



Cape Bruny from North
end of Lighthouse Beach



CAPE BRUNY LIGHTHOUSE - RON FEHLBERG LAPS SSAPS Written June 2013

The Cape Bruny Lighthouse was decommissioned in 1996 and replaced with an automatic solar powered light on the next hill to the east of the existing tower. The Lighthouse had a continuous service for over 148 years. It was the longest continually staffed extant lighthouse in Australia.

The last caretakers were Beth and Andy Gregory whose daughter Rhianna turned off the light for the last time on the 6th August 1996. They then contracted to be caretakers for the next 15 years giving them 17 years of service as caretakers of the station. In August 2011 the Parks and Wildlife service, under the Southern Regional Facilitator Pip Gowen and the Ranger in charge of Bruny Island Bernard Edwards, set up a volunteer roster program. This gives the opportunity for Tasmanians, mainlanders and even overseas candidates to participate in the program for up to 2 months at a time as caretakers.

The present requirement is a 3 day course to be taken with the Bureau of Meteorology as weather information and readings are required to be sent back to the Bureau. This necessitates a 5.30am start every morning. Readings are taken at 0600, 0900 and 1500 hours every day.

There are a number of duties which volunteers are required to undertake during their time at the station, depending on their skills. Some of the main duties are --- Opening and shutting the main precinct gate. Opening and closing the museum, cleaning the museum and public toilet, keeping toilet supplies stocked. A weekly checking and servicing the generator, check solar inverter and write down power performance and usage. Wash and clean solar panels. There are a lot of birds on Bruny Island and a large number delight on sitting on the solar panels.

There are a number of walking tracks to maintain and trim back bushes. There is wood to be cut for the fire. A vegetable garden to maintain and plant. There is always painting, mowing, picking up rubbish, cleaning out table drains and organising car parking. As there is now a commercial tourist operator who takes guided tours of the lighthouse it is necessary to keep it clean and free from water, as it leaks when the weather is bad. The main function of the volunteers is to talk and answer questions from the visitors, so it is a good idea to study up on the history and workings of the station.



Looking North west from the end of the Cape



Cape Bruny Lighthouse taken from Northern Hill with people on balcony

During our last stay April, May this year we had up to 1000 visitors a week in our busiest time. During our stay last year and this year Glenda my wife made and re-paired curtains in both houses plus cooked, cleaned and entertained guests. I being a plumber replaced lots of the plumbing in both houses, installed new pumps and even cleaned out a septic tank.

We enjoyed the experience and especially talking to the tourists who came from all over the world and had an interest in lighthouses. The scenery at Cape Bruny is outstanding and most stand there in awe of it. Every persons camera gets a real workout no matter what the conditions are like.



Cape Bruny Lighthouse early morning image

On the 31st of March 2013 the Cape Bruny Lighthouse celebrated its 175th birthday. A core of enthusiasts where invited to attend the festivities of the day. Being a Sunday we expected a good roll up. Unfortunately the day turned out to be a wild, wet and very windy day. The winds were gale force and it was very difficult to even stand up. We could not get the flags up, they would have been torn too shreds. The few of us who turned up enjoyed the food, drinks and especially the birthday cake and reminisced on what the day could have been - **Ron**



Fresnel Lens taken from outside balcony



Lighthouse Bay taken from balcony of Lighthouse



Looking south from the Lighthouse over Courts Island



TASMANIAN PHOTOGRAPHIC FEDERATION (TPF) PHOTOGRAPHER OF THE YEAR

Venue: Ex - Servicemen's and Citizens Club (RSL)

Date: Saturday, 22nd March, 2014

10:00am	Delegates arrive, Morning tea <i>(Those not attending the TPF Delegates meeting may like to visit Table Cape, Fossil Bluff and/or The Wonders of Wynyard Visitor's Centre (car museum & current exhibition))</i>
10:30am	Delegates General Meeting <i>(Attendees from Clubs are welcome but only delegates can vote on decisions)</i>
12:30pm	Meeting concludes. Lunch break <i>(All welcome, BYO eats, tea & coffee provided)</i>
1:30pm	Register for afternoon session <i>(\$10 per adult covers afternoon session, entry to Lobster Ponds & afternoon tea, children free)</i> Depart for Lobster Ponds, 241 Robin Hill Rd, Flowerdale.
2:00 - 3:45pm	Photo-shoot at Lobster Ponds and afternoon tea at cafe.
4:00pm	View print entries for TPF POY competition at RSL. Club presentation of entries, announcement of results & presentations to winners.
6:00pm for 6:30pm	Dinner at RSL club Wynyard. <i>(Limited menu for \$27 per head).</i>

For those who are not aware, the Photographer of the Year is an annual competition for members of a camera club that is affiliated with the TPF. It is run by a different club annually on behalf of the TPF and it culminates in a get together across the State in March. At this time, the prints are displayed for attendees to look at and the digital entries are shown during the presentation.

