



EXPOSURE

MY JOURNEY INTO SPORTS PHOTOGRAPHY

By Chris Seen

My interest in sports photography emerged from a lifelong connection with sport as a player, administrator, and spectator. The connection with photography was probably through a process of osmosis involving watching sport, reading sport articles, and looking at sport photos. I started in December 2018 after responding to a Facebook post inviting photographers to cover a tennis event at Griffith University. Here I reconnoitered the venue some days in advance and was fortunate to meet another photographer who gave me tips on positioning and settings. I met the organizer



who positioned me beside the umpire's chair so I could photograph action on both sides of the net. At my first event, I found it really challenging to capture the ball on the racquet and as well as the player to show the dynamics of the game. However, this experience gave me the confidence and connections to access junior tennis tournaments in SE Queensland. I then saw opportunities in other sports as well as the possibility to earn enough income to fund my equipment.

I researched sports photography and began to appreciate what contributes to a good sports photo. I believe sports offer the photographer the best opportunities when there is movement involving speed and dynamics.

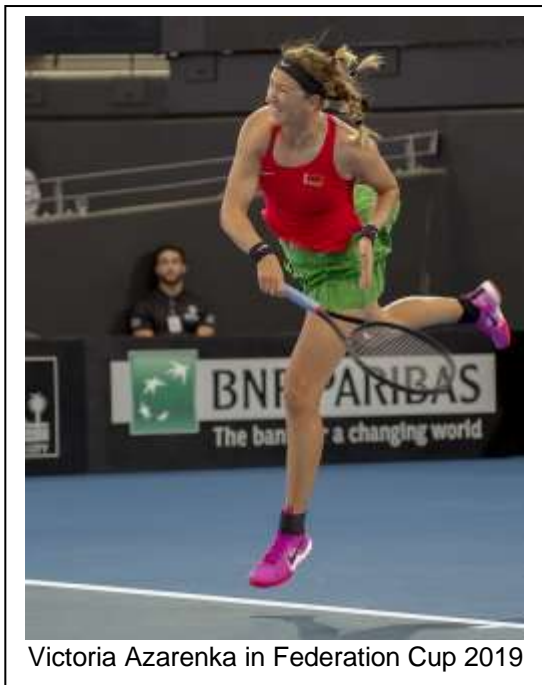
Another aspect to capture is the sheer physicality as energy is about to be released and the tension and power involved. Faces offer great emotion including determination as well as elation. Typically, this is what is captured at tennis matches rather than the action. I found that timing was the main game, but I also needed to consider framing and the background to avoid distractions. I have positioned my body in some strange ways to capture the image I wanted. I found lying on the ground or kneeling produced better angles especially at equestrian events to capture the faces of riders under their peak hats.

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It soon became apparent that there were a lot of issues regarding permissions to photograph events and to access prime locations at these events. I obtained a Blue Card and was then able to join Geosnapshot and thus gain the protections of their Public Liability Insurance for their registered photographers. I contacted the organizers of sports events to gauge interest in me photographing their events. I was successful with Tennis and Pony Club / Equestrian. The latter is a challenge as equestrian has a larger number of photographers than tennis so competition to get access to events is strong. At the more high-profile end, I managed to receive a media pass from Tennis Australia to attend the Semi Final of the Federation Cup in 2019. I was also accredited in 2020 as a commercial photographer for the Brisbane CDN and State Dressage Championships.

My weekends are often taken up photographing equestrian events and then processing the images over the following days. Riders and their families are purchasing images while clubs use them free of charge for their publicity. A significant challenge for equestrian photography is safe positioning in order to capture both the face of the rider and all of the horse's athleticism at key moments in the event. I viewed **YouTube** programs for tips on how to do this. I learnt that there two key moments in jumps, when the horse steadies for the jump best captures its muscles and power and secondly as it leaves the ground, the dynamism of the sport is revealed.



I quickly upgraded from a Pentax K3 APC to a Sony A9 which had the advantage of being full frame, light, designed for capturing action and with a useful focus square in the view finder. For action, I use a 3:2 ratio and always shoot at 20 frames per second, generally using 1/1250 sec at f 5.6 on Auto ISO. I use manual mode with auto white balance and centre metering for light and most importantly, continual focus (AFC). In high-speed action situations I increase the shutter speed to 1/1600 or 1/2000 sec at f4.0. I have gained a lot of practice panning with the focus point on the subject using back-button-focus.

