

## PHOTOGRAPHER to CREATIVE ARTIST

By Deanne Bale

My interest in photography started in my mid-teens when I thought I had what it took to become a model (I was a lot better looking back then). Teen pregnancy put a halt to my modelling career but my interest in photography and art remained. My mother was an artist, and I inherited her interest in fine art. In my early 20s I would regularly photograph my horses and children albeit completely stuck on auto mode.

It was not until a workplace accident in 2017 that I became serious about photography. I was no longer able to ride, and my counsellor advised that I needed to redirect my passion away from dressage and all things equestrian. Photography helped me through this very dark period.

While recovering, I purchased my first "real" camera and completed an online photography diploma course. I became hooked, however even with my newly developed camera skills, I still found my images lacking the 'wow factor' that many of our members achieve through post processing. Thus, I seriously worked to develop some understanding of *Photoshop* and *Lightroom*.

However, after many hours trying to apply these very confusing software programs, I conceded I needed more help to take my skills beyond performing basic adjustments. It was also around this time that I decided that I

wanted to take my photography one step further. I wanted to create *art* - images that are more fanciful and less based in reality. I felt like my photography was simply replicating what others had already photographed. I wanted my own unique style to develop. I completed an online course that taught me how to use *Photoshop* and *Lightroom* software as well as how to create art rather than restricting my photography to landscapes and buildings and similar.



*Mind Blown*

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Once I had worked my way through this course, I realised that I could take photographs and use them to create anything within my imagination by combining them with other images and / or manipulating them. This is the essence of composite art. Combining one or more images to create a new image.

A lot of people have asked about the source of my ideas. I have an inspiration board on *Pinterest*. If I am drawn to an image that I see online, I pin it to my board. I am not intending to try to replicate the images on my board, but as my board has grown, I have identified a few distinct areas of art that I am drawn to. Images that might have the same mood, or the same type of composition, or a combination of similarities. When I compare the art that I have created against my board I have noticed certain styles emerge. These can be directly attributed to the mood I am in when I am creating my art. If I am in a good mood, I tend to create light and whimsical pieces with fairies and butterflies and puppy dog kisses, but if I am feeling stressed or down, my images are quite dark and sometimes down-right creepy.

I also draw inspiration from my favorite artists; Thomas Kinkade, Emile Bellet and Michael Godard. I have art from these artists displayed at home. The images below are among my favourites.



*Out of the Fog*



1. Thomas Kinkade



2. Emile Bellet



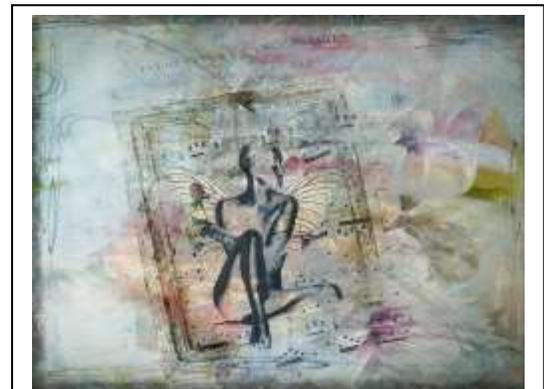
3. Michael Godard

Thomas Kinkade (1) is renowned for his mastery of light and fairytale landscapes. His images are soft and painterly. Emile Bellet (2) on the other hand is a little more abstract using pallet knives and highly saturated colors to create his art. He is most widely known for elongated images of females with no faces

against a scenic Mediterranean backdrop. My personal favourite, Michael Godard (3) is famous for his olive / grape / strawberries and martini glass images. His art is a combination of "imagination, wit and humor". He uses smoke, fire, and water in unique ways.

In looking back on my own artistic creations, I can see elements of each of these artists in my work.

Learning from other artists is also important to developing your own style. When I first joined MGPS a few years ago I remember looking at the images that other members had submitted for judging and thinking "I want to take images just like this person". But the truth is I did not, and quite frankly I should not! What I should have thought was "I want to take photos as *well* as this person, but in my own style".



*Musical Muses*

Developing your own style is important if you want to stand out as a photographer or an artist generally. Some of the more experienced photographers have a very identifiable style in their images.

