

EXPOSURE

2022 Activities



Daisy Hill Forest February



Forced Perspective Photo Shoot
March



Hunt and Shoot
October



Helicopter over City June



City Dawn Photo Shoot April

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Development Class July



Brisbane Powerhouse Model Shoot August



Monochrome Group Tenerife November



Rotary Multicultural Festival August



Mt Gravatt Show July



Monochrome Group Print Night May



Curtis Falls October



Monochrome Group Gympie Rattler July



Fort Lyton Shoot November

Member Successes

Congratulations to **Brendan Barker** who has been participating in National and International competitions.

Brendan received an Honourable Mention for *Time for a Walk* (right) as well as an acceptance in the FKA Autumn Circuit (Serbia) as well as four acceptances in the Western Liguria International Circuit and three acceptances in the Balkans Circuit.



Congratulations to **Geoff Hui** who has just been awarded a Bronze Medal in the Spanish "V Concurs Internacional de Fotografia 2022" for his image *Say Ahh* (on left). Geoff also received several acceptances.

Special congratulations to **Sue Chen** who has been awarded her FAPS (Fellow of the Australian Photographic Society) honour. This honour requires 200 acceptances in international competitions as well as at least ten awards from these competitions across five different countries. Several current club members are currently pursuing this honour and a few of our experienced members have achieved it in past decades. Congratulations Sue.

Several club members achieved pleasing results in the **Australian Digital Photographic Awards**. **Brendan Barker** achieved three acceptances. **Geoff Hui** was awarded two Highly Commended (*Mother and cub*, *Batman returns*) as well as eight acceptances. **Paul Mackay** was awarded three APS Merits (*Exuberant Tawny Grassbird*, *Riverfire*, *Life's long shadow*) as well as six acceptances.

FROM THE EDITOR



It has been a busy year for the newsletter with lots of interesting Club activities to report and many excellent images to display. I thank the many club members who keep me updated acting as reporters for the newsletter. Several individual club members have generously shared their personal photographic experiences on travels or within the local area. These feature articles assist us all to get to know each other better.

I am planning for next year and looking for members to report on aspects of their photography either on travels or even in their back shed of garden. Remember that you do not need to write the whole article by yourself if you feel a little unsure as all you need to do is provide me with some images and some notes and I will write your story checking with you along the way.

Please send ideas, feedback or contributions to **my new email**. I wish all members a merry **Christmas and happy New Year**.

newsletter@mgpsinc.onmicrosoft.com Paul Mackay



MGPS Christmas Party Invitation

You have been invited to our 2022 Christmas Party!

Where: Oxley Creek Common

When: Sunday, 4th December @ 9:00am

MGPS will provide the food and drink. Please bring your own cups, plates, cutlery etc.

Partners and kids welcome. Please let us know how many guests in the form below.

If you have any comments, suggestions or any dietary requirements, please enter in the comments section below.

Please RSVP by Saturday, 26th November.

Online Presentation: Painting with Light: a Transformative Process

Harold Ross & Allan Mendez

Saturday 3 Dec 11 am - BOOK NOW



Join photographers Harold Ross and Allan Mendez for a presentation of Harold's *Sculpting with Light* process, a technique that he has been perfecting for over 30 years. Both photographers are influenced by classical paintings, and Light Painting helps them create photographic images with a painterly feel. Allan, who has trained with Harold in his image-making process, is a photographer specializing in still life and food photography. He began collecting ancient Dutch artifacts and using them in his work to emulate Old Masters' paintings, but with his own vision and style.

Harold is drawn to photograph things that have history: old machines, tools, and various other still life subjects. His goal is to elevate and monumentalize these subjects, which are often taken for granted. His transformational approach to photography can, in a way, breathe new life into his subjects. In his landscape work, Harold is interested in the interplay between the real and

the unreal. Harold will explain the lighting tools used (simple, few and inexpensive), the advantages of light painting, and his views on lighting theory, centering on his *Six Principles of Light*. He will also touch on the amazing power of masking in Photoshop, which enhances dimension and depth through specialized (yet simple) techniques. These masking methods, which Harold teaches in his workshops, are akin to painting and drawing, and are not taught as *photographic* techniques anywhere else.



