



## MGPS: a rich early history

*from information provided by Peter McKenry on the club between 1967 and 1997*

Mt Gravatt Photographic Society was founded at a meeting in the Mt Gravatt Show pavilion on 13 February 1967. The initial purpose of the society was to organize and run the photographic competition for the Mt Gravatt Show. An executive was elected consisting of President (Doug Soden) and Vice President, Secretary, treasurer, Colour Director and Monochrome Director. Fees were set at \$2.00 per annum and 20c per meeting. Members were asked to bring their own cup and saucer.

Across the following 30 years the club met in a variety of venues including Mt Gravatt Show Grounds, the Methodist Church Hal in Shire Road, The Hertford Street Kindergarten, MacGregor State school and Upper Mt Gravatt State School. Meetings were initially held on the fourth Wednesday of each month but extended to two monthly meetings in 1974.

Several current members served as Presidents during the club's first 30 years.

Graham Martin – 1977, 1991

Gordon Dixon – 1983, 1984

John North – 1987, 1988

Warren Veivers – 1989, 1990

Peter McKenry – 1995, 1996

MGPS had a strong focus on external competitions. The **Bill Smith Shield** inaugurated in 1984 to provide incentives to non-A graders. It was initially referred to as the "Triangular Shield" as it was held between MGPS, Brisbane Camera Group and Wynnum Bayside Camera Club. In 1996, Queensland Camera Group were invited to join the competition. Between 1984 and 1996, MGPS won the competition in every year bar two.

In the first ten years, MGPS participated in the **Metropolitan Inter Club Audio Visual Competition** and won the event in 1970, 1971 and 1973. Eventually this was replaced by the "Flagship" competition for Camera Clubs in South east Queensland – **Interclub Slide Competition**. This was held across an evening with approximately ten clubs participating in categories including Beginners, Landscape/Seascape, Nature, People and three elective subjects which changed every year. MGPS won this event in 1991, 1993 and 1994.

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Since its inception, MGPS was affiliated with **PSQ** (Photographic Society of Queensland). Club members attended its convention which was then held across the June Queen's Birthday long weekend. In conjunction with the convention, a competition was held under the categories of Colour Slides and Colour Prints. MGPS won in the Slide section in 1983, 1984, 1987, 1989, 1991 and 1993 and the Print Award in 1991, 1992, 1993 and 1995.

The club conducted a vibrant **internal competition** across each year. Initially, awards were only given to first, second and third each night within an Open and Set category. In the early 1990s these were replaced with the Acceptance, Credit, Merit and Honours

system. Aggregate points winners were announced each year. Several current club members were among the award winners including:

Graham Martin – A Grade Slides – 1977, 1978, 1979

John North – A Grade Slides – 1984, 1986, 1987

Lyn Fedrick – B Grade slides –1995

Warren Veivers - Mono Prints – 1987, 1988, 1989, 1990, 1993, 1994,

Gordon Dixon – Colour Prints – 1981.

Each year, MGPS staged a **Happy Snaps** competition for B Graders involving commercially produced 4” x 6” colour prints. This was also accompanied by a **Beginner’s Monochrome** Competition. There was a real emphasis on encouraging new photographers. There was an annual **Face and Place** competition in which members submitted two prints, one of a face and the other of a place with the highest aggregate score winning.

The **Hunt and Shoot** was popular annual competition staged in a four-hour block over a weekend day in which members were given a roll of 24 slide film to use to produce at least one good photograph of each of 12 subjects. Judging occurred at the following club meeting where the participants projected their best 12 slides and three senior club members used a silent electronic scoring system to show the result and eventually calculate the winner.

MGPS developed prestigious **annual awards**. These awards and some current club members who won them were:

**Landscape of the Year:**

John North – 1982, 1984, 1986

Gordon Dixon – 1983

Warren Veivers – 1987

**Slide of the Year**

Graham Martin – 1976, 1977, 1979,

Gordon Dixon – 1980, 1981, 1982, 1983,

John North – 1984, 1986,

**Colour Print of the Year**

Warren Veivers – 1994



MGPS Members 1996

## Member Successes

In this newsletter, we like to publicize the successes of club members in external photographic activities as well as the club's internal competitions (the results of which are posted every month). The editor relies on scanning catalogues of National competitions to find member successes but also significantly on word of mouth and emails. Thus, if you have gained an achievement in an outside competition or activity, please let me know. Similarly, if you know of another club member who has achieved success in this way, also let me know as sometimes the recipient is too modest to share the results.

