

## Bus trip through Japan *by Margaret Kemmery*



The recent trip to Japan cost me very little as I was using a credit from 'TripaDeal'. I had no expectations for the 9-day trip that took a loop from Tokyo to Kyoto and Osaka and Nara taking in Mt Fuji, Takayama Old Town, Miyajima Island amongst other amazing places. Our days were long, usually about 10-12 hours. Every day saw us travelling long distances through amazing landscapes

of mountains and forests accessed through incredible feats of engineered tunnels and flyovers.

Our first day in Tokyo saw us visiting the Tsukiji Outer Market. Packed with people enjoying the fruits of the sea. My friend ate the biggest and tastiest oysters she had ever had. Food was cooked and sold in pop-up booths along the street where fish and lobsters were grilled in front of you. Although the younger generation seemed to favour the ice cream

A visit to the Tokyo Tower gave sweeping views of Tokyo from the observation deck before stretching our legs around the gardens of the Meiji Shrine, the Shinto site dedicated to the Imperial Family. A quiet retreat in the busy city.

The 225km drive to Mt Fuji was long and we didn't get to see the iconic view but stopping at the 5<sup>th</sup> Station 2300 m above sea level was extremely cold as the white mist



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settled around us and had most people running for the shelter of the souvenir shops. I was surprised to see that horses could be hired to reach the next station(s) but according to the guide they don't bring you back!



The following day and another 286km saw us at a wasabi farm. Apparently, the water must be perfect for the crop and here the mineral-rich waters flowing from the North Alps and the exact lay of the land makes this a rare site.

We continued to a beautiful living museum of traditional thatch-roof homes (gasso-zukuri) some of which are more than 250 years old. We were lucky enough to see a thatch being repaired using the tatami reed mats. These houses are nothing like the thatch cottages of Britain, being so much higher.

For me one of the most striking sights was the Fushimi Inari Shrine of southern Kyoto, famous for the thousands(?) of red torii gates that meander up the steep incline of trails behind the main building. Was I just

lucky seeing the Japanese visitors wearing traditional kimono? Whether this is common or if it was the weekend I don't know. I was also lucky to see a couple of 'monks' going about their business too.

Talking about monks reminds me of a particular religious site. There appeared to be something like a carport near the entry which the guide explained is where cars were blessed. Lucky again as a young couple drove in with the SUV and stood demurely behind with heads bowed while the monk (I don't know another word) gave his blessings. No photos allowed here (well not where he could see me). Most people don't own cars as there is so little space to house one and of course they have an amazing travel system. This includes of course the Bullet Train.

Hiroshima was an expensive 'extra' which I was unsure whether I wanted to see. The journey by bullet train took about one and half hours but as a Peace Centre was probably something I should not have missed. The museum was well laid out but terribly sad, especially the children's drawings of 'black rain' and the terrible burns of victims together with the eye-accounts and loss. The skeletal remains of the Genbaku Dome are a sad reminder amongst the modern restoration.

This day was made lighter by the stopover to reach Miyajima Island (Divine Island), first by ferry and then on foot to reach the Itsukushima Shrine-another torii site which sits in the water and when the tide is in gives a wonderful reflection (sadly not while I was there). The large wooden pier-like structure wrapped around the shore where dance and music events were in place as well as the temple site. Leaving the site on a circuitous route we passed a small town where deer roam freely. Beware-do not hold your map where they can reach.

Of course, you can also see deer roam in Nara where you can feed them. So many places were included in our trip that they ran into one another. There were more trips on lakes and visits to more shrines including the wonderful Golden Pavilion where I found time to rest in a garden for afternoon tea and cake. Other lovely streets and bamboo forests which you'll have to find for yourselves.





Last and not least did I mention the toilets? Warm seats, electronic 'back and front' water jets, press button water functions (adjustable of course). All available in hotels and even all the public toilets. Where can I get one?

