



# EXPOSURE

## Morocco - An Intrepid Adventurer's Journey

By John Langer



Flying to Morocco in April 2024, I anticipated capturing images of stunning sunsets, remote villages and, of course, the Sahara Desert. Most likely, this was due to the type of photographs I had taken on our previous travels and occasional successes with landscape entries in MGPS monthly competitions. However, was this the reality after exploring Morocco for 17 days? Were there other types of images that I should have considered taking? After all, since joining in August 2022, Mt Gravatt Photographic Society members have kindly shared with me their ideas on a range of techniques to compose worthwhile images.

Almost 24 hours after leaving Brisbane, we reached Casablanca via Dubai. As a result, we were glad to spend a few days relaxing in Morocco's historic port city where French is often spoken. It was also an interesting time to visit as we had arrived in the Muslim Holy Month of Ramadan. The city itself was, therefore, rather quiet during daylight hours. This allowed us to easily visit the Old Medina, Rick's Cafe from the movie set of *Casablanca* and the picturesque marina. The highlight by far though was the Hassan II Mosque which rests on the edge of the Atlantic Ocean. Its Prayer Hall holds up to 25000 worshippers and the mosque itself is the only one open to non-Muslim visitors in Morocco. For photographers, the Moorish architecture used to design this ornate mosque provides opportunities to capture images with a difference.



Casablanca

After joining a tour of just 10 like-minded travellers, we left Casablanca for the city of Fes. A surprise along the way was a visit to the ancient Roman ruins of Volubilis. Set in a scenic, sunlit valley, Volubilis is certainly worth a visit. Arriving in Fes, we focused on the 'Old Town' which has changed very little since the Middle Ages according to our local tour



Roman ruins at Volubilis

### INSIDE

Morocco – An Intrepid Adventurer's Journey	1
From the Editor	4
Member Successes	4
West End Photo Shoot	6
Honours from September	7
November Photo Shoot	8
Monochrome Photo Shoot	9
PSQ Barbeque	10
Results of October Competition	11
Club Meeting 13 November	12
Executive Committee & Officers	13
Competition Schedule to Jan 2026	14
Advice on entering Prints	15

guide. Thankfully, we had organised to go with a guide as the medina (marketplace) comprises 10000 narrow streets which all look the same! Even if you have a great sense of direction, it is very easy to get lost. The stalls of fresh produce (including camel meat), herbs, spices and mint tea are worth exploring. Also, take time to watch the donkeys pulling heavily laden carts through the alleys. Nevertheless, it was the open-air leather-dyeing pits where workers toiled in the hot,



Kneading the Dough, Fes Medina



Shopkeeper in the Medina, Fes

midday sun that really brought home to us that life is not easy in the medina. Despite this, people were more than happy for you to take their photo - provided you ask first! As a result, I was able to capture some interesting scenes of daily life in the 'Old Town of Fes'.

Our group then travelled to Erfoud, an oasis town on the edge of the Sahara Desert. Surprisingly, the landscape changed continually. We drove past olive groves, valleys filled with date palms, pine forests, shepherds tending their flocks and the distant Atlas Mountains before our camel ride to the Sahara Desert Camp at Erg Chebbi. As we climbed aboard, our tour guide urged us to get our cameras ready.

The reality though is it is very difficult to capture images whilst on a camel and to ensure that desert sand does not affect your camera equipment. Strong sunshine in the Sahara, of course, also made photography a challenge in this environment. Nevertheless, at sunset and sunrise next morning, there were still many opportunities to capture the orange-coloured sand dunes of the Sahara at Erg Chebbi.



Toiling in the dye pits at midday, Fes



At Erg Chebbi sand dunes, Sahara desert

Leaving the Sahara behind, we visited a variety of



Above Ait Benhaddou - a fortified village

dramatic and spectacular landscapes over the next few days. These included the oasis town of Skoura with its sprawling palm plantations, a magnificently preserved 17th century mudbrick fort (Kasbah Amridril) and the fortified village of Ait Benhaddou which has changed very little since the 11th century. Interestingly, Ait Benhaddou has been used as a site for films such as Lawrence of Arabia and TV shows including Game of Thrones. From here it was into the High Atlas Mountains after stopping for lunch with a family living within

an old kasbah. We all really enjoyed this local experience and was to be a highlight of our Moroccan adventure.

