



EXPOSURE

Chasing Birds *by Eligia Sword*



Courtesy of Bob Garnett

When I first started my photographic journey, I didn't know what genre of photography would become my passion. I joined MGPS, went on the outings, had lessons on how to maximise the use of my camera and learnt that there were rules on how to capture an interesting photo rather than just a snapshot.

I used to go to the local park (still do) and sit by the water to practise on the ducks.

They are large enough and getting

decent focus was not a problem. I took photos of them flapping their wings, interacting with other ducks and water birds and the greatest challenge was to capture them flying. As I gained confidence, I moved to smaller birds and from there I was hooked.

The challenge with bird photography is actually finding them. Listen for sounds and observe any movement in trees or bushes. A great place to start is somewhere near water. They need to drink and bathe. Another is the local park. The birds are used to seeing people and so you are able to get closer for a better shot.

I don't like to go with a big group to find birds as we create too much noise and movement. I usually go either by myself or with one other person. They can help to spot more birds. I don't wear any

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particular clothing and have found that camouflage clothing is not necessary. I once

met a lady who liked to wear bright clothes because she felt the birds were attracted to it.



I don't venture very far from home. This allows me to go often, observe what birds are around and where they like to hang out. I'm never in a hurry when I'm out and about, taking note of the behaviour of birds whether they are preening, interacting with other birds, nesting or feeding their young. Don't chase birds. Either wait for them to come to you or slowly creep up to them noticing when they are feeling threatened. If they are, just take the photo you can and then leave them alone. Lots of times it's a great photo which

includes the environment they like to live in. I don't use any bird calling apps as I find it stresses the birds. I go out early in the morning when the light is softer and try to have the sun behind me. Cloudy days work well too because there is no harsh lighting. In my experience I find there are fewer birds around by 11:00am.

A lens of at least 300mm is preferable depending on what sort of photo you want. Personally, I have a 100mm-500mm because I like to get close up shots of the birds. I use Shutter Priority Mode with a speed of at least 1250, auto ISO, auto focus, raw format, spot metering and continuous drive to get more interesting poses and maximise the chances of getting a sharp photo. Use exposure compensation to adjust for brightness or darkness.



I don't use a tripod because birds move around so quickly and it's impossible to keep adjusting the camera on the tripod. I used to get so much advice on what settings I should be using and, in the end, became totally confused. I found the only way to learn is to get to know your camera and use settings by trial and error.



When shooting, capturing sharpness in the bird's eye is most important. Other parts of the bird can have soft focus but it will still be a good photo. Be mindful of the background; move around if possible and get to eye level if you can by getting down low or stepping up on something to raise yourself up.

Some of my regular places I like to visit are Minnippi Parklands, Sandy Camp Wetlands, Wynnum Boardwalk and foreshore as well as Oxenford Weir. Some days there are so many

birds it is hard to keep up with them and other days there might be none. You just need to be patient and persistent.

At the end of the day, being out in nature and getting exercise is more important to me. If I get a great bird photo, it's a bonus.

FROM THE EDITOR



I thank Bruce McDonald who edited the final stages of the January newsletter in my absence. I was in Laos for almost five weeks, having a very interesting and leisurely holiday. There were many exciting photographic opportunities.

This month, I thank Eligia Sword for her first and very engaging feature article on chasing birds.

In the January Newsletter, **Bob** which scored second place in the Monochrome Prints competition was correct image is at right..

Please send ideas, feedback or **my email**.

newsletter@mgpsinc.onmicrosoft.com Paul Mackay



Garnett's image
Annual
incorrect. The
contributions to

Member Successes

Congratulations to **Chris Seen** and **Brendan Barker** who have both been awarded the honour of **AAPS** (Associate of the Australian Photographic Society). This honour requires 100 Acceptances in National or International competitions. Acceptances in these competitions are different to those at club level. Usually, only about 30 percent of entries into National and International competitions are accepted so it is a real achievement to gain this status.

March Photo Shoot – Sandy Camp Wetlands

Date, Location and Time:	Bird Photography in Sandy Camp Wetlands Sunday 17 March at 8.00 am
Details	Well, it is Sunday morning, so up and at it, to go chase those birds and check out the wetlands. We are off to Sandy Camp Wetlands to practice getting our bird shots. We have probably all been there before, but birds are always a good subject when you're trying to get used to a new lens, which doesn't want to play the game. So many people keep posting beautiful bird shots from Sandy Camp. Meet at the Sandy Camp Road entry.