It is important to note that your photographic style will change over time as you develop new skills in post-processing and experiment with different genres and techniques.

The good thing about being a member of a photographic club is that the monthly competitions force us out of our comfort zone and provide opportunities to learn from experimenting with different genres. We also have the added benefit of learning from key speakers and from the judges' critiques of all images.

If I can leave the readers of this article with some advice it would be these;

1. Learn to master your camera in full manual mode.
2. Master your post processing skills.
3. Experiment with different genres of photography.
4. Define your style so that you are immediately identifiable from your images.

I am still working on numbers three and four and with my new camera I will likely have to revisit point one as well.



*Pair of Angels*

### 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.

### 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](mailto:newsletter@mgps.org.au)**

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

#### Staying up to date:

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

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

# WYARALONG DAM PHOTOSHOOT



Another excellent Monthly Shoot! Thanks, Rob Vallance, for arranging it. There were about 17 of us on Saturday. Started off with a nice leisurely BBQ and catching up with each other. It was good weather, with lovely sunshine. We even had the visit by one of the Amberley jets doing some fancy stuff in the sky, and next came a rather large wedge tailed eagle. Tried my best at shooting the eagle but he was moving too quick.

We all set ourselves up ready for the sunset, which did not disappoint even though there were a few clouds. I was practicing with my filter, and it seems like I need more practice. Finding them

a very frustrating item. And then the frustration of the breeze. I was getting my soft water and clouds with the filter, but the breeze was blurring the reeds in front.

Then a few of the group headed home, but some of us stayed to have an attempt at Astrophotography. Wow! I had never done that before, and it is going to take practice, but it was certainly fun. I think I screamed when I noticed I had achieved stars, even though my sky was

still slightly blue. That is where I found it deceiving. Even though you think it is dark, there is still some leftover light from the sun hanging around. So practice is definitely going to be needed.

It was starting to get cool, so after a quick coffee, cake and another chat, we headed home. Thanks again for a great afternoon and night!

*Gwenda Kruger*



Rob Vallance



Mandy Reid

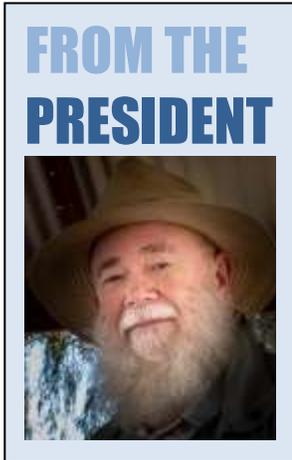


Hector Beveridge



Paul Mackay

## From the white roofed house



Hi there Folks.

Another month gone by, and the weather is great for us image makers. Night or day the place to be is outside snapping. The Club had Ben Stoffel as judge for the last competition. He delivered his usual insightful and considered opinions on the images presented to him. I personally learn a lot every time we have Ben as a judge.

Charlie Savage gave a presentation on her inventive style of image making, I hesitate to call it photography, as it is much more than that. For those that were in attendance I thank you for the warm welcome and appreciation we were able to display for her efforts.

By the time you read this the grading results will have been sent out. Well done to those who have met the grading criteria and have been advanced to the next level for competition entries. The Committee uses a set of criteria that have been formulated to best reflect the advancement in member's competition entries. I feel I need to stress the 'competition' part of the last sentence. In our photographic journey we take and make many different categories of images. When you join a club, you can enter images in the club's competitions or even at a national or international level. That is one category. The other is what I like to refer to as 'portfolio' work, the work you do for yourself, to stretch your skills or to record the world around for your own pleasure.

The difference is what we see every time a judge comments on the images she/he is judging. Keep it simple, avoid distractions, rule of this -rule of that, take a step to the right, use a different f stop, composition, leading lines and all the other helpful hints to make your 'competition' entry more striking for a judge or judges. These comments made by judges are of great benefit to the fledgling photographers to enable them to grasp the basis of image construction. You need to learn the fundamentals before you intentionally break them. Your 'portfolio' work on the other hand reflects you as an artist, how you see the world in photographic terms, what interests you and so on. With this work you may or may not decide to follow the conventional rules/guidelines laid down by others before you. You may decide to break away from the constraints of convention and forge your own path to express your artistic vision. This path may not gain you competition points per se, but you will gain great personal satisfaction from it. In a nutshell, you need to know 'the rules' before you break them.