It is therefore a pleasure this month to highlight the achievements of **Robert Vallance** which were brought to my attention by Brendan Barker. Robert's external successes so far this year that have not previously been acknowledged in this newsletter are listed below.

### APS Mono Awards

Places Category – **Robert Vallance** commended for

*Eureka Tower Reflection*

*Reflections on Melbourne*

*The Old and the New*

*Dark Corner*

People Category – **Robert Vallance** commended for

*So What*

*Catching the Light*



*Catching the Light*



*Eureka Tower Reflection*

### Australasia's Top Emerging Photographers 2022

Open Category – **Robert Vallance** commended for:

*Studio Pics*

Black and White Category – **Robert Vallance** commended for:

*Reflections over Melbourne*

## FROM THE EDITOR



This month we explore the club's early history thanks to input from Peter McKenry. It is interesting to explore the rich contributions made by several of our current senior members.

I am looking again for feedback on the newsletter and whether it is meeting your needs. If you have feedback, please either add a comment to the Facebook post that brings you're the newsletter on the fourth Wednesday of each month. Alternately, if you have a more detailed suggestion, please email me at the address below.

As usual, I always welcome short articles, pieces of news as well as suggestions. I am looking for volunteers to write feature articles for next year. I know members are very interested in the stories and images from other members' travels. Please send these to **my new email** [newsletter@mgpsinc.onmicrosoft.com](mailto:newsletter@mgpsinc.onmicrosoft.com) *Paul Mackay*

## MGPS Meeting 9 November

### Danielle Lancaster: Bluedog Photography

How has photography advanced in the past few years? Danielle Lancaster from the ABC and Bluedog Photography has seen many changes during her time and will share some advice on shooting for the media while allowing time to shoot for yourself.

Danielle was the first female official photographer ever at Bathurst 1000, and since has shot every genre of photography over her career, produced books for a wide range of publishers – her last Outback Queensland for Australian Geographic. Join us for this informative session



## Hunt and Shoot

The annual Hunt and Shoot on Saturday 22 October was a great success despite the wet weather. Rob Vallance had the foresight to move the event from Roma Street Parklands to the Cultural Centre Precinct so that we could remain undercover most of the time. This involved him having to scout the venue the day before and devise ten new challenges. Thanks very much for your commitment to making the event a success Rob.

There were 13 participants who darted back and forwards for two hours from the Performing Arts Centre to Goma to locate and photograph the subjects Rob had listed. With some cryptic clues, it was a bit of a treasure hunt as well. For members who have not experienced this event, you are given ten subjects and must have a blank SD card. You are only allowed to take a maximum of two Jpeg images for each subject placing an importance on getting it right in camera in one attempt. The cards were given to Rob at the end of the two-hour event for judging. Results will be announced on 9 November.

Jeff Mott won the accolades for being the best prepared for the inclement weather.



## Christmas Picnic

This will be on Sunday 4 December with details to follow.

## Special Event

MGPS has been provided an opportunity to host a special event at 11:AM on Saturday 3<sup>rd</sup> December Harold Ross and Alan Mendez will be presenting on the topic of Light Painting via videoconference from America.

[Harold Ross Photography \(haroldrossfineart.com\)](http://haroldrossfineart.com)

[ABMendez - Food | Drink | Still Life](#)

Meeting invites and further details to follow.



# November Photo Shoot

<b>Location</b>	<b>FORT LYTTON Lytton Road, Lytton</b>
<b>Date &amp; Time</b>	Sunday 20/11/22 - 9.45 am
<b>Details:</b>	<p>Before we head into the Christmas season, I decided maybe it would be good to enjoy some history. We have all heard of Fort Lytton on the edge of the Brisbane River. It is only open on Sundays and is free. If you prefer a tour booking is not required.</p> <p>Don't forget to bring your hat and sunscreen.  <a href="https://parks.des.qld.gov.au/parks/fort-lytton/about">https://parks.des.qld.gov.au/parks/fort-lytton/about</a>  <a href="https://parks.des.qld.gov.au/_data/assets/pdf_file/0024/160476/fort-lytton-np-map.pdf">https://parks.des.qld.gov.au/_data/assets/pdf_file/0024/160476/fort-lytton-np-map.pdf</a>  <a href="https://parks.des.qld.gov.au/_data/assets/pdf_file/0023/164309/fort-lytton-locality-map.pdf">https://parks.des.qld.gov.au/_data/assets/pdf_file/0023/164309/fort-lytton-locality-map.pdf</a></p>
<b>Meeting Point:</b>	Meet in the carpark ready for when it opens at 10 am.
<b>Parking:</b>	Car park available at the entry.
<b>Coffee:</b>	There is a small information centre where we can grab a cool drink or coffee and catch up before we go home.