Monochrome Group Evening Shoot

On Friday 9 February a small group of monochrome photographers gathered at the Holman ferry to move between there and the Howard Smith Wharves. We experimented with different features in our cameras and played with different settings and angles. Before sunset, we moved to Howard Smith Wharves. The group split up, each seeking their own style. After sunset, the group walked to the Story Bridge Hotel. Afterwards a few of us moved to the Story Bridge to get those final shots. I would recommend if you haven't travelled there before, jump on the free ferry (City Hopper) and have a wander up and down the river to observe what is there and see what you can capture if you jump off at a stop for an hour or so. Thank you, Bruce McDonald, for organising this outing. The photo at right is by Warren Veivers. *Cheryl Zwart*



Gateway Bridge Photo Shoot

After a day of bucketing down rain on Friday, it was doubtful that our shoot at the Gateway Bridge would go ahead, but come Saturday morning, I awoke to a lovely morning, very relieved, especially with a great turn out of nine members. It was a typical Queensland summer morning, very hot and humid, but that didn't stop everyone doing lots of walking, a lot of it up hill, even on the path leading up to the bridge. Well done to Bhaskar Desha and Doug Paterson, who walked right up to the apex of the Southbound Bridge, wishing they had an MGPS flag to place on the spot. Thank you all for coming, I think a great time was had by all. Gwenda Kruger



Margareta Dewilde



Margareta Dewilde



Gwenda Kruger



Bhaskar Desha



Jeff Mott

Flash Photography Workshop

On Saturday 24 February, Jeff Mott conducted a well-attended and very informative workshop on flash photography with an emphasis on macro. Jeff provided an excellent introduction explaining how a flash unit works and how to adjust settings for particular types of photography. We then broke into groups and took turns photographing at the stations Jeff had constructed. One focused on still life and the other on making and photographing bubbles. Jeff provided lots of equipment for us to use. It was a very informative and enjoyable morning, and the eleven members present were very appreciative of Jeff's instruction and assistance.



POSITION VACANT

Hi everyone, we are still in great need of a Vice-President for the committee.

The Vice-President sits in for the President when the President isn't available but more importantly has tasks of their own in supporting MGPS and the committee.

The Vice-President has been organising judges, taking part in reviews of rules etc and generally assisting with anything and everything.

As you may be aware our rules specify that the President cannot hold the position for more than three years.

This is my third year as President which means I will not be able to nominate for the role at this years AGM.

If you think you may want to take on the Presidents role, being Vice-President is a great way to find out what is involved.

Whether you are thinking of nominating for President or not, have a think about supporting your club as Vice-President.

Ian Sweetman

Honours from January - Open

Horse Portrait by Janet Richardson

My image of the photo Horse Portrait was captured in the late afternoon. It was shot at a property in Carbrook. The owner of the property is an enthusiastic horse lover who used to show her horses and was involved in dressage and show jumping. Two lights were set up and then the experimenting of settings started. I was delighted with this image as the others I took were not suitable. Consequently, this was the only suitable photo to print.



Afternoon Cards by Paul Mackay

This image features my favourite model – my mother-in-law. She loves cards so I asked her to deal a few hands as I clicked away. There was warm afternoon light streaming in from the side and a little behind her. I kept her dealing until I captured a card in mid-air looking slightly blurred to show a sense of action.

Olympus OM1 Mk III with 12-40 Zuko Pro lens at 23 mm. ISO 2500, F4.5, 1/160 sec.

Processed in lightroom and Photoshop using Nik software to convert to mono. I had to clone out the excess background light. Topas filters were used to reduce noise.

Leap of Faith by Jeff Mott

This photo was taken on Danco Island in the Antarctic peninsula. Danco Island is home to a large Gentoo penguin colony but when we arrived looking up from the ship, we could see the colony site had lots of poo and maybe 4 gentoo penguins. We started landing and confirmed there were nearly no Gentoo penguins on the island at all. Then suddenly wave after wave of Gentoo penguins started landing a few metres from our landing site, maybe 5-10 thousand in total throwing themselves against the icy bank as they rushed to get out of the water.



Nikon Z9 + 100-400mm at 100mm f8 1/2000th Sec ISO 1100.