Till next time

*Gary Silk*

## Thanks for the Contributions

This month, I express my appreciation of Deanne Bale for her excellent article on her journey from photographer to creative artist. Deanne was originally going to write an article about her trip to Tasmania but a Brisbane COVID lockdown in early April cancelled her trip, so I was very grateful when Deanne offered to write on another subject close to her heart.

If you have a special photographic interest or expedition you could share with members, please let me know and we can arrange a timeline that is not too taxing for you.

I also acknowledge Cheryl Zwart who as a matter of course, sent me details of the Monochrome group's photoshoot.

Each month, I am supported by Robert Vallance, Suzanne Edgeworth and Michael Mitchell who go to great lengths to provide me with details of the monthly photoshoot, the club presentation, and monthly results. Also, Bruce McDonald has been proofreading the newsletter and his services are greatly appreciated.

If you would like to advertise a **relevant item for sale**, please email me with details and I will place your ad in the newsletter.

*Paul Mackay (newsletter@mgps.org.au)*



# MONOCHROME ACTIVITY

On Saturday 1 May, those who have attended the monochrome zoom meetings, and members actively involved in the monochrome group, came together for a photo shoot and general catch up.

While some of the members actively set up props, others took advantage of this and learned new skills. There were various methods of lighting experimentation and subject choices.

If you are interested in monochrome activities, please connect with the monochrome zoom broadcast and email Cheryl Zwart [photography@zwart.com.au](mailto:photography@zwart.com.au) with your details.



Sue Chen



The Props



Nigel McMillan



Greg Ure



Margaret Dewilde



Janet Richardson



Joni Keenan, Bruce McDonald, Joyce Metassa



Graham Basson, Warren Veivers

## Outstanding presentation by Charli Savage

Charli Savage's presentation on *Strange World* at our 12 May Club meeting was in the words of long-time member Gordon Dixon, "Absolutely captivating". Moving from acting to creative photography as recently as 2018, Charli has developed a photography business based on portraiture in the context of altered reality. She is a storyteller who combines images with music and her own poetry to create a dramatic impact.

Charli seeks out negative space (areas uncluttered with distractions) for her on-location shoots. These are often in rural settings such as newly ploughed fields. Her models (mainly herself) are dressed in vintage outfits positioned beside thought provoking props. Charli takes many images in square format for its symmetry and then builds an altered reality in photoshop adding birds, mist, texture, and unusual colour palettes.

Her aim is to transport the viewer away from reality into a world filled with symbolism and curiosity. Charli has offered to run a workshop for club members in the future.

Explore Charli's work at [www.strangeworldphotography.com.au](http://www.strangeworldphotography.com.au)

*Paul Mackay*



*Such Great Heights*



*Excess Baggage*



*The Girl in the Red Cloak*

## COMING ACTIVITIES

**CLUB MEETING  
7.15 PM WEDNESDAY 9 JUNE**

# CREATING CHEERFUL, ARTISTIC PHOTOS WITH HIGH KEY PHOTOGRAPHY

- **Brent Mail** from Brent Mail Photography based in Sydney is 20 years as a professional Photographer ,11 years teaching photography.
- He is particularly passionate about inspiring you to get out of the books, close your computer, pick up your camera, and get out and take photos.
- Have a look at his website Brent Mail Photography for many tips and hint on Photography.



High key photography is described as creating images that use mostly **lighter tones and whites**. These images have less contrast in them, have little to no shadows and are typically photographed with a **white background**.



