

BECOMING A PHOTOGRAPHER in the 1950s

By David Knell

I became interested in photography in the early 1950s when I was about 12 years of age. I was living in England and by the time I was 15, I had learnt to mix chemicals, make my own developers and constructed my own printing box in school woodwork classes. For scale weights I used coins as they are all specific weights measured in grains.

I managed to obtain work with the local photographer which proved to be the best training I ever had. Tasks included sweeping the floor, making the tea, carrying the bosses gear, running the errands, washing and glazing the prints, loading

the 5x4 film holders and I even learnt to load glass plates as they were still in use in the 1950s. I was also taught how to use the hot gas mounting press to seal prints onto their cardboard mount. One of my other jobs was to paint over any white dust spots on the prints with the correct amount of Indian ink.

My boss had become a photographer in the 1920s when they were still using flash powder. He told me how at one Christmas function in a London Hotel he sparked his flash and set the Christmas decorations on fire.



David Knell in action across three decades

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It wasn't long before I was mainly developing negatives and prints. This involved working in a darkroom with the exposed film, bathing it in a developer solution, then a stop bath and finally a fixer bath before we could emerge into the light to wash and dry the negatives. Then we re-entered the darkroom to use an enlarger to project light through the negative onto photographic paper. Once exposed this paper was treated in dishes of chemicals to reveal the positive image.

To see what we were doing in the darkroom, we used what is known as a brown safelight. This was a forty-watt bulb that gave a yellowish

light and allowed us to walk in and out of the darkroom and see clearly within seconds.

There was little attention to workplace health and safety as we developed prints. Tongs and thermometers were unheard of in black and white printing. If the developer was too slow, we had a jug of developer warming on the gas heater. Our hands were always immersed in developer turning our fingernails brown. The occasional photographer used clear nail varnish to avoid the stains. Worse were the small translucent blisters under the skin which formed through exposure to Metol developer (Methylamino phenol hemi sulfate salt). Our hands itched a lot. Fortunately, Ilford introduced a new developer called Bromophen so there was no more Metol poisoning and no more brown fingernails (happy days).



When using the enlarger during the exposure process, we would shade and dodge and burn the prints. We did this by using our hands, a lot faster than using bits of cardboard. I was taught to count my exposure in printing. I found that by rapidly counting one through to ten over ten times, it was in effect 11 seconds, and in that time, I was using my hands continually to dodge and burn the image. To dry the prints quickly, if it was a rush job, we soaked the print in methylated spirits, quickly drained it and then moved it rapidly above the gas stove to dry it.



Our work was diverse including processing 35mm to even 10x8 inch colour transparencies and colour negatives. I was also printing colour and black and white prints up to 52 inches wide and seven feet in height. The colour processor was only 20 inches wide so larger prints were hand processed (wearing gloves) with adjustments to time and temperature.

You may ask, but how did we print and process those large prints? Easy, as the colour enlarger could be turned sideways and be projected onto the wall. We processed the large prints in plastic troughs and then washed with endless water as back then governments did not charge for water. After a few years of this work, I became drawn to the opportunities of a life in Australia. I had to obtain my mother's permission to migrate as I was under 21. I paid my five-pound fee (I didn't pay full price being underage) and took a ship to Australia. I arrived in Brisbane on a Wednesday and started as a full-time photographic printer on the following Monday. Within a few years I was also working as a photographer. Initially, I mainly did industrial work

such as factories and the like. One photo shoot involved me photographing the base of the Brisbane control tower. I was using a handheld 6x7 camera. I naively asked when the cherry picker was arriving, to which



the response was "it isn't; we are going to take you up in the cement bucket! And he added, I promise not to open it while you are up there" I made sure not to stand on the bottom of the bucket and instead kept my feet on the sides. Despite my nerves, they were very pleased with the shots.

Subsequent jobs involved agency and magazine work, portraits and some weddings and finally fashion, store work, advertising as well as the industrial photography. I was confronted with another "high" job to photograph a new shopping centre. I went out there with a 5'x4'tech. camera and tripod but found that the organisers were employing a favour from the fire brigade. My dilemma was to use a monorail technical camera 104 feet up a fire ladder. It was very nerve racking and fortunately I lucked one clear image out of the six I took.