Landscape photographers would no doubt appreciate the rugged surroundings of the High Atlas Mountains. Here we stayed in the tiny village of Imlil which was our departure point for a rather challenging day walk. However, the walk was certainly worth the effort as we gained new insights into everyday life in this part of the world. We also enjoyed lunch in another local home. This time the young family had prepared an excellent vegetable tangine for us to share and it was probably the best we experienced on our travels throughout Morocco.



Imlil, High Atlas Mountains

A two hour drive from the High Atlas Mountains took us to our final destination - exotic Marrakesh. Whilst affected by the September 2023 earthquake, thankfully the damage was minimal. Most of this was confined to its medina. Therefore, the area was a hive of activity with donkeys, motorbikes and even small bobcats transporting building materials past the market stalls. And let us just say that it was a little chaotic there at times! However, outside the medina, the historic, cultural landmark of Jemaa el-Fna Square soon comes into view. A UNESCO World Heritage Area, it is a remarkable site that is full of interesting locals, including snake charmers and merchants. Whilst worth visiting during the day, it is as evening descends that the square really comes to life. Watching the sun set from

a roof-top bar in Marrakesh is a great location for photographers as from here you can capture great images of Jemaa el-Fna Square, as well as the impressive Koutoubia Mosque.



Koutoubia Mosque,  
Marrakesh

So at the end of our Moroccan adventure, what can be said, especially from a photographer's perspective. Firstly, Morocco has many significant historical and cultural landmarks that anyone can enjoy - just remember to drink bottled water at all times. Secondly, whilst Morocco provides interesting opportunities for landscape photography, it is a challenging environment in which to use your camera. Lots of sunlight is certainly a major contributing factor to this. However, in my opinion, the harsh landscape does makes it difficult to capture an image with an interesting narrative. Finally, it was the people who actually made it possible to capture



Jemaa el-Felna Square, Marrakesh

some great images of a journey through Morocco - local families, welcoming villagers, shopkeepers, makers of arts and crafts and people just going about their daily lives. As a result, I think I have now discovered the real joy of street photography and hope to submit more of these mages in the future.



Delivery day, Marrakesh  
markets

**Camera equipment:** I relied on my trusty Canon EOS 750D with a Canon 18-55mm or 55-250 mm lens throughout our Moroccan travels.



Service With A Smile, Khamlia  
village

## FROM THE EDITOR



I thank John Langer for his excellent feature article on his trip to Morocco. I am looking for more feature articles for 2025. If you could share some aspects of your photographic experiences, I know that members would be interested and appreciative

Please note that the **first set subject for 2025 has changed from Still Life to Monochrome**. Still Life has switched to the second half of the year. The reason for the change was to generate monochrome images for the Interclub Competition.

Our **President Paul Thomas** wanted to convey his apologies for being absent at our Christmas get together on Wednesday 11 December. He is travelling overseas at this time.

As usual, I am looking for members to share their experiences and perspectives in a feature article with accompanying photos. Please give it some thought. As usual, send ideas, feedback or contributions to **my email**.

[newsletter@mqps.org.au](mailto:newsletter@mqps.org.au) Paul Mackay

## Member Successes



**Geoff Hui** won the Sony Alpha Awards 2024 in the Nature Category with his image *A Beakful of Fish*.

The Sony Alpha Awards celebrate the artistry and innovation of photographers from Australia and New Zealand, showcasing a diverse range of styles and perspectives in 11 Categories: Astrophotography; City/Street; Creative; Editorial; Landscape; Nature; Portrait; Seascape; Sport; Wedding and Youth.