<b>Monthly Photo Shoot</b>	
<b>Where to meet</b>	Brisbane Airport, Plane Spotting
<b>Date</b>	Sunday 20 June 2021
<b>Times</b>	2:00pm till Dark?
<b>Meet at</b>	“The Loop” Plane spotting parking area. This is one of the premium sites to photograph aircraft in Australia
<b>Shooting</b>	This is a well-known plane spotting area at Brisbane Airport, it provides good coverage of aircraft landing and taking off and of aircraft moving to the new runway. Sunday between 2 and 5 pm are busy so you will see plenty of action
<b>Challenge</b>	Don't be put off if you are not interested in “Planes” This is a skill level we have not yet used and getting focus etc. on a fast-moving object is a challenge. You may even see some exotic airline brands. The thrill is in the capture!
<b>Getting there</b>	Take airport drive to the terminal, and keep in the left-hand lane, Just before the drop off area turn left into Drylander Rd go under the tunnel and then right into Acacia St. The “Loop is at the end of the street. See attached Map
<b>Notes</b>	This location is at the airport, but a fair distance from the terminal, you will need Transport. There is a 3-metre fence surrounding the loop and you are required to keep 3 m away from the fence so bring a ladder, step or stool to stand on. There is a hardstand on which to set ladders or stools
<b>What to bring</b>	Camera, telephoto lens, chair, ladder/stool/step to stand on, drinks, snacks, warm jacket it is open to southern winds
<b>Comments</b>	The closest toilet facilities are in the terminal and there is no drinking water. Parking may be a problem, so I suggest Carpooling if possible
<b>Safety</b>	There are no safety issues
<b>Contact</b>	Robert Vallance MGPS Facebook page, MGPS email, Mob 0409593728



## Honours from April Scapes

### **Serenity** by Jackie Dawson

Wyaralong Dam is one of my favourite places to visit. I often go out on the kayak and photograph from the water, and I absolutely love it when it rains overnight because there is always a good chance of fog the next morning if you are up early enough to catch it. When I arrived, the fog rose dreamily over the water and little crystal water droplets hung from the dead tree branches. There was something quite peaceful in the entire scene with the waters looking like glass. I noticed some lovely little sticks peaking up out of the water framing the entire scene for me. Although my composition did not conform with the traditional rules (no rule of thirds, no distinct subject, and no leading lines), there was something about it which oozed absolute



serenity within and captured my attention drawing me into its entirety. It is an image I could just gaze into and feel at ease.  
Canon 5D MK II 16-35mm f2.8 ISO 100 at f9 and 1/400sec

### **Bruny Lighthouse** by Jeff Mott

This photo proves it is better to be lucky than good. I only had three nights on Bruny Island on my first ever trip to Tasmania. Bruny Island Lighthouse with the Milky Way was high on my list of shots to capture. and I was very lucky to get a clear night on which to photograph. I felt it was so unlikely that I would get a clear night AND aurora that I didn't even look at the aurora forecast but I was lucky enough to get that too. The conditions were great, the main issue I had was a possum that was determined to steal a banana from my backpack every time I turned my head torch off during a long exposure. I used **Skippysky** to forecast cloud cover and **Photopills** during the day to decide where I would shoot that night to get in what I wanted.

Two exposures were taken on a Nikon D850 with a Sigma 14mm 1.8 lens and blended to create the final image. One exposure used an Ioptron Skyguider Pro equatorial mount to enable a 121 second f1.8 ISO 500 exposure without star trails. The second exposure was ISO 1000 f 2.8 247 second exposure of the lighthouse.



### **June Morning** by Bruce McDonald

This image was captured at Wynnum just before 6.00 am in June 2020. The sun had not long risen, and the tide was in. The cloud cover left a window to the bright sun which was a double-edged sword as it tended to blow out the horizon. The camera was set at ISO 100 with aperture priority at f10 resulting in a 25 sec exposure. The 16-35 mm lens at 20 mm had graduated ND filter/s attached. Post processing was in **Lightroom**. Image cropped, basic panel adjusted along with orange, red, yellow, and blue sliders on HSL/Color panel. Sky adjustments included darkening the bright window and applying dehaze and contrast.





### ***Rising Mist* by Robert Macfarlane**

This image was taken early one cloudy morning from Mt Coot-tha. I wanted to get a photo that was a little different for me because it's unusual for me to be up before 7.00am and out taking photos. I used a tripod and took a number of shots to get the best aspect of the city (the width of the cityscape in comparison to the arrangement of the foreground units, the skyscrapers and the mist/cloud. Also, many images were taken to get the best image of the mist as it was lifting above the taller skyscrapers.

The photo was taken on my little Nikon 1 Version 3 mirrorless camera (18MB in RAW) with Nikkor VR 30-110mm lens set at about 77mm.

