



EXPOSURE



Club President Gary Silk awards Geoff Hui the trophy for the highest aggregate points across 2019-2020



Robert Vallance and Dennis Gordon at Christmas barbeque

A familiar but different landscape

The Club will resume face-to-face meetings and competitions on 27 January 2021 with appropriate COVID19 protocols operating to provide for member safety.

Online videoconferencing will continue to operate in specific circumstances where it will expand the level of service and convenience for members.

Club competitions for print images will resume in 2021 with the first submissions due at the 27 January meeting. Monthly digital image entries (online) are also due on 27 January; however, judge's feedback will be provided online. The set category for both competitions is Nature.

Special arrangements are being put in place for conducting the annual general meeting before the end of September.

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Rosslyn & Bob Garnett, Ian Hunter, Jenny Loveday and Peter Varley at the Christmas party

Monthly print competition submissions

The resumption of face-to-face meetings on 27 January will see a return to the monthly print competitions.

The resumption of our **print competition** will coincide with two key changes to the submission process.

Firstly, to enhance members' experience during judges' feedback at our monthly meetings, members will now need to submit a digital copy of the print/s at a size no larger than 1920 pixels wide x 1080 pixels high with an ideal file size no larger than 2MB.

The digital copy of the mounted print will be projected at the judging meeting thereby giving members, particularly those at the rear of the hall, a better view of the image and understanding of the judges' feedback.

These digital copies of print entries will also be submitted via the ***MGPS electronic upload system***.

On the ***MGPS Digital Competition Submission*** page members now need to activate the relevant radio button (Digital Competition or Print Competition) to indicate the type of entry.

Once the image and detail for that competition category are entered you will need to exit the system (return to Competitions page) before returning to the ***MGPS Digital Competition Submission*** page to complete the other competition category (Digital Competition or Print Competition). That is, submit your Digital projected competition entries, exit the system, re-enter the system and enter your Print copy images, or vice versa.

Additional benefits arising from this process include the ability for members to submit more images (from two to four) for selection consideration in inter-club, national and international competitions, and the ability to display copies of award-winning print images on the club's website.

Secondly, to minimise handling, members will need to complete the print details on the form below, place their prints and completed form inside a clear plastic bag prior to delivering it to the meeting. See Page 13 for how to frame your print entries.

New Process to reduce handling.

In addition to placing the following details on the back of your print submissions: **Club number, Category – Open or Set and Title** along with an **arrow to show the top** of the image, **please** complete this form and place inside a plastic bag (with details visible) along with the print images you are submitting.

An ideal plastic bag will be see-through and large enough to contain up to two mounted prints with this form visible from the outside.

Your grade: (B/A-B/A/A Gold)	
Your club number	
Open print title	
Set print title	

ANNUAL COMPETITION WINNERS

A grade Colour



Gold: Venetian mask - Deanne Bale

Non A grade Colour



Gold: Fairyland on Mt Glorious Susan Chisholm



Silver: Pounding tide - Bruce McDonald



Silver: Anticipation - Ian Hunter



Bronze: Skid pan - Cheryl Zwart



A Frogs Life by Heidi Wallis

A grade Mono



Gold: 2020 Vision - Jackie Dawson

Non A grade Mono



Gold: Contemplation - Chris Seen



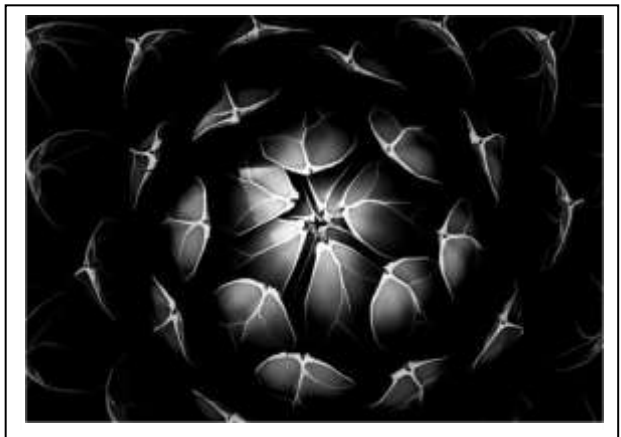
Silver: Girl from Laos - Lekha Suraweera



