



EXPOSURE

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

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Club meetings are held on the 2nd and 4th Wednesday of each month at: St. Bartholomew's Church Hall – Crn Logan Road and Mountain Street, 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.

CLUB 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.

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FROM THE EDITOR

With the rain, storms, flooding and incessant humidity (not to mention, midgies, mozzies and flies) it can sometimes be hard for us to muster the will to go out and engage with our cameras and take those amazing images. It's either too damn hot or we don't want to get our gear wet.

A very well-known artist who I admire, Sebastian Michaels (founder of the My Photo Artistic Life), tells us the only way to get better at something is to show up. Show up every day even it is only for 15 – 20 minutes. You don't need to leave the comfort of your home to take great images and you don't even need to take great images – just practice, practice, practice. It can be as simple as pulling out your flash and learning how to use it properly – what settings work and in what conditions. If you are like me and have other creative hobbies (like cake decorating at the moment), create those cakes, bake that food, build that model airplane in a bottle then grab your camera and spend some time with your camera working out lighting, backdrops, composition and capture what you have done. Half the fun is in the learning.

Speaking of Learning, go to the next page and read all about John North. For those of you that are new, John is a long-time member of the club and he is running the National and International Group. He has a wealth of information on photography in generally but specifically on how you might go about entering competitions and how to do well in National and International competitions. Page 5 has some images of members he has mentored in this group.

Robert MacFarlane, the winner of Image of Month last month with his photograph "Cross City Plane Lane" has donating some of his precious time to mentor us on just how he captured that epic image. Going beyond the setting he used he discusses what inspired him, what challenges he faced and post processing techniques. Thank you Robert for taking the time to do this! I am sure we can all learn a thing or two from other members and we appreciate the time you took to share this with the club.

A warm welcome to our newest members: [Margareta Dewilde](#), [Gwenda Kruger](#), and [Sharon Puata](#).



Honour – Lemur – Hector Beveridge

MESSAGE FROM THE President

From the Oval Office

Know your gear...How well do you know your gear? How important is it? Why you should bother. Have you ever found yourself frantically scroll through your camera menu, trying to find that one setting you know is there, you saw it when first you bought the camera and never looked again...but you know it is there...somewhere. This usually happens at the most inconvenient time, the light is going, the action is happening, the baby is getting fed up. If we are being truthful then these have happened to us all.

With the modern iteration of Digital cameras we find ourselves with menus that sometimes can be a little daunting to navigate, some would say impossible. Sony, Canon, Nikon and Olympus spring to mind as having labyrinthian menus. This can make understanding your camera's capabilities frustrating to say the least. It is worth your while spending some time to rectify this situation. The more you understand, the more enjoyment and satisfaction you will gain from your image making. Hands up those who can read a camera manual and understand it completely from a first reading? All the terms are clear and self-explanatory, all the diagrams are just as you want them to be, everything is set out in a logical sequence so that even a child would understand it...Thought so.

I find the ubiquitous YouTube to be of immense help in coming to grips with the above. Put any problem into the search bar and someone will have produced a video on it. To be able to lay your hands on the setting you want, getting the camera to do what you want, grabbing that shot without a second thought, that is what we should be aiming for.

Wishing you all a continued success with your art,

Gary
EI Presidente



Honour – Aerial Combat – Jefferey Mott

Meet John North

Back when I was 12 I was given a contraption called a Kodak Box Brownie. I could not even load the roll film.

Usually I had either mum or the person on the 'camera shop' the local chemist change the film and he sent it off the where ever for processing. Black and White prints resulted. Many were hard to decipher and make out, heads and or feet missing; it was a nightmare I haven't a clue how many rolls I went through; mum was paying for them.

Then colour eventuated and I had learnt how to reload that contraption. It was Xmas 1963 I upgraded to a 35ml. slide camera Kodak Retenet 1B. This was a semi-automatic and I had it for several years.

I moved to Sydney in March 1961 and was happy with the camera. I could not work out these number and settings around the lens. In the end I was invited to attend a camera club meeting with the PMG Camera Club. They met in the Theatre at Sydney GPO. That was my introduction to SLR cameras....and I had to have one. The rest is history.