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

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**Newsletter Editor: Paul Mackay**

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

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

### Staying up to date:

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

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

## Honours from September Long Exposure



### **Hand Hygiene by Paul Mackay**

With an injured Achilles, I had to look for photo ops around home. I thought of all types of movement but eventually settled on hand washing as an ideal subject. I set up a tripod over the toilet and attached a LED light to a ladder. My wife Jo then posed rubbing hands lathered with shaving cream. The difficulty was getting the exposure time just right so that her hands appeared to be moving but were not so blurred as to be unrecognisable. I controlled the camera with my iPad which enabled me to review each shot.

In post processing in Photoshop, I had to transform the image to adjust the perspective squaring the lines and shrinking the front of the image which was out of proportion due to its proximity to the camera. This brought the hands much more into the image as the point of interest.

The settings were Olympus OMD EM 1 Mk III with Olympus 12-40 pro lens at 19 mm, 1/6 sec. f10 and 400 ISO.

### **Sgwd y Pannwr Waterfall in Wales by Geoff Hui**

The Sgwd y Pannwr Waterfall (Fall of the Fuller) is in Brecon Beacons National Park, Wales. It is one of the four waterfalls on the "four waterfalls walk" starting south of Ystradfellte. I personally think this waterfall is the prettiest of the four.

Using a tripod, I had to focus stack this scene to ensure sharpness is from foreground to background. I also shot a series of exposures at different shutter speeds so that, I can pick the desired amount of water movement but still maintain the texture in the water. Overall I use 3 images, focus stacked and processed in PS to create the final image.



Camera Settings: Sony Alpha 1, @ 18mm, f8.0, 1.3s, ISO 100



### **City Speedway by Robert McFarlane**

My honour was in the open category for an image entitled "Head in the Clouds - Downunder". However, I think the merit photo in Long Exposure is more interesting to discuss. As you know, photos that do well need to be not just well executed, they need to be a little special in some way. For this photo a tripod was essential and once I framed the image, I wanted I did not move the camera. What I did was to capture two sets of images that were both long exposures. The first set of images were taken to show the vehicles that were a little blurred and were shot when there was more light (1/8 sec). The second set of images were taken later when the scene was darker to try and capture a good set of light trails (1 sec). I simply chose the best images from each of the different sets and processed the two photos in Affinity Photo using the High Dynamic Range option that processes the two photos together making sure that I did not remove the "ghosts" from the output. The advantage of this was that I got a photo with good

colour especially in the sky while still getting light trails. Perhaps the image was a little weak in that the two different aspects (blurred vehicles and light trails) were not highlighted enough.

### **Dead in the water by Bill Van Diest**

Having only recently join the club, I was looking forward to my first "judging evening". I eagerly viewed all the prints prior to the judging and believed there were very impressive, and to be honest more so than mine. I came prepared with my notepad to write down the judge's suggestions for improvement. Thus, to be awarded an honour as well as the image of the night was so unexpected, I was unsure I heard it right, and I had to check with some other club members.



The Image was taken on Coochiemudlo Island, where I decided to visit after the club's photoshoot was unfortunately cancelled due to bad weather. I enjoy woodland photography, seascapes and wildlife and was hoping to encompass all of this as well as trying to improve on my long exposure, being the set subject for the month.

Capturing a small part of the beach in the foreground, the tree was the main subject and some interest in the clouds being the background.

Fuji XT-4, Lens, wide angle 10-24mm, 60 sec, ISO400, F8, Focal length 22mmI edited in Luminar Neo. My usual technique is to increase contrast a little, reduce the highlights and adjust the shadows. I also like to reduce any possible noise and so I applied Topaz sharpening.