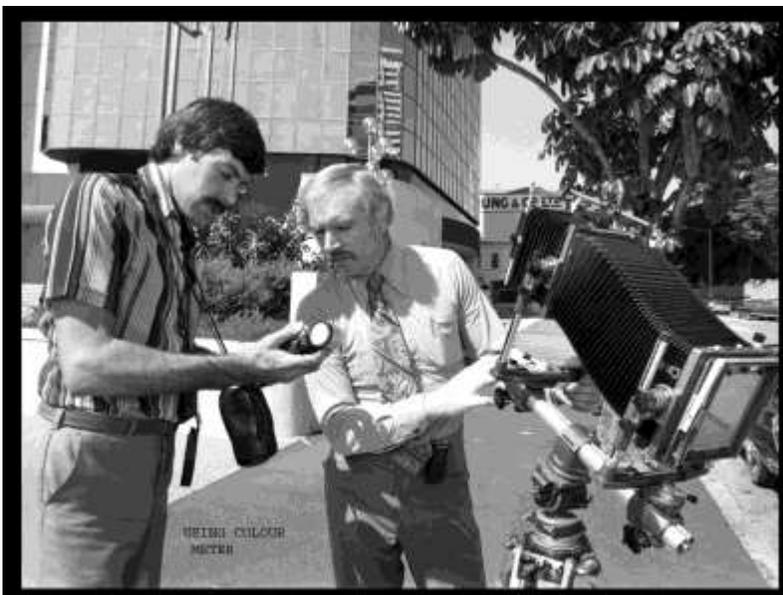
I eventually decided that with a wife and three kids the only way to get anywhere was to start my own business which I did for 26 years. There was a lot of wedding photography. I had a rule of thumb for use of filters in shooting weddings. If it was just the bride, I didn't need to use a soft filter, but if her mother was in the picture, I used a number one soft filter and then if her grandmother stepped in, I changed to a number two soft filter. Age may dignify us, but I never met a woman who wanted to be photographed warts and all. Also, my view was that artists may paint sharp or soft, so why then must photographs be sharp all over, except for backgrounds?

Rather than use exposure meters I had three settings for weddings, f 8 to f16 and two speeds 1/125 and 1/250. Mostly, I used Rollies or Yashicas and a 400 A.S.A. (ISO) film. I also carried a small flash unit, which had two settings, half and full power as well as a guide number. So the calculation was guide number into distance 100 guide into ten feet = f11 and so on. The cameras were fully synchronized up to 1/500 of a second. As the cameras had three different flash settings, I avoided any mistakes by gluing the one I wanted in place. I had a simple guide for composition - foreground, middle ground, and distance, balancing by eye.

In other forms of photography, I used exposure meters. Today we were taught to take an exposure reading of the highlight and then the lowlight and then do the maths to get the correct balance. Fortunately, I had a good German exposure meter which you could point back at the camera and move a white plastic slide to average the exposure - bingo! Life was simpler.

Eventually, I gave up my photography business as it was becoming too stressful. I sold most of my gear but after a time in retirement decided that I needed a hobby, but what? Learn to fly, too much money; woodwork, pottery, glass work, photography? Well, I still had some film cameras- so off to Mount Gravatt Photography

Society it was. Warren graded me but much of the photography was new to me and fortunately in those days new members had a red dot on their name badge. This was to mark the new member and gave us permission to ask the other members how they achieved their results. But in a short time, I was bamboozled, as computers and digital cameras became the main photographic technologies. It was a whole new learning curve which I feel at pains to master. At a Monochrome meeting Cheryl Zwart pointed out "there are two types of photographers, the film or B/W and the digital, and then there is David, who is stuck between the two". This was greeted with much laughter, but it is an observation with which I agree.



From the white roofed house



Greetings one and all

A short and sweet note for my last month as President. Thanks, one and all for your support of the Club throughout the year. See you at the AGM where you can hear the President's Report on the year just passed and my wishes to you all going forward. See you there.

Stay hale and hearty.

Cheers for now,

Gary Silk

Making your special experiences a feature for all Club members

I am very appreciative that several members have come forward and offered aspects of their photographic journeys as feature articles. In the months ahead, you can look forward to articles by Jeffrey Mott, Ann Ingham and Susan Chisholm. Don't forget that if you are unsure about writing the article, I can interview or send you some questions to answer and then I will write the article based on the information you give me.

This month, we are very fortunate to have our feature article written by one of our most senior and experienced club members, David Knell. I found David's stories about his early work as a photo developer in the 1950s extremely interesting.

Our Newsletter this month is a little slimmer than usual as the monthly Photoshoot is occurring after publication and will be featured next month.