Honour – Tides Out – Heidi Wallis



Honour – Brown Cuckoo Dove – Joanne Pick

EXECUTIVES

President	Gary Silk
Vice President	Suzanne Edgeworth
Secretary	Margaret Duncan
Treasurer	Chris Seen
Activities Officer	John Doody
Competitions officer	Bruce McDonald / Sue Gordon
Newsletter Editor	Deanne Bale
Records Officer	Michael Mitchell
Member # 9	Andrea Ruan

OFFICERS

Data Projectionist	Tony White
Interclub Competition Officer	Suzanne Edgeworth
Assistant Treasurer	Wimal Kannangarra
Equipment Officer	Michael Keenan
Librarian	Amanda Williams
WO 1 - door	Janet Richardson
WO 2 - door	Joni Keenan
WO 1 – visitors	Lehka Suraweera
WO 2 - visitors	Gary O'Shea
PSQ Liaison	Sue Gordon
Website Coordinator	Kevin Dixon
Hunt and Shoot Coordinator	Sam Fernando
Catering Coordinator	Kiann Haaima

Images from past members of the National and International Group



Giraffe on Vertual Land – Sam Fernando

All of these images have been entered into National and International Competitions with the mentoring from our very own John North. Take your photography to the next level and take the time to attend the National and International Sug Group. See Sub Group meeting schedule for more information.

Absolutely stunning images!



Breaking Through – Julie Deer



Crown Cranes – Sam Fernando



All Wrapped Up – Suzanne Edgeworth



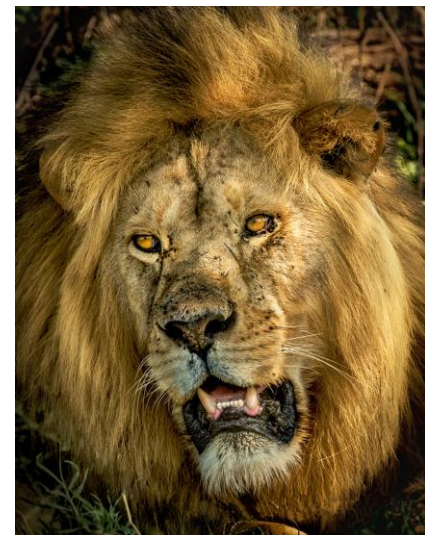
Pollen Collector – Suzanne Edgeworth



Ian – John Doody



Campdrafting 2 – John Doody



Serengeti Lion – Julie Geldard

COMING UP NEXT MONTH

Competitions:

- Salon of Excellence – closing date 27/03/2020 - entries can be submitted via <https://psq-seq.myphotoclub.com.au/>
- Entries for set subject 'Monochrome are due 25/03/2020.

IF YOU ARE GOING TO BE AWAY ON JUDGING NIGHT - you can submit early entries via Bruce McDonald personally or via email at bruceportfolio@gmail.com

Sub-Group Meetings:

- Digital Group meets 23/03/2020 at 7:30pm at Garden City Library Room – digital@mgps.org.au;
- Beginners Group meets 11/03/2020 at 6:00pm – at St Bartholomew's Church Hall;
- Lighting Group meets 02/03/2020 at 7:30pm at the Mount Gravatt Library Meeting Room – garysilk@westnet.com.au;
- Monochrome Group meets 18/03/2020 at 7:00pm – 4 Elwyn Place, Springwood - email; monochrome@mgps.org.au;
- National/International Group meets 19/03/2020 at 7:00pm at Trinity Uniting Church, Marlborough Road, Wellington Point– jonden_01@hotmail.com
- Developer Group meets 11 March 2020 at 6:00pm at St Bartholomew's Church Hall.

Guest Speaker:

- 11 March 2020: Life in Colour – Dianne Osborne



Honour – Mothers Love – Mangala Jayasekera



Honour – Silver Grass – Louise Jameson

Competition RESULTS

B Grade Print

Member name	Open Image	Set Image	Points	Points YTD
Janet Richardson	Credit	Merit	15	93

AB Grade Print

Member name	Open Image	Set Image	Points	Points YTD
Deanne Bale	Credit	Credit	12	78
Paul MacKay	Credit	Credit	12	81
Geoffrey Hui	Merit	Merit	18	117
Rosslyn Garnett	Credit	Merit	15	90
Margaret Yeo	Credit	Credit	12	36
Margaret Duncan	Credit	Merit	15	75
Susan Chisholm	Credit	Credit	12	75
Lorraine Burdeu	Credit		6	6
Tony Rush	Merit	Honour	21	60
Chris Seen	Credit	Credit	12	42

