

BEYOND BASS STRAIT - TASMANIAN LIGHT - ISSUE - 04 WINTER



Boats at Sunset
Norton Harvey



My interest in photography started during the years of the Second World War. However most goods were in short supply, including film. My mother had a Box Brownie but rarely any film and I loved playing with that camera, without a film, pretending that I was taking photos. At the Kodak shop in Launceston about four rolls of film were placed on the shelf each morning and afternoon at varying times. Luck was needed to walk into the shop at the right time to get a film. They also had some new cameras in stock but weren't allowed to sell them, the story being they might be needed for the war effort. Then suddenly one day in 1944 they received word that they could sell the cameras. I raced in and bought a Baby Brownie for seven shillings and sixpence (75 cents). A few days later I decided that I wanted something better and bought a folding Kodak which took size 616 film. It cost four pounds sixteen shillings (\$9.60) which was not that much less than a tradesman's weekly wage at the time. That was the camera that I carried on my early bushwalking trips including my first visit to Cradle Mt. in January 1945 and on the Overland track from Lake St. Clair to Cradle Mt. in December 1946.

Later in the 40's the availability of Kodachrome slide film enticed me to buy my first 35mm camera. It was a French made Ontobloc with a Som Berthiot f3.5 lens. Kodachrome had a speed rating of 10 ISO, called 10 ASA in those days. I well remember that when Ektachrome with a speed of 32 came on the market, a friend, an experienced photographer, said that it was too fast! In 1952 I had my first SLR – a Praktica with Tessar lens, a very basic camera, waist level finder, no prism, which meant it wasn't easy for vertical format shots. That was the camera I had when I first went to Mt. Anne in Southwest Tasmania in 1952. It was a 10 day walk starting from Maydena in those days. An Edixa SLR with a prism followed later in the 50's and then in 1963 I bought my first Pentax. I used that for the first time on a trip to Flinders Island on the day that President John F. Kennedy was assassinated. That was the beginning of my long association with Pentax which has continued to this day. I chose Pentax as other SLR cameras at that time were much heavier and keeping weight down as much as possible was desirable when bushwalking. However I have also had medium format SLR cameras which were well suited for publishing work, but heavier to carry.

I joined a camera club in Launceston in 1950 and immediately found myself in the position of Secretary. The help of experienced photographers in the club, particularly Herbert King and Fred Smithies, was very valuable. Joining the Field Naturalists Club a year or two later expanded my photographic interests greatly, particularly with wild flowers. I also became Secretary of that club and later served several terms as President of both clubs. With the formation of the Tasmanian Photographic Federation in the 1960's there was much more interaction with other camera clubs in both competition and with visiting speakers. I have been a member of APS since 1971 and have received FAPS and SSAPS. The Apsons, Folios, Image, National Exhibitions and other forms of contact have all been very good. In 1996 I received an Order of Australia Medal (OAM) for service to photography.

Although I had been bushwalking since the mid 40's, it wasn't until 1959 that I joined the Launceston Walking Club and soon became involved with the production of the club's Do You Know Tasmania show. The making of audio-visual slide shows further expanded my photographic experience in a most interesting way. In 1965 the show was expanded to include movie films using my 16mm camera. In the next 30 years 50 films were produced. I did all or part of the filming on 45 of them, co-editor on all of them, and did all the splicing. And there are a lot of splices in about 7 kms. of film. But it has all been very rewarding. The films are being progressively made available on DVD. The highlight of our public shows came in 1972 when 3900 people came to the show in Launceston's Princess Theatre over five nights. This was at the height of the Lake Pedder campaign. Between 1969 and 1990 we took the show to mainland centres on 36 occasions through the sponsorship of Ansett Airways. Cities where the show was presented ranged from Perth to Townsville. Excerpts from the show were also presented at the Launceston Apsons of 1989 and 2008.

Over the years I have had many bushwalking trips into the remote parts of Southwest Tasmania. Through those trips I have been able, on many occasions, to show people parts of Tasmania that they would not have been able to get to themselves. In 1969 Rigby Ltd. of Adelaide invited me to supply the photographs for the Tasmanian books in their Colourful Australia series. Bushwalking and photography also enabled me to produce, in 1979, my book National Parks of Tasmania.