With a crop factor of about 2.7 this gives a full frame equivalent of around 210mm. Aperture f/8 and exposure 1/40sec.

I usually prefer colour, but as it was an overcast morning the colours were sombre, so I processed it in ***Affinity Photo*** - Black and White, which I am still learning. I endeavoured to induce a bit of mood by increasing the contrast. I also 'dodged' the mist areas as well as the lighter shaded units near the sky-scrapes to make them stand out while 'burning' areas of the sky to make them more dramatic. I also 'burnt' the closer foreground buildings, darkening them so that they did not distract the eye from viewing the mist rising from the skyscrapers.

### ***Serene* by Rosslyn Garnett**

Whilst at Jondaryan Wool Shed, I walked through this area several times looking for a photo. On the final walk, I saw that the light was ideal with the avenue of trees giving a nice leading line. The sheep at the far end of the avenue provided a destination for the viewer's eye.

Sony A7R MK ii, ISO 200, f8, exposure 1/160, manual metering mode, spot focal length 70mm. Edited in ***Lightroom*** and ***Topaz*** finished in ***Photoshop*** curves or levels. I tried to create a different soft painted look away from the normal black & white.



### ***Swamp Patrol* by Chris Seen**

I was delighted when the judge upgraded this image from a merit to honour on the night. This Egret was taken late afternoon at Sandy Camp Wetlands on a photoshoot with Paul Mackay and Geoff Hui.

I used my 200-600 Sony G Lens, handheld panning at 1/1250 sec, f6.3 ISO 1000, focal length 600.

An increase in ISO may have been acceptable as the Sony handles low light well.

Of the images captured, this one had the better background with fewer shadows and distractions. I edited in ***Lightroom*** only.

### ***Golden Morning* by Susan Chisholm**

At 5.25am, there was almost no breeze and so there were good reflections on the farm pond and a lovely warm colour everywhere. I used my Nikon D7100 with 18-55mm lens on a tripod. Settings were ISO 100, f11 and speed of 1/40 sec. White balance on auto and no exposure compensation. Standard tweaks were done in ***Lightroom***. I removed a small object floating on the pond with ***Photoshop*** as I thought it was a distraction.



### **Fields of Gold by Julie Geldard**

*Fields of Gold* was taken when returning from our "Colours of the Flinders Ranges Photographic Adventure" in SA, with local photographers Robert Dettman and Ross Pollock. These two regularly head to the this area at various times of the year to capture the moods and colours of this diverse location.

The layers of gold colours, which were perfectly complementary attracted me to this scene enhanced by the sole tree, with the row of sheep adding another dimension. I had been concentrating on ICM (In Camera Movement) images throughout the trip, but this scene was so perfect I had to go back to f11 (to achieve a long depth of field) and a fast shutter speed of 1/250 sec. I took several shots at different settings as the sky was a couple of stops brighter than the lower two layers.



Olympus OMD EM1 MIII with 14 – 140 lens.

### **Love and Protection by Mangala Jayasekera**

Whether human or an animal, a mother's love and protection towards her children will always be present and this photo is a wonderful example of this. I took this photo last year in Forest Lake.

I was fortunate to witness such a special moment between this Purple Swamp Hen and her five chicks. One by one, the chicks took turns coming over to their mother to stay with her whilst she fed each of them. With luck, I managed to take this photo as I observed the family. The lighting was harsh so I used **Lightroom** to edit my image.



Canon 5D mark IV, 150-600mm lens f/5-6.3 DG OS HSM Sports, focal length 440mm, f/8, 1/1000 sec, ISO 2500.



### **Little Snack by Heidi Wallis**

This weir is home to many wading birds with Eddie the Egret being a firm favourite among many of the photographers who frequent the area. Eddie is a superb hunter and never fails to put on a show. This photo was just one in a series of him catching the fish, tossing it into the air, then swallowing it and it was a challenge to decide which photo to use!

Canon 90D on TV Mode (Shutter Priority), Canon EF100-400mm f/4.5-5.6L IS II USM lens at 300mm. ISO 400 f4.9, 1/2000 sec.