The competition is based on a single photographer entering four images, each in a different category, (e.g. landscape, portrait, seascape & documentary). The idea is to show the diversity of the photographer across different styles of work. There are four sections, small prints, colour prints, monochrome prints and projected images. A photographer may enter one section or every section. A photographer of the year is chosen in each section.

The judges are chosen from one of the camera clubs on the mainland and entries close around November the year before. Closing time varies with the camera club organising it. They also choose the judges. This time it is Wynyard Club who is host.

You are welcome to come along and have a look at the exhibition which is always very good, plus participate in the activities held during the day. However, if you are coming, you need to advise Lyn or Graeme King via email or by phone, unless you already have advised attendance through your own camera club, should you be a member. However some clubs do not come under the auspices of the TPF, but members are still welcome to attend. So are individual members of APS who are not camera club members & any APS visitors from interstate who happen to be here at the time - Anne

Graeme & Lyn King can be contacted by phone: 03 6445 1271
Or by email: gralynking@bigpond.com

My photographic and walking trip to the Devil's Gullet - Baydon Smith SSAPS



Northern cliffs with Southern cliffs in background

This lesser known place is situated South of Mole Creek and on the Northern edge of the Central Plateau, you travel South to the Mersey valley forest road to the Lake McKenzie road, from here it is some 14km of gravel road that takes you to the Plateau and the car park at the start of the short walk to the Gullet lookout.

Be warned the lookout is on a 250m sheer cliff line and it drops off some 600m to the river below. From the lookout you are able to see the mountains of the Cradle Mountain National Park, but as the images show the real interest is the sheer cliff lines of the Gullet and the wonderful, fluted dolerite columns that make up the cliffs.

The best images are from the edge of the cliffs, away from the fenced lookout. Be warned that if you go out there, you are on your own. If you or your camera go over, it will not be a good look. The emergency service will use you for practice recovery and your camera will be gone for good. Plus if you cannot handle height DON'T go outside the fence, but the images you may get are worth the risk.



North side looking west

The other part of the Gullet that to me was of the most interest was to go out to the cliffs on the Southern side of the valley. From there you are able to see the whole 6km of the Northern cliffs and East back to Lake McKenzie dam. To get there you have to drive to the dam and walk west on the H.E.C. road along the water canal that collects water for the Fisher power station. When the canal road finishes, it is a walk across the marshes to the cliffs on the Southern rim of the Gullet. On my second attempt and with good G.P.S. navigation from my friend Anton Sobolewski and his wife Margaret, Libby, my partner and I were standing on the Southern cliffs. It was well worth carrying the heavy D800 and 24—70 f2.8 lens, tripod and other bits for the 2.5 hr. walk to get there. As you can tell from the images it was a hot day with no clouds or wind, 30 deg.+ and no shade. Not the best conditions for photography or walking.

Looking North west



Libby and Margaret on Cliffs

Libby and Margaret
looking East into
the Gullet





Even though the view of the Gullet was great, the botanical makeup of the marshes was a joy to see. I do not think it has been damaged in any way by fire or cattle grazing. If it has been, it was a long time ago. The peat bogs are intact along with very old *Scoparia* plants, old mountain snow gums and tea tree; all the small ground hugging plants were there. It was so good to see this environment that is possibly untouched since the last ice age.

For those interested in Alpine plants it is also very interesting and well worth a visit in the Alpine spring.
(December)



Baydon photographing everlasting daisies

Yellow everlasting Daisies



It was a great day out and I shall return there next Alpine Spring.

With regards to all
Baydon Smith SSAPS

Richea Scoparia in flower
on Coral Fern marshes





Tea Tree Flowers



Mountain Tea Tree in flower



Mountain Berry fruit.

MORE IMAGES FROM BAYDON



Cushion Plant



Alpine Gardens



Going home



Collecting pure
water from alpine
stream



Out on the Coral Fern marshes going home

THE AUSTRALIAN INTERSTATE PHOTOGRAPHIC COMPETITION (AIPC)

It appears this competition will again be running this year with Victoria being the organisers. Once again we are asking for your input to supply an entry for Tasmania. It is unknown at this stage if the sponsors from last year will be involved again. However, regardless of that, it is still important to make our State stand proud against the other States at [Apscon](#) in Ballarat, later this year.

