Mt Gravatt Photographic Society

MGPS

EXPOSURE

Members enthralled by Dean Holland at 10 March meeting

New member – Glen Homann

Helpful tips for entering competitions.

When choosing an image to enter in any competition it is important to consider a few significant factors. Many international and national competitions are impact judging which means the judges may only have 10 seconds to view the image before deciding to choose it as a possible award winner. Club entries to monthly comps do not have this procedure. However, the same tips are relevant for choosing images for submission in club competitions.

Images need to have an **instant impact** that grabs the attention of the judge.

When selecting images for awards, the images are first chosen on impact, then they will be looked at again to see how well they **tell a story** for instance showing a bird feeding on a fish compared to a bird sitting on a branch. (Cont. p2)

INSIDE

Victoria Point Photo Shoot
Gwenda Kruger

Helpful tips for entering competitions (Cont.)

Images that **evoke emotions** (happy, sad, angry, loving etc.) will always attract the attention of the viewer or judge.

Distracting elements in backgrounds, foregrounds, can mean the difference between a good shot and a fantastic one. Distracting elements on the edge of the frame can be particularly annoying.

A **leading line** into the photo or a point of interest to draw viewers into the image can make a difference to the impact of an image.

The **use of lighting**, natural or added can create definition and enhance the image. You want the viewer's eye to be immediately attracted to the main subject of the image, this can be done by controlling the contrast and brightness. Brighter more contrasty areas attract the eye more than dull low contrast areas.

Composition is important in all images so consider this when taking the photo and when editing it.

Read the definitions and understand what they mean to ensure the photo that fits the criteria. For example, if the subject was "Wood", make sure that you photograph something about the wood such as its texture or pattens rather than just something made out of wood as this can become more about the object than the wood. This is a subtle difference but can be important in sorting out the winners.

The piper by Hector Beveridge received an acceptance in Salon of Excellence 2020

Nature and Social Documentary competitions **do not allow for any cloning or removal** of anything in the images. Also, the addition of textures is not allowed.

Club entry competitions

MGPS participates in four club entry competitions through the year. There are other competitions available to individual members.

The Glennie Nature Digital Competition (an international comp) is held in February every year. Ten digital images in total are chosen from members submissions to fit set nature subjects and entered as a club entry.

River City is a club print competition hosted by a different club each year in Brisbane area. Images are selected to represent the club. It is divided into A Grade and non A grade section with the Monochrome and Colour sections. It is normally held around September, but due to COVID, it was not held last year and will not be held this year.

Australia Cup is an Australia wide competition organised by the Australian Photographic society. Twenty images are selected to represent the camera club. There can only be one entry per person. There is no subject definition and no grade definition. A request for images will be made shortly.

Interclub Digital Competition is held each year and hosted by a different QLD club.

Casino through a moving bus by Swarna Wijesekera received an acceptance in Salon of Excellence 2020

In this competition, six of the club's annual schedule of subjects are chosen to be part of clubs set subjects for the year.

Nature, Scapes as well as People or Portrait are subjects every year whilst three other subjects selected during the judging of the competition for the following year. The competition is a club entry with three entries submitted for each subject.

Helpful tips for entering competitions (Cont.)

When choosing images for submission from the club a selection group consisting of Judges and experienced photographers choose the images to enter by considering all the aspects listed above.

All the competitions listed have rules allowing for a set number of images from the one photographer.

Individual Competitions

Salon of Excellence is hosted by different clubs each year under the banner of Photographic Society of QLD (PSQ) . This is open only to QLD clubs and is a low cost to enter so it is a good one to start entering competitions. This is an individual comp with an award for the club with the highest score from their members. It is a Print and Digital competition with six set subjects with A -Grade and Non A -Grade sections.

Canola under a southern sky by Ian Sweetnam received an acceptance in Salon of Excellence 2020

The categories are Open Colour, Open Monochrome, People (Colour or Monochrome), Nature, Social Documentary (Colour or Monochrome), Photo Travel (Colour or Monochrome). Information is on the PSQ web site. Entries close Friday 2 April. Note that receiving an acceptance is an achievement as approximately on 25 percent of entries are accepted.

Qld International Digital Circuit QIDC is an international digital competition run from Brisbane every year.