Silver: Popping water balloons – Heidi Wallace



Bronze: Walk amongst the giants - Geoffrey Hui



Bronze: Agave - Hazel Hewlett-Smith

FEES DUE 1 JANUARY 2021

To date, members have only paid a \$5 holding fee for the current financial year. Extra costs for club operations were drawing from reserves. In 2021, the remainder the pro-rata annual fee will be due. The fee for the remaining 6 months will be:

\$25 – full members

\$12.50 – Concessions

Most members will probably want to pay their fees in December 2020. The best way to do this is by direct deposit to the club's bank account.

You can make a direct deposit from your Bank to us for your Membership. These details are below.

Remember to leave either your MEMBERSHIP NUMBER or SURNAME (if a new member) so we know who has paid!

Account Name

Mt Gravatt Photographic Society Inc

BSB 064118

Account Number 10054613

Digital Group to consider continuation of Zoom meetings into 2021.

The Zoom meeting format has been successful enough for the Digital Group that a similar number of members are attending Zoom meetings as previously attended meetings at the Garden City Library. Zoom meetings have the advantage that no travel is involved, and a smaller time commitment is involved. They may encourage more people to participate in the discussions. But Zoom meetings have the disadvantage that informal and random interactions between members are less likely to occur.

Rodney Topor has indicated that he intends to poll the Digital Group membership as to which format would prefer to use in 2021 (assuming the Library increases its attendance limit to a sufficient size, otherwise Zoom is the only option).

MGPS Officer Bearers 2021

EXECUTIVES

President	Gary Silk
Vice President	VACANT – Interested?
Secretary	Susan McCrory
Treasurer	Chris Seen
Activities Officer	Suzanne Edgeworth
Competitions officer	Bruce McDonald
Newsletter Editor	Paul Mackay
Records Officer	Michael Mitchell
Member # 9	Andrea Ruan

OFFICERS

ZOOM officer	Rodney Topor
Activities Officer	Robert Vallance
Data Projectionist	Rodney Topor
Assistant Projectionist	Bruce McDonald
Digital Competitions	Tony White
Interclub Competition Officer	Suzanne Edgeworth
Assistant Treasurer	Wimal Kannangarra
Competitions Assistant 1	Trudi Aykens
Competition Assistant 2	Lekha Surawerra
Equipment Officer	VACANT
Librarian	Amanda Williams
Welcome Desk 1	Janet Rowe
Welcome Desk 2	
Welcome Door 1	Christine Jull
Welcome Door 2	
PSQ Liaison	Sue Gordon
Website Coordinator	Kevin Dixon
Hunt and Shoot Coordinator	Sam Fernando
Catering Coordinator	VACANT

SUBGROUP COORDINATORS

Digital Group	Rodney Topor
Monochrome Group	Warren Veivers, Cheryl Zwart
Developers Group	Julie Geldard
Inter/national Group	John North
Lighting Group	Gary Silk

CITY CAT PHOTOSHOOT

Upriver with camera (and no paddle)

Blue skies and warm temperatures confronted an enthusiastic cabal of image makers determined to capitalise on a City Cat cruise along the Brisbane River. At 6.10 am, Sunday 6 December, barely 18 hours after the Club's Christmas get together, a dozen members sauntered aboard an upriver cat at the Bulimba ferry terminal.

The friendly "cat controllers" welcomed us aboard in a manner to which we had become accustomed – all smiles and very personable, a bit like we were their long-lost brothers and sisters.

There were very few other passengers so the front and back decks became the domain of club members, as we chased the definitive image of Brisbane's watery artery. Heritage buildings interspersed with modern and not-so-modern high rise formed a canyon of concrete and steel awaiting the eye of the photographer. Jet skis, kayakers, rowers, and expensive motor craft presented opportunities for the action photographer to try their skills at panning and freezing motion.

Bridges, commercial buildings, and marine installations presented landscape and abstracts to capture for all of the astute observers while trees and bird life ensured the nature lovers were not forgotten.