A Grade Print

Member name	Open Image	Set Image	Points	Points YTD
Bob Garnett	Merit	Honour	21	111
Hector Beveridge	Credit	Credit	12	93
Lekha Suraweera	Credit	Credit	12	96
Suzanne Edgeworth	Credit	Credit	12	72
Sam Fernando	Credit	Credit	12	81
Bruce McDonald	Credit	Credit	12	90
Joyce Metassa	Credit	Credit	12	84
Jefferey Mott	Credit	Credit	12	78
Liann Haaima	Merit	Credit	15	90
Swarna Wijesekera	Credit	Credit	12	84
Michael Keenan	Merit	Credit	15	117

A Gold Grade Print

Member name	Open Image	Set Image	Points	Points YTD
David Knell	Credit	Credit	12	63
Gordon Dixon	Credit	Merit	15	78

B Grade Digital

Member name	Open Image	Set Image	Points	Points YTD
Peter Varley	Credit	Honour	18	18
Christine Jull	Merit	Credit	15	42
Joni Keenan	Credit	Credit	12	69
Janet Richardson	Merit	Credit	15	81

AB Grade Digital

Member name	Open Image	Set Image	Points	Points YTD
Paul MacKay	Credit	Credit	12	93
Geoffrey Hui	Merit	Credit	15	99
Rosslyn Garnett	Credit	Credit	12	69
Robert Macfarlane	Credit	Honour	18	102
Margaret Yeo	Credit	Credit	12	78
Liisa Von Hellens	Credit	Credit	12	12
Trish Dixon	Merit	Credit	15	15
Hazel Sempf	Credit		6	6
Margaret Duncan	Credit	Credit	12	78
Susan Chisholm	Credit	Credit	12	87
Lorraine Burdeu	Credit	Acceptance	9	21
Russell Dickson	Credit	Credit	12	69
Tony Rush	Merit	Credit	15	51
Chris Seen	Credit	Credit	12	60
Michael Mitchell	Credit	Credit	12	66

A Grade Digital

Member name	Open Image	Set Image	Points	Points YTD
Bob Garnett	Credit	Credit	12	90
Hector Beveridge	Credit	Credit	12	93
Ann Smallegange	Credit	Credit	12	45
Lekha Suraweera	Credit	Credit	12	87
Suzanne Edgeworth	Credit	Credit	12	72
Sam Fernando	Merit	Credit	15	108
Bruce McDonald	Honour	Credit	18	93
Ian Sweetman	Credit	Credit	12	102
Jan Kazakoff	Credit	Credit	12	75
Joyce Metassa	Credit	Credit	12	75
Leigh Wilson	Credit	Merit	15	15
Jefferey Mott	Honour	Credit	18	105
Swarna Wijesekera	Credit	Credit	12	87
Shuying Jiang	Credit	Credit	12	90
Cheryl Zwart	Merit	Merit	18	75
Michael Keenan	Merit	Credit	15	93
Priscilla Gibbs	Credit	Credit	12	87

Competition SCHEDULE

SUBJECT	PRINT DUE	DIGITAL DUE	JUDGING DATE	DEFINITION
Monochrome	25/03/20	25/03/20	22/04/20	Any photograph containing shades of only one colour.
Scapes	22/04/20	22/04/20	27/05/20	Landscapes / Seascapes / Urban-other scapes.
Portraits	27/05/20	27/05/20	24/06/20	An image of a person from the waist up only.
Looking Down	24/06/20	24/06/20	22/07/20	Show a scene which lies below the photographer.
Song/Film Title	22/07/20	22/07/20	26/08/20	The image must bring to mind the title of a song or film which is in the public domain (recent or historical).
Creative (incl. abstract)	26/08/20	26/08/20	23/09/20	Photograph displays a novel effect because of an unusual combination of objects and / or unusual view viewpoint.
Minimalism	23/09/20	23/09/20	28/10/20	A style or technique characterised by extreme sparseness and simplicity.
Shadows	28/10/20	28/10/20	25/11/20	A picture in which the shadow(s) is featured.
Annual Comp	25/11/20	25/11/20	09/12/20	Annual as set out on competition page of website.
Open	09/12/20	09/12/20	27/01/21	An image of any subject or genre.