Currumbin Beach pre-dawn by Robert Vallance

I took this image at Currumbin beach pre dawn in July 2023. I had photographed in the area before and on this occasion I wanted some pre dawn long exposures, I was particularly drawn to the stars the lights of the Gold Coast in the distance. Details are - Image made 23 July 2023 at 0526, Camera Fuji X-T30 on Tripod, Lens XF 18-135 f3.5-5.6 @18mm, ISO 800,

F3.5, Shutter 26 sec, EV 0. Image cropped to 3x1 and edits in Luminarneo

Old Queensland Memories by Bob Garnett

The image of Old Memories was taken on a morning Mono club trip at Gympie station. After taking various images of the train and surrounds I walked up past the front of the train. As I waited a man came up and spent quite some time looking over the engine. He was in the ideal spot so I grabbed the opportunity to photograph him while he was looking at the engine. Soon after this Ros & I boarded the train for a nice return trip to Amamoor.

The image was processed in Lightroom and NIKS with extra contrast added in colour Efex Pro 4. I had a final look at Curves or Levels in Photoshop to finish.

Camera Canon EOS R5, Lens 2.8 24-70, 35 mm focal length, F 8, 1/ 200 Sec , ISO 200, Auto white balance hand held.





Lynx spider with green lacewing by Hazel Sempf

This image was taken at the Mt Coot-tha Gardens on a night macro shoot for bugs. I was with a group of photographers who had special permission to be in the Gardens after-hours. For doing the night macro shoot, I had a headlamp for locating the bugs, as well as a small LED light attached to the front of the flash unit mounted on top of the camera for focusing. The flash is used in manual mode so there is no pre-light that disturbs the bug before the image is taken. I had a diffuser on the flash unit.

Handheld, the camera I used was a Lumix G85, Olympus 60mm macro lens and a Meike MK320 Speedlite, with a KR Macro Diffuser System. My settings were F16, 1/160, ISO400, flash at full power. I processed the image in Lightroom and Topaz DeNoise. After DeNoise, I cropped the image in Lightroom and did localised edits of reducing highlights, adjusted the shadows and added a touch of sharpening and vibrancy.

The Hungarian Horseman by John Langer

This outstanding display of horsemanship was captured in Kalocsa at the Bakodpustza Equestrian Centre located on Hungary's southern plains. It is approximately 100 km from Budapest and the image was taken on an excursion during a Danube River cruise that originated in Bucharest. The harmony between the horseman and horses was indeed wonderful to witness. My aim then was to capture it in a photographic image as the team of horses headed towards our seats in the grandstand.



The image was taken around midday on an overcast and showery day. These lighting conditions, the speed of the subject and fences around the arena provided a challenging set of surroundings for photography. However, minor adjustments in Lightroom to the sky and the background's vibrance led to a rather pleasing image of the Hungarian horseman being achieved. A distracting fence line evident in the original image was also removed using Photoshop.

Canon EOS 750D, Canon EF-S 55-250mm at 117mm, camera inbuilt sports setting, 1/1250s, f5, ISO 800



Tropical Queensland Beauty by Susan Chisholm

My attention was drawn to this unusual and vividly coloured seed pod by another visitor to Mt Coot-tha Botanic Gardens. She was excited and hadn't seen the tree seeding before.

I was looking for birds and had my birding lens on my camera. The tree was in a heavily shaded area, and I used a high ISO to increase my shutter speed. I also switched on Vibration Reduction. A tripod would have been good.

I liked the colours and shape of the seed pod and the colours of the background, when blurred.

I primarily processed in Lightroom and brought the exposure up to show the colours more accurately. I managed the noise with Topaz deNoise.

My camera was a Nikon D500 camera with a AF-S Nikkor 80-400mm f/4.5-5.6 lens at 360mm. Aperture priority, 1/160, f71, ISO 2500

Portrait in open air by Bhaskar Desha

I attended a Nikon School Workshop for a limited number (10) of participants titled Outdoor Portrait Class using Natural Light with Kaitlin Maree on 18th November 2023 at the Gold Coast Botanical Gardens. Kaitlin had a model with her who posed for photos as Kaitlin talked about her techniques for portraits using natural light in different locations in the gardens.

I selected one of the numerous photos that I took of the model, cropped it slightly and reduced colour saturation to try and give it a soft and luminous look resembling Kaitlin's signature style.

Camera and lens settings were: handheld Nikon Z8 Camera, 135 mm Nikon Z lens, Aperture Priority, ISO 64, focal length 135 mm, f1.8 and 1/320 sec.



Vennel Stairs by Michael Keenan

Canon 5d Mk 4, 24-70mm f/2.8 at 33mm, aperture priority f16, ISO 100.

