting with other forms of image making.

I have now completed 18 months of a Bachelor of Photography at Griffith Uni., and this experience has enriched and challenged me as a practitioner. Through Uni., I have gone back to the darkroom and more experimental photography, exploring the old methods including cyanotypes, photograms and biograms. The experience at Uni. has encouraged me to think more deeply and creatively about the purpose of photography and led me to consider WHY I am taking this photograph? The study of the history of photography has been enlightening. Studying the masters has been inspirational.

I now use a Canon Mark 11 with L series lenses and have recently added an Olympus OMD 5 (with good lenses), to take on my

travels, as it is lighter and easier to manage. To me, the most important part of a photographers equipment (after the ability to SEE), is the lens.

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

My husband and I love to travel both in Australia and overseas and the actual experience of travel and walking through the wilderness is enhanced by the search for the best light, the best angle, and best design or the best texture. I prefer wide angle landscapes images and small environments where the image can become something approaching an artistic abstract form. I really enjoy simplicity and good composition. A recent hiking trip in Norway, Sweden and Spain resulted in many different styles, from landscape to street photography. However, I am always striving for simplicity in most of my shots.

**Q** Which photographers inspire you?

Ansel Adams with his landscapes, Edward Weston with his abstraction of form, and more recently Susan Derges and Edward Burtinsky with their land art and comments on man's impact on our environment. These are just a few of the photographers who have



inspired me. I believe we, as photographers, would all benefit from reading photographic histories.

**Q** Where do you go from here?

I hope to continue with the joy of finding those special images where the light, the form and the composition all combine into that moment that "Takes the Breath Away". Using my images to make books (both travel and art books) is a current occupation. I also hope to continue with the study of photography at the college of Art., Griffith University.



# MGPS Christmas Party 2014



...lots of awards, lots of food, lots of laughter and lots of fun!!

# MGPS mono group breakup 2014



The breakup of the mono group usually ends at the Coffee Club at the end of the year, to have a nice social get together. Lots of stories, a bit of planning for next year, good food, a few drinks with a few laughs. This year was no exception, 20 adults and 3 of John and Denise's grand children, enjoyed a nice night out to finish the year.



## QIDC

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

[www.Queensland-photo.com](http://www.Queensland-photo.com)

## Interesting Web Sites

The Evolution of Photography

<http://www.photobox.com.au/evolution-of-photography>

A great blog site for an overall view of photography

<http://www.michaelquinton.com/>

## 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](#)

# 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:

# November 2014

PRINT	
A grade Set	
Sue Gordon	Merit
A Grade Open	
Jan Sharples	Merit
Sandra Anderson	Merit
AB grade Set	
Margaret Kemmery	Merit
Rossllyn Garnett	Honour
Dennis Renton	Merit
Janet Aldridge	Merit
AB Grade Open	
Margaret Kemmery	Honour
Maureen Gubbels	Merit
B grade Set	
Alyson Crawford	Honour
B Grade Open	
Craig Stewart	Merit
DIGITAL	
A grade Set	
Diane Sakrzewski	Merit
Sue Gordon	Honour
Jeff Cheadle	Honour
A Grade Open	
Frank Dalgity	Merit
Michelle Strudwick	Honour
Jeff Cheadle	Merit
Hector Beveridge	Merit
Jan Hollingsworth	Merit
AB grade Set	
Brian Lincoln	Merit
Dennis Renton	Honour

Steven Shadbolt	Honour
Janet Aldridge	Merit
Maureen Gubbels	Merit
Denise McMillan	Merit
AB Grade Open	
Lauretta Lewis	Honour
Lekha Suraweera	Honour
Janet Aldridge	Merit
Denise McMillan	Merit
B grade Set	
Jane Doody	Merit
Russell Dickson	Honour

B Grade Open	
Jane Doody	Honour
Amanada Williams	Merit

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

**THIS MONTH'S JUDGING**  
Subject Reflections  
Judged by Daryl James

## What do you do with those prints after entry?

Please register your interest by emailing Priscilla Gibbs [priscilla002@optusnet.com.au](mailto:priscilla002@optusnet.com.au)

A proposal has been made by the committee, that the MGPS have an inaugural exhibition to showcase club members prints, with a view to promotion of the club and possible sales.

