

## Photo Adventures on Skomer Island, Wales by Jeffrey Mott



In 2018 I found myself with a few days to spare before a conference in London. I had never seen puffins before and there was a sunset photography cruise around Skomer the evening after I arrived in London with the possibility to then do some day trips there as well as see the beautiful countryside of Pembrokeshire. The sunset cruise was great fun but landing on the island for a day trip was amazing and started what turned out to be a 4-year quest to stay overnight on this avian oasis.



Left: The nearest village, Marloes, is about 4 hours drive from London Heathrow. From there it is a 15-minute drive to the harbour from where day trips depart:  
<https://www.pembrokeshire-islands.co.uk/boat-trips/land-on-skomer/>

Skomer is a unique location for one main reason, the strong currents between it and the mainland prevent rodents crossing onto the island. This means that birds do not have to worry about rodents eating their eggs in the nests. As a result, this small island is home in the nesting season to 20,000 guillemots, 30,000 puffins and 600,000 manx shearwaters. It is so heavily populated that everything bar the narrow walking trails are underground bird nests and leaving the path is strictly forbidden.

Skomer is a unique location for one main reason, the strong currents between it and the mainland prevent rodents crossing onto the island. This means that birds do not have to worry about rodents eating their eggs in the nests. As a result, this small island is home in the nesting season to 20,000 guillemots, 30,000 puffins and 600,000 manx shearwaters.

### INSIDE

Photo Adventures on Skomer Island	1
Member Successes	4
From the Editor	5
May Photo Shoot	5
The Spit Sunrise Shoot	6
Mono Group Whites Hill Outing	7
Club Meeting 10 May	8
Honours from March	9
Results of April Competition	12
Executive Committee & Club Officers	14
Competition Schedule 2023 to Jan 2024	15
External Competitions, Update on placings in monthly competitions	16



Skomer was originally a farm, mostly for rabbit meat. However, being a small unsheltered island means it is subject to severe weather events and it was ultimately sold to the Nature Conservancy Council in 1959 and has been managed by the Wildlife Trust of South and West Wales since that time.

The old farmhouse was renovated in 2005 and is now home to volunteers, scientists and the odd bird-mad tourist. Accommodation can be booked directly via the Wildlife Trust of South and West Wales, however only by phone call and it turns out that a beautiful island covered in wildflowers, teeming with bird life which only has very limited spaces is quite hard to book. In the end I booked with a photographic tour company (Nature's Lens) which made things much easier.



Above: one of the many rabbits that come out each afternoon.



My photographic goals were straightforward: improve on my photos from 2018, primarily through being on the island at dawn and dusk but also through the improved autofocus system that my Nikon Z9 now provided vs the D850 of old.

Left: My 2018 Photo of a puffin bringing back a very heavy beak-load of sand eels for its chicks. While nicely composed with good separation from the background you can see how harsh the midday light is. Because of how long the days are in summer it is impossible to arrive on a day trip less than 4-5 hours after sunrise. The depth of field is also not quite deep enough due to how close the puffin was but still using a 500mm focal length because of how small they are and my desire to do a portrait.

I spent most of my photography time at dawn and dusk at The Wick as the East-West nature and proximity of the puffins to the path and the wildflowers makes it an amazing location.



Above: A narrow path weaves its way through foliage at The Wick.



Above: Map of Skomer with the old farm in the centre of the island. It is not a large island and you can circumnavigate it in only a few hours (depending on how long you stop for photos!).

How close do the puffins get? Well, after a couple of hours of me being in the area one walked under the stool I was sitting on. Because the puffins haven't been hunted for hundreds of years and the puffins are long lived and return to the same nest each year they are pretty accepting of human presence (especially when there are only a few of us).

We were lucky to have good weather so that, after 3 days and 3000 photos, I had a set of photos that I really love and are remind me of just how awesome it was to be sitting out so close to these amazing little birds going about their life.



Above Left: Puffin with nesting materials

Right: Puffin looking out of its burrow

Puffins mate for life often using the same burrow each year. They lay a single egg in late April or early May. Both parents incubate it for about 40 days and then share the feeding duties until the chick is ready to fledge 1-2 months later.



Above Left: Because of the large number of birds and limited available space puffins can have occasional violent disputes

Above Right: Puffin with a puffin that looks fully fledged. Once fully fledged the parents stop returning to feed it, forcing it to make a leap of faith from the tall cliffs to the assembled puffins in the seas below.

