

# FOCAL POINT



Photograph by Leonard Cocks

ISSUE 85

The Official  
MIPP Newsletter

[www.mipp-malta.com](http://www.mipp-malta.com)



2019  
NOV | DEC



## *President's Viewpoint*

Dear Members,

After our little break in August, the MIPP came back with a bang with a staggering amount of meetings, competitions and events. It's been an extremely busy time organising everything and at the same time consolidating the premises. I would really like to thank my Committee for the energy and work they are regularly putting in. It was not easy replacing, in one go, three valid committee members at the start of this year, but I can now say that the newcomers have fitted in admirably and are proving an asset to the Institute.

I would here like to outline some of their tasks and duties as few members realise what effort and time is needed to keep things running smoothly and improving. For example, Edward Sant Fournier has settled in very nicely into the position of Treasurer whilst also handling a host of other matters which has freed me from some tasks and enabled me to plan and concentrate on other projects – such as the new online course. Sita Azzopardi continues to work on all matters pertaining design, video promos as well as other matters such as when we organize food at MIPP. She has also been busy to redecorating and maintaining the MIPP's wooden windows! Edward and Sita (together with Tonio Polidano) also take care of the regular cleaning of the premises, thus saving the Institute a lot of money. It takes a lot to keep the premises clean and thus I again ask members to maintain cleanliness at all times – I will not go light if I catch anyone being careless! Mario Borg has also fitted in n the organisation of committee meetings, taking care





of IT matters and the website (again with the help of Tonio in the background). Jessica Tabone is also doing well in her duties of PRO. Charles Calleja has also taken on more duties and responsibilities and thus all the Committee is pulling its weight in order to always maintain and provide a better service to our Members.

Apart from these, a good group of members have come forward and been willing to help with various important things. Keith Ellul has been regularly giving his input on how to improve the running of the MIPP, Brian Agius is taking care of the many promotional flyers we issue, Marco Bilocca always helps when consulted on IT and Wifi matters, Alexander Cutajar is at hand with maintenance around the premises. Then there are the judges, lecturers and sponsors who are always there to keep up their support. Although it is not so evident, there are many people involved in the MIPP 'family' and this is the way we want it – the more this family grows, the better!

I look forward to meeting everyone at the MIPP Christmas party in December.

Kevin Casha  
President

**Editor:**  
Kevin Casha

**Design:**  
Sita Azzopardi

**Articles:**  
Various contributors

**Proof Reading:**  
Edward Sant Fournier

If you want your photos featured on the newsletter's front page just send the images to: [courses@mipp-malta.com](mailto:courses@mipp-malta.com)  
Your contributions are always welcome





# Contents

MEDIA RELEASE	pg 7
MATERA 636/627; BOOK LAUNCH & TALK BY ANTONELLO DI GENNARO	pg 10
MIPP MEMBER MEETINGS	pg 12
INSPIRING WORKSHOP BY TOM LEE	pg 14
SERGIO MORANA	pg 17
MIPP AWARDS OF RECOGNITION	pg 20
SCANOGRAPHY BY TOM LEE	pg 22
MIPP PHOTOGRAPHIC COMPETITION	pg 28
RENATA APANAVICIENE WITH HER COMPETITION PRIZE	pg 29
MIPP CALENDAR	pg 30
MIPP BENEFITS OF BEING A MEMBER	pg 34
MIPP MEMBERSHIP RENEWAL	pg 35
MIPP SPONSORS	pg 39





***Advenio eAcademy enters into strategic collaboration agreement with Malta Institute of Professional Photographers (MIPP) to provide on-line certified and non certified courses in Photography and Videography***

Earlier today, Mr. Stephen P. D'Alessandro, Executive Director on behalf of Advenio eAcademy and Mr. Kevin Casha, President of the Malta Institute of Professional Photographers (MIPP) entered into a strategic collaboration agreement for the provision of quality online and blended learning programmes in photography and videography. This collaboration will enable the MIPP to supplement its current range of on-site courses in photography for the local community of photography enthusiasts. This collaboration will now enable MIPP to provide a wider range of courses

in photography and videography which can also be followed by an international audience.

The MIPP officially came into being during a meeting held on the 2nd of October 1996 and its first General Meeting was held on the 29th of April 1997. Since then, the MIPP has grown from strength to strength, becoming an authoritative voice for the local professional photographic community as well as being the official Government-recognized body where legislation and regulation of the local



*Photo caption: Mr. Stephen P. D'Alessandro as Executive Director of Advenio eAcademy and Mr. Kevin Casha as President of the Malta Institute of Professional Photographers signing the collaboration agreement at the Ta'Xbiex offices of Advenio eAcademy*



## MEDIA RELEASE

Date: 10th September 2019  
Circulation: For immediate release to Print & Online Media in Malta

Photographic Industry is concerned. The Institute is committed to upgrading and regulating the Industry, getting Photographers to network with each other as well as teaching and formulating guidelines on various important issues that the working Photographer faces.