Allan Mendez



Harold Ross

Both photographers will share examples of their work in order to illustrate these concepts, as well as to convey the transformative nature of this image-making process, which allows one to transform an ordinary subject into something remarkable! This will be an information-packed program. Be prepared to be inspired! See Harold's work at: www.haroldrossfineart.com Harold's Instagram: [@haroldross_sculptingwithlight](https://www.instagram.com/haroldross_sculptingwithlight) See Allan's work at: www.abmendez.com Allan's Instagram: [@allanm_lightpainting](https://www.instagram.com/allanm_lightpainting) See Harold's blog, with lots of information on Light Painting at: www.haroldrossfineart.wordpress.com #####

As Harold and Allen are in different parts of the United States the meeting will occur at 11:00 on Saturday Brisbane time to be able to include as many participants as possible.

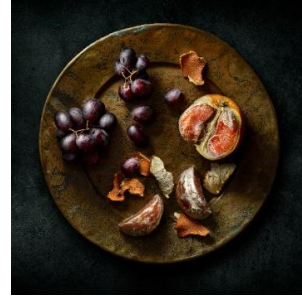
Bookings for the meeting will be done using TryBooking (<https://www.trybooking.com/CEITP>) and will be \$25 per person.

The MS Teams meeting invite will be sent out prior to the meeting to people who have paid. Check Facebook and email.

Images by Allan Mendez



Images by Harold Ross



FROM THE PRESIDENT



Wow is it really coming to the end of the year yet again? I must be getting older as the years seem to be flying by faster than ever. It has been another very busy and successful year for the club and heading into the Christmas season I would like to take the opportunity to thank everyone who has contributed to our club and its activities this year. It may take a village to raise a child, but a camera club takes many hours by many people every week to ensure the club and its activities run smoothly and your efforts are genuinely appreciated.

Being an active member and participating is one of the most important things you can do to support the club.

If you find that you aren't attending meetings or outings as much as you used to, I would like you to think about the reasons why and I would encourage you to provide feedback on

how, as a club, we can reinvigorate your interest and participation.

Talk to me anytime or email me at president@mgpsinc.onmicrosoft.com

Don't forget to attend the Christmas Party on 4 December and the presentation for our Annual Competition on 14 December. Our best wishes to all our members and their extended families for a happy and safe Christmas and New Year.

Ian Sweetman

Curtis Falls Photo Shoot

Dapsang Drive, Eagle Heights was the designated meeting point for some sixteen club members who embarked on the short hike along the graded tracks of the Mount Tamborine National Park, Jolah section.

The graded walking track winds its way through a typical temperate rainforest adorned with trees supported by buttress roots, palms, strangler vines and a tree canopy that filters the sun's rays to create a mottled tapestry of light and shade. The track makes its way gently downhill towards Cedar Creek before splitting into two.

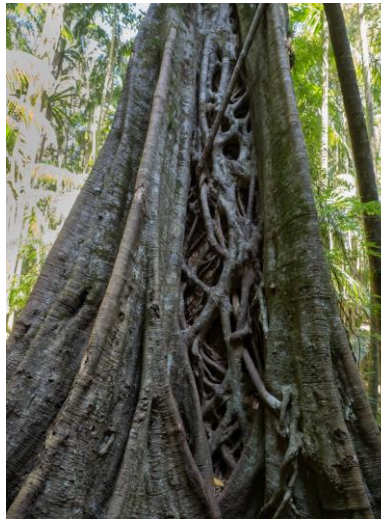
The track to the right was closed, but some intrepid members found their way down to a quiet spot, where they were able to revel in the solitude photographing the natural environment. The track to the left led to Curtis Falls where we were able to indulge ourselves capturing long exposures of the waterfall and running stream.

While the weather didn't produce the preferred cloudy sky with diffused light, we were able to frame images to exclude the sky so that the forest shade allowed for a slow shutter speed with the resulting blurred water flow. Tree bark provided texture shots, buttresses and vines created abstract shapes to capture while scouting for bugs entertained others.