In the mid 90's I became actively involved in 3D photography and joined the Sydney Stereo Camera Club. Previously I had viewed 3D prints in Holmes viewers, but to actually take the photos myself and then project them was most exciting. I really enjoyed seeing the reaction of people who were seeing 3D slides projected for the first time. The "wow" factor was very evident. I also gave a 3D presentation at the 2002 Apson at Coffs Harbour.

Through almost 70 years of photography I have seen so many changes in photographic equipment. Yet for all those developments, the camera is still only a tool. Ansel Adams once said that "you don't take a photograph, you make it." It is great that photographers make such a huge variety of photos on such a wide range of subject matter. The treatment of the various types of subject matter has, like all fashions, evolved over the years so it is not only the cameras that are very different from those of earlier years. Every photographer will have their favourite subject matter. Mine has been with Tasmania's wonderful wilderness areas and nature, especially wild flowers.

Norton

Approaching Storm Port Davey—Norton Harvey



Dove Lake from Little Horn — Norton Harvey



Nose Down, Bottom Up
Norton Harvey



Cox Bight from New Harbour Range — Norton Harvey



Batman Bridge — Norton Harvey



Lake Pedder Beach 1970 — Norton Harvey

Fagus at Twisted Lakes — Norton Harvey





Old Courthouse, Hobart — Norton Harvey



Lake Oberon, Western Arthur Range — Norton Harvey



Precipitous Bluff and New River Lagoon — Norton Harvey



Wombat having a paddle — Norton Harvey



Noyhener Bay - Southwest Tas — Norton Harvey



Last Light on the Acropolis — Norton Harvey



Golden Stairs, Croesus Cave — Norton Harvey

The following images have been taken by **Phillipa Alexander** EFIAP EPSA FAPS , one of our members from the North. Her favourite place is the Tamar Island Wetlands Centre on the West Tamar Highway near Launceston between Riverside and Legana. It is open from sunrise to sunset and entry is by donation. More information about the centre can be found [here](#) and [here](#). Thanks Phillipa - Anne



WHITE FACED HERON



HERON

EGRET REFLECTION



EGRET



From Phillipa

For herons and egrets I find the best time to be low tide at about 1-2 hours before sunset. I look out for especially low tides which are really the best. It is still really worth going there almost any time of day because you never know what you can get. The best time for cygnets is October.



EGRET IN FLIGHT



EGRET WITH FISH

**THIS EDITION WE HAVE SOME IMAGES FROM A SOUTHERN MEMBER, LAKI ANAGNOSTIS,
WHO SHOWS THAT TASSIE CAN ALSO HAVE SURF LIFE-SAVING CARNIVALS.**

He tells the story of how he became involved with the carnival and his images are such that they could have been taken anywhere
Thanks Laki - Anne

About eight years ago my daughter at the age of ten showed interest in Surf Lifesaving . Joining her up with our local Surf Lifesaving Club being Clifton Beach, in Southern Tasmania, she soon became a Surf Life Saving nipper .

Having photographed sport in the past, I pulled the photography gear to take photos of my daughter, a month later it was my daughter's first nipper carnival so off I go with a large 300mm 2.8 lens, a 2x converter and all the gear needed to take some great shots on the beach. After about half an hour with my gear, two large guys pounce on me from Surf Life Saving Tasmania and ordered me to get off the beach. They pointed out I look like a professional and not a dad taking photos of my daughter.

Back at our Club having taken a few surf photos and showing them to the club committee I was made clubs official photographer and photographers passes were made for me to use in the future. For a number of years on training days I was the BBQ person who helped out in the canteen as well as the photographer at State Carnivals.



Every year Clifton Beach Surf Lifesaving Club have a Nippers Carnival and a State Open Carnival when the weather conditions are

right. It becomes a full day of action events in and out of the water, a place where new and stunning photos can be made.

Clifton Beach Surf Lifesaving State Carnival March 2013 was one that many competitors will not forget as weather conditions were extreme with





board riders and boaties being thrown into the water and only the most experience Surf Life-savers making it into the finals.

A State Carnival can be spread over half a kilometre with a running track at one end an area for flag events and surf skies, on the other end is where all the boats and the boaties are, the day event runs for about six hours and goes for two days so I sleep well for days after.



Today my relationship with Surf Life-saving Tasmania is good and we work together to get what photos we need out of Carnivals. Clifton Beach Surf Lifesaving Club is about to have a 50 years anniversary book launch with a number of photos in the current years being mine -

Well done Laki !