The MIPP has its own Code of Ethics as well as a yearly revisable Statute, voted in by its members at an Annual General Meeting. Currently, a democratically elected President and four Committee Members run the Institute.

Mr. Casha confirmed that MIPP was keen to embark on the project as it provided them with an excellent platform to deliver quality programmes to an international audience. He confirmed that the MIPP already had a well established international network of photography associations and clubs through which the programmes will be promoted. The online programmes in photography are to be developed in collaboration with Advenio eAcademy and would be supplemented with a series of on-site

week-end Master Class workshop/tutorial sessions. He confirmed that development of coursework was already underway, with production to commence in the coming weeks.

Mr. D'Alessandro expressed his satisfaction with the agreement reached between the parties and commented on the enthusiasm and professionalism of the committee in the negotiations leading up the drafting of the strategic collaboration agreement. This project fitted in nicely with Advenio eAcademy's goal of providing top quality online courses in Entrepreneurship and related matters to aspiring and established entrepreneurs. He confirmed that Advenio eAcademy currently offered programmes at levels 4, 5 and 7.

The photography courses to be launched would eventually be set at level 4, providing a sound basis for those who were seeking a career in photography or for those who wanted to develop their photographic skills further.

## GET QUALIFIED BY MIPP

### APPLY FOR YOUR DIGITAL LICENTIATESHIP:



<http://mipp-malta.com/qualifications/>



## Course Format

The course modules will be designed for self learning and will include:-

1. pre-recorded audio visual sessions 12 x 1 hour (comprising 4 segments of 15 mins) along with all related course notes and workbooks (pdf downloads of the powerpoint presentations used during the sessions as well as assignment briefs, relevant reference and reading lists and any other supporting documentation)
2. self-assessment exercises x 12
3. Podcasts and related support materials.

## Course Outline

- This popular and practical online course is specifically aimed at persons wishing to make fast, practical inroads into photography.
- Learners will be able to apply acquired knowledge and carry out a range of tasks, follow correctly basic instructions, be aware of the right ways of using a digital camera.
- Those taking up this challenge will gain a broader background of the photography medium and gain competence in spheres like handling natural light and composition.
- The main aim is to provide Learners to, at their own pace, gain the necessary skills in order to produce captivating imagery using the right techniques and practices.
- The tutor's focus will be to provide the necessary knowledge base and framework to stimulate creativity and experimentation.
- This course is essential for those wanted to delve deeper into what makes great images.

## Course Content

- |            |   |
|------------|---|
| Session 1. | How to impress with images.                                 |
| Session 2. | Photographic Exposure: Aperture, Shutter Speed and ISO.     |
| Session 3. | Knowing your camera; Shooting Modes and Manual photography. |
| Session 4. | Different Equipment and its uses.                           |
| Session 5. | Handling Natural Light.                                     |



- Session 6. Learning Composition and aesthetics.
- Session 7. Working with people in photography.
- Session 8. Creating a photographic project.
- Session 9. Marketing Photographic work.
- Session 10. The importance of digital post processing.
- Session 11. The photographer as predator: Street Photography.
- Session 12. Using Artificial Lighting.

## ***Ancillary Course Materials***

Optional onsite workshops to be organised by MIPPS:

- Workshop 1. Handling light on location
- Workshop 2. Posing people
- Workshop 3. Using studio lighting.
- Workshop 4. Photographing Architecture
- Workshop 5. Tackling street photography.
- Workshop 6. Painting with light.

For more information and course registrations contact:

### ***Advenio eAcademy***

Email: [admin@aea.academy](mailto:admin@aea.academy)  
Malta Institute of Professional Photographers  
Email: [courses@mipp-malta.com](mailto:courses@mipp-malta.com)







PHOTOGRAPHY BY LUCIENNE ATTARD THE LONE RANGER



PHOTOGRAPHY BY VIORICA NAUDI





## DO NOT MISS IT!

**Friday 15th November: MIPP MEMBERS' MEETING  
MATERA 636/627; Book Launch & talk by Antonello  
Di Gennaro (Matera pro-photographer)  
19:00 MIPP, 76 Britannia Street, Paola**

Two numbers, 626 and 627, signifying as many editions of the Feast in honour of Maria Santissima della Bruna, a religious event that takes place on the second of July in Matera and engages the entire resident population as well as tourists and emigrated citizens who return on the occasion of the celebrations out of devotion or simply a sense of belonging. The two editions, 626 (year 2015) and 627 (year 2016), represent a particular coincidence of events that pertain on the one hand to the novelty of the change in the decorative style of the triumphal float and the arrival of the new bishop and, on the other, to a return to tradition, with the reopening of the Cathedral and the resumption of the original itinerary of the procession.