It consists of four salons which means all the images are judged four times by different judges which allows for more points accumulated when trying to attain photographic awards after your name. It is a good one to start your competition letters journey. There will be Open Colour, Open Mono, People Colour/Mono and Shadows Mono.

Graveyard Derby by Paul Mackay was awarded 1st in the people section of non-A grade in Salon of Excellence 2020

This is an individual competition open to anyone. Members of MGPS receive a discount when entering so contact John North jonden_01@hotmail.com about the procedure for applying it. This comp is coordinated by John North from our club so if you have any questions talk to him at a club meeting.

Images are all digital. This competition opens on 11 April and closes on the 7 June. Every entry receives a printed catalogue of the award-winning images. The club has some of the previous ones at the hall, so if you do not have one, ask one of the committee members for one.

Mt Gravatt Show photography competition section is coordinated by MGPS. Have a look on the Mt Gravatt Show web page for details. Entries are due from 24 June to 26 July.

Brisbane Exhibition is held every year, it is a print and digital comp, Check out the Ekka website for more info. It opens on 28 May and entries are due will before August so check the closing dates.

There are many other competitions, International and National ones around if you are interested in entering them talk to John North at club meetings as he is well informed about them.

Suzanne Edgeworth

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

OFFICERS

ZOOM officer	Rodney Topor
Activities Officer	Robert Vallance
Data Projectionist	Rodney Topor
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Welcome Door 2	Joyce Metassa
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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

VICTORIA POINT PHOTOSHOOT

Gwenda Kruger

Thank you, Rob Vallance, for organising another excellent photography meetup. After Sharon Puata and I both having a latish night after having a photography meetup in the city with our Nikon Facebook group, I was undecided if I wanted to get up at 3.30 am to be at Victoria Point. So glad I did. This was an excellent meet as I have not done many sunrises, and never at Victoria Point. The water was so serene all around. Such beautiful views at different angles. It was good to see we had a good few turn up, arriving in the dark at 4.30. I was very proud of my shots as I managed to get some starbursts along the jetty and I loved the way, after the sun had risen, there was a dark cloud above the golden glow on the water. I know Sharon loved the sun shining on the barge. I'm

Peter Vilaysack

Sharon Puata

Rob Vallance

definitely looking forward to hearing what is in store for next month. *Gwenda Kruger*

From the white roofed house

FROM THE PRESIDENT

Greetings Friends,

Another month has passed, and many images have been taken and processed, especially by yours truely. This leads me to ponder what makes a "good" image? There are in my opinion, many contributing factors such as story, connection, subject, construction, emotion etc. For me, at least, the overriding factor before all others are considered is "audience". Who is the intended viewer? Are you making the image as a fine art print to be contemplated leisurely where all elements can be examined, and an opinion formed after deliberation?

Is it for a client who has specific ideas or requirements to be met? Maybe it is for a competition, either club or otherwise.

All of these will guide the formation of the final image to be in that category of "good". What is a non-negotiable requirement for one type is not even on the horizon of another? When we attend a meeting where a judge comments on and grades the month's comp entries, I expect you will see an overriding requirement of the judges for images to follow the K.I.S.S. principle. Do not distract them with clutter or too much information. Pare your image down so that the only thing they will look at is the subject you have photographed.

Still, it has to be determined whether it is a "good" image'?

What I am leading to is that it is up to you, the maker, to assess your audience, question your intention and come up with the answer to what will make a "good" image. Visit galleries and exhibitions, look at and understand your reaction to as many different styles of images as possible. Find your comfort zone and then step outside it to see what you are capable of but above all, keep in mind who it is you are making the image for. For me, the "audience" I am making images for is above all others.

Have a great month learning and shooting awesome images.   *Gary Silk*

BEST OPPORTUNITIES AT HOME

I am realising that with a monthly newsletter, there is a bit of pressure to keep finding new stories. I really appreciate members giving me ideas and sending me contributions from your perspective. Please send me your ideas to **newsletter@mgps.org.au**

FROM THE EDITOR

Some years ago, I was travelling around Ireland for three weeks. My dream was to make it a photo essay, but I became increasingly frustrated that when I would arrive at a picturesque location on the daily itinerary, the light would not be right, or the weather was surprisingly too sunny. I looked over my photos with dismay.