Earning any income from my photography required gaining recognition through being published. My "start" began with the **Southern Star** using one of my photos online. A mobile phone shot of a Sunnybank house fire was sent to **Star's** editor, a pre-existing business connection. The paper saw a story and immediately published the photo with credit to Chris Seen Photography. I have built my brand from this beginning.

Since then, I continue to establish relationships with the media and use them to promote my photography. The media acknowledge the work as they are required to do under Moral Rights legislation. Media publication of my images alerts sport competitors

as to where they can purchase these. Sometimes it is necessary to chase the media such as when a prominent newspaper published several of my photos from a private event without authorization or credit. Fortunately, I was able to pursue action to receive some recompense.

My media publications have included numerous tennis photos in *Gold Coast Bulletin* including a half page image to promote the Australian Junior Tennis Titles. The *Tweed Daily* published my Beach Handball and Surf Life Saving photos. Multiple regional newspapers displayed my images of the Australian Masters Cycling Championships in 2020. The *Jimboomba Times* regularly features my images from local pony club events.

Launching a website www.chrisseenphotography.com.au enables me cover events in my own name and allow sports competitors and families to view and purchase images of interest. I also make my clients aware of images available through *Instagram* and *Facebook*.



Championships at Carrara Sports Stadium in June. I gained this access through covering the Beach Handball Nationals after which my photos were shared worldwide throughout the Handball community social media network. This was a fortunate opportunity as it appeared no one was covering handball.

I can offer suggestions and advice on how to access some events if members are interested in sport photography. My journey has been rapid and relatively successful. Still, there have been many knock backs to requests to cover events as organizers often have sufficient photographers. Through this journey, I have been highly appreciative of the incredible support provided by Gary Silk who has been my mentor, coach, researcher, and companion along the way.

I am now inspired by the possibility of the 2032 Olympic Games in Brisbane. The International Handball Federation is lobbying the IOC to have Beach Handball admitted into the Olympics and they are targeting the 2032 Olympic Games. I hope my body keeps going until then.

My current goal is to be the preferred photographer for Handball Queensland. I will be covering the 2021 Australian Club Handball

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

PO Box 234 Mount Gravatt QLD 4122

President: Gary Silk

Newsletter Editor: Paul Mackay

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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.

AIRPORT PHOTOSHOOT



Photo shoot crew

Boys outing gatecrashed by girls! An organized outing for MGPS members to meet at a specifically designed airport viewing area.

We arrived to find several men already perched on step ladders of various heights. A variety of planes proceeded to land though out the afternoon.

Lucky for us Brendan was on task to announce when a plane was due to approach the runway and our eyes would scan the skies. We were entertained by a variety of planes landing throughout the afternoon. Suddenly excitement rang through the group "Did you get the puff of smoke?" As the planes hit the tarmac a puff of

smoke emerged from the touch down. This then became the point of interest we were eager to capture.

We decided not to wait for blue hour or the lights to turn on and headed home. We eagerly wait for the lingerers to share their night images.

Stay tuned for the next secret location Rob has up his sleeve.

Janet Richardson



Ian Sweetman



The Smoke Challenge



Janet Richardson

From the white roofed house



Greetings one and all,

We have successfully made it through another month. Having meetings at the hall has been a boon to us all. Club membership is primarily about having contact in person as well as engaging in all our activities. It is the contact aspect I would like to have a quick word with you about.

As you are aware, the COVID19 is still around us, lurking unseen and unnoticed until detected. With some folks breaching restrictions whilst ill, we still need to be on watch. The Club has a COVID safe plan in place which we have assured the Hall owners we would be following. At the last meeting there were many helping hands to put chairs away etc. Unfortunately, this is not in compliance with the plan. I would ask members to leave the stacking etc to the members allocated this task. We can then clean and spray as per the plan and make sure it is done quickly. Don't feel bad about leaving on the night with stuff still around the hall, this is how we want it so the clean-up crew can tackle it in the order it needs to be done in.