By the time we left, sunlight was flooding the valley, so conditions were less favourable for photography and more conducive to conversation, coffee and the consumption of sweet and savory morsels at the Pavillion Café.

After an enjoyable morning the crowd dispersed to check-out the scarecrows installed around Mount Tamborine, explored other locations or headed for home to indulge in some post-processing.

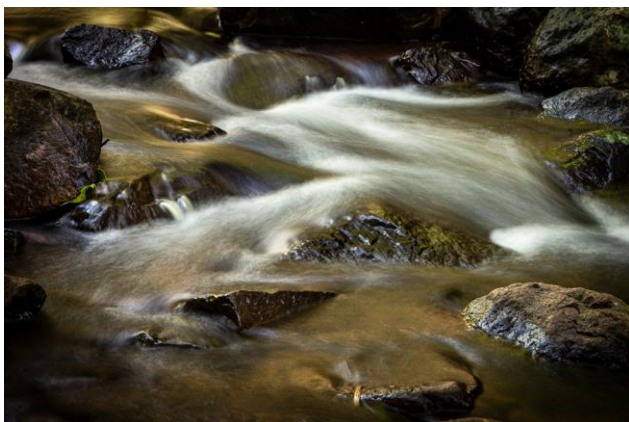
Thanks to Gwenda for organising another successful photo shoot. *Bruce McDonald*



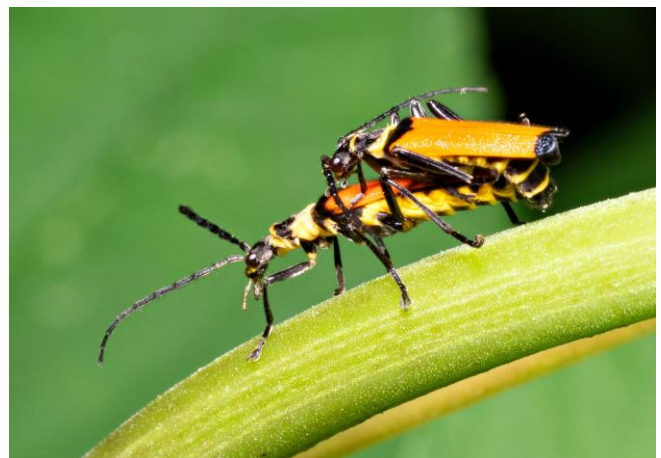
Margareta Dewilde



Gwenda Kruger



Brendan Barker



Cheryl Szwart

Monochrome Group Tenerife Shoot

Our Mono outing began with a well organised and detailed plan for us to follow, complete with public transport information. Fourteen members attended and Bruce had advised us of the direction we should travel in. However, some of us were deterred by the enthusiastic number of early morning joggers and dog walkers so we headed off in another direction.

Our group wandered the back streets while others stuck to the waterfront happily snapping away. We came across some real treasures hidden in this suburb. Where two roads intersected we had views to the city. Suburban back yards proved interesting and heritage buildings now raised in the air, becoming renovators' delights. An old, dilapidated coach house caught our eye and we greedily photographed it from all angles. At one stage it had been a movie set for 'The Moth of Moonbi' in 1928.

Overall, it was a delightful day and we managed to escape the rain that tried to dampen things as we were ready for morning tea. A big thanks to Bruce MacDonald for all your research also Warren and Cheryl for suggesting this interesting suburb

Janet Richardson



Sharon Puata



Bruce McDonald



Paul Mackay



Warren Veivers



Warren Veivers

Fort Lyton Photo Shoot

We all arrived good and early, waiting at the gate of Fort Lytton. Although quite a hot morning, everybody enjoyed themselves exploring the location. We followed up with a cool drink and morning tea outside the canteen. A lot of fun to watch was Lee Schatkowski getting a few shots with his little Army men and cars. Thanks, Lee, for showing me how to do it. Thank you everybody for coming. *Gwenda Kruger*