In summary, I would like to add that since joining the club I am inspired to expand my knowledge and look forward taking great images. What drives me personally are the following key points: Inspiration, Composition, Mastering the camera techniques and Point of difference.



### **Monarch by Hector Beveridge**

My approach to this image was very similar to previous images where I used my Olympus 100-400 (f5-6.3) zoom lens for close up photography. Its specifications nominate minimum focus at 1.3 metre however I have had focus down to 1 metre. Reasonably sharp images with good depth of field can be achieved handheld. Beyond those requirements the secret for shots like this lie in an uncluttered background – which will blur readily at the longer focal distances. Also having the subject square to your line of sight helps greatly in achieving sharp focus.

Olympus OMD EM1 Mk II, F 7.1, SO 500, 1/320sec, 292mm, Spot metering

### **Beyond the posts by Bruce McDonald**

The prediction of another foggy morning didn't disappoint, justifying the early rise and night drive to capture moody landscapes and silhouettes pre and post dawn. I selected this shot from all the options for processing in **Lightroom Classic**. Multiple exposures provided opportunities to modify a range of settings and in this case, I set the ISO to 50. After initial processing the image was converted to black and white. Aperture priority.

Canon EOS R5 with RF 15-35 f/2.8 L IS USM lens @ 35mm. 25sec @ f/8 ISO 50. Tripod



### ***Beyond the posts by Gwenda McGregor***

Last year I had the opportunity to attend the group Light Painting Australia. I was a bit sceptical as I had never heard of or seen light painting. When it was described to me I doubted my ability to do it. However, it turned out to be one of the most rewarding photography workshops I have been to. They were very professional and helpful in set up and advising settings to use etc. Surprise, surprise! I mastered it! I did no editing.

Camera: Nikon D5600, F8, 30 sec, ISO 200,  
Lens: 16-80mm.



### ***Honouring the fallen by John Langer***

'Honouring the fallen' is a reminder of our family's journey to Villers-Bretonneux, France in December 2009. It was here at the Villers-Bretonneux Military Cemetery that we remembered our relative John Clement Rohan. He was Killed in Action on 14 April 1918 - a short distance from the cemetery's Honour Wall that now records his name forever. John Clement Rohan was just 21 years old when he died fighting for Australia on the Western Front. As we turned to leave the cemetery, I took my photo. It forever captures the memory of our journey and just our family's footsteps in the snow.

Canon EOS 450D, f/11, 1/250 sec, ISO100, Focal length: 55 mm

### ***In a flap by Liann Haaima***

This photo was taken at the Oxenford weir. As an avid bird lover I enjoy the moments where I get to sit quietly and watch for bird behaviours. This egret is a daily visitor to the weir. While I was there the egret did this movement several times and I was very lucky to get two photos. The egret landed very close me so I was able to capture it as it moved on.

Canon 90D, lens 100-400, f5, ISO 320, 1/ 1250sec



# Results from September Competition

## Subject: Long Exposure

AB Grade Print	PRINT COMPETITION judged by Victoria Purdue			
Member name	Open Image	Set Image	Points	Points YTD
Trudi Aykens	Merit	Merit	18	57
Margareta Dewilde	Honour	Credit	18	54
Christine Jull	Honour	Credit	18	54
Janet Richardson	Credit	Credit	12	24
Brendan Barker	Merit	Credit	15	54
Bill Van Diest	Merit	Honour***	21	39
Gwenda Kruger		Merit	9	21
Robert Vallance	Credit	Merit	15	54
Rose Parr	Merit	Credit	15	18
A Grade Print				
John North	Merit	Merit	18	36
Bob Garnett	Merit		9	39
Hector Beveridge	Merit	Merit	18	63
Dorothy Harkins	Credit	Merit	15	39
Lekha Suraweera	Merit	Merit	18	69
Eligia Sword	Merit	Credit	15	63
Paul MacKay	Honour	Credit	18	75
Heidi Wallis	Credit	Credit	12	48
Susan Chisholm	Honour	Merit	21	69
Bruce McDonald	Merit	Merit	18	36
Joyce Metassa	Credit	Merit	15	45
Kerri-Anne Cook	Merit	Honour	21	63
Rosslyn Garnett	Honour		12	36
Swarna Wijesekera	Merit	Credit	15	57