In terms of photography:

- I took my old Olympus EM5 MKII and the little 12-40mm lens. It had to fit it into my handbag.
- I used only one SD card but took several spare
- I love people photography; I always find a story. I particularly loved the Fushimi Inari Shrine and was delighted at the visitors wearing kimonos. In terms of getting permission to take photos, I find a smile is the international language. If I can take a photo without the subject seeing, I'm happy but if something closer and more intimate is required, I make a hand signal of pressing a shutter button and express a 'may I' face and usually I don't get refused.
- In terms of settings, during the day I like a 1/150 shutter speed for walking around and use auto exposure. I find the camera computer is better than my brain.
- This trip to Japan was not a pure photographic trip so I had to make the most of every opportunity without upsetting fellow travellers or getting left behind when following the guide. I would like a designated photographic trip which would also include kimono-dressing, food sharing and more specific sites unrushed.



- Crowds were a problem, lots of people but that is part of the feel, and it can be good if a small group offers to pose. But I find people interesting and am always waiting for 'the moment'. Anticipation is a great thing to learn. You have to have eyes everywhere. People going about their daily lives fascinate me.

- Although I'm not a nature photographer by choice if I find interesting plantings or blooms, I take a quick shot and do include these in my photobooks to create more diversity and interest. The only scapes I could really take were out of the bus windows. I think I would only get about one photo out of 30 and I use the 'good' shots (read 'sharp') mostly as panoramas to show travel or distance or changing scenery. Panoramas allow me to cut off the bottom (blurred) of the shot How many times does a truck/tree/light pole jump into the shot when you've just lined up the view? Japan has a lot of different landscapes and streetscapes and it's the little things that add to the overall interest in a photobook. For example, a lot of the food stalls with their various unusual items can be put together on a page in 3/6/9 small frames. I did this with the kimono wearers.

## Member Successes

<b>Individual Results in the Interclub Competition 2023</b>				
<b>MGPS placed 8<sup>th</sup> out of 26 clubs</b>				
Subject	Image Title	Photographer	Award	Points
Animals	A Life and Death Struggle Serengeti	Geoffrey Hui	Gold & Champion image	25
Scapes	Moonrise Uluru	Dan Demy-Geroe	Bronze	22
Scapes	Milk Way over cotton fields	Jefferey Mott	Silver	22
Animals	Talons and Blood	Geoffrey Hui		22
Social-Documentary---B-W	Massai boy at School	Suzanne Edgeworth		19
Portrait	The Biker	Heidi Wallis		18
Portrait	Quizzical	Bruce McDonald		18
Portrait	Jim with Helmet	Hazel Sempf		18
Social-Documentary---B-W	Living on the street	Christine Jull		18
Scapes	City by Night	Robert Macfarlane		17
High-Key	Leaving Prayer	John Langer		17
Social-Documentary---B-W	Bench Sleeper	Robert Macfarlane		17
Water-in-Motion	Mighty Wave	Eligia Sword		17
Open---AB-and-B-Grade	Lady of the Lantern	Rose Parr		17
Animals	Grabbed	Jefferey Mott		16
High-Key	Presidential Palace Abu Dhabi	John Langer		16
High-Key	Happy Together	Paul Mackay		16
Water-in-Motion	Turbulent Waters	Bruce McDonald		16
Open---AB-and-B-Grade	Pavna	Janet Richardson		16
Water-in-Motion	Wave meets Rock	Hector Beveridge		14
Open---AB-and-B-Grade	Checkmate	Brendan Barker		12

Omitted from last Month: **Mono Awards**

**Ann Ingham** placed 16th in the Places section for her image *Kangaroo Island Recovery*.

**Gwenda Kruger** received a Highly Commended in the Animals section for her image *Laughing Together*.

**Congratulations to Geoff Hui** who has been **awarded the honour of MAPS** (Master of the Australian Photographic Society). The criteria for being awarded MAPS by exhibition involves:

- a. Holding FAPS (Fellow of the Australian Photographic Society).
- b. have obtained at least **300** new acceptances from International Exhibitions (with titles that have not previously been used for LAPS, AAPS, or FAPS, that meet the following conditions:
  - (i) Minimum of **20** Acceptances to be gained from APS approved Australian International Exhibitions;
  - (ii) **15** different titles which have received at least one award (as defined above) from **7** different countries in International Exhibitions.

## FROM THE EDITOR



We have an interesting article this month from Margaret Kemmery who did a bus tour through Japan. Margaret faced the challenge of trying to capture reasonable images on a fast moving tour with little time to stop for photography and many shots needing to be taken through the windows of the bus. Margaret really enjoyed the trip though would appreciate going there a again in a smaller group dedicated to photography.