Prints - Again we will be requiring a total of 20 prints to represent the State, 10 in monochrome & 10 in colour. This section is the most difficult to obtain. Generally we struggle to get a very good entry as there are limited persons willing to participate. The prints need to be top quality printing with a variety of subject matter across all submissions. They need to have impact and be technically perfect. We did well with monochrome last year, but our colour entry was down. Please consider being willing to print up to 4 large colour prints according to the guidelines & send them through with the entry form by the end of May to Ruth Timperon. If you are a monochrome worker, a couple of these would not go amiss as well. We need a pool of images from which we can pick our State's best. 20 images in each genre from which we can select 10 would be an awesome number and even more if possible. Because we look for variety, rather than all the same genre, it is important to have more than what is required. We are only allowed to submit 2 from each person so that limits our ability to address the variety issue if we do not have a large selection to pick from. So if you happened to submit some last time & they didn't get in, re-submit them because they may only have got knocked back because we had too many of the same kind. The same applies to digital images.

Digital images - The same applies here, but generally we get a much larger pool of work, but again it could be greater, especially in the colour category. So again I ask that you submit up to 4 images in each genre, colour & monochrome, or just in one, depending upon your speciality. Again they need to be technically perfect and with impact. If you are not sure, we are still happy to see them because we might think they fit that specification even if you don't. The same applies for prints.

Shortly I will be emailing out the entry forms with a copy of the guidelines, but I will include a copy of the guidelines that relate to you as an entrant within this newsletter. The entry form I will be sending you gives you all the information you need as to where the work has to go and by when. Our submission needs to be in Victoria by early July, hence the May closing date which will give us time to select an entry.

Please think about representing your State and ours too. Tasmania is an awesome place and we do have some wonderful photographers and it would be a real achievement to take out the trophy for Tassie. I am sure we can do it, we just need the work to come in. I am aware that the prints are gone for a long time, but this cannot be changed. The results & awards are announced in September with all prints displayed during Apscon, hence they can not be returned until after this time. Even entering prints into a National (which in many ways, this is) or an international, there is a period of time before you receive them back. Just think about Tasmania and print them specifically for this with the understanding that they will come back around the end of the year, unless they do not get selected this round to represent Tasmania. Please make our life difficult, send us prints that we struggle to pick from in selecting our 20 entries. The same applies to the digital section. **THANKYOU - ANNE**

GUIDELINES AND RULES FOR THE ENTRANTS OF THE AUSTRALIAN INTERSTATE PHOTOGRAPHIC COMPETITION HELD ANNUALLY AT APSCON.

Entries permitted per medium:

- 1.1 Monochrome Prints: Ten per state. Maximum number of prints per exhibitor is **two**.
- 1.2 Colour Prints: Ten per state. Maximum number of prints per exhibitor is **two**.
- 1.3 Digital Images Colour: Ten per state. Maximum number per exhibitor is **two**.
- 1.4 Digital Images Monochrome: Ten per state. Maximum number per exhibitor is **two**.

Prints & Digital Images entered in previous ACC / AIPC competitions are ineligible.

This is an open competition. The rules in regard to print sizes only are the same as those applying to an APS Approved Nationals.

Digital Images - The maximum horizontal dimension is 1920 pixels and the maximum vertical dimension is 1080 pixels. This means that if you have a horizontal style image, then the longest side should be 1920 pixels, the shorter side less. If you have a vertical image, then the longest side should be 1080 px & the shorter side less. Enter these sizes into the relative box for each image & the other box will change automatically. Each image file should be in the sRGB JPEG format for IBM-PC and a maximum file size of 2 Megabytes. Smaller standard file sizes are also accepted.

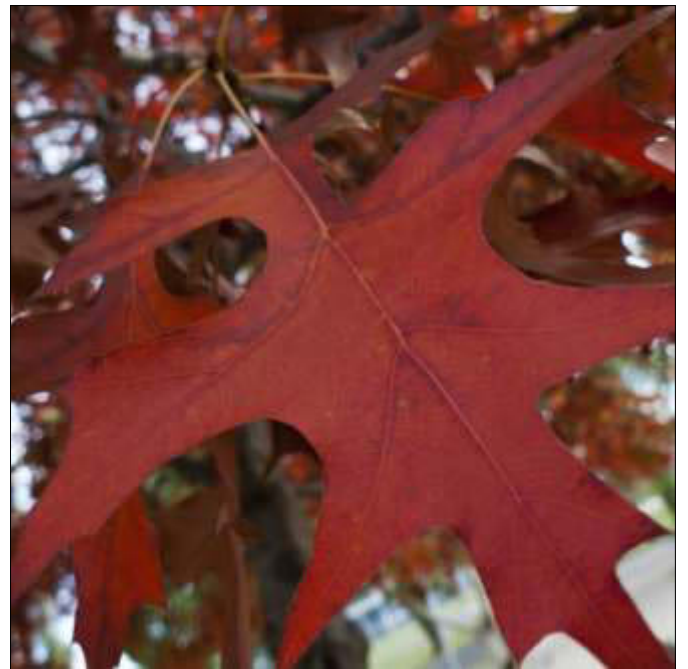
Prints - Prints must be mounted but the overall size **must not exceed 40cm x 50cm** in a vertical or horizontal format. Mount must not exceed 3mm in thickness. Please note: Conformity to size is vital, so that all entries can be displayed. A uniform size allows the organisers to calculate the space required on each stand. When packaging prints it is advisable to place prints face to face with a sheet of protective tissue (or similar) – between the two photographic surfaces. No author's name should be visible on the front of the print.