The image was taken in Vennel Stairs, Edinburgh, around 7am. I wanted the image to illustrate the character of the lane, including the famous castle only as a secondary element in the background, as context really. Multiple shots were taken to ensure figures were placed correctly.

Processing included basic Lightroom then Photoshop adjustments to place figures, draw attention to the lane and allow the Castle to fade away.



Mt Erebus and Beyond by Gwenda Kruger

Location: Antarctica (probably around 2 pm)



On 19th November 2023, Graham and I shouted ourselves a Qantas one day flight to Antarctica, in a Qantas Dreamliner, Business Class Deluxe, taking off from Melbourne at 8 am. After about four hours of flying, you begin to see Antarctica. Thin ice gradually develops into mountains and glaciers. It was absolutely spectacular. Two days before the flight the pilots check weather, to make sure you get the best view. We had perfect weather and not a single cloud blocked our view. We were told Mt Erebus is rarely that clear. When we reached Antarctica the pilot drops to 18,000 feet and makes a slow gradual bank both sides so that

passengers on both sides of the plane get a great view. It is a memory we shall never forget and I was so happy with all my shots. (And Graham loved the 25 yr old Scotch which was free!).

Nikon D780, Tamron 24-70, Manual Mode, 70 mm, F11, 1/800 shutter, ISO 100, WB Auto.

Rick with beret by Hector Beveridge

This portrait of Rick comes from a session we had at Bruce McDonald's place several months back. I had borrowed the club lighting gear for the shoot. With Bruce's portrait lighting experience and Rick's modelling skills I was lucky enough to come home with some good shots. Thank you gentlemen.

It has been pointed out that Rick is wearing a cap, not a beret.

For a short period for reasons unknown to me the metadata was not recorded when I downloaded my images so the only details I have for this OM-1 camera with Olympus 12-100 lens.



Protea & Reflection by Rose Parr



I saw a whopping and expensive protea in a florist and was encouraged by my shopping friend of 50 years to buy it for a photography subject. I assumed it would open further after a couple of days in a vase, but it started to wither under my care, so I had to get moving to photograph it.

I photographed the flower at night, sitting it on a base of black glass for the reflection, and with a black fabric backdrop. I used a continuous light on a stand and experimented with various light angles.

The image was processed in Lightroom. There were a couple of possible colour choices including black and white. The Fluorescent choice in White Balance gave me a similar colour to the original flower and was a tad more interesting. I used Masking (object) of the reflection to lighten its exposure as it was originally pretty dark, and had the image printed a few times to check my ongoing alterations.

I also used Masking to subdue a few dying, yet dominantly orange, leaves. The thought of later photographing a really spent version of the flower was too depressing to contemplate.

Capture: Sony A7Riii camera body, Sony FE 2.8/90 macro lens at 90mm. Aperture Priority, 1.6 seconds, f14, ISO 100. LED light on a stand. Tripod. Cable release. Edited in Adobe Lightroom.

Results from January Competition

Subject: Creative

AB Grade Print	PRINT COMPETITION judged by Mel Sinclair			
Member name	Open Image	Set Image	Points	Points YTD
Margareta Dewilde	Credit	Credit	12	111
Carol Rustichelli	Acceptance	Credit	9	72
Christine Jull	Credit	Credit	12	87
Janet Richardson	Merit	Merit	18	99
Rose Parr	Honour***	Credit	18	153
A Grade Print				
Bob Garnett	Acceptance	Credit	9	111
Hector Beveridge	Merit	Acceptance	12	114
Dorothy Harkins	Acceptance	Acceptance	6	111
Lekha Suraweera	Credit	Acceptance	9	102
Paul MacKay	Honour	Credit	18	117
Susan Chisholm	Acceptance	Acceptance	6	93
Bruce McDonald	Acceptance	Acceptance	6	84
Joyce Metassa	Acceptance		3	54
Kerri-Anne Cook	Credit	Honour	18	123
Rosslyn Garnett	Credit	Credit	12	105
Swarna Wijesekera	Acceptance	Acceptance	6	90