Bhaskar Desha













Lee Schatkowski

December Photo Shoot – Christmas in the City

Date, Location and Time:	16/12/2022 - Friday - Brisbane CBD - 4.00 pm
Details:	It is our last monthly meet for the year so let's have a wander. After the last couple of years where we were all either isolated with Covid or in lock down along with the rest of the country and had to put up with so many restrictions, it seems like we may have reached a point where we are safe to walk around. So go and enjoy wherever you want to go. Do some street photography. Look for sparkly baubles or Santa Claus. Anything you like, just relax and click away and make it as Christmassy as you can. Wear something Christmassy!
Meeting Point:	Meet in King George Square at the front of the Town Hall.
Parking:	Your choice, I always park in Myer.
Coffee/Dinner	I won't make a booking. We can all decide if we want to stay or not when you finish photos. Around 6.00 pm - 6.30 pm meet at the top of Queen Street Mall near the first restaurant which are usually OK to just walk in. (Similar to what we did last year).

Hunt and Shoot Results

Each participant was given ten challenges to locate and photograph within two hours. A maximum of two images could be taken of each challenge. The winners for each challenge are listed below.

	<p>Christmas Spirit Hector Beveridge</p>		<p>Louvre Resemblance Dotti Harkins</p>
	<p>Leading Lines & overall winner Joyce Metassa</p>		<p>W Hotel Joyce Metassa</p>
	<p>Mephisto Dotti Harkins</p>		<p>Sculpture Hector Beveridge</p>
	<p>Japanese/ Chinese Garden Sharon Puata</p>		<p>Low Key Butterfly Baska Desha</p>
	<p>Glass of Champagne Sharon Puata</p>		<p>Snowman Joyce Metassa</p>

Honours from October Reflections



***A Mouthful of Sushi* by Susan Chisholm**

I don't want to admit this, but my camera was on auto. I was off on my walk over the Green Bridge to the University of Queensland lakes. I couldn't be bothered carrying my Nikon wildlife photographic gear, was going to take nothing, but decided to take my Canon Powershot SX50 HS. I have seldom used it and never learnt how to use all the features.

Over at the lakes, I spotted a small group of people watching a male Darter attempt to swallow a large fish. The camera selected 1/100 shutter speed, f7.1 and ISO 800. I think the bird is not blurred because it was stopping every now and then. I used Lightroom for the usual tweaks. I was concerned about the very busy background and so used the brush/select subject/invert/exposure tools to darken the background slightly.

***Pond Sunset* by Bill Van Diest**

This is one of the local ponds in the estate I where live. On my walks, I look for good photo vantage points and an ideal location to capture beautiful images at sunrise or sunset and on this occasion it did not disappoint. Fuji XT4, wide angle lens at 36mm, 6.5 secs at F11

Post processing in Luminar Neo which I find great as a beginner. One thing I like about Luminar Neo is that it is made by the company Skylum which is located in war torn Ukraine. The team is professional, always prompt and helpful, even during this horrible war.



For someone who like me does not want to spend lengthy hours editing, I can certainly recommend Luminar Neo. Post processing elements: Noiseless AI, contrast, shadow and highlight sliders, some saturation and luminance, dodge and burn sliders, a small vignette.

I have also learned a lot from several landscape photographers from around the world, particularly Adam Gibbs, a Canadian, William Patino an Australian based in New Zealand, Mark Denny from USA and Andy Mumford, Portugal based Englishman.



***Reflecting on Cradle Mountain* by John Langer**

Cradle Mountain's rugged landscape is enjoyed by visitors (and photographers) throughout the year. However, as it is often shrouded in cloud, mist or rain, many people are only provided with a glimpse of the mountain's beauty. Fortunately, my photograph of 'The Cradle' was able to be taken on a rare morning of sunshine across Tasmania's central plateau. The early start to the day was certainly worth it in order to capture this reflection of Cradle Mountain on the still waters of Dove Lake. Five minutes later though, strong winds swept across the landscape with Cradle Mountain's reflection on the lake being erased for the rest of our stay! Canon EOS 750D, f/10, 1/125sec, ISO100, Focal length: 28mm

***Chains* by Rosslyn Garnett**

This was a photo that could have been overlooked. While walking the jetty on Herron Island I was looking over the beach when I discovered the half-buried chains. I considered whether it would make a photo and decided to try.