### **Ready for Action by Christine Jull**

My image was taken at King's Beach, Caloundra on a beautiful late summer's day. I was walking along the beach more interested in the body boarders and surfers than anything else but the Lifeguard's boat was stranded on the beach with an incoming tide. The reflections caught my eye. I loved the simplicity of this shot with the whole story going on in the background.

Shot on Olympus OMD EM10 MkII, F8, 1/800 sec, 25mm lens.



### **Coolum Bay by Margareta Dewilde**

The photo was taken at Coolum Bay 1 at sunrise in February 2020 just before 6am. A few friends and I went there for a few nights with the aim of photographing sunrises and sunsets. This specific morning, we were very lucky with the weather.

I used my Olympus E-M5MarkII, Olympus Lens M14-150, focal length 29mm (58mm in full frame equivalent), multi segment metering, ISO 200, f7.1, exposure 1/160 sec.

The finishing touches were post-processed in *Lightroom* to enhance the colours, highlights and cropping.



### **Ring of Blue by Hector Beveridge**

A group of members in our great club with the good fortune of being Olympus users, get together on an ad-hoc basis to experiment with the features of the Olympus. In July last year we explored Pro Capture which enables capture of action before the shutter release is fully depressed.

Cheryl Zwart is the prime coordinator of the group and on this occasion she and Priscilla Gibbs organised the event. Several actions were explored. A dart through a balloon of water and dropping a mandarin into a jar of coloured water proved the most successful. On the day Lou Zwart acted as initiator of the action and was ably assisted by Clive Hammond who regularly held a blank space background for us. My thanks to them all for without their preparation, expertise and involvement I would not have acquired the image *Ring of Blue*.



Master of ceremonies Lou with his able assistant Mr Foo demonstrate the procedure used.

### **Purple Patch by Janet Richardson**

We were driving along a country when the brilliant colour of these weeds on the side of the road made us stop. I photographed them from all different angles. Careful not to be stung by the bees busily enjoying the sunshine and nectar of these weeds. My image just simply caught my eye and put my Nikon 7500 to work to create its magic. F 10 ISO 200.



# Results from May Print Competition

## Subject: Abstract *Judged by Warren Veivers*

<b>B Grade Print</b>				
<b>Member name</b>	<b>Open Image</b>	<b>Set Image</b>	<b>Points</b>	<b>Points YTD</b>
Dorothy Harkins	Merit	Honour	21	78
Susan McCrory	Merit	Merit	18	48
Janet Richardson	Merit	Merit	18	60
<b>AB Grade Print</b>				
Trudi Aykens	Merit	Merit	18	63
Heidi Wallis	Honour	Honour	24	78
Robert Vallance	Credit	Merit	15	57
Chris Seen	Merit		9	54
<b>A Grade Print</b>				
Geoffrey Hui	Honour	Honour	24	81
Bob Garnett	Merit	Honour	21	69
Hector Beveridge	Credit	Merit	15	60
Lekha Suraweera	Credit	Merit	15	63
Paul MacKay	Merit	Credit	15	66
Bruce McDonald	Merit	Merit	18	51
Joyce Metassa	Honour	Credit	18	51
Rosslyn Garnett	Honour	Honour	24	75
Swarna Wijesekera	Credit	Credit	12	48
Jackie Dawson	Honour	Merit	21	78

### MGPS Officer Bearers 2021

#### EXECUTIVES

President	Gary Silk	Records Officer	Michael Mitchell
Vice President	Ian Sweetman	Member # 9	Andrea Ryan
Secretary	Susan McCrory	<b>SUBGROUP COORDINATORS</b>	
Treasurer	Chris Seen	Digital Group	Rodney Topor
Activities Officer	Suzanne Edgeworth	Monochrome Group	Warren Veivers,
Competitions officer	Bruce McDonald		Cheryl Zwart
Newsletter Editor	Paul Mackay	Developers Group	Julie Geldard

#### OFFICERS

ZOOM officer	Rodney Topor	Librarian	Amanda Williams
Activities Officer	Robert Vallance	Welcome Desk 1	Janet Rowe
Data Projectionist	Rodney Topor	Welcome Desk 2	Christine Jull
Assistant Projectionist	Bruce McDonald	Welcome Door 1	Ian Hunter
Digital Competitions	Tony White	Welcome Door 2	Joyce Metassa
Interclub Competitions	Suzanne Edgeworth	PSQ Liaison	Sue Gordon
Assistant Treasurer	Wimal Kannangarra	Website Coordinator	Kevin Dixon
Competitions Assistant	Trudi Aykens	Hunt and Shoot Coordinator	Sam Fernando
Competition Assistant	Lekha Surawerra	Catering Coordinator	VACANT
Equipment Officer	Gary O'Shea		