THE AIPC (AUSTRALIAN INTERSTATE PHOTOGRAPHIC COMPETITION)



This year the competition is being organised by the Mossman Camera Club. At this point in time I am unsure as to our participation in this but original closing date was the end of May for Tasmanian entries. We are not required to have our State entries into this competition until 5th July, so there may still be time to accept them after the end of May, depending upon the entries received and the date on which we do the selection. Please contact myself or Ruth Timperon who is co-ordinating this competition if you would like to participate beyond the end of May.

Contact details for Ruth is email rtimperon@live.com.au or phone 63528183. Myself ab_oconn@bigpond.com or phone 6334 5144

Don't forget that UDesign Photo Tours is offering a trip for two to New York for the winning image over all sections in this competition. It would be great to see this come to Tasmania - Anne

MATTING IMAGES FOR COMPETITION — Anne O'Connor

(One I wrote earlier for our Camera Club)

WHY MATTE

The main reason that images are matted in competition is for protection and for ease of display. The other reason that is less promoted is for the creation of a frame around your image to make it stand out. Another reason to matte is framing the picture to go on a wall. The aim of matting for competition and matting for framing are very different and choosing a colour for both will be different too.

DIFFERENCES BETWEEN COMPETITION AND BEING HUNG ON A WALL

Matting traditionally is about bringing out hues within the image to blend with a frame and a wall colour. This aim is very different to competition. Many framing shops will advise you to select a matte colour that will blend with the colours in your image with the intention of a frame at the end of it. There are many people in Camera Clubs who still follow these reasoning's when selecting their mattes for camera club competition. However, selecting a matte colour for competition is a totally different ball game and should be considered as such.

Hanging your image for competition is about making the image stand out. It is not about making it blend nicely with a matte and a wall colour. Searching the web for information regarding this, the majority of hits bring up the use of white, off white or black mattes for competition. There is no mention of a colour selection to suit your image. This comes up for framing only and again I would say this would depend on the purpose and where the image is to be hung.

USING WHITE, OFF-WHITE OR BLACK MATTES

Whenever you see images displayed for sale, for display and for competition on the web and/or in competitions and in galleries, they will all have off-white, white and very rarely black mattes? Why is this so? The image is what you are trying to sell. Not to show the various colours or hues within, but to show the whole image. A coloured matte might bring out some hues but in doing so, it might reduce the impact of the image to judges and to the audience and yes, you are definitely selling your image to the judges in a competition, not to look nice on your wall.

Images that sit alongside each other and are judged alongside each other are best displayed with the same matte. From my perspective and from others, such as professional photographers, gallery owners, universities, etc will all prefer a white or off-white matte. Occasionally black will work as well, but it does not work with all images, hence the most used matte is the white or off-white. Creme can be okay, but it does have the added input of a slightly yellow cast, which does not always work with all images.

Some would argue that the white matte is too bright, that it stands out too much and catches the judges' eye too much. Based on this argument, it is said to reduce the impact of the image. I would argue against this, because the judge is judging the image and rarely considers the matte, except when the matte takes over and destroys the image, which can happen with some colour mattes when the selection is wrong. White or off-white mattes never destroy the image; they generally create a good frame in which the image sits.

COLOUR IMAGES

Some would say that off-white works best with these. Others say white is okay too, but not stark white. I would say that either would be fine. That would be your choice. Some say that the use of black mattes work well with coloured images and that can be the case, bringing out the blacks in the image, but black will not work with all images. However the main thing would be to maintain a consistency so that your mattes have a similar look about them if you intend to put them alongside each other for display and/or competition. It does not look good to have a variety of shades when showing your work.

From my perspective, yes I too started off being influenced by Camera Club judges who told me I needed colour mattes to suit the images and I succumbed, but after moving further into competition elsewhere, I recognized that most images are matted on white/off-white mattes in national and/or international competitions and I now prefer them to coloured mattes. I also think the images look better on the white/off-white. In particular one cannot hang different coloured mattes together on display. They look disjointed and will also give that appearance on display in a club competition. So for consistency I use white for all images.

MONOCHROME IMAGES

Black or white matting – that is the question. Again I prefer white; this can be off-white, stark white or various shades of white. There are lots of shades of white in mattes. Black can work too, but more often than not, the black matte does not exactly match the black in the image and it can detract rather than enhance it, such as darkening the image, rather than lightening it. Some like grey or shades of grey and again they can look okay with some images. However white mattes will always act like a frame around the image, letting the image stand alone without the interference of the matte.