This outing provided flexibility for the group, some departing for coffee and image making at Southbank while others elected to travel to the end of the line at the University of Queensland before returning to Bulimba with a few of these stoic souls travelling on to Apollo Road, Portside and Hamilton NorthShore.

Gary Silk shared many stories relating to various aspects of Brisbane River's history to those wandering the front deck. Many of us thought he might have a hidden talent as a tour guide. Milton, South Brisbane and Town Reaches were prominent but special mention should be made of the unusually named Humbug Reach. When Brisbane wharves were at South Brisbane (Southbank now stands here) and near the Story Bridge, sailing ships had difficulty catching the prevailing winds as they came up river past the Powerhouse. So, this stretch of the river became the Humbug Reach.

After an interesting, informative and image filled morning some of us retired for coffee and cake at Oxford Street. Not Oxford Street Sydney, or London, but the equally enthralling Oxford Street Bulimba.

Our thanks go to Rob Vallance for the time and effort he put into organising this outing. Keep your "lenses" wide open for the next event – Rob has some exciting propositions for this year's field trips.

Bruce McDonald



From the white roofed house

FROM THE PRESIDENT



Greetings and a Happy New Year to all. Well, here we are in a new year and not a lot has changed...except we go back to live meetings on 27th January, we may already have gone back by the time you read this.

You should have received an email outlining our Covid-Safe Plan. I need to stress that this is not negotiable, the virus is still out there and I for one don't want to die this early. If we all follow the sensible rules, we have a stronger chance to maintain our health. If you have a persistent cough or feel at all unwell then we don't want you to attend any meeting. This may sound tough, but these are the rules. All the mayhem will eventually pass and I want to see all of us there when it does.

We are still in need of someone to fill the role of Vice-President. I am a little sad that someone has still not stepped up to help with the running and development of the Club. The Club does not run itself. The position, however, is not an onerous one. It does not take a lot of your time and I am hoping that it will be filled soon. It would be

good if someone other than the same old band of stalwarts came forward. New blood keeps the Club from getting stale and moribund. Don't feel that you need be a photographer of many years to fill this role, any of the new members out there have all that is needed, a love of photography is all it takes.

The year ahead for us is not the same old same old, let us grasp the opportunity to adapt to the conditions and progress onto whatever lies ahead for us and the Club. Rest assured that the Management Committee will be working to ensure a great year is had by all.

Stay focused

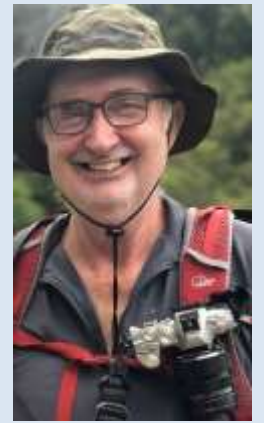
Gary Silk

IT'S OUR NEWSLETTER

Thanks to all members who have provided me with stories and photos for the Newsletter. It really makes *Exposure* a true community publication that reflects our members. If you have ideas for the Newsletter, please email me with the details. I particularly thank Hector Beveridge who gave me a lot of good advice, some of which I have applied in this edition. I look forward to getting to know many more of you, now we are returning to physical meetings.

Paul Mackay

FROM THE EDITOR



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.

COMING ACTIVITIES

Monochrome group Breakfast (all members welcome)

Where	Mt Coot-tha Botanical Gardens cafe
Date	Saturday 6 February 2021
Times	8.30am
Meet at	Café - Many of us will arrive earlier to look at other aspects of the gardens and meet for breakfast afterwards
Shooting	Botanical Gardens with a focus on monochrome
Coffee at	Café - Food and drinks to be paid for by the attendee.
What to Bring	Name Badge
Comments	Afterwards we will be able to visit John Doody's exhibition "Layers in the Land" which is open on the grounds.
Safety	No Safety concerns
Contact	Cheryl Zwart 0418982240 and Facebook page



Heidi Wallis receiving her award & members discussing prints.