This photographic exploration aims at conveying a cross-section of the Feast from an unusual perspective, being entirely focused on the true essence of the faith to Our Lady. In these images portraying an abstract concept as devotion one can almost recognize "the photographic idea", intended as a means to trigger the mechanism of understanding the world. Being able to "show" the devotion to Our Lady is tantamount to making it known to a vast public, in an immediate and intuitive way as only images can do. With my photographs I have sought to illustrate and compare the two editions of the feast with a sharp and lean approach, to give a natural sense of the flow of the events.

I do hope that in this respect the photographs in this book have a strong documentary efficacy, a dense description, giving rise to speculations in the fields of ethnography and anthropology. The real motif underlying the two photo series is the content-related framework, thanks to which the devotion to the Madonna Della Bruna emerges in sharp contrast with the triumphalist and ancestral aspects of the feast. The celebration of the religious rite is unified by the iconographic and spiritual presence of the Madonna that accompanies the inhabitants of Matera for the whole of the second of July on the long itinerary winding through the ancient Sassi districts and the contemporary town, from the first lights of dawn until late at night. In this perspective, this double photo feature on the Feast of the Bruna may perhaps be considered a metaphorical scientific work about an activity of intellectual construction that does not disregard the sensitive world and the powerful emotions stirred by the devotion to Our Lady.

To this end, I would be pleased if this survey of mine comes to gain a degree of historical relevance as a document of the observing culture, of its mode of examining that is typical of the fact-finding approach found in anthropology. My objective for these photographs is to depict a clear and authentic vision of passion and popular devotion essential in developing an understanding of the contemporary meaning of the feast and useful to investigate society in its relationship with Faith from a very particular point of intersection of our perspective. The artistic representation of the Madonna is multiplied in a variegated iconography that the photographs of the



Feast offer among statues, depictions, paintings, embroidered logos and street art.

This book was conceived with particular attention to a compositional purity in order to bridge the gap between those who, over the years, have carried out a research on the images of the Feast and those who, on the other hand, do their research with the images of the Feast. The richness of the visual exploration offers a wide range of notions that might give cause for reflection not only to followers of religious and folkloristic events, but also to anthropological and social sciences scholars who view, observe, represent, distil their representation through memory and transfer it in scientific practice.

Efforts were made to attain a meticulous photographic storytelling highlighting the identity and differences of the two editions of the Feast with an eye to the cultured aspects avoiding artistic conceptualism: as in the nuances of the crowd inebriated by the emotions and the passionate convulsion of moments swiftly captured, without resorting to recordings or digital manipulation. The choice of a direct point of view, surrounded by people, ensues from my personal vision of photography. Photography is capable of branching out into other contexts, into other expressive fields. I work so that the expressive particularity of my photographic investigation is permeated by the multitude of external influences: each and every one of these solicitations generates an additional dimension that raises new questions to those viewing my photographic research. In brief, from whatever side one looks at it, a photograph shows an always different facet of itself and, at times, these facets might be contradictory. Personally, I do not agree with the notion that the photographic discipline is the best way to represent reality: what photography represents is the idea of reality that the photographer has, not reality itself.

This also applies to social and historical events, so packed with signs and languages that photography helps to highlight, freezing the moment and allowing everyone to focus on it. For this reason I regard photography as the best way not to interpret reality but to produce new points of view, new anthropological stimuli and new topics of discussion, as many as those observing it. This freedom of thought stimulated by photography runs counter to my choice to take colour photographs. To imagine a world without colour is a difficult task: for me, black and white is already a key to interpreting the reality that I do not wish to give; for this reason I opted for colour. It is not the easiest way because colour requires a certain education to the vision to which, initially, we do not give much importance: one needs to know how to grasp the nuances, the shades and the dominants that are generated on a photograph. This process can be compared to music: to grasp the notes played by different instruments one needs to have a trained ear. To further complicate everything, the personal perception of colour that each of us has also plays a part: in this case the choice of the photographer in dosing colours, contrasts or dominants is fundamental in giving the right strength and elegance to the photograph. The personal perception of the photographic image by the observer will complete the creative process initiated by the photographer.

*Antonello DI GENNARO | Professional photographer*





# MIPP MEMBER MEETINGS



Judging in progress during Photoimages Competition



Ramon Sammut during his session







Stefan Cachia on his monochrome methodology



Talk on Street photography by Martin Agius





## INSPIRING WORKSHOP BY TOM LEE FOR MIPP

Action from the recent CREATIVE POSTERS 101 workshop by Tom Lee for MIPP. The workshop focused on individual creativity with inspiration from movie posters.

The programme looked into composite photography without the expense of high-end equipment and associated photoshop techniques that enable attendees to produce their own creative composite images. Tom was very well prepared and provided extensive notes and examples to all those attending.