Canon EOS R5. F14. Exposure 1/200 sec. ISO 100. Focal Length 56mm

After processing in Lightroom and then in Topaz I was quite amazed with the finish.





The Red Anthurium by Christine Jull

I captured this image inside the Dome at Mt Coot-tha Botanical gardens. I used a flash and my macro lens at F11, 1/60 sec, ISO 200 then did some simple editing and cropping in Lightroom. My preference in photography is growing towards Macro and the Anthurium is one of my favourite flowers.

On a Mission by Margareta Dewilde

Sometimes you get lucky and this little fellow photobombed me but I'm not complaining. The

photo was taken at Mt Cootah in the vegetable garden.

Olympus e-M5 III, exp 1/1000sec, F 10, ISO 640, Manual, Spot, Macro lens 60mm F2.8. Processes in Lightroom.



Checkmate by Brendan Barker

"Checkmate" is my first attempt at tabletop/still life photography. The chess pieces were photographed on a wooden writing table which has a glass top, providing the reflective surface. I was using an off-camera flash bouncing off the wall to the right of the scene (also my first time using a flash).



When composing the composition, some time was spent to ensure that the reflection of the pieces at the back did not intersect with the chess pieces in the front.

Shot was taken on a Sony a77 - 1/200sec at f/2.8 on a 24-70mm Lens at approximately 55mm.

The final image has been edited in both Lightroom and Photoshop.



Brisbane before Riverfire by Paul Mackay

This image was taken just prior to the riverfire fireworks in September. I was fortunate to be invited to an apartment on the 38th floor of a building near the Story Bridge.

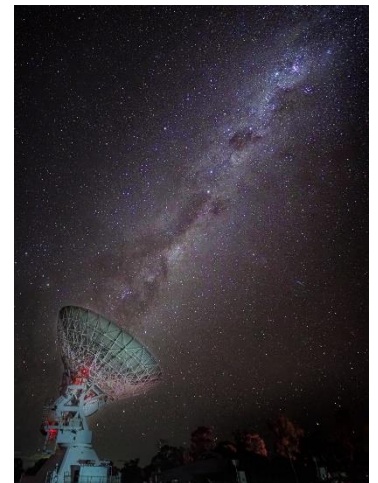
OM-I with Olympus 12-40 Pro lens at 12mm ISO 1000 F 6.3 3.2 sec.

Two images were merged in Lightroom. There was further processing in Photoshop.

Radio Telescope Dish by Hector Beveridge

This image was captured in May this year at the Australia Telescope Compact Array, a radio telescope operated by CSIRO. It is twenty-five kilometres west of the town of Narrabri in New South Wales. It has six satellite dishes mounted on railway tracks. The dishes are controlled remotely and operated in groups. Using two or more dishes simultaneously creates a pseudo larger telescope enabling greater power.

The site is usually off limits for the public, but the CSIRO allows access on selected moonless nights during the year. It is necessary to register to gain access. 120 people were registered the night we were there. Some were serious photographers and some interested sightseers. I was fortunate enough to get a position where, at a certain time, the Milky Way appeared to be emanating from one of the dishes. It is difficult enough to get exposure on the foreground (the dish in this instance) when a few photographers are present. In this case the sightseers were letting of flashes etc randomly making exposures difficult.



Cropping and quite a bit of post processing occurred. I used Lightroom and Topaz Denoise AI. Camera and settings were Olympus - E M1 Mark 2, 7-14mm wide angle zoom at 7mm (14mm ffe), F 2.8, ISO 3200, 25 sec exposure