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

PO Box 234 Mount Gravatt QLD 4122

President: Gary Silk

Newsletter Editor: Paul Mackay

Email: newsletter@mgps.org.au

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

Staying up to date:

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

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

CLUB MEETING 7.15 PM WEDNESDAY 10th FEBRUARY

Abstract Photography

“Awesome Abstracts: the fun and curiosity of macros and aerials” is a 90min presentation by Internationally acclaimed landscape photographer Mieke Boynton. In 2008, she travelled to the rugged and remote Kimberley region of Western Australia and promptly fell in love with the landscape. She took up photography as a means to share her amazement with family and friends, and quickly caught the photography “bug.”



Mieke is now a full-time professional photographer, specialising in landscape and aerial photography, and has won numerous International awards including the prestigious Epson International Pano Awards. She is a member of the Australian Institute of Professional Photography and was named the AIPP Victorian Landscape Photographer of the Year in 2019. She regularly exhibits her work and thoroughly enjoys teaching photography through online workshops and individual tutorial sessions.

Her “Awesome Abstracts” presentation begins with a very brief explanation of her background, and then – with plenty of audience interaction – highlights some of the key aspects of abstract photography, including genre-specific advice and camera settings for abstract macro photography, natural abstracts, and abstract aerial photography. There are plenty of opportunities for discussion and questions too! Check her website: www.miekeboynton.com It will be a live Zoom presentation projected in the hall only.

Suzanne Edgeworth



Monthly Photo Shoots	
Where	Southbank
Date	Sunday 21 February 2021
Times	7.30am till approx. 9.30am
Meet at	Southbank 2 Ferry Terminal
Shooting	Around Southbank
Challenge	The Challenge! Each member will have 15 minutes to select an object and make an image, they will then return the object, select a different object and repeat the process. So over 2 hours you will have the the opportunity to make 8 images using 8 different items. You may use any part of Southbank for your image but please remember the time limit
Coffee at	TBA
Notes	I hope to be able to use the small grassed area behind the Rainforest as our HQ
What to Bring	Long Lens and NO tripods
Comments	To make it clear, the object must feature in the image, or be the main component of the image
Safety	No Safety concerns
Contact	Robert Vallance MHPS Facebook page, MGPS email, Mob 0409593728



In Drought Time by Joni Keenan.
 Congratulations to Jodi for being the most improved B grader across 2020

Honours from November

SHADOWS



Shadow Tattoo: Jeff Mott

Nikon d850 + 105mm at f5.6 ISO 800 1/5 second self-portrait using the snapbridge app. The shadow is cast from \$5 of shade cloth from Bunnings. Originally, I thought I might be able to use a flash but the light was too diffuse so I used an LED torch to create sharp shadows, but this then created issues in terms of aperture and shutter speed resulting in a softer photo with less depth of field than I would have liked.



Life's Long Shadow by Paul Mackay

I was really challenged by the Shadows topic and tried to envisage a shadow shot but numerous experiments yielded no success. Then one morning, I was accompanying my mother-in-law across the road with her new reluctantly acquired walker and her shadow on the crossing combined with her feelings at the time gave me the idea- life's long shadow. She happily agreed to make numerous road crossings while I clicked away, much to the bemusement of waiting motorists. Image was captured on Olympus OM1 on 12 mm at ISO 200, 1/400, f/8.0. In Photoshop, I stretched the shadow and removed the entire left side of the crossing (thus aging *the* crossing). I used Nik filters to convert to monochrome.



Looking into the shadow by Lorraine Burdeu

The image was taken with Geoff sitting on a foot stool in the corner of our bedroom. The light from the shutters shines on the wall. I had to get him to sit down low so the light would fall on his face. I had taken an image in this spot about a year ago but he was looking down and I never really liked it. By looking up the light catches his eyes. I used my Sony A7 111 and 85mm lens. Also image was processed in Lightroom. Think I adjusted the blacks but not much else. I also used a tripod.