<https://scene.sonyanz.com/competitions/alpha-awards>

### PSQ Interclub Digital Competition Results

Place	Club	Number of Entries	Number of Sections	Total Score
1	PHOTO ARTS CLUB TWEED	21	7	415
2	ASPLEY CAMERA CLUB	21	7	404
3	QUEENSLAND CAMERA GROUP (BRISBANE)	21	7	401
4	GOLD COAST PHOTOGRAPHIC SOCIETY	21	7	387
5	MT GRAVATT PHOTOGRAPHIC SOCIETY	21	7	386
6	IPSWICH PHOTOGRAPHIC SOCIETY INC	21	7	379
7	BRISBANE CAMERA GROUP	21	7	374
8	ROCKHAMPTON PHOTOGRAPHY CLUB INC	21	7	359
9	CREATIVE SHOTS PHOTO CLUB MACKAY	21	7	358
10	NOOSA PHOTOGRAPHIC SOCIETY	21	7	352
11	CABOOLTURE PHOTOGRAPHY CLUB	21	7	351
12	STANTHORPE CAMERA CLUB	21	7	350

13	BURPENGARY CAMERA CLUB INC	21	7	349
13	QUEENSLAND CHINESE PHOTOGRAPHIC SOCIETY INC	21	7	349
15	TOOWOOMBA PHOTOGRAPHIC SOCIETY	21	7	343
15	WYNNUM-BAYSIDE CAMERA CLUB	21	7	343
17	CAIRNS PHOTOGRAPHY SOCIETY	21	7	338
18	NORTH QUEENSLAND CAMERA GROUP	21	7	335
19	SUNSHINE COAST PHOTOGRAPHY CLUB INC	21	7	334
20	BUNDABERG PHOTOGRAPHIC GROUP INC	21	7	333
20	GLADSTONE CAMERA CLUB	21	7	333
20	GYMPIE CAMERA CLUB	21	7	333
23	DOUGLAS PHOTOGRAPHIC SOCIETY	21	7	316
24	MAD ABOUT PHOTOGRAPHY CLUB (Mackay)	19	7	254

A committee of members including judges selected our 21 entries for submission. Although MGPS members did not place in the top three in any section, scores were high enough to place many in the top 10.

Category	Title	Entrant	Score /27
Nature	Fly with proboscis sucking food	Hazel Sempf	22
Food-Photography	Diving into the Dish	Rose Parr	21
Nature	LIFT OFF	Kerri-Anne Cook	21
Nature	Bluetails Together	Ann Smallegange	21
Creative	Broken Reflection	Jefferey Mott	20
Scapes	The Mountains of Reine Norway	John Langer	20
Scapes	Sgwd y Pannwr Waterfall Wales	Geoffrey Hui	20
People	Watermelon for my sister	Paul MacKay	19
People	Mekong skipper	Paul MacKay	19
People	Croatia Wing 18 Flying to goal	Chris Seen	19
Non-A-Grade---Open	Whispering Cranes	Bhaskar Desha	19
Food-Photography	Breakfast	Jefferey Mott	18
Creative	Looking Beyond	Kerri-Anne Cook	18
Architecture	Bamburg City Hall	Suzanne Edgeworth	17
Architecture	Window grill	Bruce McDonald	17
Non-A-Grade---Open	PRETTY GREEN GUY	Gwenda Kruger	17
Architecture	Boxed	Bruce McDonald	16
Food-Photography	Onion Soup	Ian Sweetman	16
Non-A-Grade---Open	Pink Lotus	Rose Parr	16
Creative	Peak Hour	Heidi Wallis	15
Scapes	Sun Arise	Dorothy Hurdle	15

# West End Photo Shoot

Street photography along Boundary Street and some of the surrounding streets provided an opportunity to photograph some of the significant changes confronting West End as the inner city precinct transitions into the future.



A relaxing finale to our walk around West End on Saturday afternoon. Such a diversity of subjects to photograph! Thank you **Bruce McDonald** for organising and everyone for your company.  
*Susan Chisholm*



Janet Richardson



Janet Richardson



Susan Chisholm



Robert Vallance



Susan Chisholm

## Honours from September - Solitude

### Long Days by Paul Mackay

This image was taken in the historic goldfield near Ross on South Island, New Zealand. I saw an opportunity to reflect isolation or solitude so my wife, Jo posed in the doorway of the preserved miner's hut. I was quite dark, so I appreciated the camera's image stabilization.

I processed the image mainly in photoshop, cloning in forest to remove the sky from the area above the chimney. I used a Nik colour filter to add fog to create the smoke form the chimney.