It is always exciting and a little bit daunting to get a first look at the set subjects for our club competition across the next calendar year. These are listed at the back of this newsletter. The set subjects from February to July (judging dates) are determined by PSQ and they are the subjects for interclub competition. The subjects from August to November were set by the management committee of MGPS. Get your thinking caps on.

Lastly, I want to remind members that **images for the Annual Competition are due on 8 November.**

Please send ideas, feedback or contributions to **my email.**  
[newsletter@mgpsinc.onmicrosoft.com](mailto:newsletter@mgpsinc.onmicrosoft.com) *Paul Mackay*

## November Photo Shoot – Light Painting in New Farm Park

<b>Date, Location and Time:</b>	Light Painting in New Farm Park FRIDAY 10 November at 6.30pm
<b>Details</b>	<p>For those who love Light Painting, or for that matter, for those who have never tried it before, I have an excellent night coming up for you. Trust me, it is fun!</p> <p>I have arranged a meet with David Chesterfield. David is very experienced with light painting and is part of the Light Painting Australia group and has promised us some great fun! Although yet to be confirmed, he is hoping to bring a model along. He is also happy for everyone to have a play with his tools on the night.</p> <p>He has booked us for 6.30 pm but if everyone could meet at 6.15pm at the Childrens' playground, so that we are all ready and waiting. I would aim to give David confirmed numbers about the Wednesday the 9th before. He prefers a minimum of 10, and based on the feedback to my previous post, that won't be a problem.</p> <p>Cost: \$25 (cash)</p> <p>Please bring the following (apart from your camera of course):          Tripod - Remote release - small torch or head light (the area we head to is very dark and no lighting so this is vital) <i>Gwenda Kruger</i></p>

## Would you like to be a non-voting participant in Management Meetings?

The monthly MGPS Management Meetings on Teams are open to all club members, though only the members of the management group are permitted to vote. These meetings are held at 7.00pm on the third Tuesday of every month. To join this meeting, open Teams and place the following codes Meeting ID: 463 673 473 900  
 Passcode: GYkUeU *Gavin Carter (Secretary)*

**Date:** 8<sup>th</sup> Nov 2023

**Speaker:** Julie Pallant

**Topic:** *Turning pixels into art – creative editing*



In this session Julie will be discussing her approach to photo-editing and why she edits her images the way she does. She explains the philosophy behind her edits of different types of images, using examples of straight-out-of-camera images and the final edited versions. She will describe her editing workflow using different programs, including Adobe Lightroom and Photoshop, Topaz Labs, and Nik Collection. Some of her printed work will be on display including canvases, framed prints, books, calendars, greeting cards and coasters.



**Biography:**

Julie took up photography six years ago when she retired and shifted to Ballina, in the Northern Rivers area of NSW. She is President of the Ballina Photography Club and is currently completing a Diploma of Photography and Photo-Imaging at Torrens University. She is a regular columnist for the *Better Photography* magazine, where she has had seven articles published on photo-editing using Adobe Lightroom and Photoshop. She was awarded Top 20 in the Australasia Top Emerging Photographers Awards 2020, and has won, and been runner-up in, numerous competitions run by the Australian Photography magazine, Digital Camera Warehouse, Camera House and Ted's Cameras. She produces a range of artworks based on her digitally altered photographs which are sold in galleries and markets.

Examples of her work can be found at <https://juliepallant.myportfolio.com>, on her Instagram site: @julie.pallant, or facebook site: <https://www.facebook.com/julie.pallant.6/>





## Mt Coot-tha Botanical Gardens Photo Shoot

Thank you everybody, all 15 of you, for turning up to the Monthly Club Shoot with the subject of Macro. It was one very hot morning, and we were all quite exhausted. On top of that, I forgot to let the bugs know we were coming, so we were very lucky to see them if at all. Even the ibises were scarce. However, we did get to see some cute frogs, while we were waiting for everybody to arrive. We finished with a very pleasant coffee stop. *Gwenda Kruger*



Bhaska Desha



Ian Sweetman



Gwenda Kruger



Hazel Hewit Smith



Sharon Puata

## Honours from September Abstract

### ***Painting with Colours* by Bill Van Diest**

This was my first real attempt of an abstract image for which I sourced inspiration from the internet. I used a crystal vase with a string of Xmas lights behind it. Shooting Manual and in "raw" allowed me to capture all the data available.