While staying in Killarney, I came across a photographic studio run by landscape photographer Peter Cox (https://petercox.ie/). Fortunately, he had time for a chat. As I admired his photos and bemoaned mine, he said you have either got to live here or concentrate on your own backyard. He said that his career moved up a trajectory once he moved back to the familiarity and convenience of home. Around home he recounted there were opportunities to seek out the best seasons, best light and weather and take advantage of opportunities when they arise.

I feel in a way the pandemic has had this impact on club members' photography as without much travel on offer, brilliant photos have emerged from our own region. Rob Vallance's photo shoots are providing a special opportunity to go to interesting places at awkward times in a secure way.

Paul Mackay

Responsible Bird Photography

Learning about bird behaviour helps us obtain great photos. It also helps us protect them. Some key points from Birdlife Australia guidelines …

• Photographers should keep a close watch on their subject and look for signs of distress, such as alarm calls, 'broken wing displays' or 'crouching' and leave when these occur.
• Lingering too long in a bird's territory can cause stress to the birds or their young during the breeding season. It can cause nest abandonment and may attract predators.
• Photographers should use artificial light sparingly, especially for close-ups.
• While some birds are seemingly oblivious to photographers e.g. sunbirds nesting on the deck, photography at the nest should be avoided as it can attract predators or spook adults and chicks. No modifications to the nest or its surroundings should be made.
• 'Trophy' photography e.g. of an observer near a threatened bird can promote harmful behaviour towards birds.
• Avoid posting images and data publicly about sensitive species and nest locations on digital platforms including social media, websites.
• Avoid posting images and content of rare and threatened species locations and nest obtained in restricted access or non-permitted areas on social media and websites.
• Callback is a controversial area. Currently, *Birdlife* will not accept photos where callback has been used to attract the bird.

Susan Chisholm, Member of Birdlife Australia, Birds Qld and the Qld Wader Study Group.

Gary Silk has added to this conversation sharing a link the PSA and FIAP agreement on the governing worldwide definitions for photography. This also includes ethics for nature photography.
https://psa-photo.org/index.php?division-definitions

Members of MGPS are made aware of these guidelines and thus it is assumed that all members' images are taken in compliance with ethical guidelines. Occasionally, judges may comment on the potential ethical issues surrounding an image but may not suggest the photographer has not complied with the ethical guidelines as they lack full information on how the image was taken. *Paul Mackay*

Next One Is Mine Mum by Mangala Jayasekera

David And Goliath Encounter by Geoffrey Hui

COMING ACTIVITIES

CLUB MEETING
7.15 PM WEDNESDAY 14 APRIL

PETE LAW...ON STILL LIFE

14 April 2021

After a lifetime working in the photographic industry, everything from cartographic reproduction to TAFE lecturing to Media and Information Services, I have now settled into quiet retirement. At last I can enjoy many happy hours shooting for myself.

I'm more of an all-rounder than a specialist in any particular genre. My passions are Street Photography, Studio Portraiture and Still Life.

Still Life is what I will be chatting about tonight with you, especially from the point of view of "Light Painting" as the lighting technique. You may find my sources of inspiration a little unusual, but that will remain to be seen. Still Life for me is all about creating a story with objects that have some strong relationship to each other. The arrangement of those objects, I find, is a contemplative exercise that is not to be rushed.