Don't forget our Annual General Meeting on 8 September. It represents a changing of the guard in some ways as several new members step into positions in the Club. I would like to take this opportunity to thank three retiring committee members (Gary Silk, Chris Seen and Bruce McDonald) for the excellent assistance they have provided me in editing the Newsletter. Fortunately, Bruce will continue on in his role as proof reader.

As usual, I always welcome short articles, pieces of news as well as suggestions. Please send these to newsletter@mqps.org.au.

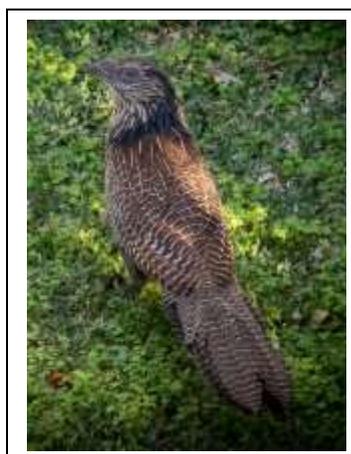
PS: I noticed how several members have been out in nature – some images below



Paul Mackay



Gary Silk



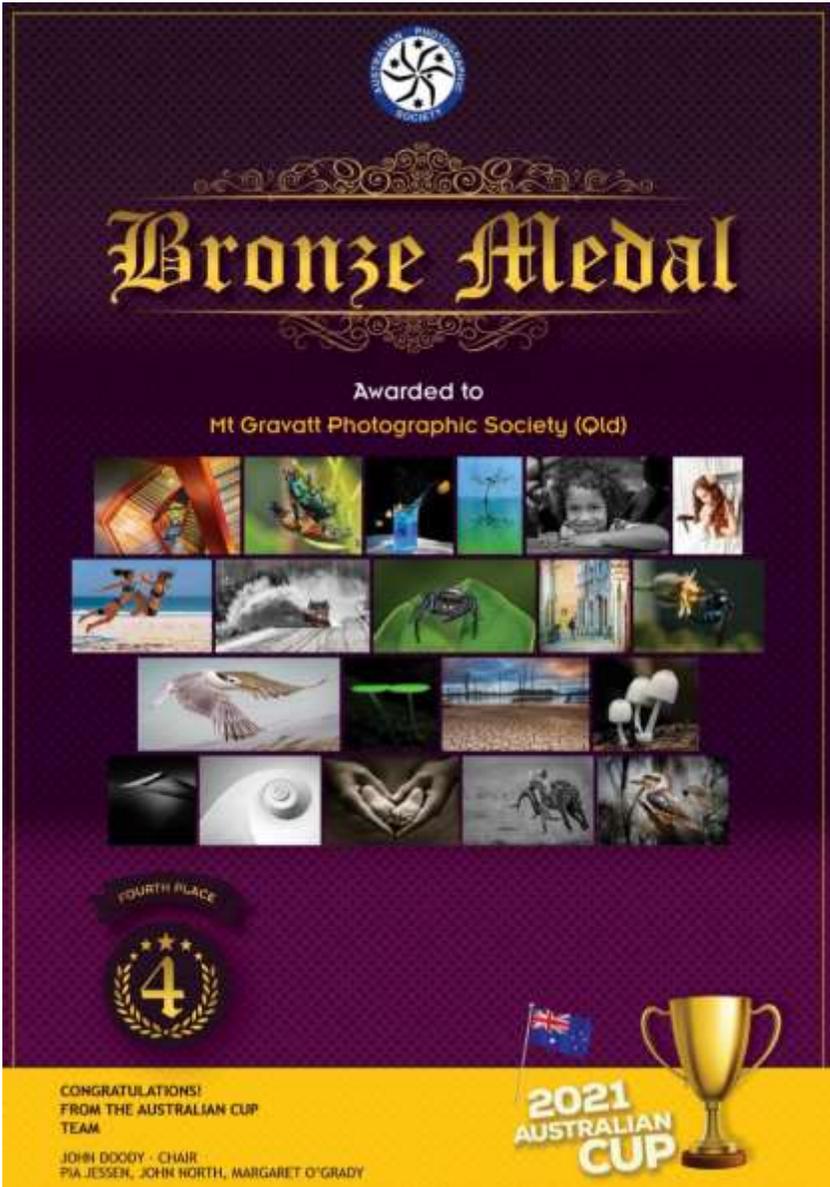
Dotti Harkins

COMPETITION WINNERS

Australia Cup

On behalf of the Australian Cup Team, I would like to offer our congratulations to your club for its success in the 2021 Australian Cup. This year the Australian Cup was the most successful so far with entries from 73 clubs and a total of 1460 images from all parts of Australia. MGPS achieved a Bronze Medal.