IN CONCLUSION

Arguably some will say I am wrong. They would argue that coloured mattes to bring out the colours in the image are the best way to go and black mattes are more suitable to monochrome. Both ideas, mine and those who would argue against me, would not be wrong and picking coloured mattes for an individual image is fine. However you need to make some choices as to what your image is for. If the image is for your wall and you are happy with your choice of colour, that is fine, but if it is to hang with a selection of other images for competition and/or display, then your image does not want to stand out as very different and less powerful than any of the others, hence maintaining a consistency in using a white/off-white matte for all images is a good idea.

Have a look at the images on display next time without bias. Look on the web and at exhibitions around your town and you make up your own mind. After all, it is your choice as to how you want to present your images to others, not mine. Mostly - have fun and enjoy your work - Anne



SOME EXAMPLES - MONOCHROME

To me the image stands out better in the white matte, rather than the black one. Yes, the black one brings out the black, but to me it totally over powers the image.





COLOUR - Again to me the image bordered by the white matte stands out better than those with the coloured or black mattes. Yes the coloured mattes bring out each respective colour in the image, but you do not want that, particularly in a competition. You want the image to stand out alone for the judges. Alternately play with some of your images in your photo software and create different coloured mattes for yourself. That way you make an informed decision that is based on your own reasoning, not based on what has always been done before. You look and you decide - **Anne**



WYNYARD CAMERA CLUB (WCC)

Thanks to Ian Hubble, Club Secretary for providing the information. Ian, Marion, Fay & Denis are all members of APS - Anne

Wynyard Camera Club has held regular meetings over the past 57 years and is well-supported by members/attendees. The Club aims to provide an opportunity for the community to learn and appreciate photography.



Ian and Marion Hubble

The Club continues to attract newcomers through word of mouth, promotion via displays and exhibitions, free advertising in The Advocate newspaper Community Noticeboard Column and listing on the Tasmanian Photographic Federation Inc. and Tasmanian Communities Online websites.

The Club currently has 44 members with a wide range of photographic skills – from beginner to very proficient. Most now use digital photography.



Fay & Denis Hulme

Annual subs is \$15 (\$8 for Feb-June) plus \$2 per meeting. Newcomers are under no obligation to pay anything for the first few nights while they make up their mind about if the Club is for them.

The Club has a laptop and data projector that is put to good use as meetings alternate between prints and digital images for Club competitions and for viewing various presentations.

The Club meet on the first and third Tuesday evenings at 7.30 pm – 9.30 pm followed by a cuppa and chat at the Wynyard Community Centre.

A typical Club night consists of general announcements, a critique of entries submitted by members at the previous meeting and an activity or club or guest speaker. Outings on a weekend are held every few months.

Wynyard Camera Club provides or contributes to a number of public displays and exhibitions and helps with photographic support for Council and community organisations. Recent involvement has included:

- Display and public vote draw for the best display print with cash prize as part of Bloomin' Tulips Festival.
- Invitation by Waratah-Wynyard Council to hang framed prints at the Council Chambers as part of a rotating display to feature local art.
- Month long exhibition at the Wonders of Wynyard Exhibition Centre.



Club BBQ Picnic at Sister's Beach

- Assisting local students interested in photography as part of the a Waratah-Wynyard Council program whereby school students spend several sessions to try their skills with sporting and community clubs during school holidays.
- Providing stewards, judges and cash prizes for photography section Wynyard Show.
- Provision of photographic support for Council banners and Annual General Meeting presentations.

ANYONE IS WELCOME TO ATTEND THE FOLLOWING GET TOGETHER - ANNE

**TASMANIAN PHOTOGRAPHIC FEDERATION (TPF)
HOSTED BY WYNYARD CAMERA CLUB**

DATE: SATURDAY 6TH JULY 2013

VENUE: WYNYARD RSL CLUB 9 GOLDIE STREET, WYNYARD

- 10.00am Delegates arrive, Morning tea
- 10.30am Annual & General Meeting
- 12.30pm Meeting concludes, Lunch break (BYO) Tea & Coffee supplied
- 01.30pm Photo shoot opportunities at the Wonders of Wynyard, Vintage cars, 8 Exhibition Link, Wynyard,
Cost \$4.50 per person, also landscape photography at Table Cape and Fossil Bluff, Wynyard, no charge.
- 03.30pm Afternoon tea and viewing of the prints entered in the competition at the RSL club
- 04.30pm Presentation of awards, announcements, followed by Mervyn Mitchell's travels in India presentation.
\$5 attendance fee per adult Children free.
- 6.30pm for 7pm Dinner at RSL Wynyard, address above. A choice of 4 mains and 2 desserts at a cost of \$25.
Please advise dietary requirements and attendance at afternoon and/or evening session.