Pete Law, Photographer

Monthly Photo Shoot	
Where	Brisbane CBD
Date	Friday 16 April 2021
Times	1130am till 1430pm
Meet at	Queens gardens
Shooting	Street Photography
Challenge	This afternoon we will be looking for SHADOWS, ANGLES and SHAPES, and if you can fit in some people so much the better. This is an area with lots of new construction, and buildings so we should have a lot of fun
Coffee at	Doppio Coffee station (In the Myer centre)
Notes	For those who have never tried it before, don't be put off by the term Street Photography, act like a tourist, smile at the people and take photos of the buildings. Have fun!
What to Bring	Zoom lens may be useful
Comments/ Safety	The area bounded by George St, Margaret St and Elizabeth St, down to the Riverwalk
Safety	No safety concerns
Contact	Robert Vallance MGPS Facebook page, MGPS email, Mob 0409593728
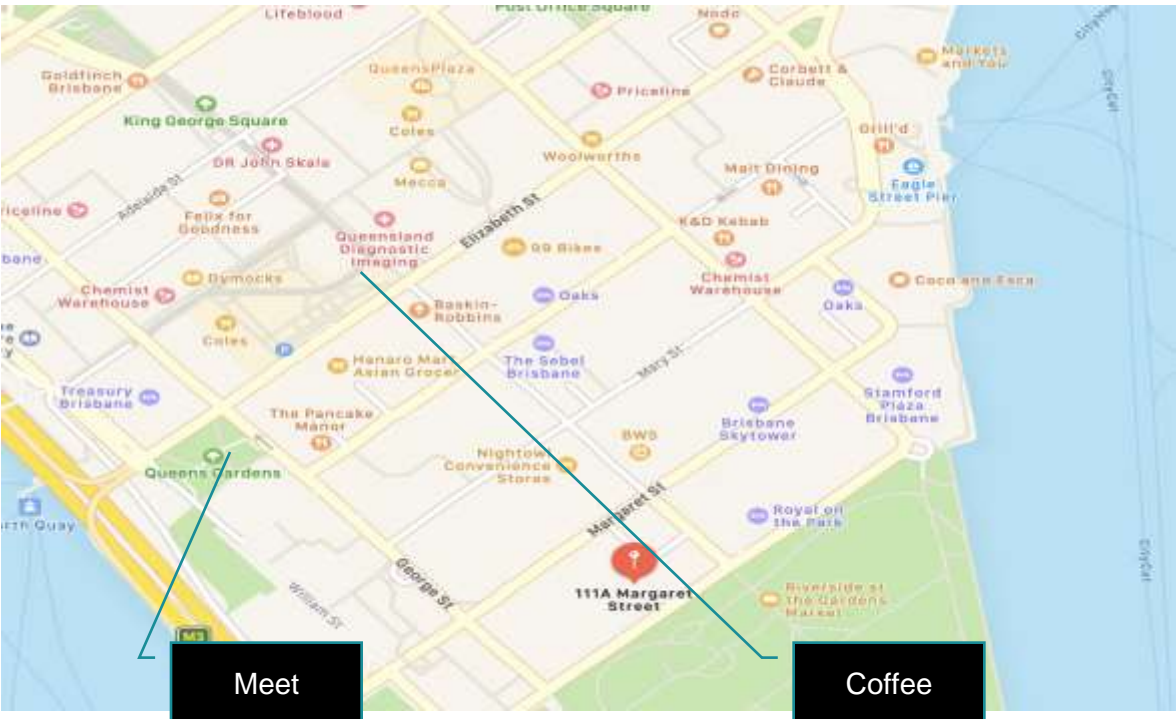
Honours from February
Nature

The Ballandean Pyramid by Rodney Topor

In September I went with a group of friends to explore the Granite Belt area for my first time, to visit Girraween National Park, and to take photos of the Milky Way (MW) at night far from Brisbane lights. I also made Star Trails (ST) images at two different locations. The biggest challenge for MW and ST photographers is finding an interesting foreground! Fortunately, this farmer at Ballandean had built a 30x30x17m pyramid of boulders cleared from his field. I positioned one of my cameras with the south celestial pole roughly above the pyramid, composed, took test shots to confirm composition and exposure, and set it running at my widest field of view (16mm ff), 25 seconds, f/4, ISO 1250 per exposure, repeated (automatically!!!) for a little over 2 hours. During these 2 hours, we lit the pyramid with torches and took photos of the MW above the pyramid (I used my other camera). It proved difficult to light the pyramid "just right" for a single MW photo! But back home, I was able to darken the overexposed individual pyramid images and then blend or stack my over 290 images using the free StarStax software, giving both star trails and an evenly lit pyramid. Some minor Lightroom and Photoshop adjustments and crop gave the final image. I have detailed notes on making MW and ST images in the Files section of the MGPS Members Group on Facebook.