The MIPP is indebted to Tom Lee for his help and initiative towards the Institute. We would also

like to thank model Sacha Kinser, IlabPhoto and Photoimages for providing the equipment, Keith Ellul for props and 'modeling,' Charles Calleja for co-ordinating and all the Committee for their input on this event.

opposite: An image produced by Tom Lee during the workshop









TOM LEE DURING THE WORKSHOP. PHOTOS: CHARLES CALLEJA







### CRAB SPIDER

Macro photography is all about observation and learning how to stay still and observe. That is how I managed to capture this shot. I was trying to take photos of some butterflies when I realised that the inside of this beautiful flower is not the same like the others. I realised that this crab spider managed to camouflage itself so well.

PHOTOGRAPHY BY SERGIO MORANA

## Sergio Morana

### *Interview by Edward Sant Fournier*

Sergio is a social studies teacher for secondary school students at our Lady Immaculate school in Hamrun for 17 years. A former student at Verdala Junior Lyceum in Bormla, he is a member of CAM Youths, a youth group created by former MSSP students and he also co-ordinates one of these youth groups himself.

He mentions that there was “a camera in the house”, and that he recalls in his first attempts with

photography taking candid shots of his family and relatives. When joining MIPP, about 9 years ago, he has realized that there is so much more to do in taking a photo and that a good photo entails telling a story, background, subject, light, theme and last but not least the camera settings, not to mention the photo editing that will have to take place once photos have been taken.

Although Sergio has attended several courses, one



he particularly cites as very enriching – the Still Image course - he considers himself self-taught. He regularly follows Youtube videos and face-book and is grateful to several local photographers such as Kevin Casha, Charles Calleja & Guido Bonett, who he looks up to for his macro photography of nature. He mentions the importance of mentors and the necessity to take constructively their feedback as only then can one assess whether he is improving or not. “I take sincere feedback well”, he adds, ‘as it is always an opportunity to grow”. Sergio follows a number of local and foreign photographers and does not have any specific role-model.

Another factor that directly contributes the Sergio’s wish to see continuous improvement in his photography is the professional side: Sergio not only takes photography as a hobby but carries out several assignments on a professional capacity. These include portraits and event photography.

Each photographic assignment gives him the opportunity to analyze what he has delivered to his clients and seek on how to improve on subsequent assignments; at times he benchmarks his work with other photographic work exposed on the social media.



#### BEE

I took this photo whilst taking care of my 2 year old son who has discovered the art of running. So whilst trying to take care of my son I managed to take this colourful shot without disturbing the bee. I think that is the feeling of many photographers that once you have kids and they are still young one has to relearn how to manage to find time and take photos and how to manage to take photos whilst taking care of the kids.

PHOTOGRAPHY BY SERGIO MORANA



The anticipation of certain assignments, given to him even months before, provide the opportunity for research and preparation in that specific field. His key fields of photography include portraits and macro. He also occasionally does weddings.

He believes in connecting with his subjects first and in having all the set up prepared such as light, props and camera lenses selection before the photo session takes place so as not to disrupt the continuous flow, as normally portrait pictures take place during the stipulated time with the subject.

Like other non-full time professional photographers I know, revenue generated from Sergio's assignments finance his photographic hobby and in fact he has purchased over the years a full-frame Canon SLR as well as a mirrorless camera. His favourite lenses are the Canon L f2.8 24-70mm and the Canon f2.8 100mm L lens.

Sergio plans to further his studies by preparing a panel for the AMIPP qualification.



#### BUG

This photo is another photo I used for my Licentiate panel. I took this photo at Wied Qirda. After I took a series of photos of this bug I just stopped and reflected on the greatness of the world around us. Such a tiny creature which manages to blend so well with this plant. I always marvel myself at the beauty of evolution.

PHOTOGRAPHY BY SERGIO MORANA



# MIPP AWARDS OF RECOGNITION

Sita Azzopardi, Tom Lee and Guido Bonetti were deservedly awarded the MIPP Award of Recognition. All three have been consistent in their unflagging support and help to the MIPP.

*As per Clause 5 (b) of the MIPP official statute, the Executive Committee and Members can recommend persons (not necessarily MIPP members) for the "MIPP Photography Award of Recognition" for their outstanding service and support to Photography. All nominations for Awards are to reach the Executive Committee in writing by the end of September of each year.*



FOLLOW US ON FACEBOOK



[www.mipp-malta.com](http://www.mipp-malta.com)







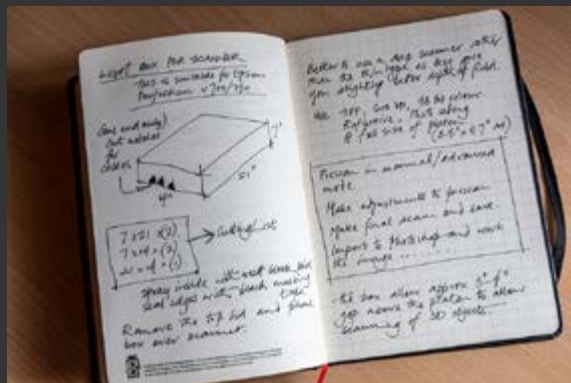
# Scanography (Ultimate Macro)

by Tom Lee

So, when the weather is terrible and you don't feel like going outside, what do you do when you have a photographic urge? Here's a little project to get your creative bent active.