Below Left: Lots of small birds coming in with food means that gulls will sit waiting to ambush incoming puffins and steal their food.

Below Right: Puffin with fish coming in to make a rapid landing before the gulls can intercept it.



## Member Successes

Congratulations to **Geoffrey Hui** who has been awarded:

- **FAPS** (Fellow of the Australian Photographic Society). This honour requires from international competitions – 200 Acceptances and 10 Awards across five countries.
- **FIAP Distinction** (Fédération Internationale de l'Art Photographique). This honour requires the candidate to have:
  - Have taken part with success in international salons under FIAP Patronage for at least a year.
  - Have taken part with success in at least **15** international salons under FIAP Patronage in at least **8** different countries. In this respect a Circuit is to be considered as a single salon.
  - Have obtained at least **40** acceptances with at least **15** different works in international salons under FIAP Patronage.
  - Include in his works a minimum of 4 different works, which have each received at least one acceptance in "Print" salons under FIAP Patronage.

Congratulations to **Brendan Barker** who received:

- Honourable Mention for a new Image *Nap Time (right)* in the NSAPK Circuit,
- Bronze Medal and a Honourable Mention for *Bris Vegas* in the Spring Clicks Circuit
- Honourable Mention for *Bris Vegas* in the Narmada Circuit.



## FROM THE EDITOR



I extend my thanks to Bruce Mc Donald who edited the March Newsletter whilst I was travelling Western Australia. It was nice to have a month off and to take photos every day. I found taking up to 100 shots a day really made me think about composition as well as become more familiar with my camera. Throughout most of our stay in the west we “unfortunately” had good weather every day so it meant the best opportunities for photography were before dawn and around sunset.

This month, we have a very interesting feature article from Jeffrey Mott who has ventured out on some interesting journeys across the past year. This month's article is about photographing puffins on Skomer Island off the Welsh coast. We also have for the first time an update on where club members are placed in the monthly competitions. Thanks to Michael Mitchel for facilitating this document.

I'm sure many members have been on some interesting journeys now that travel has opened up. Have a chat with me and we can work out an easy way of including tales and images from your journey in the newsletter.

Please send ideas, feedback or contributions to **my new email.**

[newsletter@mgpsinc.onmicrosoft.com](mailto:newsletter@mgpsinc.onmicrosoft.com)

*Paul Mackay*

## May Photo Shoot – Evening by the River

<b>Date, Location and Time:</b>	QUT Gardens Point ferry wharf at 4.00 PM on Friday 26 May
<b>Details</b>	<p>An evening of photography via the ferry. We shall catch the ferry at 4.30 pm and travel up the river. As we go, grabbing pretty shoots as dusk (sunset is 5.02 pm) turns into night and lights, with skyscrapers and passing ferries.</p> <p>Disembark at Teneriffe at approximately 5.09 pm. We will fill in the next half hour along the foreshore of Teneriffe or do a few quick street night shots.</p> <p>Our return ferry from Teneriffe departs at 5.30 pm to arrive back at QUT ferry terminal at 6.09 pm. We may do more city lights shots on our way up to Queen Street Mall where we shall meet for coffee before heading home.</p>

### 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.

## The Spit Sunrise Shoot

Beach fishermen, dogs at play, high-rise buildings, people walking, cyclists, patterns in the sand and a procession of boats heading out to enjoy the autumn weather were just some of the things that the ten early-rising members were seen photographing at the Spit on this sunrise shoot.

The morning was pleasant with a solid bank of clouds on the horizon and a wide-open blue sky which proved a little challenging for landscape photography but “people at play” offered countless opportunities for capturing a moment of magic. The morning was particularly suitable for creating silhouettes.

There must have been something of a fish run happening, judging by the number of boats sitting out to sea and the constant procession of boats using the seaway. Apart from the charter boats and private craft there were jet skis, dragon boats and surfboards all using the seaway.

After two to three hours on the shutter buttons we adjourned to the Spit Café where Gwenda had reserved a table for breakfast. Stories were shared over coffee and an well-deserved breakfast. *Bruce McDonald*



Sharon Puata



Joni Keenan



Lee Shatkowski



Lee Shatkowski



Gwenda Kruger

## Mono Group Whites Hill Outing

On Easter Monday 10 April, 18 photographers from the monochrome group gathered at Whites Hill for an outing. The weather was perfect, with a clear blue sky and a gentle breeze blowing. As we walked along the trails, we captured stunning black and white photos of the surrounding nature.