Note:

- Points will no longer be able to be claimed for LAPS.
- Each entrant will be awarded an acceptance card.
- Merit certificates will be awarded to the top **five** entries in each medium.
- A Herbert Medal will be awarded to the best entry in each medium.
- The Alan Moran Trophy will be awarded to the State gaining the highest combined total of all mediums.



Images to remind us of Autumn all taken in Launceston. Again they are mine for easy access. - Anne



A SELECTION OF IMAGES FROM TWO OF OUR MEMBERS THAT DENOTE AUTUMN



Autumn at New Norfolk—Ian Robertson



Fog at Glenora—Ian Robertson



Fagus on Mt Field—Susan Mace

As a supplement to the last issue where Rick Smith talked about his cricket photographer, we have Rick again talking about cricket, but this time he takes us back to the past to look at one of the interesting characters in early Tasmanian Cricket, Henry Allison plus some titbits.

Rick is also an author of a number of books on cricket - For more information about one of them & about Rick, check the following - Anne.

<http://www.allenandunwin.com/default.aspx?page=94&book=9780733320231>

Researching Cricket History - Rick Smith AAPS

In addition to being Cricket Tasmania's match photographer, a position I have held since 1990, I have also been heavily involved in researching the history of the game. While I am interested in the game as a whole I have a special fascination for the history of cricket in Tasmania. Such a fascination can take a number of different roles.

The first of these is to gain a better understanding of the game in Tasmania and also the people who have played it. I've concentrated on the 500 or so individuals that have represented the island since the first game, against Victoria in 1851 in Launceston, a match the locals managed to win. While modern players are well known, many of the early players have required considerable research and of all those individuals, significant mysteries remain only on about half a dozen or so. Such work has been made easier by the amount of material now available on the internet, but it still requires plenty of time and patience to search out the details.

One such example is Henry Allison who played for Tasmania in the 1850s. He was a significant person in Launceston's affairs being a prominent businessman and a member of the city council. His wife, Margaret, was the daughter of the police magistrate William Gunn, famous for capturing the bushranger Martin Cash.

However towards the end of the 1850s Henry simply vanishes. What happened to him? After much research a fascinating tale was uncovered. He left Launceston owing some £5000 with one of his creditors being the mayor. He also left with his wife's younger sister, Frances, who was pregnant at the time. Henry adopted his mother's maiden name of Race and he and Frances ran to the Pacific North West of the United States where he became the accountant for a lumber company located on Puget Sound in Washington State. He married Frances there without bothering to divorce her sister and the couple raised a large family.

Eventually Henry brought a profitable farm on the shores of Puget Sound (perhaps this is where the money went). In 1881 he was inspecting a bull with a view to purchasing it

Henry Allison, cricketer and scoundrel. He remains the only first-class player to be gored to death by a bull. Now there's a statistic that matters.



when he was gored by the animal and pinned to the wall of a barn. He died in a canoe during the 30-mile journey to the nearest doctor. His grave denotes him as a pioneer of the district. There is a portrait of Henry taken the year before he died. It is printed here and you can judge of yourself whether he has the look of a scoundrel.



My love of photography means I have a special interest in images of both players, such as Henry, and the grounds on which they played. Included in this article is the earliest photo of a Tasmanian cricket team – taken when the team visited the mainland in 1866-67. I have made a particular effort to hunt down images of Tasmanian teams. It is interesting that there is a real scarcity of images taken between 1960 and 1990.

There is also the earliest known photo of Launceston's NTCA Ground, scene of that historic first game between Tasmania and Victoria. There is an inscription on the reverse of the image saying it was presented in 1874, but it may have been taken a year or two earlier. As well as play taking place the image shows the stand and the original pavilion, while in the background one can see Elphin Road and Windmill Hill.

This is the earliest known photograph of a Tasmanian team. It was one of two images taken in 1867 while on a visit to play Victoria. The team is back row from left to right – T Daly, WA Collins, W Cowle, HRG Dumaresq, JLA Arthur. Middle Row – D Burke, T Whitesides, WH Walker (captain). Front Row – D Barclay.