On a photographic theme, why don't people like the way they look in photos? I have found out that it is a thing termed "The Mirror Effect". For a great part of most people's lives the only time they see themselves is when looking in the mirror. Right is left, left is right, hair partings, for those of lucky enough to have said hair, appear on the opposite of our head, in other word all is reversed.

When confronted with a photograph it just does not look right, this isn't how we see ourselves and therefore the image jars with us. No matter how many times our friends exclaim 'what a great likeness', we just can't believe them. It is not until we look in a mirror that all is right, or should that be left, again.

Anyone who has seen my self-portraits and willingness to be photographed may have gathered that I don't have these problems. Snap away I say.

Till next time, all the best,

Gary Silk

Can you assist with our Feature Articles?

Each month, our newsletter commences with a feature article generally based on the experiences of one of our club members. It is a good way for us to get to know each other as well as learn about other photographic opportunities. So far, I have been approaching members I know and asking them to write an article. I am hoping that soon members will be approaching me with ideas for our feature article. However, I know some members are not keen on the writing part, so I want to assure you that there is another way to get your article written. All you need do is to mention the idea or experience to me, and I will draft some questions to which you reply in note form with some accompanying images. I then write your article and send you the draft to check. If I have more questions, I can generally arrange for you to easily answer these through a phone conversation. Using both approaches will enable a broad range of members to contribute to our newsletter.

This month I particularly thank our treasurer, Chris Seen who took time out of his busy schedule to write an article about his journey into sports photography. Having just launched this new career in late 2018, Chris has had remarkable success in gaining recognition in the equestrian and beach handball communities. I also thank all of the honour recipients for your very interesting stories about your images. These have become very popular with members.

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



Paul Mackay

Learning about High Key from Brent Mail

At the May club meeting, Brent Mail was a worthy teacher of the finer points of high-key photography. He simplified the process and showed club members how to photograph and edit in **Lightroom** to achieve high-key effects. Brent explained that high-key emphasized highlights and whites with the image emphasizing mainly lighter tones with less contrast and simplicity. He argued that high key achieves artistic images designed to brighten the viewer's day drawing a focus on the main feature.

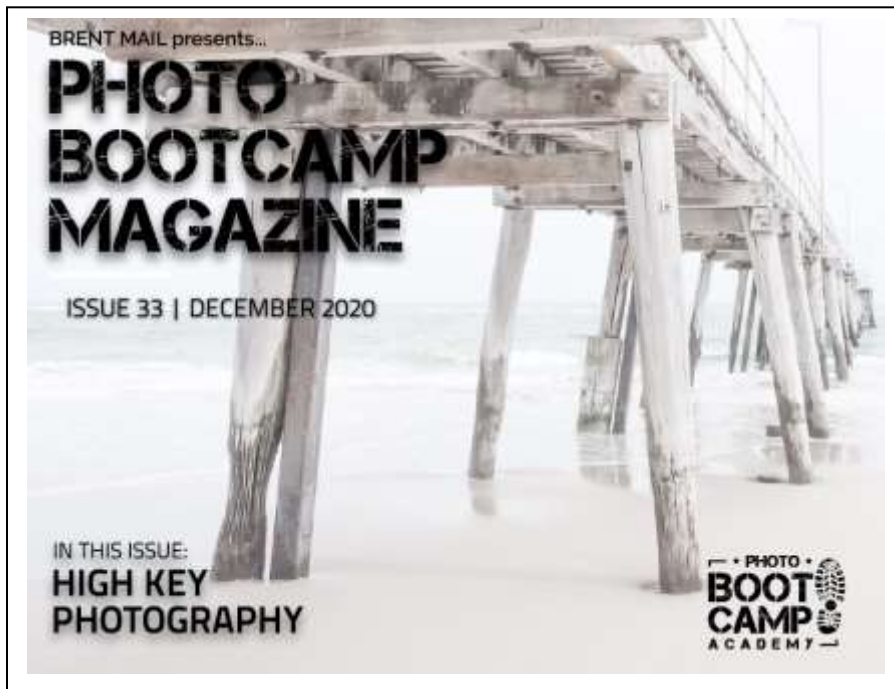
Brent demonstrated how to achieve high key. His techniques include using a light background, photographing into the sun, avoiding distractions with strong contrast and overexposing. Because contrast is so slight, he recommends using manual focus.