## Use a Flatbed Scanner

There are more ways to make an image than with your camera. How about using a scanner? It doesn't have to be posh or expensive, however you will achieve best results if you follow the guidelines here. Obviously, you need a scanner – I have an A4 size Epson Perfection V750 Pro, which does sheet film, slides and negatives as well as reflective paper scans. We are however only interested in the ability to scan reflective images. Because the scanner I have is a deep model rather than the shallow type, the resulting depth of field is slightly better, but it's very shallow anyway, no matter what. If you can remove the lid and have at least a 1200dpi scanning capability, these are all plus points, but not essential.



Scanography involves the capture of 3 dimensional objects at the macro level, which cannot be achieved by conventional photography alone. This gives your imagery the ability to stand out from other more conformist work.

One of the signature effects resulting from of this kind of photography is the creation of absolute black backgrounds (but is not always the case). This is

caused by the light from the scanning rail falling off the objects being scanned, producing a penumbra (or shadow) which gets extremely dark due to the shallow depth of field. To help get you background reasonably dark, cover the objects with a black cloth or box during daylight or turn the lights off at night. Sometimes this is not always necessary, it really depends on the lighting in your room. I have got away with some subjects in daylight with no cover at all!

I made a cover with black mounting board that gives me 3.5" clearance above the glass platen. This allows for the objects to have good clearance above the objects being scanned and creates a great background.

## How to Scan

Arrange your object on the glass platen. Don't forget that your objects need to face down because you are capturing from the bottom up, rather from the top down as with your camera. Be careful with plants as they often have pollen spores that can make a mess of your scanner. Have plenty of cleaning solution and cloths to hand. If you're using hard objects they may scratch the glass and you can use a piece of clear acetate to protect it. Just be careful and you'll be OK.

You need to scan your objects with a pre-scan and make any adjustments you feel necessary to get your background darker, but I recommend leaving it on AUTO for now, we can darken the background later. Leave the settings to reflective, at 48Bit with a resolution of around 600dpi in TIFF mode. This gives a great result if you're scanning the whole of the platen glass. And is in 16 bit, giving you a better colour depth. If you're only doing a selected portion then use 1200dp – you will resize the image later.





## ***Processing in Photoshop***

When you have captured an image on your computer it will be quite sizeable (hundreds of MB is not uncommon) so give your machine time to import the image. If you made a great capture your background may look pretty black and uniform, but don't be deceived. No matter how fastidious you were at cleaning the glass there will be many speckles both on the background and your objects. They show up because of the ultra-magnification that the scanner provides together with shallow depth of field. Don't be tempted to remove any blemishes first! I suggest doing your contrast, tone, sharpness and other adjustments first or you could end up retouching the image more than once.

You may end up with a dark grey, semi black background and weak colouration after scanning. A simple but





effective solution is to make a copy of the scan layer (Background), then change this layer (Layer 1) to multiply blend mode. Hey presto, your background is immediately more uniform and black. Flatten the layers or make a Stamp Visible Layer.....Command (or Control)+ Option (or Alt)+ Shift+ E. Now adjust using the Camera Raw Filter....Filter>Camera Raw Filter. Make any regular colour adjustments using your preferred methods - THEN do your retouching.

Because you have a nice black and uniform background, the best way to retouch is using the paintbrush with black at 100% and large areas can be sorted very quickly. The fine retouching can be done with the Spot Healing brush. When you zoom in you will see that any imperfections will be exaggerated by any adjustments you have made. Spots will have multiplied faster than rabbits in heat! This is why we leave retouching to the last operation.