Green Ant by Bob Garnett

Prior to taking the green ant image the ant was washed in a Ultra sonic cleaner. It then takes some time to set up the

ants & have their body & legs in the correct positions. They were then photographed using a motorised Stack Shot Rail with Canon Mk4. , Canon macroMp-65 lens , Canon Mt-26 Twin flash & reflectors
Camera setting were F5.6 125 Sec ISO 100 2.5 Magnification. Sixty images were taken to cover depth of field. The reason for 5.6 on this lens
The affective aperture at 2.5 Mag. Is F5.6 x3+1= F17.8 So F11 would be F34 causing diffraction. The sixty images were imported into Lightroom & edited. All images were exported to a folder. The 60 images were then divided into 6 Sub stacks & focus stacked separately. The final images from these 6 sub stacks are focus stacked again to give a final clean image The final image imported was into photoshop for a final edit. Printed at RGB Printers. When it is Macro photography, it can be rewarding to see such fine detail, but you need plenty of patience and time.

Turtle Tears by Dotti Harkins

I was fortunate to visit Lady Elliot Island in October with some friends. It was great timing. Many sea birds such as Black-napped terns, White-capped Noddies and Red-tailed Tropic Birds were nesting. Birds in the thousands ruled the island but in the water the turtle mating season was in full swing. One did not need to venture into deep water to see turtles. Even snorkeling in the shallows, one would encounter a variety of species. Some turtles exhausted from their efforts even came ashore to rest.

On this morning I awoke early to capture the sunrise then took a walk along the shoreline. I found and photographed this turtle in the early morning light. It wasn't until I looked at it in Lightroom that I noticed the water oozing from the turtle's eyes.

Details: Olympus E-M1Mark III, 1/60 sec. f/18 100mm ISO200 Time -6:11am. Post processing: As it was a nature capture, I mainly adjusted the exposure, a bit of dehaze and clarity.

Lake Moraine by Bob Garnett

The image of Lake Moraine was taken after a Boat Cruise to this location. The image wasn`t easy with so many people from the boat everywhere. The island of trees was focused on & placed on thirds dividing lines. Canon mk.4 F16 250 Sec ISO 800 24mm focal length Hand held. Editing in Light Room I applied more contrast over the mountains. I also lightened the Pine trees on the right &left sides. A small lighten of the island shadows. The haze between the mountain was too green so had to adjust the colour to look natural Some water high lights cloned out. I cloned out some rubbish near the island log in the water and removed some people on bottom right-hand side. Imported into Photoshop for levels & curves & final adjustment.

Thirsty Midge by Hazel Sempf

One of my favourite genres in photography is macro. On a recent group outing to Roma Street Parklands shooting bugs, I was particularly looking for bugs that were doing something and this little midge looking like it was having a drink from the droplet of water on a leaf, caught my eye. My camera gear was a mirrorless Canon EOS-R with a 100mm F2.8 Macro lens and a speedlight with extra diffuser for macro. This photo was shot at F14, 1/200 sec, ISO-400 and auto white balance. I used Lightroom for post processing and cropped to a square format which I felt showcased the subject best. I lowered the highlights and added texture, clarity and some dehaze. I used the brush tool to add a touch more brightness and clarity to the insect itself and added a light vignette through effects.

Moody morning by Bruce McDonald

After establishing that the high tide at Currumbin was around sunrise and that cloud cover exceeded 50%, I headed out to be in place about 60 minutes before sunrise.

There were a myriad of photographic opportunities during the three hours at the site, including surfers, fishermen and numerous seascape aspects. This capture required setting the tripod on a somewhat raised rocky section so as to look down over the rock platform's sea edge.

The camera was set on aperture priority with ISO 100 and f18 so that a shutter speed of 0.5 sec generated the interesting wave effect. The wide-angle lens was at its widest 16mm producing a larger image that has been cropped to what you see. A cable release was used.

The raw image was processed in Lightroom. Graduated filters were used, one on the sea and one on the clouds. Colours were adjusted using the relevant selections in the HSL/Colour panel while finishing touches were applied using the Presence sliders in the Basic panel. I settled on this crop which is a little tighter than the first one I created. A dark vignette added the finishing touches.