For studio shoots with people, Brent uses a white sheet as background and a strong side light to brighten it and to backlight the models. He advised focusing on the most contrasty area of the image. In **Lightroom**, Brent increases exposure half a stop, under saturates, shifts highlights, shadows, blacks and whites to the right. He often finishes with a light vignette.

More information on Brent Mail's work is available at the following websites:

www.shareinspirecreate.com and
<https://www.pinterest.com.au/brentmail/high-key-photography/>

Paul Mackay



Monochrome Group Presentation

My journey in photography

A presentation to the Monochrome Group by Maureen Cathy from the Townsville based North Queensland Camera Group.

Maureen's photographic life extends beyond her image making as she mentors others as well as being an accredited Photographic Society of Queensland judge. She is also the founder of the monochrome group, *Messages in Monochrome*.

Twenty-two Zoom participants tuned into Maureen's talk to the monthly Monochrome Group meeting. Maureen invited some colleagues so several guests from Mackay and Foster (NSW mid-north coast) joined our regular participants.



In 1990, Maureen embarked on an Associate Diploma of Art and Applied Photography at James Cook University which led her into a world of interesting photographic experiences before work-life commitments led to a period of photographic hibernation.

About six years ago Maureen dived back into the world of image creation. Reflecting on her images over these years she can see her own growth and evolving photographic style, particularly in the area of art photography.

A key message posed by Maureen encouraged us all to consider what we are doing when we take photos. This was illustrated by the question, why do we take 50 photos when three would do the job? She provided some ideas like, the opportunity to share time with colleagues, the joy of being in the environment and the enjoyment of capturing the world around us.

I picked up several other messages from this thought-provoking presentation including:

- take opportunities to learn the technical aspects of your craft using formal courses
- our own style evolves through exposure to the images from others so it is important to see a variety of styles
- use self-initiated projects rather than externally imposed tasks to set up your own challenges
- sharing your work with others, especially through competitions, has great value
- the general public's assessment of an image differs significantly from that of the judges/art photographer's view.

Maureen proceeded to regale us with several stories of her photographic encounters and expeditions in Cloncurry and Ravenswood before encouraging us to share our own stories. Ravenswood, a gold mining town, comes recommended as a photogenic location.

A selection of Maureen's monochrome images, including some award winners were shared and discussed by the group. See some of Maureen's work at <https://www.maureencarthy.com/>

After Maureen's presentation the group reviewed up to three images submitted by each of the group. Discussion of composition, processing techniques and some light-hearted banter on the merits or otherwise of a range of software programs was undertaken.

Bruce McDonald

COMING ACTIVITIES

CLUB MEETING 7.15 PM WEDNESDAY 14 July

CAMERA PRO TALK

A representative from Camera Pro will be talking about Mirror Less cameras, different brands and the difference from DSLR cameras. He will also bring a selection of tripods and monopods and explain the different types of heads.

This is the chance to ask any questions you may have and view some different cameras and tripods.

Suzanne Edgeworth



UPDATES

The **Annual General Meeting has been postponed** until 8 September. **Nominations for Vice President, Treasurer and Competitions Officer are welcome** as these positions 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

Reminder that ANNUAL FEES are now due.

Gary Silk

CLUB EMBRACES NEW TECHNOLOGY

MGPS has recently trialed a device known as Square to process payments at meetings. We were unable to pair the reader with the tablet but were able to operate it manually. I appreciate and thank those members who took up the offer to pay by card as this has given a good sample.

This will have several benefits as it provides a detailed report at the end of the meeting on the payments that were received. As such it strengthens the control over club finances and provides a cash terminal and reporting.

For a multitude of reasons, it would be helpful all around if members used this as the preferred method of payment. Obviously, cash has risks associated with it and requires safekeeping going to the bank physically. Using Square, the funds are transferred to our bank account at the end of the evening, gives a faster deposit to our bank and is more secure.