We require suggestions, options and volunteers so that we can develop a sub-committee for this proposal

A Grade Prints	This Month	YTD
Sandra Anderson	12	84
Sue Gordon	15	75
Jan Sharples	15	69
Ron Sharples	9	69
AB Grade Prints	This Month	YTD
Dennis Renton	12	81
Lekha Suraweera	6	54
Janet Aldridge	12	54
Sam Fernando	9	51
Gary (Rick) O'Shea	6	51
B Grade Prints	This Month	YTD
Craig Stewart	12	54
Alyson Crawford	18	30
Adrian Harrison	6	24
A Grade Digital	This Month	YTD
Frank Dalgity	21	78
Lesley Clark	9	69
Kristin Repsher	15	60
AB Grade Digital	This Month	YTD
Dennis Renton	18	75
Denise McMillan	18	75
Peter Russi	12	72
Lekha Suraweera	15	66
B Grade Digital	This Month	YTD
Jane Doody	21	78
Priscilla Gibbs	6	48
Russell Dickson	15	45



# Tweed Regional Gallery and Margaret Olley Art Centre

Saturday January 17th

2 Mistral Road, South Murwillumbah NSW 2484

(02) 6670 2790 Hours: Open Wed–Sunday 10:00 am–5:00 pm

One of the most amazing Art Galleries I have seen with an outstanding Café and views to die for over the Murwillumbah area. CAFÉ–We MUST book in advance for tables (its so popular) Please confirm your attendance.

I will meet you at the Gallery Café at 10.00am for Coffee and cake then a walk through the Gallery and Margaret Olley Art Centre at the back of the Gallery. Then I am happy to lead a drive through some of the most picturesque back roads with huge tree ferns and tropical rain forest with bubbling creeks and streams along the way dotted with cows and lovely country fences. <http://artgallerytweed.nsw.gov.au>

SUGGESTION: Stay overnight on Friday night in the area.

For the best photos, I would stay in the area of Murwillumbah or at Condong. In the past I have stayed at the Tweed River Motel right on the river. Ph (02) 6672 3933

ADDRESS: 55 Tweed Valley Way, Murwillumbah NSW 2484 (Around \$90–\$120 p/night)

It's only 3 star motel but clean comfortable including a tasty Continental Breakfast, and the river is the back yard with water views to the Condong Sugar Mill just down the river a bit. After taking dawn shots of the Mill, I drove down the Condong Road behind the Mill to green fields of Sugar Cane with mountains in the background. There are horse properties and a country racetrack out the back also. Lots to shoot. There are also motels in Murwillumbah.

It's only about 15 minutes to the Gallery nearer to Murwillumbah. Use a map to find the Gallery. If you are coming from the North. ...Don't go over the bridge that goes into Murwillumbah. Turn left before at the round about just before the big main bridge that goes into Murwillumbah. Go down that road a few kilometres then turn right at the Tweed Rivers Art Gallery sign and Stokers Siding sign post. It's just up the road a bit with parking underneath.

Please confirm with me for Café booking well in advance. Please email me on: [talbotgallery1@gmail.com](mailto:talbotgallery1@gmail.com)  
Book early for the Motel also if you are staying.

Have a great Christmas, New Year and holiday season.

Wendy Talbot  
Activities Officer, MGPS  
0414 215 222

## Committee 2014-2015

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](mailto:editor@psq.org.au)

## Join the MGPS facebook page

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

Got a picture to be critiqued?

put it on the facebook page.

Just search for the MGPS Members Group.



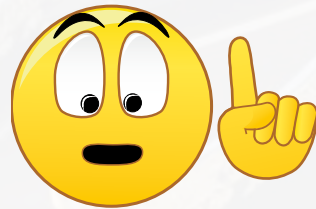
### MEMBERSHIP FEES

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

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

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

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



# 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.

## 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](mailto:newsletter@mgps.org.au)

## FOR SALE

One Manfrotto Tripod \$150 (includes 2 mounts)

One Urban Camera Bag \$120 – good condition, plenty of pockets – room for laptop.

Contact: Jane Simpkins, 0411 461 851 or on Club nights.



## PROFILES NEEDED



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

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

## Going to be away on a judging night?

YOU CAN SUBMIT EARLY ENTRIES!