Information on how to submit your digital images can be found here:
<https://mgps.org.au/images/3.pdf>

Information on how to submit your print images can be found here:
<https://www.mgps.org.au/index.php/about/members-handbook>

MARKETPLACE

Mount Gravatt Photographic Society has a **Canon SX80 Mark II digital projector** and soft case available for donation to a community group/not-for-profit organisation.

Members aware of any group that would be able to use this projector should ask the group's relevant office bearer to contact Bruce McDonald on 0402 414 850 or emailing bruceportfolio@gmail.com indicating how the group will make use of the projector.



Honour – Water Dragon – Clive Hammond

GENERAL News

Hot off the Press

During our last committee meeting it was decided that we wanted more involvement from our members. We wanted to unify the club and bring our members together in a meaningful way. You may or may not have noticed but Pris has posted a call out for suggestions on Facebook as to what the club could organise for our members by way of an outing or excursion of some kind. We have a number of suggestions but we would love your input. We currently have the following suggestions;

- **Bribie Island Butterfly House**
- **St Helena Island**
- **A night walk in Brisbane**
- **Team photo scavenger hunt**
- **Boggo Road Goal**

Bring us your ideas and let's see if the Committee can make it happen!

Upcoming Presentations;

- March - Di Osbourne – topic to be confirmed.
- April - Selena Rollason - although no topic has been provided at this time she is very well known for her Birth and Baby Photography.
- May – John Doody – topic to be confirmed.

Update on sizing of Digital Images

Please note, the image dimensions have been updated to read 1920 x 1080 (no greater than 2Mb) saved at 72 or 96 dpi and the vertical maximum height for portrait images is **1050** pixels not **1920** pixels.

Marketplace Advertising

I'm sure that many of us have items that we thought would complement our photography and used only one or two times. Now they just sit in a cupboard gathering dust. Starting with this edition of Exposure we will have a dedicated section to re-homing those unused items. If you have anything that you want to sell, swap, trade or give away, email our editor with the details and we will list it for you – deannebale.photography@gmail.com – get more exposure and advertise in Exposure.

National / International Sub Group

The National/International Sub Group encourages and supports club members to enter national and international competitions. Here is a little something that you may not know about this group;

2020 PSQ Convention

The 2020 Story Tellers PSQ Convention is being held in Mackay from 1 May to 4 May 2020. Book today to reserve your seat. Great workshops, Guest Speakers, Gala Dinner and Photographic Outings. See www.psq2020.com for more information.



Merit – Whirls of Sand and Water – Joyce Metassa



Merit – Bridge in the Sky – Shuying Jiang

fotoAID Conference (Report from Bruce McDonald)

Photographers from across Australia came together on 22-23 February to raise funds for the bushfire recovery. Held at the Maud Street Photo Gallery, Newstead, the conference used a three-pronged strategy for fund raising. In addition to delegate registration fees there was a Charity auction and a Print swap and exhibition. All funds raised go to the bushfire recovery.

The auction of donated prints and publications from selected iconic photographers including Australians Max Dupain, Tony Hewitt and Peter Lik as well as American Pete Souza, Whitehouse photographer during the Obama presidency raised in excess of \$6500.

The Print Swap and Exhibition saw amateur and professional photographers providing excellent images for a paired swap (names drawn from a hat) conducted as a conclusion to the conference. Participation in the swap necessitated a set donation to the fund-raising event.

Conference speakers addressed a range of topics from Visual storytelling, Photojournalism, Photobooks dealing with tragedy to documenting the progress of bushfires in several locations. Sean Davey from Canberra outlined his experiences and challenges in photographing up close, the bushfires on the south coast of NSW while Brad Fleet provided News from the South Australian fires. Brad made particular reference to the need for photographers to have empathy in dealing with victims of tragedy, allowing them to tell their story, in their way and in their time. In other words, the story is owned by the victim, not by the photographer or the journalist. Alison Stieven-Taylor provided an interesting presentation on the Visual journalist as an entrepreneur particularly in relation to the use of social media using examples from across the world.

Each of the two days was concluded with a panel discussion responding to questions raised by the conference participants.

IMPORTANT COVID – 19 UPDATE

ALL CLUB MEETINGS (INCLUDING SUB GROUP MEETINGS UNLESS OTHERWISE DIRECTED) HAVE BEEN SUSPENDED EFFECTIVE IMMEDIATELY UNTIL FURTHER NOTICE.