This will make the Treasurer's role more streamlined and save them time going to the bank. Members can get their receipts sent to their phone by SMS or by email. *Chris Seen*

Monthly Photo Shoot Street/Macro Photography @ Gardens Point and QUT	
Where to Meet	The foot of the Goodwill Bridge on the Gardens Point Campus under the large trees.
Date	Saturday 24 July 2021
Times	08:00 am till 10:00am
Challenge	The challenge is to shoot street and macro images within the QUT area, these images may be of buildings, or parts thereof, People, or objects found in the open. Keep in mind the Architecture and Looking up competitions are coming up in the next few months.
Refreshments	Coffee at 10:15 am, Location: coffee shop overlooking the Gardens.
Comments/ Safety	There are facilities within the precinct.
Contact	Robert Vallance MGPS Facebook page, MGPS email, Mob 0409593728

Some photo-worthy events in July 2021

Abbey Medieval Festival	3 Jul 2021	https://abbeymedievalfestival.com
Brisbane Air Show	3 - 4 July 2021	brisbaneairshow.com.au
Tour de Brisbane South Brisbane	11 July 2021	tourdeBrisbane.org
Bands in Parks	Various	brisbane.qld.gov.au
Greazefest Redlands Showgrounds	30 July 2021	greazefest.com
Morton Bay Food and Wine Festival	30 July - 1 Aug 2021	mortonbayfoodandwine.com.au

Thanks to Rob Vallance for providing the events.

Honours from May Abstract



Light Show by Cheryl Zwart

The original image was taken at a light show in Team Lab Tokyo where we went with my son and family November 2019. Horrible lighting to take images Settings 12800 ISO F4 .3sec Olympus EM1 MKII.

The different looks with the lights were amazing but difficult to photograph. I got a lot of different light images basically for a memory but when the Abstract comp came up, I had a quick play with the Liquify filter in **Photoshop**. Basically, my effort was one shot with the Twirl tool each side, (my preview wasn't even working) I pressed OK and this was what I got.



The original

Simplicity by Bob Garnett



The simplicity print was as the name suggests, minimal & simple. Three pieces of light card were bent to shape, glued on the front corner & hung from an overhead rail with invisible tape to hold their shape. The image was taken under the house in darkness using two LED lights. The main light was on the left side with the righthand light filling in at lower power. It was very hard to adjust the lighting to show every small section of the cards on the front edges to avoid spilling light on the black background,

Camera Mk4 manual exposure 4.0 sec, tripod f11, ISO 100, spot focus 105 mm. Processed in **Lightroom & Photoshop** with Boost to contrast for white and blacks.

A black brush was used to correct light spill on background.

Lines and Curves by Bruce McDonald

Submitted in the Abstract digital competition, **Lines and curves** is not what the viewer might expect. Taken on the club's monthly photo outing to the inner city, this image is an interior section of the Elizabeth Arcade. The image consists of the vertical ribs of the wall and the roof section which curves upwards towards the natural light. Orange artificial lights are recessed behind the vertical ribs.

The image was processed in **Lightroom** Classic using basic adjustment sliders, lens adjustments, noise reduction and sharpening along with a post-crop vignette applied. Spot removal was used to remove staining on the curved ceiling. Conversion to monochrome and rotation through 90 degrees completed the actions to produce the submitted image. ISO 500, f5.6, 1/25 sec using aperture priority with 24-105 lens at 100mm.



Colours through the lines by Mangala Jayasekera



While reading about Abstract Photography, I was inspired to create this image. I had used various materials such as 15 A4 sized papers, two paper clips and four different coloured LED lights. The A4 papers were bent and clipped at each end to make this pattern which was then placed on a coffee table with the LED lights underneath. My camera with 100mm macro lens was on a tripod, focused from above. It took several tries as I was playing with different lighting and camera positions until I managed to get the right image requiring only the slightest editing in **Lightroom**.

Canon 5D mark IV, 100mm macro lens, f/2.8, 1/100 sec, ISO 200.



Blue by Paul Mackay

Last year when trying to photograph shadows, I noticed a strong and clear shadow on the bathroom wall in the late afternoon. With the camera on a tripod and controlled through my phone, and hence looking down, I took this self-portrait using a slower speed for a soft image. I ended up not using it partly because as my wife commented that she thought the photo made me look too sad.