Placegetters and Awards	Top ten Honourable mentions
1. Maitland Camera Club (NSW) & Wangi Workers Camera Club (NSW).	5. Frankston Photo Club
Gold Medal	5. Peninsula Camera Club
2. Australian Horizons Photography Club (NSW)	6. Belmont 16's Photography Club
Silver Medal	7. Ryde Eastwood Leagues Camera Club
3. Castle Hill RSL Photography Club (NSW)	8. Photo Arts Club Tweed
Bronze Medal	8. Queensland Camera Group
4. Mt Gravatt Photographic Club (QLD)	9. Norths Photographic Society
	10. South Coast Camera Club



The Club's successful entries are displayed in the certificate

Glennie Memorial Nature Salon

I would like to congratulate your club and the makers of the award-winning images. To earn an award at the Glennie is an accomplishment worthy of recognition

This year there were 657 images submitted. A total of 66 clubs participated, 46 from the United States and 20 International.

Top Clubs	
1. Greater Lynn Photographic Assn.	4. Gold Coast Photographic Society
2. Castle Hill RSL Photographic Club	5. Mt Gravatt Photographic Society
3. Cape Cod Viewfinders	

Image Title	Maker Name	Score	Category	Acceptance	Award
Seeing Double	Christine Jull	23	Amphibian	X	
A David and Goliath Encounter	Geoffrey Hui	22	Bird-Other	X	
Thank You For My Food	Joyce Metassa	22	Bird-Exotics	X	
Golden Green Stag Beetles	Ann Smallegange	27	Invertebrate-Other	X	Merit Award
Blue Banded Bee	Jefferey Mott	26	Invertebrate-Bee	X	First in Category
Aphid Catcher	Cheryl Zwart	28	Invertebrate-Other	X	First in Category
Fairyland on Mt Glorious	Susan Chisholm	25	Botany-OtherPlants	X	Merit Award
The River	Jefferey Mott	25	Landscape-Other	X	
Selfish Instincts	Krishna Prasad	25	Mammal-Foxes	X	
Good catch	Cheryl Zwart	23	Reptile	X	

CORRECTION (Some information sent to the editor for the July Newsletter was incorrect. Below is the corrected list)

2020-2021 MGPS MONTHLY COMPETITION WINNERS

Place	B Grade Digital	Points
1st	Dorothy Harkins	189
2nd	Christine Jull	183
3rd	Janet Richardson	180
	AB Grade Digital	
1st	Heidi Wallis	207
2nd	Chris Seen	198
3rd	Mangala Jayasekera	192
	A Grade Digital	
1st	Geoffrey Hui	231
2nd	Jackie Dawson	201
2nd	Cheryl Zwart	201
3rd	Jeffrey Mott	186
	A Gold Grade Digital	
1st	Clive Hammond	87
2nd	Julie Geldard	84
3rd	Rodney Topor	30
3rd	John Doody	30

Place	B Grade Prints	Points
1st	Dorothy Harkins	93
2nd	Janet Richardson	78
3rd	Susan McCory	63
	AB Grade Prints	
1st	Heidi Wallis	96
2nd	Trudi Aykens	78
3rd	Robert Vallance	72
	A Grade Prints	
1st	Geoffrey Hui	105
2nd	Jackie Dawson	102
3rd	Rosslyn Garnett	93
	A Gold Grade Prints	
1st	David Knell	15

UPDATES

The **Annual General Meeting** is being held on **8 September**. We will be showing the **award-winning images from the QIDC** after the AGM and committee election.

We are also asking anyone that has any **photographic equipment the want to sell or give away** to bring it on the night. Items need to have the name and contact details of the owner attached to the item and a asking price. They will be displayed under the supervision of a committee member on a table for members to inspect.

Nominations for Competitions Officer are welcome as this position will be vacated. Please advise Susan McCrory if interested at secretary@mgps.org.au

Also please **check that you are receiving the Club mailout emails**, if you have not been getting them would you please update your email address by sending your update to info@mgps.org *Gary Silk*

MEMBERSHIP FEES DUE

Members - As of 1 July, Memberships are due for renewal. A handful of members have renewed to date. Preferred renewal is via bank transfer - physical deposits at the bank are problematic as it involves using coin at the ATM.