*** Print Image of the night

B Grade Digital	DIGITAL COMPETITION judged by Keven Hyde			
Member name	Open Image	Set Image	Points	Points YTD
Joni Keenan	Credit	Honour	18	87
AB Grade Digital				
Trudi Aykens	Credit	Merit	15	111
Margareta Dewilde	Merit	Credit	15	108
Carol Rustichelli	Acceptance	Acceptance	6	96
Christine Jull	Acceptance	Acceptance	6	96
John Langer	Credit	Credit	12	108
Janet Richardson	Credit	Credit	12	117
Bill Van Diest	Credit		6	114
Gwenda Kruger	Credit	Acceptance	9	99
Bhaskar Desha	Honour	Honour	24	129
Robert Vallance	Merit	Honour***	21	120
Rose Parr	Honour	Credit	18	114
A Grade Digital				
Member name	Open Image	Set Image	Points	Points YTD
Gordon Dixon		Acceptance	3	75
Bob Garnett	Acceptance	Credit	9	84
Hector Beveridge	Credit	Credit	12	99
Dorothy Harkins	Merit	Credit	15	96

Lekha Suraweera	Acceptance	Credit	9	102
Suzanne Edgeworth	Acceptance	Honour	15	111
Paul MacKay	Merit	Credit	15	108
Heidi Wallis	Acceptance	Merit	12	105
Robert Macfarlane	Credit	Merit	15	96
Susan Chisholm	Credit	Credit	12	114
Ian Sweetman		Credit	6	6
Joyce Metassa	Acceptance	Credit	9	90
Kerri-Anne Cook	Credit	Merit	15	135
Rosslyn Garnett	Merit	Acceptance	12	81
Jeffrey Mott	Honour	Merit	21	153
Swarna Wijesekera	Merit	Credit	15	105
Shuying Jiang	Credit	Acceptance	9	102

*** 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.

PQS BARBEQUE 2024

MGPS will be hosting this year's PSQ BBQ, to be held Oct/Nov this year. As well as a great event for PSQ and an opportunity to showcase MGPS and network with other clubs, this is a fund-raising opportunity.

We are looking for a couple of people who, with the support of the MGPS committee and the PSQ Events Co-ordinator, will organise the event.

In the lead up to the event and on the day, we will need several volunteers to assist with activities food etc.

Please consider being part of the organising team, if you want to be involved or have any questions, please contact me asap.

Ian Sweetman

MGPS Executive



Ian Sweetman
President

Vice President
(currently vacant)



Gavin Carter
Secretary



Gwenda Kruger
Treasurer



Janet Richardson
Activities Officer



Margareta Dewilde
Competitions Officer



Paul Mackay
Newsletter Editor



Michael Mitchell
Records Officer



Margaret Kemmery
Member #9

MGPS Officer Bearers

Technical Support Officer	Susan McGrory	Welcome Desk 1	Hazel Sempf
Club Activities Officer	Gwenda Kruger	Welcome Desk 2	Joni Keenan
Data Projectionist	Rodney Topor	Welcome Door 1	Christine Jull
Assistant Projectionist	Rick O'Shea	Welcome Door 2	Lekha Suraweera
Digital Competitions	Tony White	Welcome Door 3	Bruce McDonald
Interclub Competition Officer	Suzanne Edgeworth	PSQ Liaison	Sue Gordon
Assistant Treasurer			
Competition Assistant	Janet Rowe	Supper Convenor	Margaret Kemmery
Equipment Officers	Rick O'Shea	Hunt and Shoot Coordinator	Ellis Cole
Public Officer	Suzanne Edgeworth		
SUBGROUP COORDINATORS			
Digital Group	Jeffrey Mott Reserve: Geoffrey Hui	Monochrome Group	Warren Veivers, Cheryl Zwart