Launceston's NTCA Ground taken around 1872-73. Elphin Road and Windmill Hill are in the background. Slow shutter speeds meant the match, between Launceston Cricket Club and team from a visiting naval ship, was suspended while the players posed for the photographer.



The Northern and Southern teams photographed at Launceston. A lucky find in a 1920s newspaper enabled this image to be captioned.

North – Back Row left to right: From second figure – Moore, Fuller, HRG Dumaresq, JM Martin, WG Maddox, HE Lette (umpire), T Hogg, DC Cuthbert (umpire), GH Bailey, P Boland, J Arthur, WA Collins, L Butler (non-player). South – Front Row left to right: JC Lord, WT Birch, T Whitesides, JH Burn, JG Davies, EJ Freeman, E Whitesides, EH Butler, E Hughes, T Sheehy, R Barnes.

Finding the photographs is one thing, identifying them can be quite another. For many years we had puzzled over an image of two teams. We were able to recognize one or two individuals and thought it might be taken at a North-South game in Launceston in the 1870s. Recently I was looking through an edition of the Weekly Courier from the early 1920s when in their photographic insert there was the image and it was captioned as well. Our suspicions were correct, but the caption allowed us to put names to the faces we did not know.

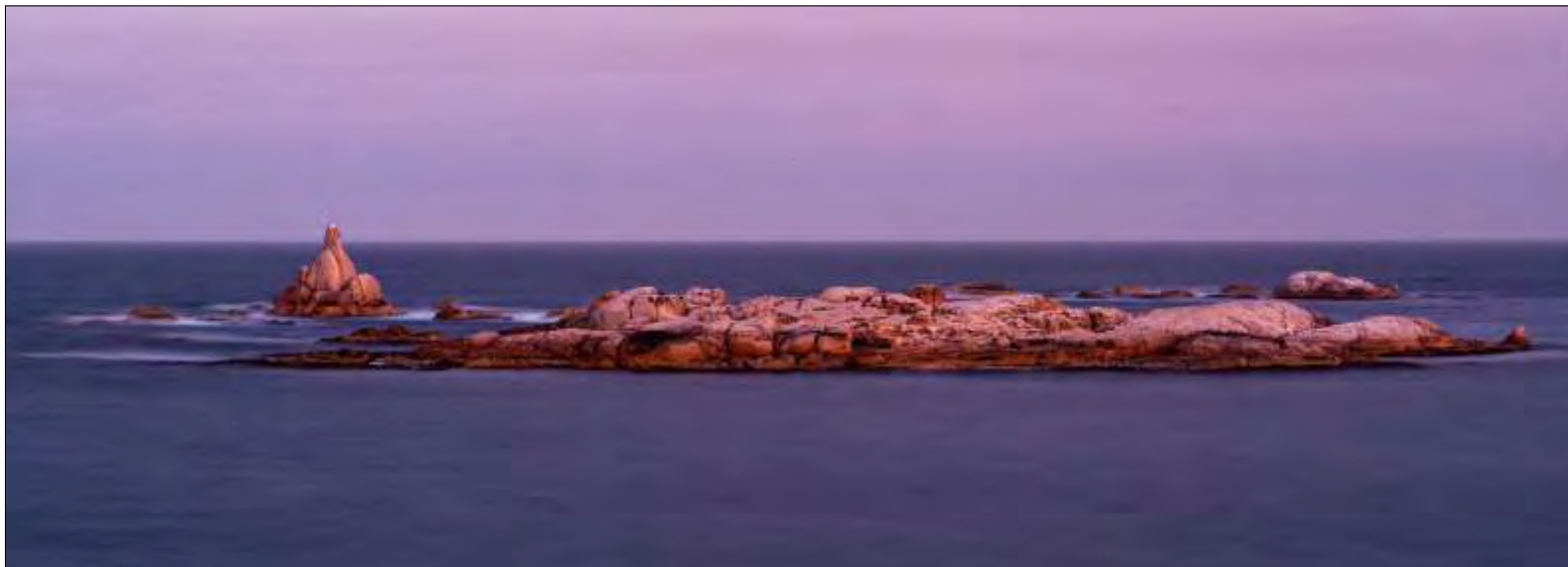
Much of this research finds its way into the Tasmanian Cricket Museum and Library at Bellerive Oval in Hobart. While the information about the players is interesting, the images have a particular beauty and present us with places, faces and fashions from a long dead past. It is our aim to record as much of the game's history as we can from its earliest days to the present - Rick