THE PLAN FOR PHOTOS: *In the month of a Newsletter, I will email each Honour's recipient after Competition night requesting that they share their image and a short story about how the image was created. Thus, we all learn from others' experiences and see the meaning we derive from our photography. The number of images featured will depend on the number of Honours and the responses I receive.*



Shadow Climbing by Marg Dewilde

I thank Rob Valance who arranged the photo shoot at Kangaroo Point in October for my image. I had to leave about 7pm and when walking back I noticed the shadows created by the rock climbers and the lighting on the cliffs. I took a few shots and was very happy with them. I did some post processing and cropping in Lightroom

OLYMPUS E-M5 Mark II ON 54 mm at 1/20 sec, f/5.5, ISO 1000



Beauty Mask by Jackie Dawson

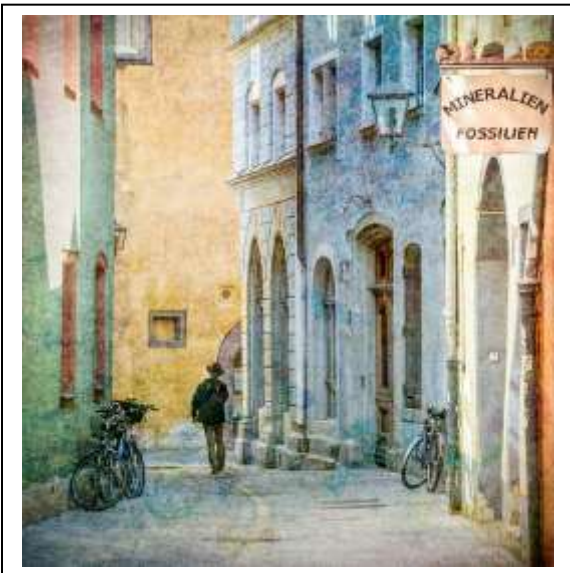
I thought that this was going to be a very easy challenge to undertake, but when actually trying to create an image, I found that it was one of the most difficult things I had ever tried to do. I had in mind using palm fronds for striped effects, but they cast too soft an edge and were difficult to hold still in the breeze outside. After many failures (and a very patient daughter), I changed my mind to using something sturdier. I remembered that we had beautiful Battenberg lace parasols from my daughter's wedding day. So, we set about holding them on different angles to gain the best placement of the shadows across her face. The sunlight was ever changing with clouds passing over and we had to continually wait for the light to strengthen.

I was very aware of the heat of the day and I had to position the model so that she was not looking direct into the sunlight. My husband held a large sheet of black cardboard behind her as a backdrop and my granddaughter held a sheet of white cardboard below her face to create fill light. My daughter (the model) held the parasol herself (hence her arm being behind her head). I took 3 images in total. Images were taken in colour and I converted them to B&W in Lightroom. Final touch ups and shadow enhancement were done in Photoshop.

Alley Walk by Rosslyn Garnett (Open)

This photo was taken on my travels around Europe. I liked the scene of the man in the alley and the placement of the 2 bikes. After processing I added a texture to create an old-style look

Sony A7RMkII on 70mm at 1/400, f/11



Fairyland on Mt Glorious by Susan Chisholm (Open)

It is for beautiful and unusual sights like this that I head off to the rainforests of D'Aiguilar National Park and endure leeches, mud and painful postural positions. Autumn is usually the best time after there has been lots of rain and warmth. This was a tiny group of fungi and I used my Nikon D500 and Tamron 90mm 2.8 macro lens on a tripod set as low as I could get it. Mode was aperture priority and settings F16, SS 0.6 secs, ISO 100. Liveview with the camera's tilting monitor was very useful for focussing. I used Lightroom for processing followed by a focus stack of 5 exposures with Helicon Focus. I have learnt my focus stacking techniques from NSW's Stephen Axford in a workshop and from north Qld's Stanley and Kaisa Breeden's e-book, 'Focus Stacking in the Wild'.



Flying Away by Swarna Wijesekera (Open)

This photo was taken in Kenya during my photography tour with Julie. It was very early in the morning and there were quite few of these birds gathered. The camera I used was Canon EOS 60D. The settings were :1/1250sec, f 8, 200mm and ISO 800 (Manual)

This is a composite of 2 birds shot immediately one after the other at the same spot (background).

Maroon Dam by Michael Mitchell (Open)

I wanted to take an image that reflects the effects of the droughts impact on the water catchment. Using a tripod with the camera set at about 50cm off the ground, I took multiple images from a

low perspective as the sun was setting. I used the dam wall as a leading line into the image. Canon 70D with a tokina 11-16mm lens at 11mm with f/9, 1/160sec. In photoshop, I stitched two images together to make a panoramic image, cropping the top, bottom and the left side to remove unwanted distractions. Layers were used to adjust the contrast and sharpness and to desaturate the sky, so the viewer's your eye is drawn to the main part of the image.