CLUB COMPETITION SCHEDULE Nov 2022-Jan 2025

Set subject	Entries due	Judging date	Description
Food	27-Mar	24-April	<p>Food photography encompasses images where food is the main or prominent element within the frame. This genre allows for the inclusion of people engaging with the food, provided that their involvement contributes to conveying a narrative.</p>
Nature	24-April	22-May	<p>Nature photography records all branches of natural history except anthropology and archaeology. This includes all aspects of the physical world, both animate and inanimate, that have not been made or modified by humans.</p> <ul style="list-style-type: none"> Nature images must convey the truth of the scene that was photographed. A well-informed person should be able to identify the subject of the image and be satisfied that it has been presented honestly and that no unethical practices have been used to control the subject or capture the image. Images that directly or indirectly show any human activity that threatens the life or welfare of a living organism are not allowed. The most important part of a Nature image is the nature story it tells. High technical standards are expected, and the image must look natural. Objects created by humans, and evidence of human activity, are allowed in Nature images only when they are a necessary part of the Nature story. Photographs of human-created hybrid plants, cultivated plants, feral animals, domesticated animals, human-created hybrid animals and mounted or preserved zoological specimens are not allowed. Images taken with subjects under controlled conditions, such as zoos, are allowed. Controlling live subjects by chilling, anesthetic or any other method of restricting natural movement for the purpose of a photograph is not allowed. <p>EDITING GUIDELINES Processing or editing must be limited to making the image look as close to the original scene as possible, except that conversion to grayscale monochrome is allowed.</p> <p>Allowed editing techniques:</p> <ul style="list-style-type: none"> Cropping, straightening and perspective correction. Removal or correction of elements added by the camera or lens, such as dust spots, noise, chromatic aberration, and lens distortion. Global and selective adjustments such as brightness, hue, saturation, and contrast to restore the appearance of the original scene. Complete conversion of color images to grayscale monochrome. Blending of multiple images of the same subject and combining them in camera or with software (exposure blending or focus stacking); Image stitching – combining multiple images with overlapping fields of view that are taken consecutively (panoramas). <p>Editing techniques that are <u>not</u> allowed:</p> <ul style="list-style-type: none"> Removing, adding to, moving or changing any part of an image, except for cropping and straightening. Adding a vignette during processing. Blurring parts of the image during processing to hide elements in the original scene.

People	22-May	26-June	A photograph of a person or people that must show all of the person(s) from head to foot (no head to waist close-ups). The person(s) in the photograph must be the focal subject, however the image could also depict their environment or a broader scene. Can be posed or candid. Must be a live human being (mannikins, statues or ornaments will not be accepted).
Scapes	26-June	24-July	An image featuring an expansive view without humans dominating the scene - urban, rural, sea, sky scapes, and traditional landscapes are all included in this category. A landscape is a photograph of natural scenery with land and sky-based elements displayed in a pictorial fashion. It may include evidence of man, people, animals, even part of the sea provided that none of these additional elements dominate the photograph. A seascape is a photograph of natural coastal scenery, a wave study, or a picture of the open sea, provided always that the sea is the centre of interest of the photograph. People, boats, and man-made structures may be present as incidental to the photograph. (APS definition)
Mono	24-July	28-Aug	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
Solitude	28-Aug	25-Sept	The state or situation of being alone, a lonely uninhabited place.
Curves	25-Sept	23-Oct	Curves are graceful, rhythmic, dynamic and add energy to an image.
Machinery	23-Oct	27-Nov	An apparatus or part there-of, designed to apply mechanical power or to carry out some mechanical function. It must consist of several parts each with its own function.
Annual	13-Nov	11-Dec	Refer to MGPS website competition page or Member handbook number 6.1-page 11
Open	11-Dec	22-Jan 2025	"An image of any subject or genre. 2 open images can be entered for both the digital and the print competitions."

EXTERNAL COMPETITION OPPORTUNITIES FOR INDIVIDUALS

Competition	Closes	Website
APS National	15-3-24	APS National (myphotoclub.com.au)
Salon of Excellence – see next page	17-3-24	https://psg-seq.myphotoclub.com.au/
Northern NSW Zone of Photographic Societies	17-3-24	Northern NSW Zone of Photographic Societies (myphotoclub.com.au)
Outback International Photography Exhibition	11-5-24	Outback International Photography Exhibition (myphotoclub.com.au)
Terra Australis International Photographic Exhibition	2-6-24	Terra Australis International Photography Exhibition (myphotoclub.com.au)

It is a good challenge to participate in National and International photographic competitions. There are hundreds of competitors approved by the Photographic Society of America. You can access these competitions via this website: [Exhibitions \(psaems.org\)](http://psaems.org)

For Australian based competitions, check the APS site at [Current Exhibitions \(a-p-s.org.au\)](http://a-p-s.org.au)

You can use your results in these competitions to build credit for photographic honours.

Salon of Excellence 2024

On behalf of the Photographic Society of Queensland,
Queensland Camera Group
invites members of all PSQ affiliated organisations to enter the
Salon of Excellence Queensland 2024.

Opening Date: Monday 1st January 2024

Closing Date: Sunday 17th March 2024

Salon website <https://psq-seq.myphotoclub.com.au/>

Subjects for Competition

A Grade						
Prints	Open Colour	Open Mono	People Colour or Mono	Nature Colour	Social Documentary Mono	Creative Colour or Mono
Digital Projected Images	Open Colour	Open Mono	People Colour or Mono	Nature Colour	Social Documentary Mono	Creative Colour or Mono

Non A Grade						
Prints	Open Colour	Open Mono	People Colour or Mono	Nature Colour	Social Documentary Mono	Creative Colour or Mono
Digital Projected Images	Open Colour	Open Mono	People Colour or Mono	Nature Colour	Social Documentary Mono	Creative Colour or Mono

If you have never entered an external competition before, the Queensland based Salon of Excellence is a very good place to start.