Some photographed the towering trees, while others focused on the delicate wildflowers. People also took pictures of the wildlife, such as birds and koalas that could be seen in the area. The photographers shared tips and techniques, learning from each other as they explored the park.

After a few hours of shooting, they gathered for a break and enjoyed breakfast together. They talked about their favourite shots and discussed plans for their next outing. The group left feeling refreshed and inspired, with a collection of beautiful images to add to their portfolios. It was a perfect day for photography enthusiasts to enjoy the outdoors, learn new skills and make new friends. *Cheryl Swartz*



*Photos courtesy of Warren Veivers (Mono) and Cheryl Swartz (colour)*

# Club Meeting 10 May

Abstraction In Nature

Nature's Sculpture

by Ann Ingham

A graduate of Griffith University with a Bachelor degree in photography, Ann values the ability to see patterns and abstractions in nature particularly when these patterns are enhanced by light. She is constantly searching for that all important light which helps to express mood, and also striving for, and occasionally achieving, simplicity of form. To her the actual taking of the photograph is the exciting part. The search for the best light, the best angle and viewpoint, the best texture and the best composition is endlessly fascinating. The chance to create mood and emotion in camera has become a challenge and a joy.

The depiction of nature's sculptures is a constant challenge. To achieve a creative image in camera she often uses double exposures. The results are a continual surprise, leading to further excitement in this amazing and creative art form.

Added to this, adventures with a light pad, the use of In camera movement, and fun in the digital darkroom, have led to further creativity in the depiction of nature's sculpture.

## The presentation

Abstraction in Nature Creative images  
from Nature

A powerpoint presentation of my journey in the creative depiction of nature's sculptures



## Honours from March Water in Motion



### ***Catching the rain* by Joni Keenan**

I had been thinking about water motion and wanting to do something different. The idea came when it was raining, and I saw a missing down pipe and a blue raincoat. I asked my husband to put on the blue raincoat and pose for me with rain running from the gutter. We had fun with rain as I got some silly poses and some great ones, but my favourite pose was the hands together catching the rain.

Lumix Gh6 ISO 1250, F/8, /80 sec. Editing done Lightroom. I chose to do a square crop as it intensified the rain on the hands.

### ***Lost in Paradise* by Brendan Barker.**

This is an image of the Curtis Falls taken on the club outing last October. The image is a long exposure taken of the falls, post processing in light room involved toning down the highlights on the wet rocks and balancing the colour between the left and right sides of the image.

Sony A77, Sigma 24-70mm f/2.8 lens @ 24mm. Aperture priority, 5s @ f16, ISO 50.



### ***Orchard Swallowtail Caterpillar* by Christine Jull**

We had several Orchard Swallowtail Caterpillars in our garden and then I spotted the Caterpillar on our lemon tree. I followed his progress each day. In my photo it has just started to encase itself into a silky nest.

I took this photo in late January 2023 at 5:30pm. It was shot with my Olympus OM1-MkII on Aperture Priority, 60mm lens, ISO 640, F7.1, 1/500 sec.

### ***Mighty Wave* by Eligia Sword**

This was taken at 11:00 in the morning. Canon 5D Mk 3, ISO 400, 1/2500sec at F10.

There happened to be a tropical storm, so I went to Snapper Rocks to take photos of surfers. The water was very foamy and picking up a lot of the sand hence the strange colour. I noticed the huge waves and decided to take some photos. A surfer was waiting for a chance to enter the water that's why he is in the pic.



### ***Waterfalls in Brecon Beacons National Park by Geoff Hui***

The Sgwd y Pannwr Waterfall (Fall of the Fuller) is located in Brecon Beacons National Park, Wales. It is one of the four waterfalls south of Ystradfellte. Out of the four falls, this is in my opinion the prettiest. It has excellent access to the top and bottom of the waterfall which makes positioning the camera to create good composition relatively straightforward.

I used a tripod so that, I can use a 6 Stop ND filter to extend the shutter speed. I experimented with the shutter speed ranging from 1/4s to 5s. In Photoshop, I blended 2 images that used a shutter speed of 1/2s and 5s to create the desired water movement blur while still maintaining some water texture.