Contact Graeme or Lyn King by June 22nd if planning to be there, **Ph:** 6445 1271 OR **EMAIL:** gralynking@bigpond.com



Images to remind us of Winter, all taken in Northern Tassie & around the Great Lake area. Again they are mine for easy access. - Anne



Following on from last edition, we continue to explore the divisions of APS. This time I talk a little about Digital Division with some input from Robert Dettman, the Chair of the Division, plus we see a few images from one of the Tasmanian Digital Division members, Athalie Taylor.

APS DIGITAL DIVISION

Digital Division is possibly one of the largest divisions within APS with over 800 members. Being the largest division, Digital has a large **budget** and so the challenge for their Council is to find ways to return value to the members. They like to keep in mind that we are all APS members and so some of our budget is spent on activities that all APS members can enjoy. The APSCON mid-week dinner is an example, (I talk more about that on the next page), the provision of TV screens at APSCON is another. They also provide financial support to Youth Division. Perhaps their motto should be "Spread the Joy!" For those never having attended an APSCON, you would not be aware of the reasons for the TV screens. These are used to portray digital images during the conference and are raffled at the annual dinner on the last day, with money going to charity.

Digital division was started ten years ago by a few members who had the foresight to realise that the future was in digital. Of course it exploded as digital cameras rocked into being in a big way. In its earlier days this division started digital folios before the web ones came into being. Now the web folios are something that all divisions link to. More information about the folio system can be found in issue 2 of this newsletter or online [here](#). Digital division run three web folios, being standard (meaning open), creative (to test your creativity skills) and thinking beyond the box (a subject that the co-ordinator determines to test your ability to think and create outside the box). These three folios are only available for digital division members but there are many folios for other division members to participate in.

In addition to starting the folio system, the Digital Division were responsible for the Australian Photography Awards or **ADPA**. This was a very important initiative launched in early days of the division to demonstrate that digital photography had come of age. It is now a well supported annual exhibition open to all APS members, not just those in digital division. Beyond this, for Digital Division members they initiated the **Seasonal Competitions**. These are run in summer and winter each year and have cash prizes for the winners and "lucky-dip" prizes available to anyone who enters the competition. The Seasonal Competitions enjoy the highest level of support in terms of percentage of membership of any competition/exhibition run by the APS. An important aspect of this competition is the feed back provided by the judges. You can see an example of this here: <http://www.a-p-s.org.au/index.php/new-look-monitor>. Plus you can view the catalogues from 2012-2013 [here](#).

Their most recent initiative is to explore phone photography through our un-judged "**Mobile Phone Photography Showcase**". This showcase is an acknowledgement that more pictures are taken with phones than by all other cameras. They expect that it will demonstrate a diversity of imagery from "straight" high quality pictures to creative, innovative and spontaneous images of "artistic" quality. The May edition of [E News](#) has a page announcing the Showcase and setting out the rules. Members are invited to take photos on their phone, process them with any App of their choice, then upload the images directly to a gallery on the Digital Division web site. They are using the "lucky dip" idea here too with a total of \$500 going to 10 lucky winners. All APS members can view the image gallery. A selection of images will be shown at APSCON. You can read about it here too: <http://www.a-p-s.org.au/index.php/new-look-monitor>

Digital Division is still expanding with many options being developed for members. Last year they launched the first **Photo Book Exhibition** with the books being shown at the Canberra APSCON. The photo book idea will be continued, but in a digital format. One of their highlights is the “mid-week” dinner they organise and partly subsidize annually at the Society’s annual conference, called APSCON. This dinner is open to all members of APS and their partners and is a place to get to know your fellow member and is usually a bit of fun and a highlight of APSCON. This year it will be held in the new function room of the Lighthouse Beach Resort, very close to the Lord Forrest Hotel in Bunbury. The Lord Forrest is where APSCON is to be held this year in September. Again more information about this can be found in the May 2013 [E-News](#) and on the APS website advertising [APSCON](#). So if you are going to APSCON, you are most welcome to sign up to attend this dinner, whether or not you are a member of the Digital Division.