# Results from May Digital Competition

## Subject: Abstract *Judged by Graham Harris*

A link to a **YouTube** with the **judge's comments**. These will be available shortly after 26 May  
<https://www.youtube.com/playlist?list=PLEFzqcV-FcEeeHBIImEbr1rY0G6QjhLV5>

<b>B Grade Digital</b>				
<b>Member name</b>	<b>Open Image</b>	<b>Set Image</b>	<b>Points</b>	<b>Points YTD</b>
Kerri Feeney	Honour	Merit	21	45
Dorothy Harkins	Merit	Honour	21	174
Peter Varley	Credit	Honour	18	138
Christine Jull	Merit	Honour	21	168
Susan McCrory	Merit	Merit	18	45
Margareta Dewilde	Merit	Merit	18	165
Janet Richardson	Credit	Merit	15	168
<b>AB Grade Digital</b>				
Trudi Aykens	Merit	Merit	18	159
Gary (Rick) O'Shea	Honour	Merit	21	99
Margaret Kemmery	Merit	Merit	18	102
Ian Hunter	Credit	Credit	12	27
Heidi Wallis	Honour	Honour	24	192
Robert Macfarlane	Honour	Merit	21	168
Sharon Puata		Merit	9	75
Hazel Sempf	Honour	Merit	21	147
Mangala Jayasekera	Honour	Honour	24	177
Lorraine Burdeu	Merit	Merit	18	108
Russell Dickson	Honour	Credit	18	120
Robert Vallance	Credit	Honour	18	144
Chris Seen	Honour		12	180
Michael Mitchell	Merit	Merit	18	153

Images Awarded Merits or Honours will be displayed on the MGPS website:

[www.mgps.org.au/club/monthly-comps/winning-images](http://www.mgps.org.au/club/monthly-comps/winning-images)

Contact the Records Officer: [records@mgps.org.au](mailto:records@mgps.org.au) for any issues relating to the documentation of these results.

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 can be found here:

<https://www.mgps.org.au/index.php/about/members-handbook>

# Results from May Digital Competition

## Subject: Abstract *Judged by Graham Harris*

<b>A Grade Digital</b>				
<b>Member name</b>	<b>Open Image</b>	<b>Set Image</b>	<b>Points</b>	<b>Points YTD</b>
Geoffrey Hui	Honour	Honour	24	216
Michelle Coles	Merit	Honour	21	105
Bob Garnett	Honour	Honour	24	135
Hector Beveridge	Merit	Merit	18	159
Lekha Suraweera	Merit	Credit	15	162
Suzanne Edgeworth	Honour	Merit	21	153
Paul MacKay	Honour	Honour	24	162
Sam Fernando	Merit	Merit	18	135
Bruce McDonald	Honour	Honour	24	162
Joyce Metassa	Merit	Merit	18	126
Deanne Bale	Honour	Merit	21	120
Rosslyn Garnett	Merit	Honour	21	126
Jefferey Mott	Honour	Merit	21	171
Swarna Wijesekera	Merit	Merit	18	153
Cheryl Zwart	Honour	Merit	21	183
Priscilla Gibbs	Honour	Merit	21	126
Jackie Dawson	Honour	Honour	24	183

### Did you know your points from external competitions may contribute to MGPS points?

Check the table below and if this applies to you, contact Michael Mitchell with details - [records@mgps.org.au](mailto:records@mgps.org.au)

<b>Comp</b>	<b>Champion</b>	<b>Honour</b>	<b>1st</b>	<b>2nd</b>	<b>3rd</b>	<b>Merit/ Highly Commend</b>	<b>Credit</b>	<b>Accept</b>	<b>Entry</b>	<b>Out of Category</b>
MGPS Monthly		12				9	6	3		0
MGPS Dec	30		20	15	10	5				
MGPS – Interclub – Metro, PSQ	40		20	16	12	9			3	
Approved Minor Salon Shows, RNA, Folios	25		10	8	6	4		2	1	
State Salon Including SEQ	50		30	24	18	12		6	1	
National Salon	70		40	32	24	16		8	1	
InternationalSalon	10		50	40	30	20		10	1	