Camera Settings: Sony Alpha 1, @ 16mm, f5.6 & f16, 1/2s & 5s, ISO 100



### ***Everyone needs a hug by Margareta Dewilde***

This photo was taken at Australia Zoo on a lovely sunny afternoon. It struck me that I always think of Rhinos as dangerous but here they are being affectionate.

Olympus E-M5MarkII, Olympus M75-500 F4, 1/200 sec at f11, ISO 320. Processed and cropped in Lightroom.

### ***Rain Dance by Bruce McDonald***

On an overcast morning with a slight drizzle happening, Sandy Camp wetlands provided a challenging environment for bird photography. Walking slowly along the path with shrub and long grass verges allowed me to capture photos of several small birds feasting on seeds and grubs. With aperture priority, white balance set to cloudy and a high-speed shutter I was able to capture this pose along with the blurred raindrops. Cropped significantly and processed in Lightroom Classic.

Capture: Canon EOS R5, Canon EF 100-400 f/4.5-5.6 L IS II USM @400mm. Aperture, 1/1250s @ f5.6, ISO 800



### ***Graphic Flutterer by Hector Beveridge***

Camera Olympus 1 Mk 2 Lens Olympus 60mm Macro lens  
ISO 400, f4 1/500sec.

I got the shot at Mt Coo-tha Bot Gardens in November 2021, an excellent location for macro photography. It is a natural light shot captured hand held in the early afternoon, about 2pm. The original was cropped and processed in Lightroom as a nature image then sharpened in Topaz Sharpen.

### ***Rushing Water and the leaf by Lorraine Burdeu***

Sony A7 111 with my Sony 70 - 200 lens.



### ***Crested Tern with Goby by Jeffrey Mott***

This was my 4th trip to Heron Island, and I focused on bird photography for the 5 days I was there, particularly the crested terns. In breeding season, the males fly around the island showing off sea life they have caught to prospective mates providing a stream of excellent subjects. Last time I had the usual problems with blowing highlights on white birds in bright light so decided to try highlight priority metering with a circular polariser to try and mitigate this. This male crested tern has caught a goby and had flown very close, probably nearly at the minimum focus distance of 5m giving a nice close up of the bird and the surprised looking facial expression on the poor deceased goby.

Heron Island at 09:39am (dawn was 5:17). Highlight priority metering. Processed using Lightroom, Photoshop and Topaz denoise AI.



Z9 + FTZ II adapter with Nikon 600mm F4 G with drop in Circular polariser.

Tripod with gimbal head. ISO 500 f6.3 1/3200th sec.



### ***Birdbath Whirlpool by Rose Parr***

For the set subject "Water in Motion", I opted for a controlled environment, rather than searching far and wide, and stayed at home with props. Wedging myself and camera-on-tripod into a tight corner of the garden, I found amusement organising rubber ducks and bubbles in the birdbath.

Technique: Tape Audience Ducks to birdbath edge, add dishwashing liquid to water to sustain bubbles, autofocus on ducks, use hose to create swirling water, discard hose, add Action Duck to centre/side of birdbath water, press cable shutter release. I used burst/continuous shooting.

I processed in Lightroom, with further editing in Photoshop to remove a piece of tape I'd missed seeing in the viewfinder. I had another photo I preferred with Action Duck zooming around the edge of the water but was unable to successfully disguise harsh light on a section of background plants.

The following week, a visiting dog ate one of the ducks.

Sony A7Riii, Sony FE 2.8/24-70 lens at 33mm, 1/15 sec, F11, ISO 80. Tripod.

### ***Street Surfer by Paul Mackay***

In the Christmas holidays, I spent some time in the park with two of my grandsons. The days of me supervising them on playground equipment are long gone. However, as I became the car lookout in a nearby street as they processed through an array of skateboard tricks, I grabbed my camera and lying on the road was able to get a few shots which they added to their phone collection.

Olympus OMD EM1 Mk III, Olympus Zuko 12-40 lens at 40 mm, ISO 400, F5, 1/1200 sec

I edited in Lightroom and Photoshop focusing on reducing the blue sky by cloning in clouds and blurring the background.