Results from November Competition

Subject: Low Key

AB Grade Print	PRINT COMPETITION judged by John Doody			
Member name	Open Image	Set Image	Points	Points YTD
Trudi Aykens	Acceptance	Honour	15	72
Margareta Dewilde	Merit	Honour	21	75
Janet Richardson	Acceptance	Acceptance	6	30
Brendan Barker	Merit	Honour	21	75
Bill Van Diest	Credit	Acceptance	9	48
Robert Vallance	Honour	Credit	18	72
Rose Parr	Honour	Merit	21	39
A Grade Print				
Ellis Coles	Credit		6	6
Bob Garnett	Merit	Merit	18	57
Hector Beveridge	Honour	Merit	21	84
Lekha Suraweera	Credit	Acceptance	9	78
Eligia Sword	Merit	Out of Category	9	72
Paul MacKay	Honour	Out of Category	12	87
Heidi Wallis	Acceptance	Honour	15	63
Susan Chisholm	Credit	Honour ***	18	87
Bruce McDonald	Acceptance	Credit	9	45
Joyce Metassa	Acceptance	Merit	12	57
Kerri-Anne Cook	Honour	Out of Category	12	75
Swarna Wijesekera	Acceptance	Credit	9	66

*** Print Image of the night

B Grade Digital	DIGITAL COMPETITION judged by Glenda Worley			
Member name	Open Image	Set Image	Points	Points YTD
John Langer	Honour	Merit	21	57
AB Grade Digital				
Trudi Aykens	Acceptance	Merit	12	60
Margareta Dewilde	Acceptance	Honour	15	60
Christine Jull	Credit	Credit	12	66
Janet Richardson	Acceptance	Acceptance	6	42
Brendan Barker	Merit	Honour	21	78
Bill Van Diest	Credit	Credit	12	27
Gwenda Kruger	Honour		12	60
Robert Macfarlane	Merit	Acceptance	12	78
Lorraine Burdeu	Credit	Merit	15	45
Russell Dickson	Credit	Acceptance	9	51
Robert Vallance	Honour	Merit	21	69

A Grade Digital				
Member name	Open Image	Set Image	Points	Points YTD
Geoffrey Hui	Honour	Merit	21	90
Ellis Coles	Credit	Credit	12	60
Sharon Puata	Acceptance	Acceptance	6	33
Hazel Sempf	Merit	Merit	18	69
Bob Garnett	Acceptance	Acceptance	6	48
Hector Beveridge	Honour	Honour	24	87
Chris Seen	Honour		12	42
Dorothy Harkins	Credit	Credit	12	48
Lekha Suraweera	Acceptance	Acceptance	6	60
Suzanne Edgeworth	Merit	Merit	18	60
Eligia Sword	Honour	Credit	18	75
Paul MacKay	Acceptance	Credit	9	75
Heidi Wallis	Merit	Acceptance	12	69
Susan Chisholm	Acceptance	Acceptance	6	48
Bruce McDonald	Acceptance	Acceptance	6	51
Joyce Metassa	Acceptance	Merit	12	48
Kerri-Anne Cook	Merit	Acceptance	12	81
Jefferey Mott	Honour	Honour ***	24	93
Liann Haaima	Credit	Merit	15	36
Swarna Wijesekera	Credit	Honour	18	72
Shuying Jiang	Acceptance	Acceptance	6	54
Cheryl Zwart	Credit	Merit	15	75
Michael Keenan	Credit	Acceptance	9	42

*** Digital Image of the night

Images awarded Merits or Honours will be displayed on the MGPS website -www.mgps.org.au/club/monthly-comps/winning-images Contact the Records Officer records@mgps.org.au for any problems.

MGPS OBJECTIVES

The Mount Gravatt Photographic Society is a community-based non-profit camera club that is affiliated with the Photographic Society of Queensland (PSQ). The club was formed in February 1967 by a small group of enthusiastic amateur photographers.

See <http://www.mgps.org.au/club/about-mgps/club-history> for more details.

The Aims of Mount Gravatt Photographic Society:

- To foster a love of the art of photography amongst its members and in the community.
- To assist members with problems pertaining to photography.
- To achieve a more fruitful alliance between the beginner and the experienced photographer.
- To present lectures on photography for beginners.
- To arrange competitions both within the Society and with other bodies from time to time.