COMPETITIONS WILL STILL CONTINUE FOR DIGITAL IMAGES HOWEVER PRINT IMAGE SUBMISSIONS HAVE ALSO BEEN SUSPENDED.

The committee is currently discussing options with judges as to how critiques on image submissions can be made available to members.

STAY SAFE! TAKE CARE OF YOUR YOURSELVES AND YOUR FAMILIES AND WE HOPE TO SEE YOU ALL SOON!

IMPORTANT NOTICE FOR MONTHLY PRINT ENTRIES:

To avoid confusion and provide for efficient processing of monthly competition entries please be conscious of the following points:

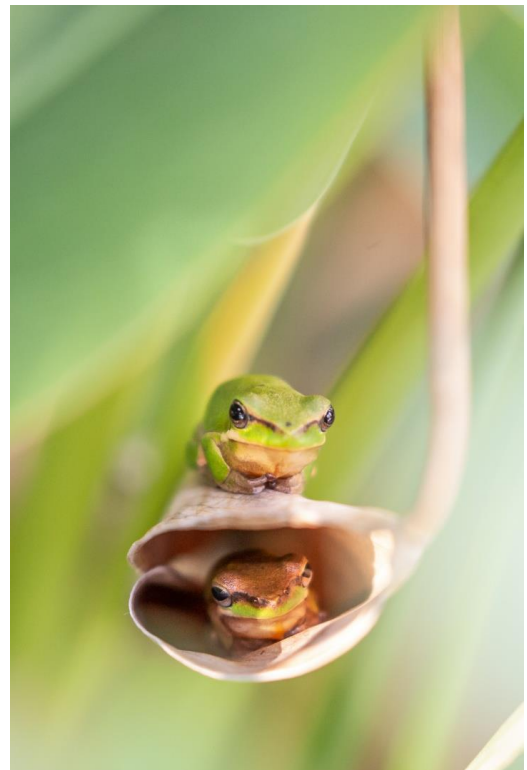
Mounting images:

- Ideally the mat should be cut to match image size
- When using reusable mats ensure the mat is firmly fixed to the backing board on all sides
- (micropore tape works well – avoid use of sticky tape and packing tape)
- Ensure all irrelevant text on backing board is covered or removed
- Make sure there is only one arrow indicating right way up.

Recording entries:

- Check spelling of the title
- Enter print title/s on the relevant grade (A Gold, A, A/B, B) record sheet ensuring appropriate title is in correct category (Open, Set theme)

Make sure mounted image is placed in the correct folder (Open, Set) for the relevant grade and that this matches the record sheet.



Merit – Double Decker – Leigh Wilson

Mentoring – Robert MacFarlane

Congratulations Robert on your image of the Month for “Cross City Plane Lane”. Robert has graciously dedicated some of precious time to share with us how he created the image from his inspiration to take the image to the finished product. Over to you Robert!

Below are some Youtube links that help show why I enjoy taking photos of planes.

<https://www.youtube.com/watch?v=AxakfXUMDtE&list=LL3J8g9KZDWcaHBLIhzFydpw&index=17&t=0s> - EA-18G Growler

https://www.youtube.com/watch?v=WAA_2pK0wUw&list=LL3J8g9KZDWcaHBLIhzFydpw&index=14 - Globemaster

1. What inspired you to take the image?

I have seen amazing images of jets flying very low through the Brisbane city scape in the Newspapers and wanted to try and capture something like that for myself. The Riverfire festival over the last few years has given me the opportunity to have a go. The youtube link above that shows the Royal Australian Air Force EA-18G Growler - Rehearsal over Brisbane CBD in 360° - Riverfire 2018. It gives you the pilots' perspective and provides you with some idea of the speed and G forces (especially when the vapour appears on the upper wings). However, this video does not prepare you for the sheer noise that vibrates in your chest as they fly overhead. It would be utterly terrifying to have these Jets approaching you in anger.

As a bit of a novice, my first hope was to try and capture a close up picture of a jet that was in sharp focus - a good start. There is a degree of difficulty here as I head one of the pilots say that the jets are approaching speeds of up to 900kph especially when they launch into their vertical climb towards the end of their display.