If there is anyone out there with a cricketer in the family or with any items of interest we would love to hear from you, so we can add another story/photo to the rich history of cricket in Tasmania - Rick Smith - rsmi4542@bigpond.net.au

Landscape Photography by Felix Staub [EFIAP](#) [EPSA](#) [FAPS](#)

We have all tried our hand at landscape photography at some stage with various degrees of success. Shooting landscapes is very tempting. We have all seen the fabulous images made by the great masters, so the temptation to emulate them is ever present. After all, what could be easier? Landscapes don't run away. They don't complain if you don't shoot them from their best side. They don't refuse to pay if the photograph is not in focus or if you are late delivering the print. Anyone can take landscape photographs. There is nothing to it. However, taking good landscapes is much more of a challenge than taking snapshots. The difference between a good one and an ordinary one is very significant and takes much more effort to achieve. The great advantage of landscape photography is that you really don't need a lot of fancy gear. Any modern camera, particularly a DSLR and a reasonable medium lens will do the job nicely. So what is so hard about it?

Generally, we all have the same access to the landscape. Some might travel further than others, but in Tasmania, none of us are ever far away from great scenes. So the subject matter is really available to all of us. This leaves just the light and the composition for us to sort out. Now we are getting to the interesting bits. The secret is in being there at the right time. The "There" may be a location that we are familiar with or we may stumble on it by chance. Often, we see interesting images by other photographers and we research where they were taken in the hope of creating a good photograph there as well. Next we figure out how to get there and when the best time is in respect of things like plants in flower, tidal changes and climatic conditions. The next question is about the light. In most cases, early morning or late afternoon light casts interesting shadows on the land and reveals the shapes and textures that make the scene interesting. During the middle of the day, the contrasts are pronounced and the light renders the landscape "flat". However, cloudy conditions and particularly storms can make for some really spectacular landscapes full of drama and character. Don't forget the early dawn and dusk conditions when the sun is below the horizon and the country is bathed in pink and mauve light. This is often when there is little or no wind and the reflections off water surfaces are perfect.



Sloop Rock
at Dusk
Felix
Staub

So now that you are in the right place at the right time all that is left for you to do is to get your composition right. Applying all those rules of composition may make your head spin, but ultimately, you look through the viewfinder and you do the composition dance. You keep moving back and forth, up and down, left and right until all the compositional elements are in their right place. All at once, you find that the picture “clicks” and changes from the ordinary to the extra ordinary. That is the time to press the button.

Now of course, you are getting the idea that landscape photography has a tendency to be anti social. The most important item of photographic equipment is your trusty alarm clock. When normal people are sitting down for breakfast or dinner, the landscape photographer is out in the field chasing the light. Undaunted by wind and rain, he or she is out there “working the subject” to get the ideal composition and content. Your best friend is suddenly a sturdy tripod. Your clothing is now strictly outdoor gear and heavy hiking boots. Even your dog doesn’t want to know you anymore.

When all the stars align, your composition works and the light is just right, all the discomfort is forgotten and all the sacrifices, both yours and your family’s seem to be worthwhile. You end up with our great landscape. Your vision has been realised and you feel great.

Fortunately, great landscapes can be produced with a minimum of editing. Of course, you can go mad and give them the full Photoshop treatment, but with a bit of care and a couple of filters, a polariser and a neutral density filter or two, you can spend most of your creative time in the field and not in front of a computer - Felix



Dawn Lighthouse Beach — Felix Staub



Dusk Bellingham — Felix Staub

Bridestowe Lavender Estate - Ruth Timperon EFIAP FAPS SSAPS

Bridestowe Lavender Estate is one of the largest plantations in the world. It was established by C K Denny and his two sons Tim and Jack in 1947. The original lavender was grown at Lilydale in 1944 from seeds imported from the French Alps, which is True French Lavender (*Lavandula angustifolia*). Pure lavender oil from the Estate's distillery is now exported worldwide and is highly prized by leading perfume houses and aroma therapists alike. It is situated on Gillespie's Road at Nabowla approximately an hour's drive from Launceston.

Robert and Jennifer Ravens purchased Bridestowe Lavender estate in 2007. They have replanted many hectares with new bushes, landscaped the extensive gardens and opened a café. Lavender flavoured chocolates; ice-cream and scones are a few items available. There are several different varieties of lavender grown, some flower early and have deep mauve flowers. Different plants produce different qualities of oil & it takes a new plant four years to mature, lasting up to twenty years.

Adult plants yield up to approximately 5 tonnes of flowers per hectare per year. The plants are mechanically harvested which helps shape the bush and prolongs the life of the plant. When harvested the flowers are taken to a distillery where the oil is extracted. This is used for perfumery, high quality cosmetics and aromatherapy. A proportion of the flowers are cut for the dried flower industry. and the popular Lavender Bears.