MGPS Executive

	<p>Ian Sweetman President</p>		<p>Brendan Barker Vice President</p>
	<p>Gavin Carter Secretary</p>		<p>Ellis Coles Treasurer</p>
	<p>Janet Richardson Activities Officer</p>		<p>Margareta Dewilde Competitions Officer</p>
	<p>Paul Mackay Newsletter Editor</p>		<p>Michael Mitchell Records Officer</p>
	<p>Dotti Harkins Member #9</p>		

MGPS Officer Bearers			
Technical Support Officer	Susan McGrory	Welcome Desk 1	Dotti Harkins
Club Activities Officer	Gwenda Kruger	Welcome Desk 2	Christine Jull
Data Projectionist	Rodney Topor	Welcome Door 1	Lekha Suraweera
Assistant Projectionist	Rick O'Shea	Welcome Door 2	Robert Vallance
Digital Competitions	Tony White	Welcome Door 3	
Interclub Competition Officer	Suzanne Edgeworth	PSQ Liaison	Sue Gordon
Assistant Treasurer			
Competition Assistant	Janet Rowe	Supper Convenor	Joni Keenan
Equipment Officers	Rick O'Shea Russell Dickson	Hunt and Shoot Coordinator	Robert Vallance
SUBGROUP COORDINATORS			
Digital Group	Jeffrey Mott Reserve: Geoffrey Hui	Monochrome Group	Warren Veivers, Cheryl Zwart
Developers Group	Julie Geldard		

CLUB COMPETITION SCHEDULE 2022-Jan 2024

Set subject	Entries due	Judging date	Description
Open	14 Dec 2022	28 Jan 2023	An image of any subject or genre 2 open images can be entered for both the digital and the print competitions.

Set subject	Entries due	Judging date	Description
High Key	25-Jan	22-Feb	An image which consists of light tones only, with the exception that some small area may be black or near black.
Water in Motion	22-Feb	22-Mar	A picture featuring water, fresh or salt, which gives the impression that it is moving. Water in any form or location is acceptable.
Social Documentary (Black & White)	22-Mar	26-Apr	Social documentary photography is the recording of what the world looks like, with a social and/or environmental focus, and aims to draw the public's attention to ongoing social or environmental issues. It is often associated with the photographer providing a critical review / assessment of these issues and how people act on them. In these cases, the photographer also often advocates for the people impacted, trying to draw the public's attention to the topic documented. Images need to be black and white (grey tonal range) and not toned with any colour.
Portrait	26-Apr	24-May	An image of a person or persons from the waist up only, not a full length shot. This may include accessories and backgrounds in character with the subject. The image may be taken in a formal studio setting or in the community at large. It may be in colour or monochrome. Must be a live human being (mannikins, statues or ornaments will not be accepted).
Animals	24-May	28-Jun	Images of living untamed or domesticated animals (including pets) in natural or other outdoor environments that may include objects made by humans. Images may feature single or multiple animals. Indoor set-ups with natural or artificial lighting are not allowed. Creative post-processing, including composites, is allowed.
Scapes (includes landscapes, seascapes, urban-cityscapes)	28-Jun	26-Jul	A pictorial representation of land, sea, seashore, or urban environments that captures the aesthetic appeal of these outdoor settings. It brings the viewer into the scenery and perfectly captures the setting, mood, and feeling in the location. It can focus on wide-angle shots of landforms, rivers, estuaries, seas, seashores, city skylines, streetscapes and the like. It may also involve closer shots of features of these environments. If humans or animals are in the image, they should not be the main foci, but rather be intentionally present to give a sense of scale to the image.
Lines	26-Jul	23-Aug	Lines come in many flavours and just as many ways to create them. Lines can be thick, thin, plain, single, contour, broken, continuous, curved or straight. Consider the composition when compiling the image.