Looking for ideas on an abstract theme that had to convey an emotion, I revisited the image and worked in **Photoshop** and with **Nik** and **Topaz** filters to convert it to monochrome, add contrast, include a partial impressionist filter as well as a blue solid colour to provide that sense of a disturbed brain releasing a blue emotion.

Olympus OMD EM 1, 12-40 Zuko lens at 21 mm, 1/13 sec, f2.8, ISO 200. I used my phone to control the spot focus on the shadow.

Chrome Aluminium and Plants by Peter Varley

Musing over breakfast up on level 21 of the Emporium Hotel Grey Street, I was wondering what abstract, where abstract, is there any abstract?

Being very familiar with level 21, I picked up my Canon 5D MK4, 70-200 canon lens, and looked more closely at the décor. I felt it would work as there were no shadows, no direct sun and quite a mosaic.

Settings: f9, 1/80 sec, ISO 800, spot metering, focal length 200, on manual.



To sleep perchance to dream by Kerri Feeney



This image was taken in Vienna. This beauty caught my eye in a department store window.

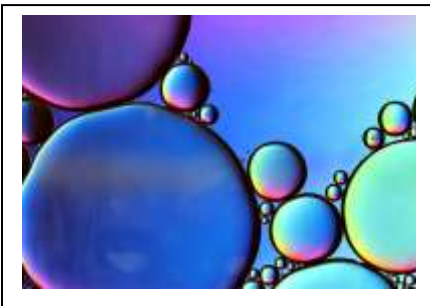
Details ISO 400 sigma 10-20mm, 1/25 sec at f7. Taken with natural afternoon light. In post-production in lightroom, the image was straightened and cropped only slightly. The face colour was softened and the lights in her neckpiece brightened. Lip colour was tightened.

I liked the way the surrounding buildings are blurred and stripped as a background. I cropped some of the windows to the right of the head so that the focus was on the sleeping beauty.

Ripples by Rosslyn Garnett

While cruising down the river Rhine in Europe taking photos from the cruise ship an abstract photo never entered my mind. I saw this reflection in the water as we passed the patch of trees. Photographing reflections is something that I like to do.

Sony RX 100m2, ISO: 100 f8 1/80th sec. I did some minimal editing in **Lightroom** including adjusting highlights, shadows, and texture. I increased the exposure to brighten the water, as well as increasing the yellows, aquas and blues. In **Photoshop** I adjusted Levels & Curves



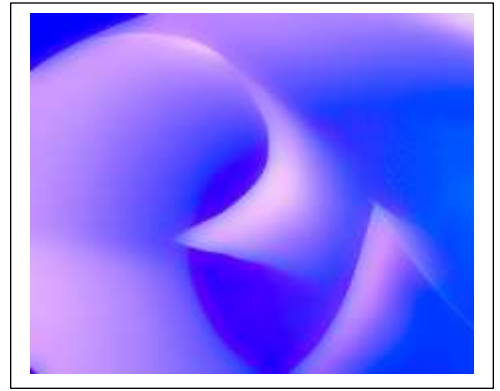
Circles by Heidi Wallis

Circles was created by using the ole' oil and water trick with a few drops of dish washing liquid to further separate the oil. To get the colour through the oil droplets, I used my iPad with an image of a rainbow circular gradient as my only light source positioned on the floor under the glass dish. This image is heavily cropped and edited in **Lightroom**.

Taken with Canon 90D, Canon EF 100mm f/2.8L macro IS USM using a tripod and remote trigger. f4 @ 1/20 sec ISO 800.

Abstract 1 by Robert Vallance

Sometimes, when trying for a particular image I will test the concept using my mobile phone and, sometimes I am more satisfied with that image than I am with those taken with the camera. That was the case here, perhaps the lower resolution and small image size allowed me to soften and blur more effectively. The image was made in my studio (shed) using a homemade light box with blue cellophane paper placed between the light source and the subject (rolled A4 paper). I cropped to square which I think suits this type of image and edited in *Luminar 4*, cropping, and turning the image before applying various softening and colour changes. I saved several different colour versions of this image.