Camera Settings: Auto White Balance, "Classic Chrome" the film simulation in my Fuji XT-4. Zooming in on the smaller detail, I used my XF 70-300mm F4-5.6 lens with an aperture of F11 at 214mm and ISO 3200, 1/640 exposure. I also used a tripod and remote.

In Luminar Neo, my software application for post processing, I utilised the following sliders:

- Noiseless, (whenever the ISO is a little on the higher side)
- Develop, reducing the highlights, the Curve tool to create depth and monitoring the histogram and some sharpening.



### ***Tranquil Dreaming* by Robert MacFarlane**

This image is a little different from normal. It was taken in 2013 when I was still living in Grafton on my little Sony compact digital camera. It has only a 6meg sensor and it was taken at f5 with a 1/250 sec shutter speed. It wasn't the fancy camera or the huge number of pixels that was important for this shot but the simple subject matter and the colour. It is a tranquil image of the Clarence River just after sunrise. I processed the jpeg image on Affinity Photo to my liking and then used a free plug-in filter called "cartoon" that softens and minimises the details as well as simplifying and flattening the colour. After fiddling with the sliders of the software, I think the image produced is more 'artistic' than 'photographic' which was the effect that I was after.

### ***Island Vibes* by Margareta Dewilde**

This is Lady Elliot. It was a beautiful day as we approached the runway, and I took this photo from the plane. Photoshop was then used as my creative tool, and I had a lot of fun playing. I have included the original image so you can see where I started.

The settings for the original picture were : Olympus E-M5MarkII, Lens M14-150mm, ISO 200, 1/400sec, F10, Focal Length 14mm



### ***From The Dark Side* by Bob Garnett**

This image was taken at Barcaldine Aboriginal Centre before lunch at about 11.30 am. The photograph was taken looking up at the centre section of the large Marque tent where all the tent sections attach.

The image was processed in Lightroom adding extra colour to the beige tent material to bring out a darker black when converted to Mono. In Photoshop I added a moon to the centre hole and gave a slight twist to the image. The next hard thing to do after putting into Topaz was to find a way to colour and strengthen the rib patterns to make them stand out

Camera Canon R5 Lens 24-70 Auto white balance, handheld 200 Sec. ISO 200, F16. It was very bright looking up at the sky through the hole.

### ***Geometric Shapes* by Christine Jull**

I took this photo which forms part of a building in Brisbane CBD as I liked the bright colours but also because it reminded me of a Christmas Bon Bon. I have cropped it considerably. It was captured on my Olympus OMD EM10mkII camera a couple of years ago. Shot with Aperture mode at 14mm, F3.5, ISO1250, 1/60s, handheld.





### ***All I ask is for a windy day by Bhaskar Desha***

To obtain my submission photo I experimented with a series of intentional camera movement shots of sailing boats at Manly boat harbour. I discarded as unsatisfactory the photos taken with my camera on a tripod as they were not uniformly blurry enough. Of the ones taken handheld there were a few which would qualify, in my view, as an abstract photo.

I selected one of the promising ones, cropped it slightly and adjusted some colours. Looking closely, you can make out water in the foreground and a number of masts in the upper third.

Camera and lens settings were: ICM (rotating left to right) with Nikon Z6ii Camera, 24-70mm Nikon Z lens, Aperture Priority, ISO 50, focal length 69 mm, f22 and 1/13 sec.



### ***Striated by Bruce MacDonald***

Another image from last year's Western Australia trip. Being confronted by a beach with limited foreground subjects but a big bold sunset meant in-camera movement (ICM) was a shooting option. A tripod was used to provide a stable base suitable for a smooth horizontal pan and multiple shots were created with a left to right movement. The selected image has been processed in ***Lightroom Classic*** using the Adobe Landscape profile and a minor crop. In the Basic panel, a significant amount of contrast was added with minor reductions in Highlights and Whites and very minor additions to Shadows and Blacks. Positive Texture, Clarity, Dehaze and Vibrance were also added while a yellow luminance shift was applied in the

Hue/Saturation/Luminance panel. Sharpening and Noise reduction were applied but no Post-crop vignette was used. Removal of several sensor dust spots was also necessary.