Could members please deposit to the Club bank account and add your Surname as reference. As we now meet physically regular fees are due, these being: Full \$50 / Concessional (Blue Card) \$25 / Spouse of **Full** member \$30 / Associate \$35 (U18)

Bank details: Mt Gravatt Photographic Society Inc. BSB 064-118 Account 10054613

Thanks, *Chris Seen Treasurer*

STUDIO MODEL WORKSHOP

18 September 2021 at Mozzie Studios 2/25 Lennon St. Redland Bay

Cost: \$25.00

Attend only **ONE** session

Session 1 09:00am to 12:00pm

Session 2 1:00pm to 4:00pm

Attendees will be making images of models in a studio environment.

The format will be as follows: During the first hour Catherine will demonstrate and discuss her techniques and style. This will be followed by a hands-on opportunity for you to work with the models making your own images, Catherine will be on hand to provide mentoring and encouragement as you move through three stations giving you lots of opportunity to test yourself.

Booking and payment. Please indicate your attendance, (Going) in the Events tab on the MGPS **Facebook** page, then indicate your preferred session by email to me at events@mgps.org.au with payment made by direct debit to the club account as follows:

Mt Gravatt Photographic Society Inc. BSB 064-118 Account 10054613. Include your last name and "MOD" in the comments space or reference so the Treasurer knows the purpose of the payment.

Robert Vallance

Honours from July

Still Life



Nostalgia by Margareta Dewilde

Still life doesn't come natural to me but thanks to the workshop Cheryl Zwart had for the Olympus Camera Users and COVID19 driving me to spring-cleaning I came up with the idea.

I found objects that were put in boxes 25 odd years ago, my camera a Pentax MV1, old slide box, negatives and some old photos. I added one of my favourite old books from around that time (Paul Davies ***About time***) which I thought was appropriate to add some variety. I placed the clothes drying rack on the dining room table, draped a black tablecloth over it (I'm sure that tablecloth is also of that vintage), set up the tripod and camera and started playing.

The settings used: Camera-Olympus OMd5-ii, Lens Olympus M.14-150, Manual, ISO 200, f9,1, 6 sec, 25mm(50mm). Processed in ***Lightroom*** CC.

Fruit of the vine by Cheryl Zwart

I have always claimed that I am design challenged, even though I have worked with other people's designs for many years. Covid has tied me to home more, and so I tried to enhance some design skills. I know two gentlemen in Malta who are very skilled at still life so they assisted my start of creating a few still life scenes. Some of them were ordinary and I can imagine them shaking their heads with disappointment. I got this idea from the Maltese influence I was attempting to learn from. I tried everywhere to get a basket with wine in it but to no avail. This little basket initially held an imitation lavender plant. One of the sets of grapes is plastic and I got some backdrops from **Kate Backdrops Australia**. It was a bit of playing around with a dark room and a torch, but I finally achieved this result.



Definitions by Rosslyn Garnett

Still Life: What a challenge to find something different than wine fruit and vegetables. I had several thoughts and ideas but didn't continue. My image was a sudden inspiration and I built on the idea with several changes on the way. I used a 1969 Heritage Dictionary. Trying to think if I was a judge what would I like to see.

Canon 5D mk IV, ISO 100, f11, 24-70 mm lens, 3 seconds (so as not to have a starburst look on the candles)

Two LED lights heavily diffused were used. Top light was the main light. Lower light was for fill. A small torch with lens cover, 5mm hole in the centre was used to add light to the book during exposure. Processed in ***Photoshop*** and ***Lightroom***.



Martini with a twist by Geoff Hui

Inspired by James Bond famous cocktail in **Casino Royale**.

The props used for this still life: a bottle of vodka, a martini glass, three whole lemons, a cut piece of lemon, lemon peel, icy cold water, silver mirror acrylic sheet; a white bed sheet used as the backdrop and lots of white cards used to bounce reflected light.

The set-up: the props were arranged on top of a mirror acrylic sheet which in turn sat on a table. The white bed sheet was placed around 50cm from the bottle and glass, a flash was then placed behind the white sheet to backlight the bottle and glass; another flash in a softbox was placed 100cm to the right-hand-side of the glass to provide sidelight; white cards were placed to the left-hand-side and in front of the bottle and glass to provide soft reflective light.

Camera setting: focal length 35mm, 1/125s, f/11, ISO 100, remote flash. The final image consists of three photos combined in **Photoshop** using layers: a back and side lit photo, a front-lit photo of the bottle and a top-lit photo of the bottle cap.