The other thing that was essential for the photo was the context. By that I mean I wanted to get the image of the jet with the Brisbane city scape in the background showing how low they were flying. I managed to get what I thought was a perfect image of the Growler - it filled the image and centrally framed, it was virtually side on, it did not need cropping but the background was only sky and therefore a little boring - no context.

2. What things did you take into consideration when taking the image?

Homework for this photo was important. I wanted to be up as high as I could with an uninterrupted view of the Jet with the city buildings or bridge as the background. I also wanted to look at or down upon the Jet: not up to it. Kangaroo Point is good but I was there the previous year so I chose Wilson Park this time. Also, while the Jet appears as part of the Riverfire festival on the Saturday, the Jet usually appears at about 5:30pm. By then it is late afternoon and capturing a speeding Jet in low light becomes even more difficult though you may be lucky to capture it in the sunset and the Jet exhaust becomes much more visible. The shots I took were on the practice times at about 1:15pm in good light. They happen for both the speedy Growler and the big Globemaster, one was on the Thursday, the other on the Friday before the event. Sometimes they have more than one practice run with the second one often being flown at a lower altitude.

This Cross City Plane Lane image was one of the best of 30 shots taken in continuous focus and exposure mode - 3 seconds worth at 10 frames per second before the plane is gone. There is definitely luck involved associated with when to release the shutter initially - the next photo in the sequence shows the Jet mainly covered by the top of the Storey Bridge. Next time I may consider taking them at 20 frames per second to get a greater intensity of shots in a more defined area as the jet is fairly small in the distant images. Because the Globemaster fly's at a much lower speed, it is more suitable at 10 frames per second.

You need to capture the continuous focus on the Jet as it is approaching (free of building distractions) and then release the shutter when the Jet reaches your intended image zone. You need to have all of your settings dialled into your camera before the Jet arrives as it comes and goes so quickly. Fortunately you can hear the Jet coming. There may be a little time between practice runs to check your first attempts.

3. What equipment did you use?

In September 2016 I bought my first digital camera for \$399 - a Nikon 1 V3 complete with electronic viewfinder. It was Nikon's first attempt at a mirrorless camera which they were in the process of discontinuing. Advantages included an 18.4Mp sensor with auto focus and auto exposure at a capture rate of 20 frames per second with 171 focus points. Disadvantages include it being so small in my hand (I needed to purchase a hand grip), it is challenged in low light performance and the fact that the sensor has a crop factor of 2.7. But it has all the bits and pieces for me to learn on that the full frame cameras have and is a good camera for me to learn the craft as well as cheap.

I used a Nikon 1 VR 30-110 3.8-5.6 zoom lens (equivalent to 81-297mm in a full frame camera) that I bought a few months later for \$246. No Tripod. No shutter release, just my fingers on the shutter release and focus buttons.

4. How did you capture the image?

With a bit of luck as well as the following settings;

- Shutter Speed Priority
- Large aperture to let in maximum light. The plane and the city background were quite a distance away.
- Shutter Speed - 1/2500s
- ISO - Auto ISO set to 800 - actual ISO of 360. I need a low ISO to try and prevent noise in the image.
- White Balance - Auto.

5. Post processing techniques;

I used Affinity Photo which is quite powerful. I bought for a one off payment of \$67 a bit over 1 year ago.

Adjustments included straightening the image, cropping to increase the relative size of the jet to the overall image, sharpening, extra vibrancy, noise reduction etc. I have still much to learn in this area.

There are a large number of keen plane photographers who take this opportunity to capture the Jets at this time. I was standing in close proximity to two others, one was a surf photographer with what looked like a huge 600mm lens on a tripod while the other photographer had an expensive handheld Canon Zoom lens (not that I am jealous or anything). The TV News crew were also at Wilson Park and came up to this pair and interviewed them on camera about the photos they took with their large camera lenses. Funny, they never approached me with my puny little camera and lens that cost only about 1/10 of their gear. It would appear to some that size does matter. But I had just as much fun as they did and I am quite happy with my resulting image.