\*\*\* Print Image of the night

B Grade Digital	DIGITAL COMPETITION judged by Ralph Brown			
Member name	Open Image	Set Image	Points	Points YTD
Lee Dixon	Credit	Merit	15	33
John Langer		Honour	12	36
Joni Keenan	Merit	Credit	15	27
AB Grade Digital				
Trudi Aykens	Credit	Credit	12	48
Margareta Dewilde	Honour	Credit	18	45
Christine Jull	Merit	Merit	18	54
Janet Richardson	Credit	Honour	18	36
Brendan Barker	Credit	Honour	18	57
Bill Van Diest	Merit	Credit	15	15
Gwenda Kruger	Credit	Credit	12	48
Robert Macfarlane	Merit	Merit	18	66
Russell Dickson	Credit	Credit	12	42
Robert Vallance	Credit	Credit	12	48

A Grade Digital				
Member name	Open Image	Set Image	Points	Points YTD
Geoffrey Hui	Merit	Credit	15	69
Ellis Coles	Credit	Credit	12	48
John North	Credit	Credit	12	24
John North	Credit	Credit	12	24
Hazel Sempf	Credit	Credit	12	51
Bob Garnett	Credit	Merit	15	42
Hector Beveridge	Honour	Merit	21	63
Kevin Dixon	Credit	Credit	12	24
Chris Seen	Credit		6	30
Dorothy Harkins	Credit	Merit	15	36
Lekha Suraweera	Credit	Credit	12	54
Suzanne Edgeworth	Credit	Credit	12	42
Eligia Sword	Merit	Merit	18	57
Paul MacKay	Merit	Merit	18	66
Heidi Wallis	Merit	Credit	15	57
Susan Chisholm	Credit	Credit	12	42
Bruce McDonald	Credit	Merit	15	45
Joyce Metassa	Credit	Credit	12	36
Kerri-Anne Cook	Merit	Honour***	21	69
Rosslyn Garnett	Credit	Credit	12	33
Jefferey Mott	Merit	Credit	15	69
Swarna Wijesekera	Credit	Merit	15	54
Shuying Jiang	Honour	Credit	18	48
Cheryl Zwart	Credit	Credit	12	60
Michael Keenan	Merit	Credit	15	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

	Ian Sweetman President		Brendan Barker Vice President
	Gavin Carter Secretary		Ellis Coles Treasurer
	Janet Richardson Activities Officer		Margareta Dewilde Competitions Officer
	Paul Mackay Newsletter Editor		Michael Mitchell Records Officer
	Dotti Harkins Member #9		

MGPS Officer Bearers			
Technical Support Officer	Susan McGrory	Welcome Desk 1	Dotti Harkins
Club Activities Officer	Gwenda Kruger	Welcome Desk 2	Christine Jull
Data Projectionist	Rodney Topor	Welcome Door 1	Lekha Suraweera
Assistant Projectionist	Rick O'Shea	Welcome Door 2	Robert Vallance
Digital Competitions	Tony White	Welcome Door 3	
Interclub Competition Officer	Suzanne Edgeworth	PSQ Liaison	Sue Gordon
Assistant Treasurer			
Competition Assistant	Janet Rowe	Supper Convenor	Joni Keenan
Equipment Officers	Rick O'Shea Russell Dickson	Hunt and Shoot Coordinator	Robert Vallance
SUBGROUP COORDINATORS			
Digital Group	Jeffrey Mott Reserve: Geoffrey Hui	Monochrome Group	Warren Veivers, Cheryl Zwart
Developers Group	Julie Geldard		

# CLUB COMPETITION SCHEDULE 2022-Jan 2024

## Annual Competition Photo of the Year

- (i) The Annual Competition is held each year and prize winners are announced at the Christmas function in December.
- (a) The competition is seen as establishing the Photo of the Year (POTY) in each section.
- (b) The competition is conducted in **two grades** - A (for A and A Gold members) and B (for AB and B grade members)
- (c) **Only images captured within the past 12 months** from entry date are eligible. This gives 'image of the year' significance
- (d) Print and digital images are **due** on the FIRST Wednesday meeting in November.
- (e) You are permitted to enter one image in each section.
- (f) Images that have received an Honour or a Merit may be submitted into this competition.
- (g) For Print images mark your image with your competition number, your grade, the section number you wish the image to be judged in, the image title, and an arrow indicating top of the image.
- (ii) **Sections** (all sections are open subject) (a) Colour Print Mount Gravatt (b) Monochrome Print (c) Colour Digital Image (d) Monochrome Digital Image Sections
- (iii) First, second, third and HC (at the judge's discretion) are awarded in each section
- (iv) Champion Print of the Year and Champion Digital Image of the Year are selected from the four respective winning images.