Canon EOS R5 with EF 70-200 f/2.8 L II USM lens at 70mm. Aperture priority, 1/5 sec, f22, ISO1600. Tripod.

### ***Climbing through the garden by Gwenda Kruger***

This was a shot of some pretty green foliage that I took at Tamborine Botanical Gardens. Not having any idea what to submit as an Abstract, I chose this picture to "fiddle" with. I just gave it a twist with my editing software, and this is the result. I was very happy with the result and found I kept wanting to look "through" it. Hence my reason for the title. My editing software I use is Photoscape X Pro. – D780, 24-70mm F2.8 lens.



### ***Sunset jog by John Langer***

Abstract is a form of photography I had not previously engaged in and was unsure of its characteristics. Therefore, prior to experimenting with abstract photography, I was grateful to Paul Mackay, Bruce McDonald and Hector Beveridge for sharing their ideas with me at a Mt Gravatt Photographic Society meeting. The image *Sunset jog* was captured late on a winter's afternoon along one of the many paths in Toohey forest frequented by walkers and runners. It was taken by simply twisting the camera's lens relatively quickly when taking the photo and using the camera's manual settings. Post processing was undertaken in Lightroom and Photoshop.

Canon EOS 750D, Canon 18-55mm, f/11 at 47mm. Manual, 1/8 sec, f11, ISO 800

### ***Reaching for the sky by Carol Rustichelli.***

**Story:** Taken at Underwood Park Rochedale at 3pm. Intentional Camera Movement, panning upwards, Auto white Balance, JPEG file, minimal colour adjustment and cropping.

**Capture:** Nikon Z50 mirrorless camera, Nikkor ZMC 105mm f/2.8 VRS lens at 18mm. Shutter priority 1/20, f8, ISO 100.



### ***On the Move* by Hazel Sempf**

This image is a crop from a photo of the honeycomb facade of the W Hotel in the city. To further the image as an abstract, the photo was cropped in Lightroom where I used the colours in Tone Curves to add and change up the colours and tones. Once I was happy with the result, I took it across to Photoshop where I did a twirl distort to add another dimension to the image. The original photo was taken with a Panasonic Lumix G85, hand held using a 25mm prime lens in Aperture Priority, settings of F6.3, 1/500, native ISO200, and one exposure compensation.



### ***Broken Hearted* by Rose Parr**

In this abstract image I was attempting to express the emotion and impression of being "broken hearted". I began with photographing radicchio leaves arranged on a lightbox. Making the leap from leaf veins to human veins, I arranged a couple of leaves – from the heart of the vegetable - to stage a shape reminiscent of the identifiable love heart. A heart broken in two.

I set up the tripod directly over the leafy arrangement. I shot in the light of day, shaded in my garage. For the background to appear a suitably glowing white, I experimented with the exposure compensation dial from +1 to +2.

While processing in Lightroom, I selected Masking - radial gradient - to change the natural white to mustard, to create a more disturbing colour combination in tune with the traumatic emotional state of being broken-hearted.

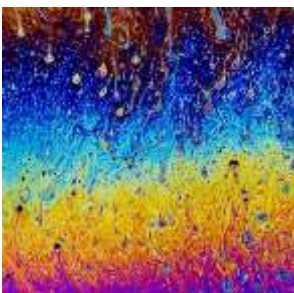
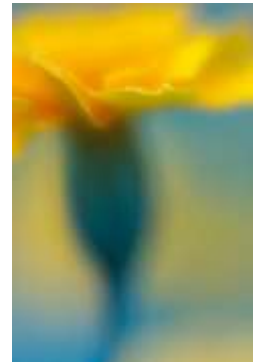
A3 Lightbox. Tripod. Sony A7R iii camera with Sony FE 2.8/90 Macro lens at 90mm, Aperture Priority, 1/6 sec, f16, ISO 200.

### ***Marigold Flower* by Lekha Suraweera**

This image was taken with the lens baby Velvet 56, which automatically blurred the flower. The Roma Street parklands provided many colourful flower beds, and I chose a Marigold flower as a subject, with a background of blue and yellow flowers to complement it. The afternoon was overcast which made the images to be taken without the harsh shadows.