The blooms start to appear in December and I prefer to photograph them while the green shows on the bush. This gives a contrast between the mauve flowers and the green. The lavender is planted in contours around the slopes, which give a lovely leading line while the red soil shows well between the rows. The distant Mount Arthur in the background gives a sense of distance and scale. Visitors are free to



Bridestowe Estate Lavender—Ruth Timperon



BRIDESTOWE continued:

walk around the estate which gives scope and many angles to experiment with. One thing to consider is that as the lavender flowers mature the mauve begins to fade.

The mature flowers are harvest during Dec for the early flowers, and in Jan. for the main harvest. The comparison of the green harvested bushes and the flowers makes interesting photography. The estate is opened between 9am and 5pm all year around. Winter photography is interesting and there are the stately oak trees which colour in autumn. The only advice for photography is to try to avoid excessively windy days. However when travelling, it is not always possible to change plans. The estate has granted free entry for Tasmanian residents. For more information check out their website: They also have a Facebook page if you wish to find it. <http://bridestowelavender.com.au/pub/index.php?c=2>

As well as Ruth's lovely images , we have another from Inesa Hill.

I thought I would include it for another perspective on the amazing Bridestowe that comes alive late Dec/January.

Bridestowe
Lavender Estate
Inesa Hill



VERIFYING OFFICERS TASMANIA

When applying for photographic honours with APS it is important to get your acceptances in any National or International Salon verified. This means that if you submit work to a competition that is approved by APS, PSA or FIAP and you get images accepted in these competitions , it is important that the results get verified by an approved verifying officer. The people in Tasmania who are currently approved and willing to do this as of 2014 are as follows:

Peter Manchester AFIAP AAPS Hon FAPS, 234 White Kangaroo Rd, Richmond, TAS, 7025. Ph. 0477 432 640
Email: milingandi@vision.net.au

Ron McKie FPSNZ ARPS and Georgie McKie FPSNZ AAPS, 120 Kelcey Tier Rd, Spreyton, TAS, 7310 Ph. (03) 6427 3527
Email: mckiepic@bigpond.com.

Ian Robertson AFIAP FAPS, 54 Carella St, Howrah, TAS, 7018 Ph. (03) 6247 1106
Email: iandcrob@bigpond.net.au

(PSA - Photographic Society of America)
(FIAP - Federation of International Photographic Art)
(APS—Australian Photographic Society)

From the Editor - Honours & Competitions

I guess some would be aware that APS at the moment is in the process of evaluating this year's honours for APS members. Last year there were many changes to the honours system with regard to requirements for the respective honours. As well, all requirements were put together in a much more simplified system with everything being uploaded to the APS website where one can access information about the honours as well as get access to the relevant application forms. <http://www.a-p-s.org.au/index.php/members/honours>

Granted, it can still appear daunting to many persons, but a lot can be said for the hours of work put in by the persons responsible who made it all happen. A lot of the credit for this goes to Phillipa Alexander, EFIAP FAPS EPSA a Tasmanian member who has created this simplified system which will be useful in the years to come. Phillipa is also the Co-ordinator this year of the Honours by Exhibition applications which close at the end of March. This means that all persons who have been working to get their honours by entering National or International Exhibitions, will be sending their applications to Phillipa who will determine if they are eligible. Prior to that the same persons who are applying, will also have had their applications or acceptances verified as proof that what they say in their application is correct. Often a verifying officer will find minor errors, sometimes missed acceptances that can be claimed or acceptances that may not qualify under the guidelines. To any new persons out there who are unclear what is meant by acceptances, I will explain. Apologies to those who already know.

An acceptance is an image that has been accepted as good enough to qualify in a competition. Generally this is the top 25-30% of the entries. & can be held within Australia (Nationals & Internationals) or overseas (Internationals). The Australian Nationals & Internationals are approved through the APS Exhibition Services, a division of APS, who verify that certain competitions are run according to certain guidelines set by APS. Along with acceptances, entrants may also receive awards, which could be honourable mentions, medals or certificates. A small number of them have prize money. Again the competition guidelines will advise what these might be in advance of entering. Competitions are also known as Salons and can be held in different countries as well as Australia.

Beyond APS, when we talk about Internationals, there are two major associations that set guidelines for Internationals (within Australia & overseas). The Photographic Society of America (PSA) and the International Federation of Photographic Art (FIAP) of which Australia is a member. FIAP has different guidelines to America with some salons only having PSA. (Note: PSA only approve sections of a competition, rather than the competition as a whole, so if using these salons for your honours, you can only count the sections with the approval). For honours, APS requires Internationals to have either APS, FIAP, RPS (Royal Photographic Society [UK]), PSNZ (Photographic Society of NZ) or a Section of the Exhibition approved by PSA. RPS & PSNZ are mostly used for competitions within their own countries but one can still enter these if you wish. Australia's Internationals generally are approved by APS as well as either PSA, FIAP or both.