The most important part is to drink the Vesper Martini. (Recipe: 3 ounce gin; 1 ounce vodka; 1/2 ounce dry vermouth and lemon peel for garnish. Shaken, not stirred).

Monarch's realm by Hector Beveridge

This is a right place/right time story – almost. I was at Eagleby Wetlands birding with my relatively new 100-400 zoom lens. Being an Olympus micro four thirds user, this gives a full frame equivalent of 200-800. With the Olympus IS system a sharp image at full range is possible handheld. The lens has a minimum focal length of 1.3 metres, so it is also good for “macro” imagery from several metres which means it is possible to get close without disturbing the subject. It was a bright sunny day in May, 10:40am. The new fresh green growth on a shrub with a bland, uncomplicated background had attracted my attention when a butterfly landed. Bingo! Little post processing necessary – the way I like it.

Olympus E-M1 Mk2, 100-400 f/5 -6.3 zoom, ISO 400, f 6.3, 1/400, 400mm



Great explorers by Jackie Dawson

I have never actually photographed a “still life” before and was really struggling to come up with ideas for this topic. I originally planned to put together my late father’s war medals and memorabilia from WWII, however the poppies I ordered for additional props did not arrive in time for my shoot.

I therefore had to reassess things and instead turned to my late mother’s collection of beloved model sailing ships (which I had in storage). I really struggled for ideas on how to put them together to make a story as I’m not a “sea lover”. In sheer desperation to make something of the image, I dragged my husband’s 50+ year old cast net out of storage, found an old piece of wrapping paper with an ancient world map on it, added shells collected

by my children (now adults) and a sextant from my late Grandad along with the model ships and assembled them on our coffee table. Something still missing? Yes, books. The library had a suitable collection to enhance the arrangement. So, one coffee table + one softbox + one black sheet for a backdrop = one still life image. I applied a textured background to the final image in **Photoshop**. This was a little more difficult than I planned given the sails and net. LOL. I think my Mum would have loved it though. PS...it took ages to remove all the dust from the ship’s sails before I could take the picture. Labour of love.





What to write by Hazel Sempf

I set about to recreate an imaginary scene from my childhood years when we still used pen and ink and signed autographs for friends. I still had some of my original books and was able to gather items to complete the scene setup. I used two different tones of torch light for light-painting in order to establish mood and highlight the subject with variation in degrees of illumination. Post processing was in **Lightroom**. I added a touch of exposure, lifted the shadows and added some clarity and vibrance both globally and with radial filters. Canon EOS R with Tamron 24-70mm lens at 38mm, 1/125, f8 for 8 seconds, manual, tripod.

Morning feed by Eligia Sword



I had a location I wanted to photograph on a foggy morning. I took my shots but as I was walking to my car, I noticed the lone white pony. I waited for him to get into position and snapped some pictures. I always liked the photo but thought black and white was preferable to colour.

Canon 5D mk III, Lens: 24-105, f16, 1/30 sec, ISO 100, tripod



The Invitation by Amanda Williams

Recently shuffling through some of my father's old paperwork, I came across this invitation to a reception being held in honour of Her Majesty and Prince Phillip over 40 years ago. I thought this invitation would make for a good still life subject.

I could just imagine my very elegant stepmother preparing for the reception, so the idea of using the jewelry, box and perfume formed.

I spent some time setting up the composition, the purple backdrop seemed regal and fitting for such an occasion and I made several images. The natural light was perfect for providing a beautiful lustre to the pearls. However, not happy with the initial composition, I persevered with different items on other days until happy with the arrangement. Alas, I wasn't able to replicate the first day's great lighting as the days had become more overcast and duller. My experience with artificial lighting was limited.

This exercise exposed me to issues relating to lighting and reflections, especially the difficulty in hiding reflections from the mirrored jewelry box. It was a mammoth exercise in patience and hanging black drapes to block out my own reflection taking the image as well as unwanted reflections of items in the room. On reflection, (excuse the pun) I really enjoyed the exercise.

Olympus OMD EM1 MK III, 12 - 40 mm lens. Minimal post processing, including cropping and tinting to add warmth and I think, a slightly more aged effect.

Edible forest by Michelle Coles

My photo consisted of ten photos stacked together using **Photoshop**, then processed in **Lightroom**, then back into **Photoshop** to create the square shape and border. I only really became interested in entering the still life subject when I found out I could use food - but not in the typical fruit bowl/ cheese / bread way. I love using my macro lens and hunting for anything small when I go hiking, so I decided to replicate a fungi in the forest type scene.