Olympus OMD EM1 Mk III with 12-40 Zuiko Pro lens at 12 mm. ISO 400, f 5.6, 1/25 sec



### The Church of The Good Shepherd by Bob Garnett

This image was taken at Lake Tekapo above the Canterbury Plains on New Zealand's South Island. When we arrived no other cars or coaches were there. Having had front seat of the coach that day I was able to get out quickly and obtain some images before all the other people arrived. The church was locked so I was unable to photograph from the inside looking out the windows with the cross as a feature as I have done before.

The image was edited in Lightroom and Photoshop.



Camera Canon EOS R5 Lens 24-70 at 35mm, f13, 1/ 200 sec ISO 160

### Lonely child by Lekha Suraweera

This image was taken a while ago at a Maroochy river boat house during mid-day.

The little boy was not happy because I think that he was lonely. I asked his parents if I could go on taking photos of the boat house even if he was there. They gave permission.

Camera EOS 5D Mark III, lens EF24-105mm f/4L IS USM F14, 47mm, SS 1/125, ISO 250 (flash off).

Due to the midday sun, I thought of making it a monochrome image. The raw image was processed with Light room and Silver Efex PRO 2.



### Lone paddler by Bruce McDonald

After finishing a morning shoot and preparing to pack up I noticed a fisherman heading off in his kayak. I delayed my departure to capture him paddling, initially not shrouded in fog, but a little later through a pocket of thickish fog. Several shots were taken as he negotiated his path around and through the tree trunks and branches.

The image was processed in **Lightroom Classic** using the Adobe Landscape profile and cropping to suit the image. Basic panel adjustments including contrast, highlights, whites, shadows and



blacks along with small adjustments to the clarity, vibrance, dehaze and saturation. Sharpening and noise reduction were applied before adding a vignette and converting to black and white. After conversion the preset

profile four was applied before additional adjustments to contrast, whites, exposure and highlights were applied.

Capture: Canon R5 with RF 100-500 f/4.5-7.1 IS L lens @ 270mm, f7.1, 1/200 sec ISO 100.

### Ekka Night Ride by John Langer

This image was captured at the Brisbane Exhibition (*The Ekka*) on 15 August 2024. Indeed, it was a last minute decision to do so as I rarely engage in photography at night. However recently I have been experimenting with taking different types of images, whilst using a variety of manual settings. 'Ekka Night Ride' was captured without using a tripod and with my intention being to deliberately capture the ride's movement. Adjustments were then made in Lightroom Classic. These included increasing the contrast and substantially reducing the highlights.



Canon EOS 750D, Canon 18-55 mm f/2.8 lens at 18mm, Manual, 1/4s, f10, ISO 400.

## November Photo Shoot –

<b>Date, Location and Time:</b>	Saturday, 23 November 7.30 am Sherwood Arboretum
<b>Details</b>	<p>Tucked away on the banks of the river in Sherwood is this hidden gem. It now carries a tag as Brisbane's third botanic gardens with its plantings being predominately trees. There is a pond with some waterbirds, a significant avenue of pines and an area of wet sclerophyll forest on the banks of the river. Capture some birdlife, textured bark, and even river activity. Opportunities for macro and in-camera movement abound.</p> <p>Drive through Sherwood shopping precinct, over the railway lines to the end of Sherwood Road, turn left into Dewar Terrace then right into Jolimont St where you will find parking bays at the bottom of the hill.</p> <p>Morning tea in the Sherwood shopping centre.</p>





## Monochrome Group Excursion

On Friday 4 October 16 attendees of the monochrome group ventured to Hilliards Creek Ormiston for a photoshoot. Always a good time to meet face-to-face and catch up with those who attend the group. The shoot was followed at the Cedar and Stone Pizza bar where we ate some of the best pizza in the area and continued to catch up. *Cheryl Swartz*



Janet Richardson



Warren Veivers



Warren Veivers



Gwenda Kruger



Margaret Kemmery



Photographic  
Society of  
Queensland

# PSQ ANNUAL BBQ

**Sunday 27<sup>th</sup> October 2024 – 9:30 am-3:00  
pm Underwood Park, Underwood Rd,  
Underwood**

[Click for directions](#)

Hosted by:



Come along to the PSQ Annual BBQ! Meet your fellow photographers and have some fun.

Bring: Chair, hat, sunscreen, repellent, flask of tea and coffee and don't forget your cameras.