The camera used was Fuji XT 4 with Lens baby Velvet 56 attached. Manual mode, with shutter speed 1/1000 sec, ISO 160, Focal length 56, aperture (cannot remember, 2.8 approximately), white balance auto and flash was not used.

The image was lightly cropped in Lightroom. Colours were slightly enhanced and brightened. Sharpening was not needed as it was intentionally shot as a very blurred image. This image was chosen as "The Digital image of the night".



### ***Oil and Water* by Jeffrey Mott**

This was a macro shot of bubble mixture + glycerine + vanilla coffee syrup on a small wooden ring wrapped in twine after being dipped in a tray of the solution like you were about to blow a bubble. A flash was off to the left with the colours coming from diffraction of light. Bubble workshop in Jan or Feb for the club is being planned!

Nikon Z9 + FTZ II adapter + 105mm 2.8 Macro at f11 ISO 400 1/160 with an off camera flash firing from the left.

### ***Walking in the rain* by Paul Mackay**

This image is an ICM shot taken in a forest in Margaret River, WA. Setting were Olympus EM1 MKIII 12-40 Zuko Pro lens at 29 mm. ISO 320, f6.3 1/15 sec.

In photoshop I increased contrast and used Nik software to add fog creating an atmosphere of rain.



## Results from September Competition

### Subject: Monochrome

AB Grade Print	PRINT COMPETITION judged by Richard Bassett			
Member name	Open Image	Set Image	Points	Points YTD
Margareta Dewilde	Credit	Honour	18	75
Carol Rustichelli	Credit	Credit	12	51
Christine Jull	Credit	Credit	12	42
Janet Richardson	Merit	Merit	18	48
Bill Van Diest	Merit	Merit	18	66
Gwenda Kruger	Credit	Credit	12	33
Robert Vallance	Merit	Credit	15	51
Rose Parr	Credit	Honour	18	90
A Grade Print				
Bob Garnett	Credit	Merit	15	66
Hector Beveridge	Credit	Merit	15	60
Chris Seen	Credit	Honour***	18	27
Dorothy Harkins	Merit	Honour	21	78
Lekha Suraweera	Honour	Merit	21	66
Paul MacKay	Merit	Credit	15	60
Susan Chisholm	Honour	Merit	21	57
Bruce McDonald	Merit	Merit	18	51
Kerri-Anne Cook	Honour	Credit	18	63
Rosslyn Garnett	Honour	Honour	24	63
Swarna Wijesekera	Merit	Credit	15	57

\*\*\* Print Image of the night

AB Grade Digital	DIGITAL COMPETITION judged by Richard Bassett			
Member name	Open Image	Set Image	Points	Points YTD
Joni Keenan	Merit	Credit	15	48
AB Grade Digital				
Trudi Aykens	Credit	Honour	18	51
Margareta Dewilde	Credit	Merit	15	66
Carol Rustichelli	Merit	Merit	18	69
Christine Jull	Merit	Credit	15	63
John Langer	Credit	Credit	12	69
Janet Richardson	Credit	Honour	18	63
Bill Van Diest	Merit	Credit	15	75
Gwenda Kruger	Credit		6	63
Bhaskar Desha	Merit	Credit	15	75
Lorraine Burdeu	Credit	Credit	12	66
Robert Vallance	Credit	Merit	15	57
Rose Parr	Credit	Honour	18	66



A Grade Digital				
Member name	Open Image	Set Image	Points	Points YTD
Gordon Dixon	Credit	Merit	15	60
Hazel Sempf	Merit	Merit	18	57
Rodney Topor	Merit	Merit	18	60
Bob Garnett	Credit	Merit	15	63
Hector Beveridge	Merit	Honour***	21	60
Chris Seen	Merit	Merit	18	39
Dorothy Harkins	Credit	Credit	12	54
Lekha Suraweera	Credit	Credit	12	54
Suzanne Edgeworth	Merit	Honour	21	66
Paul MacKay	Merit	Merit	18	57
Heidi Wallis	Merit	Merit	18	63
Robert Macfarlane	Merit	Credit	15	60
Susan Chisholm	Credit	Merit	15	72
Bruce McDonald	Merit	Merit	18	75
Joyce Metassa	Credit	Merit	15	57
Michael Mitchell	Credit	Merit	15	15
Kerri-Anne Cook	Honour	Merit	21	78
Rosslyn Garnett	Credit	Credit	12	45
Jefferey Mott	Merit	Merit	18	87
Swarna Wijesekera	Merit	Credit	15	54
Shuying Jiang	Merit	Honour	21	60
Cheryl Zwart	Merit	Merit	18	33