# Results from January Competition

## Subject: Open

AB Grade Print	PRINT COMPETITION judged by Lyn Romano			
Member name	Open Image	Set Image	Points	Points YTD
Joni Keenan		Credit	6	27
AB Grade Print				
Trudi Aykens	Credit	Honour ***	18	114
Margareta Dewilde	Credit	Credit	12	126
Christine Jull	Credit	Credit	12	102
Janet Richardson	Acceptance	Merit	12	90
Brendan Barker	Credit	Credit	12	129
Bill Van Diest	Merit	Credit	15	84
Robert Vallance	Acceptance	Merit	12	102
Rose Parr	Credit	Acceptance	9	99
A Grade Print				
Hector Beveridge	Credit	Credit	12	147
Dorothy Harkins	Credit	Honour	18	93
Ed Baak	Acceptance	Merit	12	18
Lekha Suraweera	Honour	Honour	24	153
Eligia Sword	Honour	Credit	18	129
Paul MacKay	Honour	Merit	21	162
Susan Chisholm	Credit	Acceptance	9	129
Joyce Metassa	Credit	Acceptance	9	90
Kerri-Anne Cook	Credit	Credit	12	135
Swarna Wijesekera	Credit	Honour	18	132

\*\*\* Print Image of the night

B Grade Digital	DIGITAL COMPETITION judged by Simon Cox			
Member name	Open Image	Set Image	Points	Points YTD
John Langer	Merit	Honour	21	135
Joni Keenan	Honour	Honour	24	90
AB Grade Digital				
Trudi Aykens	Credit	Credit	12	120
Margareta Dewilde	Acceptance	Merit	12	117
Christine Jull	Merit	Honour ***	21	138
Janet Richardson	Acceptance	Credit	9	102
Brendan Barker	Honour	Honour	24	144
Margaret Kemmery	Acceptance	Merit	12	42
Bill Van Diest	Merit	Acceptance	12	60
Gwenda Kruger	Acceptance	Acceptance	6	99
Robert Macfarlane	Merit	Honour	21	153
Lorraine Burdeu	Honour	Merit	21	111
Robert Vallance	Credit	Acceptance	9	114

A Grade Digital				
Member name	Open Image	Set Image	Points	Points YTD
Geoffrey Hui	Honour	Honour	24	180
Sharon Puata	Honour	Acceptance	15	84
Hazel Sempf	Credit	Honour	18	105
Hector Beveridge	Honour	Merit	21	147
Dorothy Harkins	Acceptance	Credit	9	75
Lekha Suraweera	Honour	Credit	18	120
Suzanne Edgeworth	Merit	Merit	18	96
Eligia Sword	Honour	Acceptance	15	144
Paul MacKay	Acceptance	Merit	12	135
Heidi Wallis	Merit	Acceptance	12	120
Susan Chisholm	Merit	Acceptance	12	102
Bruce McDonald	Honour	Merit	21	123
Joyce Metassa	Merit	Credit	15	111
Jo Taghipour	Credit	Honour	18	18
Kerri-Anne Cook	Honour	Acceptance	15	156
Rosslyn Garnett	Credit	Merit	15	60
Jefferey Mott	Honour	Honour	24	171
Swarna Wijesekera	Honour	Credit	18	129
Shuying Jiang	Honour	Acceptance	15	120
Cheryl Zwart	Merit	Credit	15	90

\*\*\* 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](http://www.mgps.org.au/club/monthly-comps/winning-images) Contact the Records Officer [records@mgps.org.au](mailto: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



Ian Sweetman  
President



Brendan Barker  
Vice President



Gavin Carter  
Secretary



Ellis Coles  
Treasurer



Janet Richardson  
Activities Officer



Margareta Dewilde  
Competitions Officer



Paul Mackay  
Newsletter Editor



Michael Mitchell  
Records Officer



Dotti Harkins  
Member #9

## 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
<b>SUBGROUP COORDINATORS</b>			
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
<b>Portrait</b>	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).
<b>Animals</b>	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.
<b>Scapes (includes landscapes, seascapes, urban- cityscapes)</b>	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.
<b>Lines</b>	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.
<b>Abstract</b>	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.
<b>Monochrome</b>	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
<b>Book Title</b>	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
<b>Annual</b>	8-Nov	13-Dec	Refer to MGPS website competition page or <i>Member handbook</i> number 6.1 page 11
<b>Open</b>	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
Queensland International Digital Circuit (final time event will be held)	1-4-23	19-6-23	<a href="http://www.queensland-photo.com">http://www.queensland-photo.com</a>  Sections <ul style="list-style-type: none"> <li>• Colour Open</li> <li>• Monochrome Open</li> <li>• Weather and Seasons (colour images only)</li> <li>• Smoke, Fire, Fog or Steam (Monochrome images only)</li> </ul>
VIGEX International Photography Salon		2-7-23	<a href="#">VIGEX : International Photography Print and Digital Salons</a>
Rainforest Canopy Awards	10-4-23	15-5-23	See last page