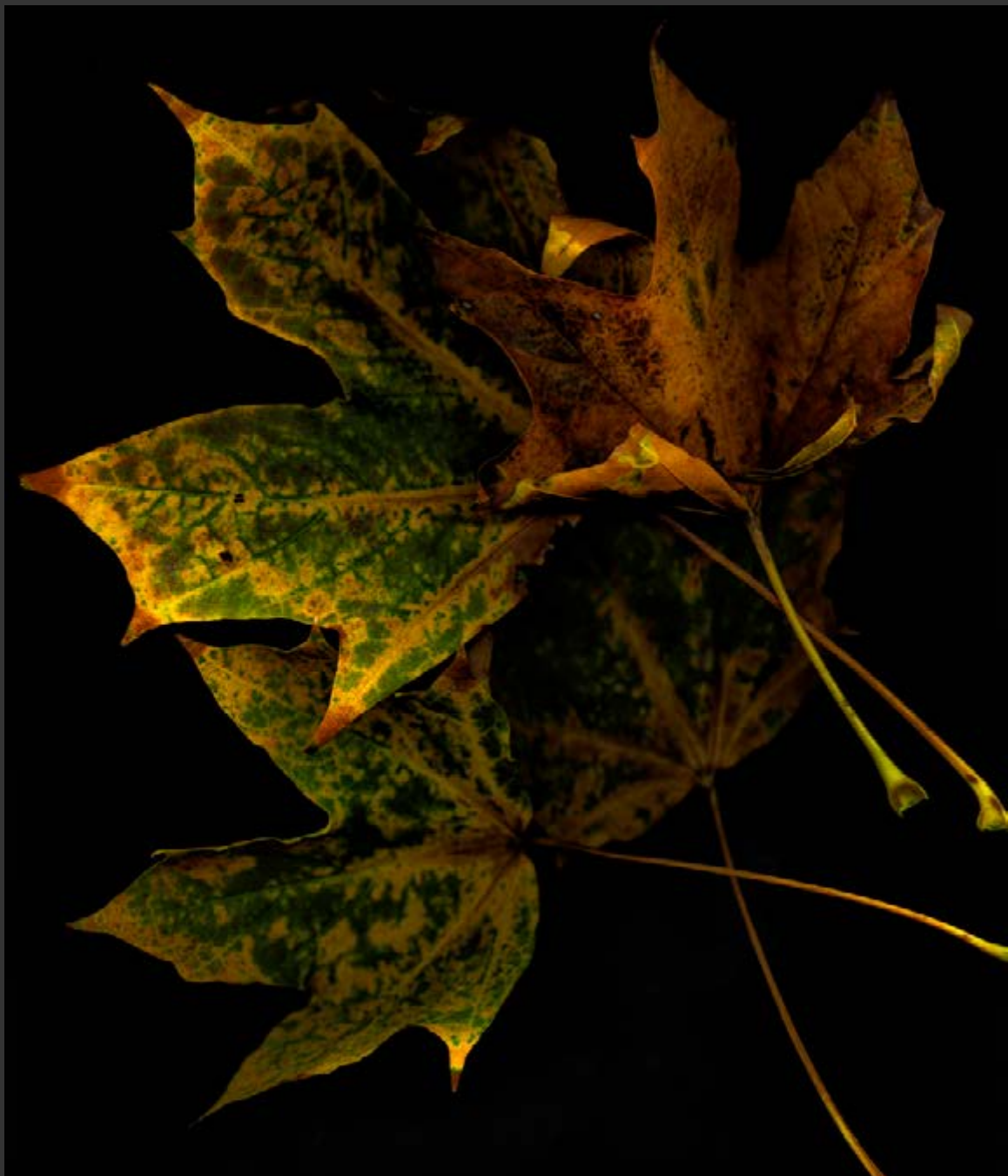
Start with objects that will be easy to retouch like pencils, oranges or other fruit. Things like feathers or plants that have spores are very messy as they collect dust (or drop) items onto the platen glass. When retouching it's easy to get carried away and take hours getting every last bit of spot or blemish off the image. Always look at the image at 100% magnification of actual print size, or you could be 'spotting' unnecessarily.

If you need further advice or help there is a full video on Scanography on my YouTube Channel

<https://youtu.be/NtUvMY2piWkor>

you can message me through the website.

Have Fun.







PHOTOGRAPHY BY TOM LEE



PHOTOGRAPHY BY TOM LEE







PHOTOGRAPHY BY TOM LEE





# MIPP PHOTOGRAPHY COMPETITION:

## COLOUR

CLOSING DATE: 20<sup>TH</sup> NOVEMBER, 2019

**PRIZE €200**



PHOTOGRAPHY BY JOSEPH LUNGARO

FULL INFO:

<https://mipp-malta.com/open-competition-colour/>

**FUJIFILM**

BENEFIT FULLY FROM YOUR MIPP MEMBERSHIP

**DOWNLOAD THE NEW HANDBOOK**

[https://mipp-malta.com/wp-content/uploads/MIPP\\_HANDBOOK\\_2019\\_final\\_02\\_05\\_2019.pdf](https://mipp-malta.com/wp-content/uploads/MIPP_HANDBOOK_2019_final_02_05_2019.pdf)







Matthew Briffa of Photoimages presenting Renata Apanaviene with her competition prize