Contact:-

Suzanne Edgeworth [sunedge@tpg.com.au](mailto:sunedge@tpg.com.au) for Print  
and Tony White [digitalcomp@mgps.org.au](mailto:digitalcomp@mgps.org.au) for Digital

## 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.

## 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](mailto:sunedge@tpg.com.au)

## Festivals or events

Any ideas for club excursions will be welcomed by Wendy Talbot. [activities@mgps.org.au](mailto:activities@mgps.org.au)

With courses and workshops on mastering your camera, macro, portraiture, flash and Lightroom, OzLight Photo Adventures will help you take your photography to the next level



[www.ozlightphoto.com.au](http://www.ozlightphoto.com.au)  
0477 039 351

**OzLight**  
Photo Adventures

## Your Photo Printed On Canvas



Look at [w.w.w.renforth.id.au](http://w.w.w.renforth.id.au) for prices.

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

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



RIVER CITY PRINT COMPETITION 2014									
NON A GRADE MONO PRINTS									
#	TITLE	MAKER	POINTS	CLUB	ACC	BCG	MGPS	QCG	PLACE
1	Architectural Abstraction	Nolene Kurzman	19	ACC	19	X	X	X	
2	Captured	Les Harden	22	BCG	X	22	X	X	
3	Large Cog	Rosslyn Garnett	19	MGPS	X	X	19	X	
4	Sarah	David Bullock	22	QCG	X	X	X	22	
5	Sacred Heart	Owen Marks	18	ACC	18	X	X	X	
6	Gothic Curl	Alan Twells	20	BCG	X	20	X	X	
7	Brisbane by Night	Cheryl Zwart	18	MGPS	X	X	18	X	
8	Woodturning: Brookfield	Esther Andrews	16	QCG	X	X	X	16	
9	Sinasi #1	Dianne Hodge	23	ACC	23	X	X	X	
10	Grazing Zebras	Alan Twells	24	BCG	X	24	X	X	3
11	Nigel	Denise McMillan	22	MGPS	X	X	22	X	
12	Beyond the Waves	Esther Andrews	16	QCG	X	X	X	16	
13	Bruhle Terasse Dresden	Russ Waller	25	ACC	25	X	X	X	1
14	The Sugar Mill	Dianne Osborne	19	BCG	X	19	X	X	
15	Shaped by Wind	Bob Garnett	20	MGPS	X	X	20	X	
16	Vigilant	Rodney Nancarrow	22	QCG	X	X	X	22	
17	Colditz Castle-Prisoners' Entrance	Russ Waller	24	ACC	24	X	X	X	2
18	Tokyo Tower	Dianne Osborne	21	BCG	X	21	X	X	
19	Leaf	Denise McMillan	20	MGPS	X	X	20	X	
20	Longlasting Love	Rodney Nancarrow	21	QCG	X	X	X	21	
				<b>TOTALS</b>	<b>109</b>	<b>106</b>	<b>99</b>	<b>97</b>	
RIVER CITY PRINT COMPETITION 2014									
A GRADE MONO PRINTS									
#	TITLE	MAKER	POINTS	CLUB	ACC	BCG	MGPS	QCG	PLACE
21	Dawn Service	Renate Hottmann-Schaefer	19	ACC	19	X	X	X	
22	The Viking	John Lomas	24	BCG	X	24	X	X	1
23	The Long Road	Tony White	18	MGPS	X	X	18	X	
24	Twisted, Not Bitter	Ken Butler	22	QCG	X	X	X	22	
25	Lesotho Man	Julie Marshall	23	ACC	23	X	X	X	3
26	Courtney	John Lomas	22	BCG	X	22	X	X	