Eastern Dwarf Frog by Lekha Suraweera

This is an Eastern Dwarf Frog taken at Mt Cootha Botanical gardens in the early morning light. The frog's position and the lighting inspired me to take this shot. It was unusual for a frog to be wedged between a lily flower stem and a bud.

The composition was difficult due to the pond being so low in the ground. I had to lie at the edge of the pond to get this shot. The camera I used was a Canon 7D mk 2, with a Canon EF 100 mm macro 2.8L lens attached. The subject was taken with f 7.1. Shutter speed 1/1600, and ISO 400. Flash was not used.

Minimum processing with Lightroom was carried out.

Which Images have been featured this month?

With prints back in the competition, the number of Honour images has grown to over twenty and too many to feature all in the newsletter. This month, the images featured are from members whose work has not been displayed in recent editions of the Newsletter. All Honour and Merit images are displayed on the MGPS website in the Gallery section.

Results from March Print Competition
Subject: Black & White *Judged by Gang Wei*

B Grade Print

Member name	Open Image	Set Image	Points	Points YTD
Dorothy Harkins	Honour	Honour	24	42
Christine Jull	Credit	Credit	12	24
Susan McCrory	Merit	Credit	15	15
Joni Keenan	Merit	Merit	18	18
Janet Richardson	Merit	Credit	15	30

AB Grade Print

Trudi Aykens	Credit	Merit	15	36
Margaret Kemmery	Merit	Credit	15	21
Heidi Wallis	Honour	Merit	21	36
Susan Chisholm	Merit	Merit	18	39
Robert Vallance	Merit	Credit	15	27
Chris Seen	Merit	Credit	15	27

A Grade Print

Geoffrey Hui	Honour	Merit	21	45
Bob Garnett	Merit	Merit	18	36
Hector Beveridge	Merit	Credit	15	30
Lekha Suraweera	Merit	Merit	18	33
Paul MacKay	Credit	Merit	15	33
Bruce McDonald	Merit	Merit	18	18
Joyce Metassa		Credit	6	21
Rosslyn Garnett	Merit	Merit	18	30
Swarna Wijesekera	Credit	Credit	12	24
Jackie Dawson	Credit	Honour	18	36

A Gold Grade Print

David Knell	Credit	Merit	15	27

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 March Digital Competition
Subject: Black & White *Judged by Gang Wei*

A link to a YouTube with the **judge's comments**. These will be available shortly after 25 March.
https://www.youtube.com/playlist?list=PLEFzqcV-FcEeeHBlImEbr1rY0G6QjhLV5

For now, you can watch the judge's comments through this link, but it only works if **you download it to drop box** instead of opening in a browser.
https://www.dropbox.com/s/reyw82xbhtazsaq/2021%20March%20Digital%20Judging.mp4?dl=0

B Grade Digital

Member name	Open Image	Set Image	Points	Points YTD
Lee Dixon	Merit	Merit	18	78
Kerri Feeney	Merit	Honour	21	24
Dorothy Harkins	Merit	Honour	21	138
Peter Varley	Credit	Credit	12	105
Christine Jull	Credit	Merit	15	126
Susan McCrory	Merit	Credit	15	15

Member name	Open Image	Set Image	Points	Points YTD
Margareta Dewilde	Merit	Merit	18	126
Joni Keenan	Merit	Credit	15	54
Janet Richardson	Credit	Merit	15	135

AB Grade Digital

Member name	Open Image	Set Image	Points	Points YTD
Trudi Aykens	Credit	Merit	15	129
Gary (Rick) O'Shea	Credit	Credit	12	66
Margaret Kemmery	Credit	Merit	15	69
Heidi Wallis	Merit	Merit	18	147
Gwenda Kruger	Merit	Credit	15	72
Robert Macfarlane	Credit	Credit	12	129
Sharon Puata	Merit	Credit	15	48
Kevin Dixon	Credit	Merit	15	66
Hazel Sempf	Credit	Merit	15	108
Susan Chisholm	Honour	Honour	24	147
Mangala Jayasekera	Merit	Merit	18	129
Denise McMillan	Honour	Credit	18	18
Russell Dickson	Merit	Merit	18	90
Robert Vallance	Merit	Merit	18	117
Chris Seen	Merit	Credit	15	153
Michael Mitchell	Credit	Credit	12	117