I used a Canon 5D mk IV with Canon 100mm 2.8L lens and my hiking Manfrotto tripod. Settings were ISO 100, f8.0, 1/5 sec. I wanted to use a larger aperture to soften the background more however when I did a stack with f4.0 I needed to stack 19 photos and the time required for this was too long for the enoki (skinny white) mushrooms to stand still. I shot low to the table to see and accentuate the ridges on the underside of the oyster & king oyster mushrooms. Positioned the stems (growing from the sweet potatoes) with a natural growth / leaning towards the light, as would happen in nature.



Lighting - natural window lighting coming from right (south east) side of photo.

My cat Marvel decided to get in on the action - she was very curious. This photo shows Marvel and the simple set up.

Froggy cuddles by Dotti Harkins

My frog capture was taken in November at 7.00 am at the Mt Coot-tha Botanic Gardens lily ponds. The little guys were just warming up and getting amorous.

Olympus E-M1 1/250 sec. f/11 60mm ISO 200.



Seeds and Pods by Margaret Kemmery

My tabletop photo of Seeds and Pods took place at 7.30am. The only time in a year that the sun slides through under the patio roof and through the kitchen window for a moment in

time. If it didn't work within 5 minutes I would have had to wait another day. I had wanted to set up with a black background so managed to find some black placemats and a black tea towel. The only trouble was trying to hold the tea towel up.

My Olympus EM5 MK II was safely installed on a tripod with the 12-40mm lens. as the beam of light moved rapidly ahead of me, I had to continually slide the whole arrangement across the dining room table. At the same time flapping my hand across the light source to diminish the beam. About 30 (?) frames later I finally settled on an aperture of 18 with a 2 second exposure before I was happy with the resultant lighting and arrangement. If it had not worked then I doubted I had the patience to wait another day.

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.

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 Officer Bearers 2021

EXECUTIVES

President	Gary Silk
Vice President	Ian Sweetman
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 Ryan

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	Gary O'Shea
Librarian	Amanda Williams
Welcome Desk 1	Janet Rowe
Welcome Desk 2	Christine Jull
Welcome Door 1	Ian Hunter
Welcome Door 2	Joyce Metassa
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

Results from August Competition

Subject: Architecture

B Grade Print	PRINT COMPETITION judged by Gerry Gibson			
Member name	Open Image	Set Image	Points	Points YTD
Susan McCrory		Merit	9	24
AB Grade Print				
Trudi Aykens	Credit	Merit	15	30
Dorothy Harkins	Merit	Honour	21	39
Janet Richardson	Credit	Merit	15	27
Robert Vallance	Honour	Honour	24	39
A Grade Print				
Geoffrey Hui	Honour	Honour	24	45
Bob Garnett	Honour		12	24
Hector Beveridge	Credit	Honour	18	39
Chris Seen	Honour	Merit	21	21
Lekha Suraweera	Credit	Merit	15	30
Suzanne Edgeworth	Credit	Credit	12	12
Eligia Sword	Merit	Merit	18	42
Paul MacKay	Merit	Merit	18	30
Heidi Wallis	Honour	Credit	18	33
Susan Chisholm	Credit		6	24
Bruce McDonald	Credit	Credit	12	12
Joyce Metassa	Merit	Credit	15	30
Roslyn Garnett	Honour		12	33
Liann Haaima	Credit	Credit	12	30
Swarna Wijesekera	Merit	Merit	18	30

Images Awarded Merits or Honours will be displayed on the MGPS website - www.mgps.org.au/club/monthly-comps/winning-images

Contact the Records Officer records@mgps.org.au for any problems.