27	Chinese Stick Seller	Gordon Dixon	18	MGPS	X	X	18	X	
28	Tangles Creek Bridge	Ken Butler	19	QCG	X	X	X	19	
29	Greek Senior	Julie Marshall	22	ACC	22	X	X	X	
30	Approaching Storm over the Water	Mary Wilson	18	BCG	X	18	X	X	
31	David and Sophie	Tony White	19	MGPS	X	X	19	X	
32	The Castle	George Greenaway	21	QCG	X	X	X	21	
33	Country Bridge	John Stein	22	ACC	22	X	X	X	
34	Emma	Brennan Finighan	22	BCG	X	22	X	X	
35	Road Through Masai Mara	Warren Veivers	18	MGPS	X	X	18	X	
36	Melodie	Gaye Edwards	20	QCG	X	X	X	20	
37	Naxos Chapel	Julie Marshall	24	ACC	24	X	X	X	
38	The Final Cadanza	Brennan Finighan	25	BCG	X	25	X	X	2
39	Ottoman Home	Ron Sharples	20	MGPS	X	X	20	X	
40	Back Street	Gay Edwards	20	QCG	X	X	X	20	
				<b>TOTALS</b>	<b>110</b>	<b>111</b>	<b>93</b>	<b>102</b>	
	RIVER CITY PRINT COMPETITON 2014								
	<b>NON A GRADE COLOUR PRINT</b>								
<b>#</b>	<b>TITLE</b>	<b>MAKER</b>	<b>POINTS</b>	<b>CLUB</b>	<b>ACC</b>	<b>BCG</b>	<b>MGPS</b>	<b>QCG</b>	<b>PLACE</b>
41	Misk	Noelene Kurzman	22	ACC	22	X	X	X	
42	Concealed	Les Harden	21	BCG	X	21	X	X	
43	Foot Bridge	Bob Garnett	18	MGPS	X	X	18	X	
44	We Always Have Snow for Christmas	Esther Andrews	21	QCG	X	X	X	21	
45	Statues by the Sea	Mike Prentice	19	ACC	19	X	X	X	
46	The Contender	Les Harden	21	BCG	X	21	X	X	
47	Last Leaf	Denise McMillan	21	MGPS	X	X	21	X	
48	Solitary-Waiting	Esther Andrews	23	QCG	X	X	X	23	1
49	Tasman Glacier & Icebergs	Annette Gabriel	22	ACC	22	X	X	X	
50	New Arrival	Alan Twells	24	BCG	X	24	X	X	2
51	Lake Wakatipu	Denise McMillan	21	MGPS	X	X	21	X	
52	Bass Strait Sentinal	Rodney Nancarrow	23	QCG	X	X	X	23	3
53	Loopy Lorikeet	Dianne Hodge	21	ACC	21	X	X	X	
54	Otter Trio	Robyn Twells	22	BCG	X	22	X	X	
55	Tranquility	Cheryl Zwart	18	MGPS	X	X	18	X	
56	Pelican Place	Rodney Nancarrow	18	QCG	X	X	X	18	

57	Louvre Bird Man	Owen Marks	20	ACC	20	X	X	X	
58	The Best Help is not a Dollar	Rhonda Edwards	20	BCG	X	20	X	X	
59	History Alive Model	Craig Smith	20	MGPS	X	X	20	X	
60	Central Park	Karen Miles	19	QCG	X	X	X	19	
				<b>TOTALS</b>	<b>104</b>	<b>108</b>	<b>98</b>	<b>104</b>	
	RIVER CITY PRINT COMPETITON 2014								
	<b>A GRADE COLOUR prints</b>								
<b>#</b>	<b>TITLE</b>	<b>MAKER</b>	<b>POINTS</b>	<b>CLUB</b>	<b>ACC</b>	<b>BCG</b>	<b>MGPS</b>	<b>QCG</b>	<b>PLACE</b>
61	Egret	Renate Hottmann-Schaefer	23	ACC	23	X	X	X	
62	Broken Mug with Molten Ceramic	Mary Wilson	19	BCG	X	19	X	X	
63	Early Salt Workers	Gordon Dixon	20	MGPS	X	X	20	X	
64	Cloudscape	Ken Butler	22	QCG	X	X	X	22	
65	Fanad Head Lighthouse	John Marshall	21	ACC	21	X	X	X	
66	Vervet Monkey Family	Cheryl Mares	24	BCG	X	24	X	X	1 <b>Champion</b>
67	Mating Lady Birds	Jan Sharples	24	MGPS	X	X	24	X	3
68	Memories	John May	20	QCG	X	X	X	20	
69	Pink Tulips	Roby Lezah	23	ACC	23	X	X	X	
70	Delicate Beauty	Brennan Finighan	22	BCG	X	22	X	X	
71	The Muater	Sandra Anderson	22	MGPS	X	X	22	X	
72	St John's Cathedral	Ken Butler	22	QCG	X	X	X	22	
73	Catching the Tram	Geoff White	19	ACC	19	X	X	X	
74	A Lucky Duck	Mary Wilson	24	BCG	X	24	X	X	
75	Paige	Ron Sharples	24	MGPS	X	X	24	X	2
76	Coffee Break	Gaye Edwards	19	QCG	X	X	X	19	
77	Nature's Luminous Moment	Lyndall Lazar	21	ACC	21	X	X	X	
78	Ballerina Reflection	Brennan Finighan	22	BCG	X	22	X	X	
79	Sprint Boat & Reflections	John North	23	MGPS	X	X	23	X	
80	Blue Mood	Gaye Edwards	23	QCG	X	X	X	23	
				<b>TOTALS</b>	<b>107</b>	<b>111</b>	<b>113</b>	<b>106</b>	
	<b>GRAND TOTALS</b>				<b>430</b>	<b>436</b>	<b>403</b>	<b>409</b>	
					<b>2nd</b>	<b>1st</b>	<b>4th</b>	<b>3rd</b>	