\*\*\* 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

	<p><b>Ian Sweetman</b> President</p>	<p>Vice President (currently vacant)</p>
	<p><b>Gavin Carter</b> Secretary</p>	 <p><b>Gwenda Kruger</b> Treasurer</p>
	<p><b>Janet Richardson</b> Activities Officer</p>	 <p><b>Margareta Dewilde</b> Competitions Officer</p>
	<p><b>Paul Mackay</b> Newsletter Editor</p>	 <p><b>Michael Mitchell</b> Records Officer</p>
	<p><b>Margaret Kemmery</b> Member #9</p>	

<b>MGPS Officer Bearers</b>			
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		
<b>SUBGROUP COORDINATORS</b>			
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
<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."
<b>Creative</b>	24-Jan	28-Feb	Creative or experimental 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 in Creative/Experimental sections. The photograph must always have a basic photographic image. Digital manipulation processes may be employed provided the original photograph was exposed by the entrant. (APS definition)
<b>Architecture</b>	28-Feb	27-Mar	Pictures depicting the interior or exterior of any manmade structure portraying the surface texture, lighting, colour, or geometry and emphasising the character or beauty of the structure. People, statues, and fountains may be included but not be the dominant point of the image.
<b>Food</b>	27-Mar	24-April	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.
<b>Nature</b>	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"> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> <li>• Images taken with subjects under controlled conditions, such as zoos, are allowed.</li> <li>• Controlling live subjects by chilling, anesthetic or any other method of restricting natural movement for the purpose of a photograph is not allowed.</li> </ul> <p><b>EDITING GUIDELINES</b> Processing or editing must be limited to making the image look as close to the original scene as possible, except that conversion to</p>



			<p>grayscale monochrome is allowed.</p> <p><b>Allowed editing techniques:</b></p> <ul style="list-style-type: none"> <li>• Cropping, straightening and perspective correction.</li> <li>• Removal or correction of elements added by the camera or lens, such as dust spots, noise, chromatic aberration, and lens distortion.</li> <li>• Global and selective adjustments such as brightness, hue, saturation, and contrast to restore the appearance of the original scene.</li> <li>• Complete conversion of color images to grayscale monochrome.</li> <li>• Blending of multiple images of the same subject and combining them in camera or with software (exposure blending or focus stacking);</li> <li>• Image stitching – combining multiple images with overlapping fields of view that are taken consecutively (panoramas).</li> </ul> <p><b>Editing techniques that are <u>not</u> allowed:</b></p> <ul style="list-style-type: none"> <li>• Removing, adding to, moving or changing any part of an image, except for cropping and straightening.</li> <li>• Adding a vignette during processing.</li> <li>• Blurring parts of the image during processing to hide elements in the original scene.</li> </ul>
<b>People</b>	22-May	26-June	<p>A photograph of a person or people that must show <b>all of the person(s) from head to foot</b> (no head to waist close-ups).</p> <p>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.</p> <p>Must be a live human being (mannikins, statues or ornaments will not be accepted).</p>
<b>Scapes</b>	26-June	24-July	<p>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.</p> <p>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.</p> <p>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)</p>
<b>Monochrome</b>	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
<b>Solitude</b>	28-Aug	25-Sept	The state or situation of being alone, a lonely uninhabited place.
<b>Curves</b>	25-Sept	23-Oct	Curves are graceful, rhythmic, dynamic and add energy to an image.
<b>Machinery</b>	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.
<b>Annual</b>	<b>13-Nov</b>	11-Dec	Refer to MGPS website competition page or <b>Member handbook</b> number 6.1-page 11
<b>Open</b>	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."

<b>EXTERNAL COMPETITION OPPORTUNITIES</b>		
<b>Competition</b>	<b>Closes</b>	<b>Website</b>
Maitland International Salon of Photography	12-1-24	<a href="http://myphotoclub.com.au">Maitland International Salon of Photography (myphotoclub.com.au)</a>

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://Exhibitions(psaems.org))  
 You can use your results in these competitions to build credit towards photographic honours.

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

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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.