# CLUB COMPETITION SCHEDULE 2021

Set subject	Entries due	Judging date	Description
<b>Still life (changed definition)</b>	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 accidentally. The subject can include flowers and food. A collection of discarded objects found in the environment does not satisfy the definition. The subject can include flowers and food. A collection of discarded objects found in the environment does not satisfy the definition.
<b>Architecture</b>	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 cityscapes do not fit this category.
<b>High key</b>	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.
<b>Looking up</b>	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.
<b>Altered reality</b>	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.
<b>Annual</b>	10 Nov	8 Dec	Refer to MGPS website competition page or <i>Member handbook</i> number 6.1 page 11
<b>Open</b>	8 Dec 2021	26 Jan 2022	An image of any subject or genre

## A Grade Gold to cease as a separate competition category.

Because there are only three A Grade Gold members entering competitions, the management committee has decided from July to merge these members with A Grade for competitions only. The status of A Grade Gold will still be retained.



### Where would you rather be this time next year?

Whether you're a beginner or an expert photographer, the [2022 BirdLife Photography Biennial Conference](#) has something for you!

The theme is '**Inspiring Bird Photographers**' and the conference will be held on the **Gold Coast**, QLD, in the Mantra at Sharks Events Centre and Hotel, from 21 - 22 May 2022.

REGISTER NOW

There's a great line up of renowned photographers including: **Jonathon Harrod, Georgina Steytler, Duade Paton, Mark Rayner, Claire Greenwell, Craig Greer, Jon Norling** and many other [presenters](#), covering a wide range of topics designed to cater for those just starting out in bird photography, as well as advanced photographers.

There will also be "**Ask the Expert**" sessions where you can talk directly with the presenters at the conference to find answers to specific questions you may have.

So, save the date, [register now and buy a ticket here.](#)

**Tickets are strictly limited** so make sure you secure your place now to be one of only 250 bird photographers to benefit from the 2022 BirdLife Photography Biennial Conference!

The 2022 BirdLife Photography Biennial Conference is generously sponsored by:

DESTINATION  
**GOLDCOAST.**

*Photo credit: Red-necked Avocet by Nathan Watson*

## MGPS MARKET PLACE

You can advertise relevant items for sale or items wanted here. Just email [newsletter@mgps.org.au](mailto:newsletter@mgps.org.au)

**Canon Mark IV for Sale.** 3 years old. Excellent condition with a small scratch as seen in images. Always stored when not in use with all lens caps on. Selling as I have upgraded to mirrorless. Beautiful images. Comes with box, battery, battery charger and cables. I have not been able to get the shutter count but would be surprised if it has more than 35k actuations. \$3500.00 ono.

Contact - Deanne Bale 0434 675 382



**Canon Speedlite 430 EX11 Flash \$140.00**

In perfect condition, hardly used, comes with manual and soft case.

**Canon EF 50 ml f1.8 11 lens \$130**

This "Nifty 50" is a fantastic light-weight lens. Excellent image quality at a low price.

**Canon lens 50mm f/1.8.** Front and back cap are still attached and comes with original box.

In perfect cond rarely used

**Kenko automatic Extension tube set for macro photography for Canon EOS/EF/EFS cameras.**

3 rings 12 mm 20 mm, 35 mm.

Comes in box in perfect condition \$200.

**Nikon AF-S DX NIKKOR 55-300mm f/4.5-5.6G ED VR \$300.00**

in NEAR NEW Condition and full working order without any scratch, fungus, haze, or marks. Comes with soft pouch carry bag and manual.

**Nikon D3200 with 18-55 lens \$500.00**

Includes 1 battery ,2 battery chargers ,2 cigarette lighters battery chargers, carry bag. In perfect Cond, hardly used.

Contact - Suzanne Edgeworth [suz.m.29@gmail.com](mailto:suz.m.29@gmail.com) 0414402157