Discussing the game plan by Hazel Sempf

Our group of photography friends went to the Eatons Hill Rodeo with the intention to capture some of the action of the bull riders. After getting ourselves set up with all the appropriate gear, we were advised we could not use our cameras with 'zoom' lenses. So out came our phones to practice our phone photography and to capture what we could. These two clowns perched themselves on the railing immediately in front and above us and I was fortunate enough to capture them having a conversation. I was drawn to the uncluttered backdrop of the sky and the story of the scene. Shot on my Samsung S10, ISO50, F2.4, 1/640 sec, 6mm focal length. Edited in *Lightroom*, I cropped the sides for better symmetry, added more contrast and used a radial filter and luminance range mask to lighten the face of the clown in red.



Water Dragon by Robert MacFarlane



The photo of the water dragon was taken at the Botanic Gardens in Brisbane. Technical details include 220 mm lens, 1/250 sec f5, ISO 1100.

Four important features of this photo were:

- The water dragon was comfortable with people and I was there for about 10 minutes.
- My closeness to the water dragon helped fill the image and blur the background.
- I held my camera at a low angle so that I was looking slightly up at the dragon rather than down at it.
- I took this photo in a small burst of images (10

frames a second)

Champagne Falls by Jeff Mott

This is an image of Champagne Falls in Tasmania near Cradle Mountain. It was not originally on my radar at all but I had torrential rain during my time at Cradle Mountain and the Mountain itself was hidden behind clouds, so I went in search of waterfalls. Because of the rain I had buy an umbrella to hold over my camera during exposures, but it was such a magical location that I was glad the rain had forced me there.

Nikon d850 + 16-35mm f/4 at 16mm f/8 with circular polarising filter three exposure HDR.



Coming through by Chris Seen



Tina Dial (Judge and Member Ipswich Camera Club) organized a special day for photographers to attend Agility Dogs Queensland. This was my second attempt at shooting Agility Dogs and was happy with the results.

The judge comment on my previous competition entry was that it did not have the full ring (hoop) and the dog was not looking at the camera. With this image I managed to resolve those two issues as well as a good DOF with a softer background.

Sony lens 70mm – 200mm f2.8 Sony G, FL135mm, 1/1600 sec, f2.8, ISO 100

The Blues by Geoff Hui

"The Blues" is a composite of two images. The first image was an ICM image shot during a walk at Girraween National Park along the Dr Roberts Waterhole trail and was processed in **Lightroom** to create a blue colour cast. The second image was a shot of myself taken on a tripod and processed in **Lightroom** to match the blue colour cast of the first image. The two images were then imported into **Photoshop**. The image of myself was selected and the background removed. I then layered this image over the ICM image and blended them together using the soft light mode. Curves, colour balance, dodging and burning were then employed to complete the image.



Golden Orb by Jackie Dawson

I was out trying to find some inspiration for our Abstract theme, when I came across an old tree that had so many old 'scars' on its

trunk. The markings on its trunk totally caught my eye. It appeared that throughout its life it had had many of its limbs torn from its trunk, leaving deep round wounds on the trunk. To my mind that day, these gaping wounds looked like portals into the very soul of the tree, and some looked like "maps" to another realm. The fact that I could see/"imagine" so many other things, other than a simple blemish on the trunk of a tree, led to me photograph these markings and use them for my Abstract image. I simply altered the image slightly with some motion blur in **Photoshop** and applied a colour filter to provide more depth of colouration to the overall image. On doing this, I then saw things like a "dragon's eye", "cave opening", "portal", "vortex" etc. For this reason, I was sure that it met the criteria for "Abstract" and therefore became my entry for that month. Sometimes it is the simplest of things we find that hold the most interest. We just need to see them.



Kaleidoscope by Christine Jull

I took this photo of a very large bowl in a gift shop. I was attracted by the bowl's simplicity and beautiful colours. I edited the photo in **Lightroom** and then used the Distort filter in **Photoshop** to give

the pattern in the bowl some interest. I am new to **Photoshop** and thought I would see what the outcome would be. Olympus EM1 Mk II, ISO800, f5, 1/40 sec.