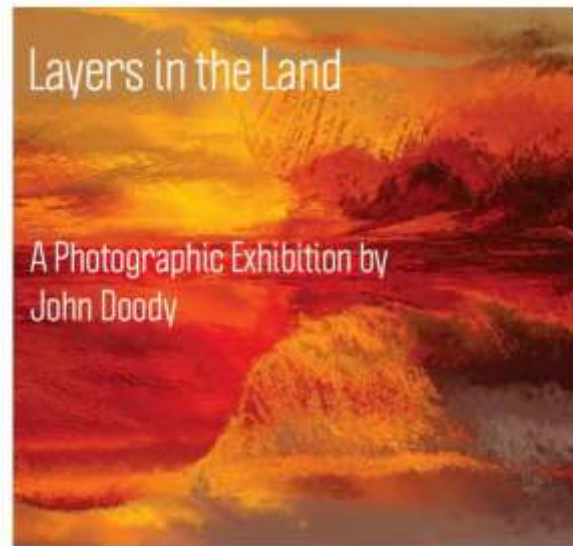


A Frogs Life by Heidi Wallis (Open)

I spotted this little frog nestled in a Water Lilly at the Mt Tamborine Botanical Gardens and just loved the contrast of the colours. Luckily, I didn't scare him off while scooting down to the water's edge to get into position to photograph him.

Taken with Canon 100mm Macro. 1/200, f/8 and ISO 800.

Club Member's Exhibition



Richard Randall Art Studio Mt Coot-tha Botanical Gardens
5th - 14th February 2021
An exploration of the Landscape Image
from Interpreted Reality to Abstraction

John Doody Photography
Mob: 0423891812
Email: johndoody266@gmail.com

Re-usable Matboard Frame for competition print entries

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

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



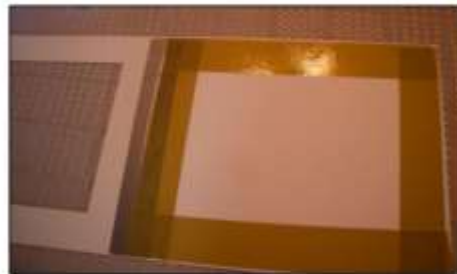
STEP 1

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



STEP 2

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



STEP 3

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

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

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

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



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



Results from January Digital Competition

Subject: Open

Judged by Geoff Adams

B Grade Digital

Member name	Open Image	Set Image	Points	Points YTD
Dorothy Harkins	Merit	Merit	18	102
Christine Jull	Honour	Credit	18	93
Margareta Dewilde	Credit	Merit	15	96
Janet Richardson	Credit	Merit	15	102

AB Grade Digital

Trudi Aykens	Merit	Merit	18	108
Heidi Wallis	Credit	Honour	18	105
Robert Macfarlane	Merit	Merit	18	102
Hazel Sempf	Credit	Merit	15	75
Susan Chisholm	Credit	Merit	15	105
Mangala Jayasekera	Merit	Merit	18	93
Lorraine Burdeu	Credit	Merit	15	66
Russell Dickson	Acceptance	Honour	15	72
Robert Vallance	Credit	Credit	12	87
Chris Seen	Merit	Merit	18	114
Michael Mitchell	Credit	Credit	12	90

A Grade Digital

Geoffrey Hui	Honour	Merit	21	129
Hector Beveridge	Merit	Credit	15	93
Lekha Suraweera	Merit	Credit	15	96
Suzanne Edgeworth	Merit	Credit	15	84
Paul MacKay	Honour	Merit	21	90
Bruce McDonald	Merit	Merit	18	87
Swarna Wijesekera	Merit	Merit	18	93
Cheryl Zwart	Merit	Merit	18	111
Michael Keenan	Credit	Merit	15	81
Jackie Dawson	Merit	Honour	21	111

Information on how to submit your digital images can be found here:

<https://mgps.org.au/images/3.pdf>

Information on how to submit your print images when this is again possible can be found here:

<https://www.mgps.org.au/index.php/about/members-handbook>

COMPETITION SCHEDULE 2021

Set subject	Entries due	Judging date	Description
Open	25 Nov 2020	27 Jan 2021	An image of any subject or genre
Nature	27 Jan	24 Feb	Nature photography depicts living untamed animals and uncultivated plants in a natural habitat, geology and a wide diversity of natural phenomena, from insects to icebergs. Photographs of animals that are domesticated, caged or under any form of restraint, as well as photographs of cultivated plants are ineligible. Minimal evidence of humans is acceptable for nature subjects such as barn owls or storks adapting to an environment modified by humans, or natural forces such as hurricanes or tidal waves reclaiming it. The original image must have been taken by the photographer whatever photographic medium is used. Any manipulation or modification to the original image is limited to minor retouching of blemishes and must not alter the content of the original scene.
Black and white	24 Feb	24 Mar	A monochrome grey scale image. It must not be colour toned.
Scapes	24 Mar	28 April	An image featuring an expansive view without any subject dominating the scene. (includes landscapes, seascapes, urban cityscapes)
Abstract	28 April	26 May	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.
People	26 May	23 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).
Still life	23 June	28 July	Still life photography is a genre of photography used for the depiction of inanimate subject matter, typically a small group of objects. Similar to still life painting, it is the application of photography to the still life artistic style. The image must include at least three distinct, separate subjects (e.g. not three pears), arranged by the photographer and not found accidentally. The whole arrangement will be lit and photographed. Sections of the arrangement may be highlighted [e.g. lightpainting] and the subsequent exposures blended in post editing to achieve the final image. Individual, separate elements photographed and composited to form the final image will not meet the criteria. The subject can include flowers and food. A collection of discarded objects found in the environment does not satisfy the definition.

Architecture	28 July	25 Aug	This should show either the whole or significant part of a building's exterior form or significant elements of its interior space. The building (historical or contemporary) may be domestic, commercial, industrial or cultural. Multiple buildings such as city scapes do not fit this category.
High key	25 Aug	22 Sept	These images possess a range of whites and light tones thereby minimising the mid-tones and blacks. High key lighting in your photos results in the mid-tones or mid-range tones becoming white. The whites, meanwhile, become whiter. Blacks may still exist, but these will be minimal.
Looking up	22 Sept	27 Oct	The image must be taken to show a scene which lies above the photographer. An image of someone looking up will only be acceptable if that person/s are above the photographer.
Altered reality	27 Oct	24 Nov	The creative alteration of an image, or the combination of more than one image into a single element, either in-camera or through the use of editing software.
Annual	10 Nov	8 Dec	Refer to MGPS website competition page or <i>Member handbook</i> number 6.1 page 11
Open	8 Dec 2021	26 Jan 2022	An image of any subject or genre

Glennie Nature Competition

The Merrimack Valley Camera Club (MVCC) will host and conduct the 40th annual George W. Glennie Nature Salon on April 17th, 2021. This is a premier, international all-nature club competition of digital images known for its diversity of subjects which range from animals to botany to landscapes. In the animal categories, birds and mammals are usually well represented, but each year about a third of the entries are invertebrates, reptiles, amphibians or marine & freshwater life. In 2020 we had over 68 clubs participating 22 clubs were outside the United States.

Categories:

1. Animals (consists of the following categories) a. Birds b. Invertebrates - Insects, Mollusks (snails etc.), Arachnids, Annelids (worms), Crustaceans c. Reptiles d. Amphibians e. Mammals f. Marine and Freshwater Life - Fish, Marine Crustaceans/Mammals, Starfish, Corals etc.
2. Botany
3. Landscape

For rules and category details, go to https://mcusercontent.com/93b04d4e62108689d212fd703/files/21caf64d-f1e8-4e5c-9224-c535efd07b0a/The_Merrimack_Valley_Camera_Club.pdf

If you have any photos that will fall into the set subjects can you please enter them on the MGPS Website digital entry page. Click on the Select what month you are entering and choose Glennie. **Due by 9PM Monday, 15th of February 2021**