# APS Letters and Acronyms



A.I.G.E. Australian International Group of Exhibitors

A.P.S. Australian Photographic Society

PHOTOGRAPHIC SKILL:

LAPS – Licentiate

AAPS – Associate

FAPS – Fellow

MAPS – Master

SERVICE HONOURS:

Hon FAPS – Honorary Fellow

ESAPS–Excellent Service

SSAPS – State Service

F.I.A.P. Federation Internationale de L'Art Photographique

PHOTOGRAPHIC SKILL:

AFIAP – Artiste

EFIAP–Excellence / b – Bronze

/s–Silver

/g–Gold

/p – Platinum

MFIAP – Master

SERVICE HONOURS:

ESFIAP – Excellent Service

Hon EFIAP – Honorary P.S.A. Photographic Society of America

DISTINCTIONS:

GMPSA – Grand Master

MPSA – Master

EPSA – Excellence

PPSA – Proficiency

P.S.Q. Photographic Society of Queensland

Q.I.D.C. Queensland Interclub Digital Circuit

U.P.I. United Photographers International

Crown Distinctions – 1 to 5 [ according to acceptances and awards]

Titles : Aphrodite, Hermes, Zeus [lodgement of images]

MORE ABBREVIATIONS

APS – Australian Photographic Society

FIAP – The International Federation of Photographic Art

RPS – Royal Photographic Society

PSA – Photographic Society of America

FPF – Fédération Photographique de France

FIAF – Federazione Italiana Associazioni Fotografiche

PSNZ – Photographic Society of New Zealand

## Congratulations

goes to the following MGPS members who received Awards in 2014 for APS, FIAP, UPI.

UPI CRN 2

Jan Sharples

Ronald Sharples

UPI CRN 4

John North

DISTINCTIONS, HONOURS & AWARD RECIPIENTS 2014

ARTISTE FIAP (AFIAP) & AV – ARTISTE FIAP (AV – AFIAP)

Ronald Sharples

Jan Sharples

EXCELLENCE FIAP (EFIAP)

Sandra Jill Anderson

LAPS (Licentiate of APS) – blue badge

Jan Hollingsworth

AAPS (Associateship of APS) – green badge

Jan Sharples

Ronald Sharples

CONTINUED ON PAGE 26 ➡



# 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.

<b>APS - Australian Photographic Society</b>		<b>FIAP - International Federation of Photographic Art</b>		<b>UPI - United Photographers International</b>	
LAPS	Licentiate APS	AFIAP	Artiste FIAP	CRN 1	Crown 1 - 200 points
AAPS	Associate APS	EFIAP	Excellence FIAP	CRN 2	Crown 2 - 600 points (200+400 new)
FAPS	Fellow APS	EFIAP/B	Excellence FIAP / Bronze	CRN 3	Crown 3 - 2500 points (600 + 1900 new)
MAPS	Master APS	EFIAP/S	Excellence FIAP / Silver	CRN 4	Crown 4 - 6000 points (2500 + 3500 new)
SSAPS	State Service APS	MFIAP	Master FIAP	CRN 5	Crown 5 - 15000 points (6000+ 9000 new)
ESAPS	Excellent Service APS				
HonFAPS	Honorary Fellow APS				