  
**PHOTOIMAGES**  
 ONE STOP PHOTOGRAPHIC OUTLET

  
 BENQ SW2700PT with hood

  
 Colorchecker-passport-photo-2

  
 X-rite i1 display pro

PHOTOIMAGESMALTA@GMAIL.COM M. 7970 4598 










November /2019

### MIPP MEMBERS'

IT'S A SMALL WORLD – HOW TO  
APPROACH MACRO PHOTOGRAPHY

by **DUNCAN CAUCHI**

Tuesday 5th November | 19:00  
76, MIPP, Britannia Street, Paola

November /2019

### MIPP MEMBERS'

INFORMAL MEETING  
PHOTOCLINIC

Tuesday 12th November | 19:00  
76, MIPP, Britannia Street, Paola

November /2019

### MIPP MEMBERS'

MATERA 636/627;  
Book Launch & talk

by *Antonello Di Gennaro*

(Matera pro-photographer)

Friday 15th November | 19:00  
76, MIPP, Britannia Street, Paola

November /2019

### MIPP MEMBERS' JUDGING of MIPP QUALIFICATIONS

Open to all (subject to the amount of  
panels received)

Tuesday 19th November | 19:00  
76, MIPP, Britannia Street, Paola

November /2019

### MIPP MEMBERS' INFORMAL MEETING FILM FORUM

Tuesday 26 November | 19:00  
76, MIPP, Britannia Street, Paola

December /2019

### MIPP MEMBERS' INFORMAL MEETING PHOTOCLINIC

Tuesday 3rd December | 19:00  
76, MIPP, Britannia Street, Paola

Check MIPP Facebook Page  
<https://www.facebook.com/groups/mippwall/>

or visit our website  
<http://mipp-malta.com/conventions/events/mipp-events/>

For more updates and schedules.



December/2019



# XMAS GET-TOGETHER

On SATURDAY 14th DECEMBER  
at 7pm  
The Palace Hotel, Sliema

COMPLIMENTARY PARKING

€30 p.p. including beverages; wine by MIPP

Bookings and full details on:  
[courses@mipp-malta.com](mailto:courses@mipp-malta.com)

December /2019

## MIPP MEMBERS'

### INFORMAL FORUM ON MIPP

Come and give us your suggestions/  
comments/wishes so we  
can better run the MIPP.  
Your feedback is needed.

---

Tuesday 17th December | 19:00  
76, MIPP, Britannia Street, Paola



# JOIN US

MIPP MEMBERS INFORMAL MEETING  
*informally network, discuss, socialise on photography*

TUESDAYS OPEN FROM 6.30 PM; MEMBER MEETINGS START AT 7.00PM

Do you want to be part of the  
**MIPP newsletter**  
by providing us with your write-ups,  
*photographs or any interesting features?*  
send email to : [courses@mipp-malta.com](mailto:courses@mipp-malta.com)



**iLAB PHOTO**  
perfection in photographic printing

[www.ilabphoto.com](http://www.ilabphoto.com)

Specialising In

- > Wedding Albums
- > Fine art Printing
- > Photographic Equipment Accessories
- > High end Photographic printing
- > Canvas wraps
- > Framing
- > Photo Books
- > Wall Display Products Murals
- > Large format printing

t +356 2744 7701  
 e [sales@ilabphoto.com](mailto:sales@ilabphoto.com)  
 a 20, Cannon Road Qormi

**photoCIANCIO.com**

**15% OFF** Large Photo Prints 5 x 7+

\*offer valid for online prints only





# PHOTO EQUIPMENT RENTAL SERVICE

Be it an **additional camera body** for an assistant, an external flash while yours is **in for repair** or a particular lens for that **one-off job or trip**.

**We've got you covered!**

Find out more: [avantech.com.mt/lens-rental-service](http://avantech.com.mt/lens-rental-service)



# Malta Institute of Professional Photography



## BENEFITS OF BEING A MEMBER

- *Get Internationally recognised qualifications*
- *One to one mentoring programme*
- *Photographic events*
- *Competitions and exhibition opportunities*
- *Weekly meetings*
- *Regular image assessments*
- *Foundation and advanced courses*
- *Exposure and networking with fellow photographers*
- *Social Events*
- *Conference room rental*
- *Free loan of frames for exhibition purposes*
- *Photowalks*
- *Level 3 & 4 accredited courses*



Membership costs €40 per annum and is open for everyone, whether you are a professional photographer, semi-professional, student or amateur.

**TUESDAYS OPEN FROM 6.30 PM;  
MEMBER MEETINGS START  
AT 7.00PM**



# Membership Renewal

Membership of the MIPP  
is €40 per annum



Get reduced rates to our courses and workshops



Become a qualified photographer with our 3 levels of qualification: Licentiate, Associate and Fellowship



Reciprocal photographic qualification with the best UK Institution



Informative monthly lectures and newsletters



Exclusive photographic competitions ONLY for MIPP members and much more



One may pay by either sending in a cheque to:  
76, MIPP, TRIQ BRITTANJA, PAOLA, PLA 1426 - Malta,  
together with the relative membership fee.  
(Cheques are to be made payable to 'The Treasurer, MIPP')

OR



Pay directly from the BOV website:  
[www.bov.com](http://www.bov.com)  
and log in to BOV internet banking  
with your Securekey.