SALON ORGANISATION

- DPI entries will be prejudged by 3 PSQ judges, with final judging of awards and all judging of Print entries by a panel of 3 PSQ accredited judges on Saturday April 6th.
- The judging will not be open to the public.
- All Awards will be announced at the Gala Dinner of the PSQ Convention 2024 in Aspley.

Individual awards

- Gold Medallions will be awarded to the overall Champion in A Grade and Non-A Grade Print and DPI categories.
- Silver Medallions are awarded to the Winner of each Category not receiving a Gold Medallion.
- First, Second and Third place in each category will receive a Certificate.

Club awards

- Club with the highest total points (Angus Buchanan Trophy)
- Club with the highest average points (minimum 5 entrants) (Stewart Parker Trophy)
- Club with the most acceptances (Dalby Photographic Society Shield)

SALON ENTRY REQUIREMENTS

1. Entries will be accepted only from members of PSQ affiliated clubs.
2. There are separate competitions for A grade and Non A grade members.
3. A maximum of 4 images can be entered into each Print or DPI Section.
4. The same image or a further edit of the same image (i.e. closer crop or mono conversion) can only be entered into **one** section.
5. An image that has been entered into a previous SEQ competition is **not** eligible for re- entry.
6. Entries may be added, deleted or replaced before closing date.
7. Late entries will not be accepted.
8. All images and elements of an image must be entirely the work of the entrant, including post-processing and editing, and must start from original photographs exposed by the entrant. Generative Fill or other Artificial Intelligence (AI) processes that use content generated by software from written prompts or developed from the work of others **must not be used**. The organising committee reserve the right to call for the original digital image file in RAW format with EXIF data intact if any doubt arises about the authenticity of any submitted photograph. The entrant must hold the copyright for the images and not infringe any copyright, moral right or other rights of any person.
9. All entries must be completed via the **SEQ MyPhotoClub website <https://psq-seq.myphotoclub.com.au/>**.
10. Payment is via PayPal on the website (no Paypal account required).

PRINTS

- Prints are to be mounted/matted. Maximum print size (including mount) is 400mm x 500mm or 16" x 20".
- Prints with Velcro or other rough material or exposed sticky tape on the back which can damage other prints **will not be accepted!**
- **A DPI version of each PRINT entry is to be uploaded to the SEQ MyPhotoClub website by the**

entrant. (Maximum size to be 1920 x 1080 dpi with a maximum file size of 2MB, in sRGB colour space.)

- When entering your images on the website, the **TITLE** is to be the **image name**, and **file name is to be the same as the image name**.
e.g. Title: Morning Mist File name: morning mist.jpg
- There is a 35 character limit for titles; use only letters, numbers and spaces.
- After entries have been uploaded, a 'Print entry labels' button will appear. Print these labels and affix them to the matching image, **on the back of the matboard in the centre at the top**, with the arrow indicating the top of the image.
- Please mark label on back of prints with a large 'R' for prints to be posted back, otherwise they will be held for collection at the PSQ Convention.

Delivery of prints

Prints are to be delivered by hand or post from **Wed 1st February to Sunday 17th March 2024**

<p>By post to: Queensland Camera Group SEQ PO Box 418 Toowong QLD 4066</p>	<p>Or by hand to: (Please contact first) Esther Andrews Indooroopilly Ph. 0427 100 645 Email estherelsie@gmail.com</p>
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Organise to have your prints collected at the PSQ Convention at Kedron Wavell Services Club on Monday 6th May 2024. Otherwise tick the box on the entry form to add \$20 to your entrance fee for return postage.

DIGITAL IMAGES

- All DPI entries are to be uploaded to the SEQ MyPhotoClub website <https://psq-seq.myphotoclub.com.au/> by the entrant.
- Maximum image size is **1920 pixels wide and 1080 pixels high**.
- Maximum file size is **2 MB with sRGB colour space and JPG format**.
- When entering your images on the website, the **TITLE** is to be the **image name**, and **file name is to be the same as the image name**.
e.g. Title: Morning Mist File name: morning mist.jpg
- There is a 35 character limit for titles; use only letters, numbers and spaces.