MGPS Officer Bearers 2021

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SUBGROUP COORDINATORS

Digital Group	Rodney Topor
Monochrome Group	Warren Veivers,
	Cheryl Zwart
Developers Group	Julie Geldard

Results from June Print Competition

Subject: People *Judged by Paul Tilley*

B Grade Print				
Member name	Open Image	Set Image	Points	Points YTD
Dorothy Harkins	Credit	Merit	15	93
Susan McCrory	Merit	Credit	15	63
Janet Richardson	Merit	Merit	18	78
AB Grade Print				
Trudi Aykens	Merit	Credit	15	78
Heidi Wallis	Merit	Merit	18	96
Susan Chisholm	Honour		12	51
Robert Vallance	Credit	Merit	15	72
Chris Seen		Merit	9	63
A Grade Print				
Geoffrey Hui	Honour	Honour	24	105
Bob Garnett	Merit	Credit	15	84
Hector Beveridge	Credit	Credit	12	72
Lekha Suraweera	Credit	Credit	12	75
Paul MacKay	Merit	Merit	18	84
Bruce McDonald	Credit	Credit	12	63
Joyce Metassa	Credit	Merit	15	66
Rosslyn Garnett	Merit	Merit	18	93
Swarna Wijesekera	Credit	Credit	12	60
Jackie Dawson	Honour	Honour	24	102

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>

Results from June Digital Competition

Subject: People *Judged by Peter O'Brien*

B Grade Digital				
Member name	Open Image	Set Image	Points	Points YTD
Dorothy Harkins	Merit	Credit	15	189
Peter Varley	Credit	Merit	15	153
Christine Jull	Credit	Merit	15	183
Susan McCrory	Credit	Honour	18	63
Margareta Dewilde	Credit	Credit	12	177
Joni Keenan	Merit	Credit	15	81
Janet Richardson	Credit	Credit	12	180
AB Grade Digital				
Trudi Aykens	Credit	Credit	12	171
Gary (Rick) O'Shea	Merit	Credit	15	114
Margaret Kemmery	Merit	Credit	15	117
Ian Hunter		Merit	9	36
Heidi Wallis	Credit	Merit	15	207
Gwenda Kruger	Credit	Credit	12	99
Robert Macfarlane	Merit	Merit	18	186
Sharon Puata	Credit		6	81
Susan Chisholm	Merit	Credit	15	183
Mangala Jayasekera	Merit	Credit	15	192
Lorraine Burdeu	Merit	Credit	15	123
Russell Dickson	Credit	Credit	12	132
Robert Vallance	Credit	Credit	12	156
Chris Seen	Honour	Credit	18	198
Michael Mitchell	Credit	Merit	15	168

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.

Results from June Digital Competition

Subject: People *Judged by Peter O'Brien*

A Grade Digital				
Member name	Open Image	Set Image	Points	Points YTD
Geoffrey Hui	Merit	Merit	18	231
Michelle Coles	Credit	Credit	12	117
Bob Garnett	Credit	Credit	12	147
Hector Beveridge	Merit	Credit	15	174
Lekha Suraweera	Merit	Credit	15	177
Suzanne Edgeworth	Credit	Merit	15	168
Paul MacKay	Merit	Merit	18	180
Sam Fernando	Honour	Credit	18	153
Bruce McDonald	Credit	Credit	12	174
Joyce Metassa	Credit	Credit	12	138
Deanne Bale	Credit	Credit	12	123
Rosslyn Garnett	Credit	Credit	12	138
Jefferey Mott	Merit	Credit	15	186
Swarna Wijesekera	Merit	Credit	15	168
Cheryl Zwart	Merit	Merit	18	201
Jackie Dawson	Credit	Honour	18	201
A Gold Grade Digital				
Julie Geldard	Merit	Credit	15	84

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.

CLUB COMPETITION SCHEDULE 2021

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

MGPS MARKET PLACE

You can advertise relevant items for sale or items wanted here. Just email newsletter@mgps.org.au

1. Lowepro Camera Bag - will fit DSLR camera and 70-200mm lens plus additional pockets \$200
2. Tamron Lens - 20-24mm F3.5-4.5 - original condition - never used \$300
3. Sony Lens- 18-250mm - Good condition \$250

Contact- Rosslyn Garnett 0420552181