We shall be having a BBQ of sausages, meatballs, sliced bread, rolls, salads, cold drinks, cakes and bikkies.

Underwood Park has many photographic opportunities including skate bowls, BMX tracks and a lagoon with boardwalk teeming with wildlife.



Close by is the Fo Guang Shan Chung Tian Buddhist Temple where we will be conducting guided tours after lunch, for a small donation (pay when booking the BBQ).

For the more adventurous the Daisy Hill Conservation and Koala Sanctuary trails can be accessed from here.

There will be raffles on the day including a \$200 voucher kindly donated by **CameraPro**



Join us at the park for a great day.



Book your tickets here: <https://www.trybooking.com/CVHWR>

## Results from October Competition: Curves

PRINT COMPETITION judged by John Doody				
Member name	Open Image	Set Image	Points	Points YTD
<b>AB Grade Print</b>				
Carol Rustichelli	Merit	Merit	18	42
Christine Jull	Credit	Honour	18	69
Joni Keenan	Acceptance	Acceptance	6	21
Robert Vallance	Acceptance	Credit	9	39
<b>A Grade Print</b>				
Bob Garnett	Acceptance	Merit	12	63
Lekha Suraweera	Merit	Acceptance	12	66
Paul MacKay	Honour	<b>Honour ***</b>	24	75
Susan Chisholm	Merit	Acceptance	12	57
Bruce McDonald	Merit	Merit	18	57
Rose Parr	Honour	Credit	18	69
Joyce Metassa	Credit	Honour	18	39
Kerri-Anne Cook	Merit	Credit	15	51
Rosslyn Garnett	Acceptance	Merit	12	54
Swarna Wijesekera	Credit	Acceptance	9	51

\*\*\* Print 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.

DIGITAL COMPETITION judged by John Blessas				
Member name	Open Image	Set Image	Points	Points YTD
<b>AB Grade Digital</b>				
Margareta Dewilde	Merit	Merit	18	63
Carol Rustichelli	Credit	Honour	18	72
Christine Jull	Credit	Merit	15	54
John Langer	Honour	Honour	24	87
Janet Richardson	Honour	Credit	18	54
Gwenda Kruger	Credit	Merit	15	36
Bhaskar Desha	Honour	Merit	21	63
Michael Hilton	Merit	Merit	18	30
Joni Keenan	Credit	Credit	12	51
Robert Vallance	Merit	<b>Honour ***</b>	21	54

### 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.

A Grade Digital		DIGITAL COMPETITION judged by John Blessas		
Member name	Open Image	Set Image	Points	Points YTD
Dorothy Hurdle	Merit	Credit	15	69
Gordon Dixon	Credit	Merit	15	48
Hazel Sempf	Merit	Merit	18	69
Bob Garnett	Merit	Credit	15	60
Ann Smallegange	Credit	Merit	15	48
Lekha Suraweera	Credit	Credit	12	45
Suzanne Edgeworth	Honour	Credit	18	42
Paul MacKay	Merit	Honour	21	72
Heidi Wallis	Merit	Credit	15	69
Robert Macfarlane	Credit	Credit	12	57
Susan Chisholm	Acceptance	Honour	15	54
Bruce McDonald	Honour	Credit	18	66
Ian Sweetman	Credit	Credit	12	75
Rose Parr	Honour	Merit	21	63
Joyce Metassa	Acceptance	Merit	12	48
Kerri-Anne Cook	Merit	Honour	21	66
Roslyn Garnett	Credit	Merit	15	51
Jeffrey Mott	Honour	Honour	24	78
Trudi Aykens	Merit	Merit	18	48
Swarna Wijesekera	Merit	Credit	15	48
Shuying Jiang	Merit	Merit	18	60
Cheryl Zwart	Acceptance	Merit	12	42

\*\*\* Digital Image of the night

## CLUB Meeting 13 November

### TAKING THE FEAR OUT OF PHOTOGRAPHING PEOPLE

JOHN ELLIOTT'S PRESENTATION WILL EXCITE AND CHALLENGE AND BETTER PREPARE YOU TO PRODUCE CLASSIC AUTHENTIC PORTRAITS. "MY PORTRAITS DON'T HAVE A LOT TO DO WITH PHOTOGRAPHY, MORE TO DO WITH ESTABLISHING TRUST WITH THE SUBJECT."