ENTRY FEES

The entry fee is \$15.00 for the first section and \$5.00 for each additional section. Maximum of 4 images per section may be entered.

This is to be paid via Paypal on the website. Entry fee is non-refundable.

If you require any further information contact the SEQ Coordinator for Queensland Camera Group: **Esther Andrews** (estherelsie@gmail.com)

DEFINITION OF A GRADE AND NON-A GRADE

For this competition an entrant must enter as an **A Grade entrant** if he/she is an A grade member of their PSQ affiliated organisation.

An entrant must enter as a **Non A Grade entrant** if he/she is a C, B, AB or any Non-top grade member of their PSQ affiliated organisation

SECTION DEFINITIONS

Nature

Nature photography is restricted to the use of the photographic process to depict all branches of natural history, except anthropology and archaeology, in such a fashion that a well-informed person will be able to identify the subject material and certify its honest presentation. The story telling value of a photograph must be weighed more than the pictorial quality while maintaining high technical quality.

Human elements shall not be present, except where those human elements are integral parts of the nature story such as nature subjects, like barn owls or storks, adapted to an environment modified by humans, or where those human elements are in situations depicting natural forces, like hurricanes or tidal waves. Scientific bands, scientific tags or radio collars on wild animals are permissible.

Photographs of human created hybrid plants, cultivated plants, feral animals, domestic animals, or mounted specimens are ineligible, as is any form of manipulation that alters the truth of the photographic statement.

No techniques that add, relocate, replace, or remove pictorial elements except by cropping are permitted. Techniques that enhance the presentation of the photograph without changing the nature story or the pictorial content, or without altering the content of the original scene, are permitted including HDR, focus stacking and dodging/burning. Techniques that remove elements added by the camera, such as dust spots, digital noise, and film scratches, are allowed. Stitched images are not permitted. All allowed adjustments must appear natural. Infrared images, either direct-captures or derivations, are not allowed.

People Colour or Monochrome

This section includes images of people that may range from head to full length studies and may include accessories or backgrounds that are in character with the subject. This subject includes portraiture.

Social Documentary

Social Documentary photography is the recording of what the world looks like, with a social and/or environmental focus. It is a form of documentary photography, with the aim to draw the public's attention to ongoing social issues.

The entrant must ensure that there is no attempt to misrepresent reality by manipulating the image's content, context or meaning through image editing or post-production.

Post-production is limited to minor global adjustments such as spotting dust and scratches, dodging and burning, and adjusting tonal and colour values. Elements or areas within the image cannot be removed or covered up, nor may new elements be added. Cropping the image is permitted.

Social Documentary images must be titled, the titles playing an important part in their impact.

Mono (Monochrome)

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 extra colour are not acceptable in a monochrome section.

Creative (Colour or Monochrome)

Creative photographs display a novel effect because of an unusual combination of objects and /or unusual viewpoint. Photographs in which the images have been modified during or after exposure by using an experimental technique are also eligible. The photograph must always have a basic photographic image. Digital manipulation processes may be employed provided the original photograph was exposed by the entrant.

Refer to Salon Entry Requirement 8: Generative Fill or other AI processes that use content generated by software from written prompts or developed from the work of others **must not be used**.

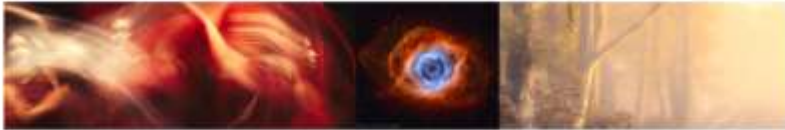


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2024 PSQ Convention

Join us in Brisbane for this
exciting 3 day event 4th,
5th & 6th May



Kedron Wavell Services Club plenty of parking, accommodation close to venue

Kittyhawk Drive Chermside

Registration opens 29 February

image credits left to right - Kris Anderson, Andy Campbell, Mel Sinclair

Your hosts..



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Meet Our Keynote Speakers

Kris Anderson
Andy Campbell
Gary Cranitch
Mel Sinclair
Lisa Kurtz

*plus an ever growing programme of skilled
presenters providing workshops, walkabouts,
demos, both internal and on location, from
early morning to late evening*

Sponsored by

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*a trade show is planned where you can
engage with representatives of the major
equipment brands*

and don't forget!

The EIZO Gala Dinner on
Sunday Evening in the KittyHawk Room at
Kedron Wavell.

*Presentation of the SEQ Awards
Fine Art Print Auctions and more.*

Great food and beverages for all.