On a different note, FIAP have their own honour system that we can apply for as APS members. This is done through our FIAP Honours Co-ordinator, Bronwyn Casey EFIAP MAPS. These honours only apply to FIAP approved salons, not PSA approved. PSA also have their own honour system, but you must be a member of this society to apply, much like APS. <http://www.psa-photo.org/> The Jan & Feb edition of E-News 2014

gives you the contacts and information about this year's honours for both APS & FIAP which can be accessed on the APS website under downloads. http://www.a-p-s.org.au/index.php/downloads/cat_view/2-e-news

To find the current list of competitions or salons run by PSA check out this link <http://www.psa-photo.org/index.php?exhibitions-current-exhibition-list> for FIAP see <http://www.entryforms-fiap.net/2014.html>. You will find access to the competitions and to the entry forms on these links.

Australia is dependent upon getting approvals from the Exhibition Services Co-ordinator Lorna White AAPS ESAPS and her committee. Until approval is granted the exhibition can not be advertised. See <http://www.a-p-s.org.au/index.php/exhibition/comps>

Quite often you will find the information on the APS website to locate the persons who are running these, but if you are unsure, it might be that you contact Lorna to find out who the contacts might be for the exhibitions. Check out this link for the committee of Exhibition Services <http://www.a-p-s.org.au/index.php/about-us/committees/exhibition-services> and through this link you can email the members. However it is to be noted that Lorna is currently looking to retire from this with E-News advertising for a replacement, See February 2014. Plus it is often that these competitions will be advertised in E-News with contacts and closing details etc. So check this first.

For information E-News is the official newsletter for all members that gives you up to date information about what is happening within the Society and within each Division. So check it out if you want to keep up with all the news & if you are looking for an Australian competition, I am happy to assist you in locating the person responsible for entry forms & information - Anne (you can email me on ab_oconn@bigpond.com)

For information,
the list of approved
competitions that APS
sponsored last year as well as
the ones for this year are as
follows:

2013		2014	
2013/001	56th Maitland International Salon	2014/001	57th Maitland International Salon
2013/002	Sydney Harbour International	2014/002	Sydney Harbour International 2014
2013/003	31st Newcastle National	2014/003	32nd Newcastle National
2013/004	11th Adelaide International A.V. Festival	2014/004	Townsville International
2013/005	48th Sydney International Exhibition of Photography	2014/005	Gold Coast International
2013/006	17th Vigex 2013 (Print International)	2014/006	Mount Gravatt International
2013/007	2nd Hervey Bay Digital Salon	2014/007	Maryborough International
2013/008	4th Heritage Toowoomba Royal Show National	2014/008	2nd Adelaide Audio Visual National
2013/009	2013 Australian Digital Photographic Awards	2014/009	49th Sydney International Exhibition of Photography
2013/010	Autumn A.V.National	2014/010	2014 Australian Digital Photographic Awards
2013/011	28th Perth National	2014/011	Redlands Camera Club National
2013/012	37th APS National Exhibition	2014/012	29th Perth National
2013/013	Royal Adelaide Show National	2014/013	41st Warragul National
2013/014	9th Pakenham National	2014/014	1st Nature National
2013/015	45th Ballarat National	2014/015	Autumn A.V.National
2013/016	25th Sutherland Shire National		

Looks like we have come to the end of this edition.

To conclude, I have added one of Ron's images of Swell Rock from Lighthouse Beach, Bruny Island.

More information about Bruny can be found here - **Anne**

<http://www.bruny-island.net/> or <http://www.brunyisland.org.au/>



The next edition of **Tasmanian Light** will be a Winter edition, hopefully out some time before June, so I will be wanting material anytime from now until the second week in May. Thanks again for all the wonderful contributions. Lets hope the next one equals what has gone before — Anne

THANKS TO ALL FOR THEIR INPUT TO THIS EDITION

**WITHOUT IT, THERE WOULD BE
NO
NEWSLETTER**

And yes, I am always happy to receive any material from anyone for inclusion

Provided it is related to APS, Tasmania or Tasmanian members of APS

It will be printed in an edition with the first available space as close as possible to receipt of the material.

It must also be within the ethics and principles of the APS

NOTE: Content is copyright to the author. Any reproduction must be with that person's consent.

**UNTIL NEXT TIME
ENJOY YOUR
PHOTOGRAPHY
ANNE**

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