One other item is in regards to the Division’s newsletter Monitor, this is now in a blog format accessible via the Digital Division section on the APS website. The [link](#) is here for anyone to pursue.

A final comment from Robert Dettman, Digital Division chair: ‘**Digital Division has a vigorous talented group of Councillors** helping with the running of the Division and they are providing excellent new content and I am sure they will come up with more interesting initiatives as time passes. Watch this space!’

To finish off, I will include a few images from Athalie Taylor, one of the Tasmanian members who is a member of Digital Division. Thanks Athalie for allowing me to include these images in the newsletter -

Anne



Resting Awhile — Athalie Taylor



Silos & Shadows — Athalie Taylor



Green & Gold Frog — Athalie Taylor

Georgie and Ron McKie have recently moved to Tasmania from Christchurch New Zealand. Georgie is a long time member of APS and has provided me with some information about her time with them, plus she and Ron have given us a selection of their images to include in this edition. Thank you for your contribution and a very warm welcome to our little group here in Tassie - Anne

Georgie has been an APS member since the late 60s, may be more easily recognised by her maiden name which was Georgie McIlroy. She served as a committee person and Vice President for the Victorian Amateur Photographic Society (VAPS) during the 1970s. After chairing the 1978 Bendigo APSCON, where she met Ron McKie, Georgie relocated to Christchurch in 1980, marrying Ron later that year. After six years in Christchurch, they moved to Port Moresby, in Papua New Guinea, for the following 18 years. They returned to Christchurch in 2004, and would have happily stayed there had it not been for the earthquakes which struck in 2010, 2011 and continue today. Tasmania seemed to be a very nice, peaceful, stable and scenic place to bolt to. They have been accompanied by their small cat, who no longer has to fear the regular jolts of the aftershocks. Georgie and Ron are now members of the Devonport Club and are looking forward to making a contribution.

Georgie gained her Associate of the Photographic Society of New Zealand (APSNZ) in 1984, and her Fellowship in 1994 (New Zealand Honours). She has been an accredited judge for the Photographic Society of New Zealand (PSNZ) since 1984, meaning that she is part of a group of judges who can be called upon to judge internationals and national salons. Needless to say accredited judges are sought by clubs for club judging. Georgie has just been accorded her Associate of the Australian Photographic Society (AAPS). Ron was the representative in NZ for the Royal Photographic Society (UK) and holds an Associate of the Royal Photographic Society (ARPS). He also has been Fellow of the Photographic Society of NZ (FPSNZ) for many years, and also is an accredited judge. His most recent task has been on the judging panel of Natural History at the recent PSNZ National Salon. He has had a very long association with PSNZ, having been on Council, served as Treasurer and served on the Society's Honours Board. He has recently re-joined APS.

Georgie has always been a darkroom worker, has comfortably made the transition to digital, but misses the smells and the hands-on techniques of the wet darkroom. While Ron has a strong projected image background, he has enjoyed the flexibility that digital provides.

While in Papua New Guinea, Georgie taught Photography at the International High School, successfully preparing students for the Cambridge University International Certificate of Secondary Education. This was achieved as a qualification for Year 10 students. Year 11 and 12 students studied photography for the ACT Higher School Certificate, and as part of the art fields for the International Baccalaureate. Students successfully completing the HSC course were taken straight in to the second year of photographic studies at Griffith University in Brisbane.

Ron's particular areas of interest include Natural History, Landscape and Photojournalism. Georgie is most interested in Landscape and Photojournalism.



Georgie McKie—Namib Farmland

Georgie McKie—Aging Austin



Ron McKie—Road to Nowhere

Ron McKie—Slalom





Ron McKie—Anisotome Pilifera



Georgie McKie—True Grit

MARGOT MANCHESTER AFIAP AAPS

It is with great regret and sadness that I advise Margot, wife of Peter Manchester ended her nineteen year battle with cancer on Thursday 23rd May, 2013. This very brave and amazing lady was known by many within APS circles for her strength and courage. She was also known for her montage style of human photography as well as a ceramic artist. Margot is now at peace but will not be forgotten.

Peter, we wish you strength in the days to come and know that Margot will always be with you. - Anne

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

To conclude I have added an image of Laki's taken at the 2013 Clifton Beach Life-Saving carnival - **Anne**



The next edition of **Tasmanian Light** will be a Spring edition, hopefully out some time before September, so I will be wanting material anytime from now until the second week in July as I will be away from early August and will need to send it earlier ready for Sept. 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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