Set subject	Entries due	Judging date	Description
<b>Annual</b>	09 Nov	14 Dec	See above
<b>Open</b>	14 Dec 2022	28 Jan 2023	An image of any subject or genre  2 open images can be entered for both the digital and the print competitions.
<b>High Key</b>	25-Jan	22-Feb	An image which consists of light tones only, with the exception that some small area may be black or near black.
<b>Water in Motion</b>	22-Feb	22-Mar	A picture featuring water, fresh or salt, which gives the impression that it is moving. Water in any form or location is acceptable.
<b>Social Documentary (Black &amp; White)</b>	22-Mar	26-Apr	Social documentary photography is the recording of what the world looks like, with a social and/or environmental focus, and aims to draw the public's attention to ongoing social or environmental issues. It is often associated with the photographer providing a critical review / assessment of these issues and how people act on them. In these cases, the photographer also often advocates for the people impacted, trying to draw the public's attention to the topic documented. Images need to be black and white (grey tonal range) and not toned with any colour.

<b>Portrait</b>	26-Apr	24-May	An image of a person or persons from the waist up only, not a full length shot. This may include accessories and backgrounds in character with the subject. The image may be taken in a formal studio setting or in the community at large. It may be in colour or monochrome. Must be a live human being (mannikins, statues or ornaments will not be accepted).
<b>Animals</b>	24-May	28-Jun	Images of living untamed or domesticated animals (including pets) in natural or other outdoor environments that may include objects made by humans. Images may feature single or multiple animals. Indoor set-ups with natural or artificial lighting are not allowed. Creative post-processing, including composites, is allowed.
<b>Scapes (includes landscapes, seascapes, urban- cityscapes)</b>	28-Jun	26-Jul	A pictorial representation of land, sea, seashore, or urban environments that captures the aesthetic appeal of these outdoor settings. It brings the viewer into the scenery and perfectly captures the setting, mood, and feeling in the location. It can focus on wide-angle shots of landforms, rivers, estuaries, seas, seashores, city skylines, streetscapes and the like. It may also involve closer shots of features of these environments. If humans or animals are in the image, they should not be the main foci, but rather be intentionally present to give a sense of scale to the image.
<b>Lines</b>	26-Jul	23-Aug	Lines come in many flavours and just as many ways to create them. Lines can be thick, thin, plain, single, contour, broken, continuous, curved or straight. Consider the composition when compiling the image.
<b>Abstract</b>	23-Aug	27-Sep	An abstract image is an attempt to express an emotion, sensation or impression and does not attempt an accurate depiction of visual reality. It may involve the use of colour, light, shadow, texture or shape to achieve this. An abstract image may isolate a fragment of a natural scene in order to remove its inherent context from the viewer. It may be purposely staged to create a seemingly unreal appearance from real objects.
<b>Monochrome</b>	27-Sep	25-Oct	Any photograph containing shades of only one colour. If toning is carried out, it must be over the total photograph-partial toning and/or the addition of one or more colour is not acceptable in this monochrome section
<b>Book Title</b>	25-Oct	22-Nov	The image must bring to mind the title of a book which is in the public domain, either recent or historical. This can be achieved either by word association or scene association with elements of the image providing clear clues as to the title of a valid book. Name image with Book title
<b>Annual</b>	8-Nov	13-Dec	Refer to MGPS website competition page or <b>Member handbook</b> number 6.1 page 11
<b>Open</b>	13-Dec	24-Jan 2024	"An image of any subject or genre. 2 open images can be entered for both the digital and the print competitions."

EXTERNAL COMPETITION OPPORTUNITIES			
Competition	Open	Closes	Website
Maitland International Salon of Photography 2023	17-9-22	6-1-23	<a href="https://maitlandsalon.myphotoclub.com.au/">https://maitlandsalon.myphotoclub.com.au/</a>
Warragul National Photographic Competition	3-1-23	15-3-23	<a href="https://www.warragulnational.org/">https://www.warragulnational.org/</a>

## 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 may 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>