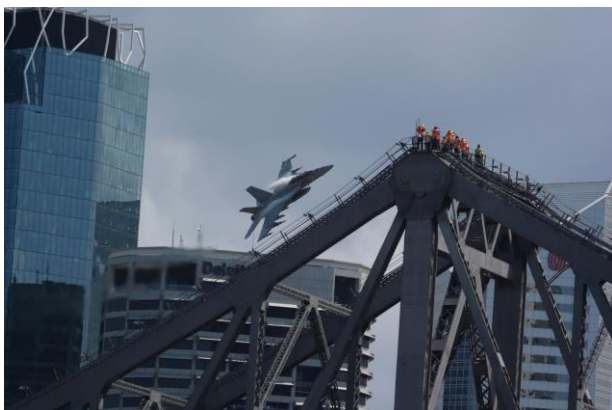


Photo by: Robert MacFarlane – Original version



Photo by: Robert MacFarlane – post processing

EXTERNAL COMPETITIONS

Salon of Excellence;

The Gympie Camera Club invites members of all PSQ affiliated organisations on behalf of the Photographic Society of Queensland to enter the Salon of Excellence Queensland 2020.

NOTE: All entries must be completed on the website that has been set up for the SEQ competition. Closing date 27th March 2020. Refer to page 4 for entry details.

Separate competitions for A grade and Non A grade members • Winning entries will be included in the Australian Interclub Photographic Competition held at APSCON • Club competitions for highest points by a Club (Angus Buchanan Trophy) and highest average points (minimum 5 entrants) (Stewart Parker Trophy).

Salon Entry requirements:

1. Entries will be accepted only from members of PSQ affiliated clubs.
 2. A maximum of 4 images can be entered into each Print or DPI Section.
 3. A maximum of 3 Audio Visuals can be entered in each section. The maximum length is 7 minutes.
 4. An image or an audio visual can only be entered into one section.
 5. An image or an audio visual that has been entered into a previous SEQ (or SEQACC) competition is NOT eligible for re-entry.
 6. a) Maximum print size (including mount) is 400mm x 500mm or 16' x 20'. b) Prints with Velcro or other rough material or exposed sticky tape on the back which can damage other prints will not be accepted! c) Prints to be labelled on the back in the bottom right hand corner with the makers name, address, club and email address of the author, and the title of the print. d) Please also indicate whether the print will be collected at the convention or to be returned by mail. e) Prints to be delivered to Sue Gordon by hand or post. f) A DPI version of each PRINT entry is to be uploaded to the Competition website by the entrant. g) Maximum size to be 1620 x 1080 dpi with a maximum file size of 2MB, in sRGB colour space.
 7. All DPI entries are to be uploaded to the Competition website by the entrant. Maximum image size is 1620 pixels wide and 1080 pixels high. Maximum file size is 2 MB with sRGB colour space.
 8. When entering your images on the website, Title is to be the image name, and file name is to be exactly the same as the image name. e.g. Title: Morning Mist ; File name: morning mist.jpg
 9. All prints to be sent/delivered by Friday 27th March 2020 to SEQ – c/o D & S Gordon, 5 Kyla Street, Shailer Park, Qld 4128.
- Late entries will not be accepted!**
10. The entry fee is \$10.00 for the first section and \$3.00 for each additional section. This may be paid directly on the website with PayPal or to the Gympie Camera Club. Payment of entry fee by direct deposit to ACC NAME: Gympie Camera Club BSB: 064416 ACC #: 00901740 PLEASE MAKE SURE YOU PUT A REFERENCE OF 'SEQ' AND YOUR NAME.
 11. Please organise your prints to be collected at the PSQ Convention in Mackay Qld on Monday 6th May or add \$ 20.00 with your entrance fee for return postage.
 12. All Audio-Visual entries must be entered on the SEQ-MPC website by 24th March. The Audio-Visual files are to be sent on CD or USB stick to SEQ – c/o D & S Gordon, 5 Kyla Street, Shailer Park, Qld 4128, or via Dropbox to Sue Gordon (sueanddennisingordon@yahoo.com.au) by Friday 27th March. Late entries will not be accepted.

Subjects:

Categories			Sections		
Prints – A Grade	Open Colour	Open Mono	People – colour or mono	Nature – colour	Social Documentary – Color or mono
Digital Projected Images – A Grade	Open Colour	Open Mono	People – colour or mono	Nature – colour	Social Documentary – Color or mono
Prints – non A Grade	Open Colour	Open Mono	People – colour or mono	Nature – colour	Social Documentary – Color or mono
Digital Projected – non A Grade	Open Colour	Open Mono	People – colour or mono	Nature – colour	Social Documentary – Color or mono
Audio Visual	Open		Novice		