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>

B Grade Digital	DIGITAL COMPETITION judged by Robert Dettman			
Member name	Open Image	Set Image	Points	Points YTD
Shania Mitchell	Acceptance	Credit	9	21
Peter Varley	Merit	Merit	18	18
Christine Jull	Merit	Honour	21	30
Susan McCrory	Credit	Merit	15	27
Margareta Dewilde	Honour	Credit	18	36
Joni Keenan	Credit	Credit	12	12
AB Grade Digital				
Trudi Aykens	Credit	Merit	15	30
Dorothy Harkins	Merit	Credit	15	27
Gary (Rick) O'Shea	Merit	Honour	21	36
Janet Richardson	Credit	Merit	15	27
Brendan Barker	Merit	Credit	15	15
Gwenda Kruger	Merit	Acceptance	12	12
Robert Macfarlane	Honour	Merit	21	36
Sharon Puata	Credit	Honour	18	30
Hazel Sempf	Credit	Credit	12	30
Kim Coles	Merit		9	9
Lorraine Burdeu	Honour	Merit	21	33
Russell Dickson	Credit	Merit	15	15
Robert Vallance	Merit	Acceptance	12	24
Michael Mitchell	Merit	Credit	15	33
A Grade Digital				
Geoffrey Hui	Honour	Merit	21	42
Michelle Coles	Merit		9	27
Bob Garnett	Honour		12	27
Hector Beveridge	Credit	Credit	12	24
Chris Seen	Merit	Merit	18	27
Lekha Suraweera	Credit	Merit	15	30
Suzanne Edgeworth	Merit	Credit	15	36
Eligia Sword	Credit	Merit	15	30
Paul MacKay	Credit	Merit	15	15
Heidi Wallis	Merit	Credit	15	33
Sam Fernando	Credit	Merit	15	30
Susan Chisholm	Acceptance	Merit	12	24
Bruce McDonald	Merit	Credit	15	15
Joyce Metassa	Credit	Acceptance	9	21
Mangala Jayasekera	Merit	Merit	18	30
Deanne Bale	Credit	Credit	12	24
Roslyn Garnett	Acceptance		3	12
Jefferey Mott	Merit	Honour	21	36
Liann Haaima	Merit	Credit	15	27
Swarna Wijesekera	Credit	Acceptance	9	24
Shuying Jiang	Credit	Credit	12	12
Cheryl Zwart	Merit	Merit	18	39
Michael Keenan	Credit	Merit	15	15
Priscilla Gibbs	Honour	Credit	18	30

CLUB COMPETITION SCHEDULE 2021

Set subject	Entries due	Judging date	Description
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

HUNT & SHOOT

Invitation to take part in Hunt & Shoot 2021

It is time again for the Hunt & Shoot Competition. This is an annual competition organised by your club, aiming at improving your image capturing skills. Competitors are required to take photos under given subject areas within the competition time and hand over captured images at the end of the competition time.

This time, it will be in Brisbane CBD on Sunday 10th October 2021. The competition will be from 9.00 AM to 12.00 Noon. A location map showing the meeting point will be emailed to you in due course.

Competitors are required to take only two photos under each subject area. Taking many photos and deleting unwanted photos is strictly prohibited and would lead to disqualification.

An independent judge will do the judging. The judge will not be provided with the names of photographers.

Winners will be selected for each subject category and the overall winner will be selected from these winners.

The overall winner will be awarded the Hunt & Shoot Trophy. The winning photographs will appear in the newsletter and will be shown at a club night.

As editing is not allowed and only the image capturing skills are tested, this is a competition for all - experienced as well as less-experienced photographers.

- An Empty Memory Card, a pen/pencil to write with.
- A cable or a Card Reader (if needed to download photos from your camera).
- Sunscreen for UV protection, hat and water.

- No tripods are allowed to be used during the event. You can use multiple lenses, but one camera body needs to be used.
- You may take assistants with you; however, the ideas and photographs must be yours alone.
- Working in teams is cool! Wear your Club Name Badge.ng the photo shoot
- Be there before 9.00 am.
- Collect entry forms from the Event Coordinator from 9.00 am to 9.15. Event Coordinator will brief you about the rules of the competition.
- The entry form contains 10 topics for taking photographs. You need to take 2 jpg photos for each topic – total number of photos should not exceed 20. **Remember deletion will result in disqualification.**
- Whenever you take a photo, write down the number of the photo as appearing on the memory card under the relevant topic.
- Be creative. Go wherever you like within the park and keep it legal and safe. Maintain proper protocols and common sense, especially when taking photos near people. Please note that taking direct photos of people is not required for the competition and please refrain from taking photos of park users. We don't want complaints from other park users!aking photos
- Hand in your Memory Cards and completed entry forms for uploading between 12 noon and 12.30 pm. No later than 12.45 pm sharp.

It is necessary that those attending should give their details before the event. This is to inform you of cancellation of the event due to unforeseen circumstances such as heavy rain on the day of the event or Covid related problems.

Your Hunt & Shoot Coordinator is Sam Fernando (phone 0422 406 619, Email: samfernando87@yahoo.com)
Please contact him if you want to get further information.