JOHN WILL TALK ABOUT HIS LIFETIME OF ROAD STORIES AND THE STORIES BEHIND HIS PORTRAITS. HE WILL ALSO TALK ABOUT HIS EXHIBITION "ALMOST A TRUE STORY – 50 YEARS OF PHOTOGRAPHY", OPENING AT THE TOOWOOMBA REGIONAL GALLERY DECEMBER 6.

JOHN ELLIOTT HAS BEEN PHOTOGRAPHING PEOPLE FOR OVER 60 YEARS. HIS EXHIBITION THOUSAND MILE STARE FEATURED AT THE NATIONAL PORTRAIT GALLERY IN 2004. NPG DIRECTOR ANDREW SAYERS SAID AT THE OPENING OF THE EXHIBITION, "JOHN ELLIOTT'S PORTRAIT OF SLIM DUSTY AND DAME EDNA EVERAGE EMBRACING AFTER A CONCERT IN WESTERN AUSTRALIA IN 1992 PERFECTLY EXPRESSED THE SPIRIT OF THE NEW NPG. THE IRREPRESSIBLE VITALITY OF THIS PORTRAIT HAS SET THE TONE FOR THE NPG EVER SINCE."

JANET RICHARDSON



## MGPS Executive

	Paul Thomas President		Carol Rustichelli Vice President
	Gavin Carter Secretary		Gwenda Kruger Treasurer
	Janet Richardson Activities Officer		Rose Parr 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	Bruce McDonald	Welcome Desk 2	Joni Keenan
Data Projectionist	Rodney Topor	Welcome Door 1	Christine Jull
Web Site Manager	Ian Sweetman	Welcome Door 2	Lekha Suraweera
Digital Competitions	Tony White	Welcome Door 3	John Langer
Interclub Competition Officer	Suzanne Edgeworth	PSQ Liaison	Gavin Carter
Competition Assistant	Janet Rowe	Supper Convenor	Margaret Kemmery
Equipment Officers	Rick O'Shea	Hunt and Shoot Coordinator	Joni Keenan
Public Officer	Suzanne Edgeworth		
SUBGROUP COORDINATORS			
Digital Improvement Group	Jeffrey Mott Reserve: Geoffrey Hui	Monochrome Group	Warren Veivers, Cheryl Zwart

**Reminder: All club members are welcome to attend the MGPS Management Committee Meetings as non-voting participants.**

**When:** 3<sup>rd</sup> Tuesday every month at 7.00 pm via Teams

**How:** via Teams - Meeting ID: 487 499 217 904    Passcode: 9eV7vv

# CLUB COMPETITION SCHEDULE Nov 2024-Jan 2026

Set subject	Entries due	Judging date	Description
Annual	13 Nov	11 Dec	Refer to MGPS website competition page or <i>Member handbook</i> number 6.1-page 11
Open	11 Dec	22 Jan 2025	An image of any subject or genre. Two open images can be entered for both the digital and the print competitions.
Monochrome (note change of date)	22 Jan 2025	26 Feb 2025	<b>An image containing tones of only one colour. This includes black-and-white photography (shades of neutral grey ranging from black to white) as well as images toned in sepia, cyan, blue, brown etc. Partial toning or the addition of an extra colour is not allowed.</b>
Animals	26 Feb 2025	26 Mar 2025	Images of living untamed or domesticated animals (including pets) in natural or other outdoor environments that may include objects made by humans. Images may feature single or multiple animals. An animal (for the purpose of this topic) is defined as a living being (except for humans) that can breathe, move, eat, reproduce and react to the world through its senses (e.g. sight, smell, hearing). Therefore mammals, birds, reptiles, insects, fish are all animals for the purpose of this topic. It is acceptable that evidence of a human environment the animal frequents is included, along with any supporting manmade accessories although photographs may not include people.
Portrait	26 Mar 2025	23 April 2025	A photograph of a person or persons that may range from a head study to full body length. This section includes candid photographs and formal portraits. This may include accessories and backgrounds in character with the subject. The image may be taken in a formal studio setting or in the community at large. It may be in colour or monochrome. Must be a live human being (mannikins, statues or ornaments will not be accepted).
Aged	23 April 2025	28 May 2025	An image that shows a life long-lived – can be animate or inanimate including humans, animals, buildings, cars, books – anything that is showing old age. May be in colour or monochrome.
Low Light	28 May 2025	25 June 2025	Low light photography encompasses capturing images in dimly lit conditions with minimal ambient light available. It can be anything from subdued indoor lighting to low light night photography.
Scapes	25 June 2025	23 July 2025	A pictorial representation of land, sea, seashore, or urban environments that captures the aesthetic appeal of these outdoor settings. It brings the viewer into the scenery and perfectly captures the settings, mood, and feeling in the location. In can focus on wide-angle shots of landforms, rivers, estuaries, seas, seashore, city skylines, streetscapes and the like. It may also involve closer shots of features of these environments. If humans or animals are in the image, they should not be the main foci, but rather be intentionally present to give a sense of scale to the image.
Still Life	23 July 2025	27 Aug 2025	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. light painting] 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.