MGPS Monthly Competition July 22- June 23 Progressive Results									
B Grade Prints	Pts	A Grade Prints	Pts	B Grade Digital	Pts	A Grade Digital	Pts	A Grade Digital Continued	Pts
Joni Keenan	27	Paul MacKay	162	John Langer	135	Geoffrey Hui	180	Chris Seen	63
		Lekha Suraweera	153	Joni Keenan	90	Jefferey Mott	171	Rosslyn Garnett	60
<b>AB Grade Prints</b>		Hector Beveridge	147	Lee Dixon	42	Kerri-Anne Cook	156	Michael Keenan	42
Brendan Barker	129	Kerri-Anne Cook	135			Hector Beveridge	147	Kevin Dixon	27
Margareta Dewilde	126	Swarna Wijesekera	132	<b>AB Grade Digital</b>		Eligia Sword	144	Gary (Rick) O'Shea	18
Trudi Aykens	114	Susan Chisholm	129	Robert Macfarlane	153	Paul MacKay	135	Sam Fernando	18
Christine Jull	102	Eligia Sword	129	Brendan Barker	144	Swarna Wijesekera	129	Jo Taghipour	18
Robert Vallance	102	Dorothy Harkins	93	Christine Jull	138	Bruce McDonald	123	John Doody	12
Rose Parr	99	Joyce Metassa	90	Trudi Aykens	120	Heidi Wallis	120	John North	12
Janet Richardson	90	Bob Garnett	66	Margareta Dewilde	117	Shuying Jiang	120	Rodney Topor	12
Bill Van Diest	84	Heidi Wallis	63	Robert Vallance	114	Lekha Suraweera	120	Priscilla Gibbs	6
Gwenda Kruger	21	Bruce McDonald	45	Lorraine Burdeu	111	Joyce Metassa	111		
		Rosslyn Garnett	45	Janet Richardson	102	Hazel Sempf	105		
		Liann Haaima	39	Gwenda Kruger	99	Susan Chisholm	102		
		Geoffrey Hui	21	Bill Van Diest	60	Suzanne Edgeworth	96		
		John North	18	Russell Dickson	51	Cheryl Zwart	90		
		Ed Baak	18	Margaret Kemmerly	42	Sharon Puata	84		
		Chris Seen	9	Rose Parr	21	Michelle Coles	78		
		Michelle Coles	6	Bhaskar Desha	18	Dorothy Harkins	75		
				Ian Hunter	15	Liann Haaima	69		
				Louise Jameson	6	Bob Garnett	66		

Note: Some members have only entered a single monthly competition so the progressive points represents the level of participation as well as standard of entries..



## 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](mailto:newsletter@mgpsinc.onmicrosoft.com)**

Club meetings are held on the 2<sup>nd</sup> and 4<sup>th</sup> 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.

## Rainforest Rescue Canopy Awards



The poster features a green header with the website [www.canopyawards.org](http://www.canopyawards.org). The central graphic shows a stylized illustration of rainforest trees on the left and the text '2023 canopy awards' in the center. '2023' is in green, 'canopy' is in blue with a camera lens icon for the 'o', and 'awards' is in red. Below the text is the quote: 'Your shutter might only be open for a moment, but your pictures could help Protect Rainforests Forever.' The bottom of the poster has a green bar with the text 'ENTRIES OPEN 10 APRIL 2023' and the Rainforest Rescue logo, which includes a red parrot icon and the words 'rainforest rescue'.

### ABOUT THE RAINFOREST RESCUE CANOPY AWARDS

"To enhance and promote the art of rainforest photography, and to help raise awareness about the nature and culture of rainforest habitats, and to encourage their protection"

Photographers from around the globe are invited to contribute their unique interpretations and creative perspectives on the world's rainforests.

Benefits of Entry:

- Every Entry Protects 1 square meter of Rainforest Forever
- Great Prizes: Grand Prize, Category Winners, and the People's Choice Vote
- Chance to feature on your own Biopak Art Series Cup
- Review of every entry and feedback via Report Card

Click the link here for further details: <https://www.rainforestrescue.org.au/canopy-awards/>