Abstract	23-Aug	27-Sep	An abstract image is an attempt to express an emotion, sensation or impression and does not attempt an accurate depiction of visual reality. It may involve the use of colour, light, shadow, texture or shape to achieve this. An abstract image may isolate a fragment of a natural scene in order to remove its inherent context from the viewer. It may be purposely staged to create a seemingly unreal appearance from real objects.
Monochrome	27-Sep	25-Oct	Any photograph containing shades of only one colour. If toning is carried out, it must be over the total photograph-partial toning and/or the addition of one or more colour is not acceptable in this monochrome section
Book Title	25-Oct	22-Nov	The image must bring to mind the title of a book which is in the public domain, either recent or historical. This can be achieved either by word association or scene association with elements of the image providing clear clues as to the title of a valid book. Name image with Book title
Annual	8-Nov	13-Dec	Refer to MGPS website competition page or Member handbook number 6.1 page 11
Open	13-Dec	24-Jan 2024	"An image of any subject or genre. 2 open images can be entered for both the digital and the print competitions."

EXTERNAL COMPETITION OPPORTUNITIES

Competition	Open	Closes	Website
Maitland International Salon of Photography 2023	17-9-22	6-1-23	https://maitlandsalon.myphotoclub.com.au/
Warragul National Photographic Competition	3-1-23	15-3-23	https://www.warragunational.org/

Newsletter of the Mount Gravatt Photographic Society Inc. (MGPS)

PO Box 234 Mount Gravatt QLD 4122

President: Ian Sweetman

Newsletter Editor: Paul Mackay

Email: newsletter@mgpsinc.onmicrosoft.com

Club meetings are held on the 2nd and 4th Wednesday of each month at St Bartholomew's Church Hall, corner of Logan Rd and Mountain St, Mount Gravatt.

Staying up to date:

For all the latest news on what's happening at the club and for news on other events and activities, you can;

- Join the Club's Facebook page – MGPS Members Group. Please ensure that your Facebook page is in the same name as your club membership to be eligible.
- Watch your inbox for regular club emails as well. If you are not receiving emails please let us know.

Entering Prints

Members are encouraged to enter prints in the monthly competitions. Print entry has two steps:

1. Enter your prints digital image through the MGPS website using the same process you use to enter the digital competition but select Print Entry.
2. Deliver your Prints to the hall for the 4th Wednesday Meeting. There are some folders on the right as you enter in which to place your prints. Contact our Competitions Officer, Margareta Dewilde if you wish to submit early: competitions@mgpsinc.onmicrosoft.com

Rules for Prints

All grades are able to submit **unmounted** prints for both Open and Set subjects. Previously this option was only available for B graders.

The club has acquired some robust sleeves that can be used for protecting prints. Just bring your prints to the regular meeting and slide it into one of the available sleeves.

Make sure the back of the print is marked with your competition number, whether it is the open or set category, the title and an arrow pointing to the top. You should use a soft marker to avoid creating an indentation on the front of the print.

Note that the document (print) **size is limited to a maximum of A3** while the **minimum size for all grades is 10x8**. B graders should be aware that this is a new minimum size for their prints.

Members with serviceable, reusable mounts may continue to use these but please note that the maximum unmounted print should be 16x20.

Re-usable Matboard Frame for competition print entries

HOW TO MAKE A RE-USABLE FRAME FOR YOUR PRINT ENTRIES FOR MONTHLY CLUB COMPETITIONS:

You'll need a backing board and matboard frame of matching size, some packaging tape and/or cloth tape and some 'Micropore' which is available from chemists or Priceline stores.



STEP 1

Line up the edges of your matboard and frame and hinge them with either a strip of packaging or cloth tape down one side on what will become the inside of the frame.



STEP 2

Create a frame of packaging tape on the backing board as shown in the photos. Your print can then be attached to either the packaging tape or the back of the cardboard frame using Micropore. Or attach your photo directly to the front the matboard if you prefer.



STEP 3

Make some loops of Micropore to seal the frame shut at each corner.

This makes the board easily re-usable as the Micropore pulls away without damaging either the matboard or your photo.

As all the tape is contained within the inside of the frame, it also means that **YOUR FRAME CAN'T DAMAGE ANYONE ELSE'S PRINTS.**

**Matboards and foam boards can be ordered online from Fix-A-Frame at Mt. Gravatt:
<https://www.fixaframe.com.au/online-store/Mat->



When submitting your entries, please ensure that there is **NO** tape on any external edge of the frame. We have had some entries damaged by tape from other people's frames. **Your entries may be rejected if this occurs.**