<b>Sport</b>	27 Aug 2025	24 Sept 2025	Definition coming
<b>Transport</b>	24 Sept 2025	22 Oct 2025	Definition coming
<b>Street Photography</b>	22 Oct 2025	26 Nov 2025	Definition coming
<b>Annual</b>	12 Nov 2025	10 Dec 2025	Refer to MGPS website competition page or <i>Member handbook</i> number 6.1-page 11
<b>Open</b>	10 Dec 2025	28 Jan 2026	An image of any subject or genre. Two open images can be entered for both the digital and the print competitions.

### EXTERNAL COMPETITION OPPORTUNITIES FOR INDIVIDUALS

Competition	Closes	Website
APS National Exhibition Nature	24-10-24	<a href="#">APS National Exhibition Nature</a>
Edinburgh Photographic Society Digital Salon	10-11-24	<a href="#">Edinburgh Photographic Society Digital Salon</a>
South Coast camera National Print Salon	11-11-24	<a href="#">South Coast Camera Club National Print Salon (visualpursuits-au.com)</a>

It is a rewarding 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))

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

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

## Entering Prints

Members are encouraged to enter prints in the monthly competitions. Print entry has two steps:

1. Enter your prints digital image through the MGPS website using the same process you use to enter the digital competition but select Print Entry.
2. Deliver your Prints to the hall for the 4<sup>th</sup> Wednesday Meeting. There are some folders on the right as you enter in which to place your prints. Contact our Competitions Officer, Margareta Dewilde if you wish to submit early: [competitions@mgpsinc.onmicrosoft.com](mailto:competitions@mgpsinc.onmicrosoft.com)

### Rules for Prints

All grades are able to submit **unmounted** prints for both Open and Set subjects. Previously this option was only available for B graders.

The club has acquired some robust sleeves that can be used for protecting prints. Just bring your prints to the regular meeting and slide it into one of the available sleeves.

Make sure the back of the print is marked with your competition number, whether it is the open or set category, the title and an arrow pointing to the top. You should use a soft marker to avoid creating an indentation on the front of the print.

Note that the document (print) **size is limited to a maximum of A3** while the **minimum size for all grades is 10x8**. B graders should be aware that this is a new minimum size for their prints.

Members with serviceable, reusable mounts may continue to use these but please note that the maximum unmounted print should be 16x20.

## Re-usable Matboard Frame for competition print entries

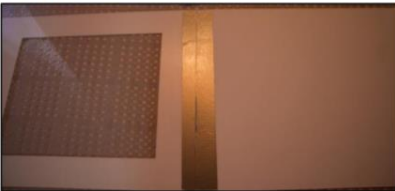
### HOW TO MAKE A RE-USABLE FRAME FOR YOUR PRINT ENTRIES FOR MONTHLY CLUB COMPETITIONS:

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.



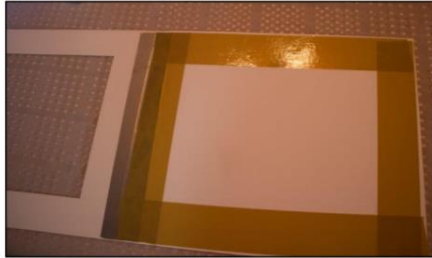
#### STEP 1

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.



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.**

#### 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->