Results from March Digital Competition
Subject: Black & White *Judged by Gang Wei (cont)*

A Grade Digital

Member name	Open Image	Set Image	Points	Points YTD
Geoffrey Hui	Honour	Merit	21	174
Michelle Coles	Credit	Credit	12	66
Bob Garnett	Merit	Credit	15	99
Hector Beveridge	Credit	Credit	12	123
Lekha Suraweera	Merit	Honour	21	132
Suzanne Edgeworth	Merit	Merit	18	111
Paul MacKay	Merit	Merit	18	120
Sam Fernando	Merit	Merit	18	102
Gary Silk	Merit	Credit	15	72
Bruce McDonald	Credit	Credit	12	120
Joyce Metassa	Merit	Credit	15	96
Deanne Bale	Merit	Credit	15	99
Rosslyn Garnett	Credit	Merit	15	93
Jefferey Mott	Honour	Merit	21	129
Swarna Wijesekera	Credit	Credit	12	117
Shuying Jiang	Credit	Credit	12	75
Cheryl Zwart	Credit	Merit	15	150
Priscilla Gibbs	Credit	Credit	12	87
Jackie Dawson	Credit	Honour	18	141

MGPS Members are invited to view an exhibition of photographic art by some of MGPS member who are also in iPhotographMagic facebook group. bring out its finest qualities.

COMPETITION SCHEDULE 2021

Set subject	Entries due	Judging date	Description
Abstract	28 April	26 May	An abstract image is an attempt to express an emotion, sensation or impression and does not attempt an accurate depiction of visual reality. It may involve the use of colour, light, shadow, texture or shape to achieve this. An abstract image may isolate a fragment of a natural scene in order to remove its inherent context from the viewer. It may be purposely staged to create a seemingly unreal appearance from real objects.
People	26 May	23 June	A photograph of a person or people that must show all of the person(s) from head to foot (no head to waist close-ups). The person(s) in the photograph must be the focal subject, however, the image could also depict their environment or a broader scene. Can be posed or candid. Must be a live human being (mannikins, statues or ornaments will not be accepted.
Still life	23 June	28 July	Still life photography is a genre of photography used for the depiction of inanimate subject matter, typically a small group of objects. Similar to still life painting, it is the application of photography to the still life artistic style. The image must include at least three distinct, separate subjects (e.g. not three pears), arranged by the photographer and not found accidently. The whole arrangement will be lit and photographed. Sections of the arrangement may be highlighted [e.g. lightpainting] and the subsequent exposures blended in post editing to achieve the final image. Individual, separate elements photographed and composited to form the final image will not meet the criteria. The subject can include flowers and food. A collection of discarded objects found in the environment does not satisfy the definition.
Architecture	28 July	25 Aug	This should show either the whole or significant part of a building's exterior form or significant elements of its interior space. The building (historical or contemporary) may be domestic, commercial, industrial or cultural. Multiple buildings such as city scapes do not fit this category.
High key	25 Aug	22 Sept	These images possess a range of whites and light tones thereby minimising the mid-tones and blacks. High key lighting in your photos results in the mid-tones or mid-range tones becoming white. The whites, meanwhile, become whiter. Blacks may still exist, but these will be minimal.
Looking up	22 Sept	27 Oct	The image must be taken to show a scene which lies above the photographer. An image of someone looking up will only be acceptable if that person/s are above the photographer.

Altered reality	27 Oct	24 Nov	The creative alteration of an image, or the combination of more than one image into a single element, either in-camera or through the use of editing software.
Annual	10 Nov	8 Dec	Refer to MGPS website competition page or *Member handbook* number 6.1 page 11
Open	8 Dec 2021	26 Jan 2022	An image of any subject or genre

See your email for full details.

PSQ Photographic Society of Queensland

SEQ-2021
Salon of Excellence Queensland

The Gympie Camera Club invites members of all PSQ affiliated organisations on behalf of the Photographic Society of Queensland to enter the Salon of Excellence 2021.

Please Note: All entries must be completed on the website that has been set up for the SEQ Competition.

Opening date: Saturday 9th of January 2021.

Closing date: Friday 2nd of April 2021.

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