OR

When attending an MIPP Event.



**ACCENTU** Black or White Frame with white border insert.  
A3, 8"x10" & 6"x8" sizes.



**WALL GLASS MOUNT** Black Border Frames.  
12"x16", 16"x20", 20"x30, A2 sizes.



**GLASS MOUNT** Black Broder frames. Wall hanging or free standing.  
4"x6", 5"x7", 6"x8", 6"x9", 8"x10", 8"x12" sizes.



**VISION WALL** - Acrylic on Wooden base.  
A2, 8"x12", 12"x16, 12"x18", 16"x20", 20"x30"



**ART CLIP** Borderless Frames.  
Wall hung or Free standing.  
A3, A4, 4"x6", 6"x8" sizes.



**ILAB PHOTO**  
perfection in photographic printing

20, Cannon Road Qormi QRM 9033  
Tel: 27447701 - email: [sales@ilabphoto.com](mailto:sales@ilabphoto.com)

[www.ilabphoto.com](http://www.ilabphoto.com)







Different type of glass for your framing

HALBE magnetic frames allow comfortable and quick framing from the front. Unlike conventional picture frames, you can insert your pictures from the front without turning, without clamps, springs or corner connectors.



Hardrocks Business Park, "The Fort" Level 3, Burmarrad Road, Naxxar NXR6345  
 Tel: 2143 8925 - 2099 8925  
 info@intervisions.com.mt - info@photoink.eu



**Notice:**



**MEMBERS' EMAIL UPDATES:**

*Should you not be receiving regular email updates and communications from the MIPP, kindly check and inform us asap if you have changed your email.*



**The Societies  
of Photographers**

**interVisions**

INTERVISIONS.COM.MT





# Innovative Studio Lights Systems

**Spirit Heritage of Carftsman**

## Jinbei MARS-3 TTL Flash



**JINBEI MARS-3 TTL**  
For The Professional

The Jinbei Mars-3 TTL Flash is an outdoor flash and compatible with Canon / Nikon TTL.

### Features of the Jinbei Mars-3 TTL Flash

- \* 300Ws Flash Power Power
- \* 1/8,000s HSS and up to 1/19,000s flash duration
- \* Up to 20 frames per second
- \* 1/1 ~ 1/256 precise power output
- \* 2500mAh Lithium battery supports 300 frames in Full Power Output

## Jinbei DM6 Studio Lights 600ws Kit x 2

Affordable Studio Lights Kit for prosumers.

Power: 600 watts x 2 heads  
 1x 60x90cm Softbox 1x 90cm Octabox,  
 2x Stands, Rolling Bag  
 including wireless transmitter.  
 Charging time: 0.05s - 0.9s  
 Color temperature: 5500 ° K ± 200 ° K



## Jinbei HD-610 TTL HSS Battery Flash



1/8000s High Speed Sync and 1/19000s Flash duration (t0.5) supporting 20 frames per second high-speed continuous shooting.

600Ws powerful output can be minimized to 1/256 with constant color temperature. 6000mAh big lithium battery, 450 flashes in full power output.



 **www.ilabphoto.com**  
 20, Cannon Road, Qormi QRM 9033 - Tel: 27447701 - sales@ilabphoto.com





# THE MIPP SPONSORS

Non-Profit organizations like the Malta Institute of Professional Photography are constantly in need of funds in order to be able to function in a modern and professional manner. That is why it is important to have various sponsors interested in networking with the MIPP and at the same time involving them in important issues concerning the photographic trade.

The MIPP feels it is vital to stimulate joint events and initiatives together with our sponsors. This policy helps our members to be constantly aware of products and services that our sponsors market thus not only encouraging an increase in business but also benefitting our members through special occasional offers and deals.

This co-operation and belief by our sponsors, most of who have been with us since the MIPP's inception, has helped in no small way in making the Institute what it is today. It is one of the MIPP's main objectives to help to keep this co-operation improving. We urge our members to truly support our sponsors by making use of their services and products whenever possible.

The main sponsors of MIPP are AVANTECH (CANON); ILAB Photo, INTERVISIONS (PHOTO INK), PHOTOCIANCIO and PHOTOIMAGES.

Our sponsors show faith in the MIPP so it is only fair that our members should reciprocate. Give your custom to the companies and entities who help us.



capture ~ print ~ treasure


---


[www.photoink.eu](http://www.photoink.eu)





## CONTACTS

 Web:  
[www.mipp-malta.com](http://www.mipp-malta.com)

 Email:  
[courses@mipp-malta.com](mailto:courses@mipp-malta.com)

 Address:  
76, MIPP, Britannia Street, Paola,  
PLA 1426  
Malta

 Tel No:  
0356 99470106

 <https://www.facebook.com/groups/mippwall/>

2019 NOV/DEC